

2006 Call for Participation

CAA 94th Annual Conference Boston, February 22–25, 2006

Historical Studies, Contemporary Issues/Studio Art, Educational and Professional Practices, CAA Committees, and Affiliated Society Sessions (listed alphabetically by chairs).

Proposals, sent to session chairs and not to CAA, must be received by May 13, 2005.

The 2006 Annual Conference will be held in Boston, Wednesday–Saturday, February 22–25, 2006. Sessions are scheduled for 2½ hours. Chairs will develop sessions in a manner that is appropriate to the topics and participants of their sessions. A characteristic, though certainly not standard, format includes four or five presentations of twenty minutes each, amplified by audience participation or by a discussant's commentary. Other forms of presentation are encouraged.

General Guidelines for Speakers

1. CAA individual membership is required of all participants.
2. No one may participate in the same capacity two years in a row. Speakers in the 2005 conference may not be speakers in 2006; a 2005 speaker may, however, be a discussant in 2006, and vice versa.
3. No one may participate in more than one session in any capacity (for example, a chair, speaker, or discussant in one session is ineligible for participation in any capacity in any other session), although a chair may deliver a paper or serve as discussant in his or her own session provided he or she did not serve in that capacity in 2005. Exception: A speaker who participates in a practical session on professional and educational issues may present a paper in a second session.
4. Session chairs must be informed if one or more proposals are being submitted to other sessions for consideration.
5. A paper that has been published previously or presented at another scholarly conference may not be delivered at the CAA Annual Conference.
6. Acceptance in a session implies a commitment to attend that session and participate in person.

Preliminary Proposals to Session Chairs Due May 13, 2005

Proposals for participation in sessions should be sent directly to the appropriate session chair(s). If a session is co-chaired, a copy should be sent to each chair, unless otherwise indicated. Every proposal should include the following six items:

1. Completed session participation proposal form, located at the end of this brochure.
2. Preliminary abstract of one to two double-spaced, typed pages.
3. Letter explaining speaker's interest, expertise in the topic, and CAA membership status.
4. C.V. with home and office mailing addresses, e-mail address, and phone and fax numbers. Include summer address and telephone number, if applicable.
5. Slides, videotapes, or other documentation of work when appropriate (with S.A.S.E.), especially for sessions in which artists might discuss their own work.
6. A stamped, self-addressed postcard for confirmation that proposal has been received (if mailing internationally, it is recommended that proposals be sent via certified mail, return receipt requested).

Chairs will determine the speakers for their sessions and reply to all applicants by June 7, 2005

Abstracts of Papers to Session Chairs Due September 2, 2005

A final abstract must be prepared by each speaker and submitted to the session chair on a disk for publication in *Abstracts 2006*. Detailed specifications for preparation of abstracts will be sent to all speakers.

Full Texts of Papers to Session Chairs Due December 2, 2005

Speakers are required to submit the full texts of their papers to chairs. Where sessions have contributions other than prepared papers, chairs may require equivalent materials by the same deadline. These submissions are essential to the success of the sessions; they assure the quality and designated length of the papers and permit their circulation to discussants and other participants as requested by the chair. Failure to comply with the deadline or with a chair's request for materials in advance may result in a speaker's name being dropped from the program, even though his or her name may appear in the online *Preliminary Program*.

Poster Sessions

For the first time at the Annual Conference, CAA invites abstracts for Poster Sessions. See page 22 for submission guidelines

IMPORTANT DEADLINES

May 13, 2005

Session chairs receive proposals from prospective speakers.

June 12, 2005

Session chairs notify applicants of their acceptance or rejection. The Programs Department receives session rosters and a-v request forms from session chairs. (This information is used for the online Preliminary Program, for publication in *Abstracts 2006*, and for conference scheduling.)

September 2, 2005

Session chairs receive abstracts from speakers.

December 2, 2005

Session chairs receive final drafts of speakers' papers.

Temples of Art? Museums and Religious Objects

Jeffrey Abt, Wayne State University, Dept. of Art and Art History, 150 Art Bldg., Detroit, MI 48202, j_abt@wayne.edu

Museums have been called “temples of art,” a common shorthand for their service as numinous settings for, and arbiters in the canonization of, objects of all kinds. By decontextualizing religious objects and situating them in art history’s narratives, the museum also expresses modernity’s secularizing ethos. If the museum is a temple of art, it is a difficult one at most, as it alternately suppresses and cultivates religious potency in subtle plays of meaning and experience. This session invites papers exploring museums’ displays of objects originally intended for religious veneration or ritual use. Papers investigating the presentation of religiously potent objects in period-room reconstructions of chapels and temples are especially welcome, as are those examining the history of museums’ management of religious content, whether in deference to traditional religious sensibilities or in promoting a secularized devotion in the “temple of art.”

Academics, Pompiers, Official Artists, and the Arrière-garde: Traditional Art in France, 1900–1960

Natalie Adamson, University of St. Andrews, School of Art History, KY16 9AR, Scotland, na14@st-andrews.ac.uk; and Toby Norris, Northwestern University, 4323 N. Damen, Apt. 2, Chicago, IL 60618, t-norris1@northwestern.edu

In his *Panorama des arts plastiques contemporains* (1960), Jean Cassou, curator of the French National Museum of Modern Art, cautions, “A history of modern art, which is to say the art which has unfolded from the middle of the nineteenth century until the present, does not account for the entirety of artistic production during that period.” Cassou highlights the existence of an “official” art against which modern art defined itself, holds that this art deserves to be studied, and asserts that without such study “it seems impossible . . . to produce an overview of modern art since 1900.” This session will address the fact that, for the twentieth century, his plea has not been heeded. We invite papers exploring what might most broadly be termed the traditional art of 1900–60 in France. These might investigate the economic and institutional context in which modern and traditional artists were working, aim to further our understanding of traditional forms and procedures, or elucidate the process by which the categories of progressive and reactionary were constructed.

ITALIAN ART SOCIETY

Celebration in the Arts of Italy

Diane Cole Ahl, Lafayette College, Dept. of Art, Easton, PA 18042-1768, ahlidiane@lafayette.edu; and John E. Moore, Smith College, Dept. of Art, Northampton, MA 01063, jmoore@smith.edu

From antiquity to the present day, art in Italy has immortalized celebratory rituals, invoking the divine to commemorate births, marriages, and deaths. Celebrations also secured civic and political alliances, proclaimed triumphs in war and peace, and transmitted the tenets and paradigmatic social values of various communities. We seek both fresh perspectives on well-known works, from Roman triumphal arches to the monuments of postunification Italy, and studies of splendid yet ephemeral events such as festivals and theatrical productions. Some questions to consider include: In what ways do texts reveal continuities

or disjunctions among specific celebrations over a span of time? How was human intervention—through prayer, procession, or informed, even critical observation—anticipated in order to enrich the meaning of celebrations? How were contemporary tensions and ambiguities “resolved” in festive events?

STUDIO ART OPEN SESSION

Contemporary Native American Art of the Northeast

Lynne Allen, Rutgers University; and Kathleen Ash-Milby, American Indian Community House Gallery; mail to: K. Ash-Milby, 154 Garfield Pl., Maplewood, NJ 07040, ashmilby@aol.com

Contemporary Native American art from the Northeast reflects the impact of a remarkable range of multiracial, intercultural, and international influences. Appearing in a wide variety of media, including photography, performance, installation art, and new media, the complex and perceptive work of these individuals represents significant trends in the field of Native American art. Papers should explore issues surrounding contemporary Native American artists who currently live and work in the Northeast (including Canada), such as current definitions of Native American art, the state of contemporary Native American art in the mainstream art market, and the relationship of artists to “community.”

Reinvented Memory: Contemporary Practices in Art

Gagik Aroutunian, DePaul University, Dept. of Art and Art History, 1150 W. Fullerton, Chicago, IL 60614

This session will examine how artists use different approaches to represent or engage issues of memory by decontextualizing and transforming the actual memory into a new experience. Since actual memory’s “habitat” is a specific place and time linked with a personal or collective experience, artists have to come up with substitutes for “habitat” by transforming space (including gallery space) and reinventing experiences. Some questions to consider are: How do artists explain this act of substituting the actual with the reinvented when they deal with memory? Does the reinvented substitute affect and distort the original? Are any moral dilemmas inherent in this process? How do individual artists view it when institutions do the same thing? Are there any parallels or differences between space and time as far as manipulations are concerned? Artists and scholars are invited to submit proposals about these and related issues.

Challenging the National Paradigm: Museum Displays and the Revision of Nineteenth-Century Art

Tim Barringer, Yale University; and Jason Rosenfeld, Marymount Manhattan College; mail to: Jason Rosenfeld, Marymount Manhattan College, Dept. of Art History, 221 E. 71st St., New York, NY 10021, jrosenfeld@mmm.edu

This session examines the interface between written histories of nineteenth-century art and museum or gallery presentations. How has recent critical analysis and revisionism informed museum practice? Can permanent displays and temporary exhibitions challenge accepted thinking, shape the canon, and mold cultural preferences more effectively than articles and monographs? In focusing on questions of nation and national identity and on the stratification of museum collections into national displays, we seek case studies of particular institutions, such as major museums, whose displays enshrine a particular, tendentious approach, or

smaller institutions presenting specific perspectives. Papers might examine written and exhibition histories at specific moments, and historiographical/museological case studies in which the relationship of printed words and paintings on walls raises questions of nation.

Being There: Place and Personification in the Early Modern World

Cristelle Baskins, Tufts University, Art and Art History, 11 Talbot Ave., Medford, MA 02155; and Lisa Rosenthal, University of Illinois, Urbana-Champaign, Art History Program, 143 Art and Design Bldg., 408 E. Peabody Dr., Champaign, IL 61820

How do *places* take the form of *persons*? How were embodiments of place received and used by early modern viewers? For this panel, which focuses on personifications in the visual arts and material culture of early modern Europe and the colonial New World, we invite papers that engage global as well as civic ideologies. Papers should move beyond iconographic readings to discuss the process of interpretation, the formation of audiences, the history of their reception, appropriation and censorship, and so on. While the iconographic method can usefully “decode” personifications, this panel seeks to reexamine such imagery in light of the material, contextual, and methodological questions raised. How are personifications conceived; for whom; and for what purposes?

DESIGN STUDIES FORUM

Amateur: The Challenge to Professional Design

Gerry Beegan, Rutgers University, Dept. of Visual Arts, Mason Gross School of the Arts, 33 Livingston Ave., New Brunswick, NJ 08901, beegan@earthlink.net

This session examines the complex relationships between the design profession and the groups and individuals who design outside of institutional and commercial frameworks. Since William Morris, “amateurs” of various types have enriched design and undermined commercial and professional design hierarchies. The last decades of the twentieth century saw a productive engagement with design by many outsiders. Artists created works that celebrated and questioned the role and status of design. At the same time, computers enabled millions of users to make design decisions. Possible themes include: design’s response to nonprofessional, vernacular, and popular design; ways of working from outsider positions, contemporary and historical; the changing role of the nonprofessional with the professionalization of design; analyses of nonprofessional contributions to design culture; professionalism and paternalism: women as amateurs and the exclusion of women’s design activities from the canon.

Pedagogy for the Twenty-First Century: Transforming the Art-History Survey and Art-Appreciation Courses

Robert Berrson, Emeritus, James Madison University, 4264 Countryside Dr., Bridgewater, VA 22812; and Kathleen Desmond, Central Missouri State University, Dept. of Art, Art Center 121, Warrensburg, MO 64093

Our panel seeks to offer instructors an arena in which to discuss pedagogical concerns and experiences and explore teaching strategies and learning theories relative to the two major introductory courses: art appreciation and the art-history survey. Potential content areas or topics include, but are not limited to: student-centered education for active learning and critical thinking; feminist pedagogy; philosophical and psy-

chological dimensions of instruction; the politics of teaching; the teaching of visual culture and an ever-expanding field; the construction and deconstruction of knowledge; modern versus postmodern pedagogies. Examples of syllabi, student production, in-class methods, and teaching materials are welcome, and discussion between panelists and audience members is encouraged.

ART HISTORY OPEN SESSION

The African City: Past, Present, Future

Suzanne Blier, Harvard University, 5 Fuller Pl., Cambridge, MA 02138

This panel investigates critical issues with respect to Africa’s rich urban centers. Papers examining questions of city planning, important architectural forms, the shaping of informal spatial milieux, visual manifestations of urban popular culture, and the role the urban fabric plays in promoting new art forms and markets are welcome. Special consideration will be given to those proposals that seek to theorize urban landscape in new or provocative ways, as well as those that address the vital nexus between urban space and both the social and aesthetic dimensions of its lived experience.

Feminist Art and Post-Nationalist Jewish and Arab Identities

Lisa Bloom, University of California, San Diego, Visual Arts, 1010 University Ave., #730, San Diego, CA 92103

This panel examines the future of feminist art practices and feminist art history in relation to Middle Eastern politics and the Palestinian struggle in the Occupied Territories. Given the shifting landscape of a post-9/11 environment, it is no longer possible to render a kind of Jewish American or Arab American feminist subjectivity in the arts solely through a U.S. national framework defined by ethnicity, gender, or the boundaries of the nation-state. It is evident that artistic practices within the Jewish American and Arab American communities in the U.S. are now structured through multiple horizons of experience and histories, and as a result are in a state of transition at this historical moment. This panel will speak to the nature of these transitions and invites participation from studio artists who are working on projects that deal with issues of gender, transnationalism, and the vexed histories of Jews and Arabs in the U.S. that get beyond the tribalisms of both groups.

ART HISTORY OPEN SESSION

Italian Renaissance Art: 1400–1580

Kathleen Weil-Garris Brandt, 37 Washington Square West, Apt. 16C, New York, NY 10011

CAA PROFESSIONAL PRACTICES COMMITTEE

The M.F.A. and Ph.D.: Torque in the Workplace

Johanna Branson, Massachusetts College of Art, and Kristi Nelson, University of Cincinnati; mail to: Kristi Nelson, University of Cincinnati, 5150 Edwards One, Cincinnati, OH 45221-0631, Kristi.Nelson@uc.edu

CAA’s Professional Practices Committee continues to study issues related to the M.F.A. degree and emerging Ph.D. programs in the visual arts. While relatively rare in the U.S. at present, doctoral programs, typically leading to the D.F.A. or Ph.D., are becoming well established abroad. What are the consequences of this movement and how will it affect

academic programs in this country, hiring practices, and issues affecting the workplace in general? This session invites papers that address this situation from multiple points of view, with a primary focus on topics that study the content of advanced degrees in the visual arts and the intent of these degrees regarding the preparation of artists for teaching, practice, or research. Papers from those working in doctoral programs are welcome, as are those that examine the diverse roles of university art departments and independent colleges in the U.S. and abroad. Papers that analyze existing masters and doctoral-level programs in the visual arts, and the role of artistic production and research, are also appropriate.

INTERNATIONAL CENTER OF MEDIEVAL ART What's the Use of Medieval Art?

Peter Scott Brown, Columbus State University, Art Dept., 4225 University Ave., Columbus, GA 31907-5645; and Alison Locke, Yale University, 1052 S. Mansfield Ave., Los Angeles, CA 90019

Art history is currently driven by the study of modern and contemporary art, both in the number of scholars dedicated to these fields and in the articulation of new issues. Within this framework, what is—and what can be—the use of medieval art? Its broader relevance today seems unclear, despite the intellectual legacy of Focillon, Panofsky, and Schapiro, who used the challenges of medieval objects to redirect art history. Fresh scrutiny of medieval art discloses problems central to the study and practice of art today, including hybridity, reception, appropriation, and the limits of media and technology. We seek papers exploring the lessons of medieval art (Western or Byzantine) for the twenty-first century: in history, historiography, and practice, and from medievalists and nonmedievalists. Close analyses and novel or risk-taking studies are encouraged.

Contemporary Asian Art: Strategies, Negotiations, Renegotiations

Rebecca Brown, Pennsylvania State University, 120 Scenery Ct., State College, PA 16801, rbrown@psu.edu; and Sarita K. Heer, Memphis College of Art, 1930 Poplar Ave., Memphis, TN 38104, sheer@mca.edu

As Apinan Poshyananda articulates in the catalogue accompanying the *Traditions/Tensions* exhibition, we have not moved past the negotiations with our Orientalist and colonialist histories and assumptions. Contemporary artists in Asia and the art historians that work with them must still address the label of “Asian.” Whether through the manipulation of text, color, form, or medium or in the strategic rearticulation of local and national themes, artists identified with Asia have found a wide range of expressions for negotiating that position. Papers might address topics such as the use of pseudotext in the works of Xu Bing, the use of color in works of India’s Baroda School, the avant-gardism of the Neo-Dada movement in Japan, or Montien Boonma’s use of scent in his installations. We anticipate a session of diverse papers, including contributions from both artists and art historians. Our intention is to create a space for dialogue concerning the key issues of this relatively nascent field.

A Taste for Violence: Images of Cruelty and Death in Etruscan Art

Alexandra A. Carpino, Northern Arizona University, Dept. of Humanities, Arts, and Religion, Box 6031, Flagstaff, AZ 86011-6031, alexandra.carpino@nau.edu

Since their texts exist in a fragmentary state, the Etruscans’s narrative art represents a critical body of evidence providing insights into their cultural values, traditions, and contributions. This session will examine the Etruscans’s scenes of cruelty and death, a timely topic given the proliferation of violent images that permeate our lives through a range of media. Papers should consider not only what attracted patrons to such themes in the first place, but also their intellectual and cultural messages. Why were narratives involving murder, human sacrifice, and other acts of violence used to decorate both public and funerary art as well as mirrors, gems, and jewelry? What narratives were most popular, and what did these representations convey to contemporary viewers? Papers that further our understanding of iconographic choice, visual meaning, and patronage in any of the above media are of great interest.

HISTORIANS OF EIGHTEENTH-CENTURY ART AND ARCHITECTURE

The Cultural Aesthetics of Porcelain in the Eighteenth Century

Alden Cavanaugh, Indiana State University, Dept. of Art, Fine Arts 108, Terre Haute, IN 47809, aralden@isugw.indstate.edu; and Michael Yonan, Saint Louis University, Dept. of Fine and Performing Arts, 221 N. Grand Blvd., St. Louis, MO 63103, yonanme@slu.edu

The fantastic “discovery” of porcelain in 1708 by Johann Friedrich Böttger and the subsequent development of porcelain manufactories at Meissen and Sèvres are standard touchpoints for the history of eighteenth-century art. Much art-historical analysis of porcelain has focused on its economic significance and its status as a luxury good. Yet art historians have only fleetingly addressed porcelain’s ability to evoke concepts of elegance, refinement, and sensation. This session investigates the physical characteristics of porcelain as part of larger cultural discourses about identity, including class, race, gender, and ethnicity. By examining how visual qualities determined the meanings associated with porcelain, this session seeks to expand the range of critical frameworks applied to eighteenth-century decorative arts.

VISUAL CULTURE CAUCUS

The Politics of Visual Culture

Laurie Beth Clark, University of Wisconsin, lbclark@wisc.edu

The new field of visual culture is widely recognized as being in some sense political. For some, this means an appropriate response to challenges posed by questions of identity, the rise of global capitalism, and the political use of visual media; others deplore a politically correct “deskilling” of art and art history. This session will engage the neglected term “politics” itself. What does it now mean to say that a critical or artistic practice is political? Is a visual-culture approach necessarily political? In a global society, what does politics seek to engage? Is there still a politics of identity? How is the politics of visual culture practiced? In light of recent controversies over the Critical Art Ensemble and other forms of artistic expression in the post-9/11 climate, these topics acquire an even greater urgency. Proposals are sought from artists, art historians, and critics that offer a sustained examination of these and related questions supported by visual materials.

Ideals of Beauty in Ancient Greece and Rome

Ada Cohen, Dartmouth College, and Eve D’Ambra, Vassar College; mail to: Ada Cohen, Clark Art Institute, Williamstown, MA 01267, ada.cohen@dartmouth.edu

The discourse on beauty, both ancient and modern, is indirect, elusive, and often contradictory. Ancient Greek and Roman ideals tend to be taken for granted and treated as universal, even by scholars who advocate social-historical approaches. This session aims to reconsider beauty as represented through the human figure in the visual arts and material culture of the ancient world; to historicize and critically assess the aesthetic systems of Greece and Rome and their attendant ethical implications; and to address ancient self-fashioning from the perspective of both empowerment and social subjection. Especially interesting is the moral dimension that seems to have granted male beauty the virtue of heroism but to have rendered female beauty suspect. We seek papers that explore the roles of beauty and adornment in establishing social identity and gender construction as well as articulating cultural aspirations. Comparative perspectives drawing from other periods and cultures are welcome.

CAA EDUCATION COMMITTEE

Formal Analysis: Program Assessment and the Art/History Department or School

Kevin Concannon, University of Akron, Myers School of Art, 933 Genesee Rd., Akron, OH 44303; and Martha Dunkelman, Canisius College, 115 LeBrun Circle, Amherst, NY 14226

Increasing pressures to deliver detailed and quantifiable program assessments place ever-changing demands on department chairs and faculty. For this session, we seek proposals from administrators, legislators, accreditation agencies, patrons, and others about all sides of the program-assessment process. We aim to include presentations that cover learning-centered assessment and other outcome-based processes, as well as more traditional approaches. The panel will be designed to provide practical information for those persons planning or undergoing assessment, ideally generating productive discussion among panelists and audience members. Do program-assessment processes help identify learning outcomes that reinforce the goals of the larger school, college, or university? Does a more thorough understanding of overarching objectives facilitate more effective learning and curriculum design? Does the process help identify ways in which learning in foundations courses can be built upon in upper-level courses—or vice versa? Do assessment processes result in tangible economic benefits for departments? Are there demonstrable ways in which students benefit? Papers may feature both positive and negative consequences in terms of learning outcomes, funding, accreditation, efficiencies, enrollment, and other related issues.

Scenes Beyond the Picture

Huey Copeland, Northwestern University, and Eve Meltzer, Stanford University; mail to: 1231 W. Chase Ave. #3, Chicago, IL 60626, or e-mail to: emeltzer@stanford.edu

In “Photography and Fetish,” Christian Metz argued that although “the photograph [constitutes] the ‘in-frame’ ... the place of presence and fullness,” it is necessarily “haunted and undermined by the feeling of its exterior,” of its “off-frame,” that overdetermined emptiness just beyond the picture. Now, some twenty years after the initial publication of Metz’s essay, our session aims to reconsider the concept of the off-frame and its bearing upon contemporary photo-based practices. Papers are invited from theorists and historians of art, as well as practitioners who bring a critical eye to the topic. We especially seek proposals that offer focused readings of a single work or group of works that engage some aspect of the off-frame. By hewing closely to Metz’s line, we aim to examine a wide array

of aesthetic strategies and to measure the critical stakes of a medium for which “looking at” always also entails “looking away.”

Embodying Ideas: The Person as Political Instrument

Laura Coyle, Corcoran Gallery of Art, 500 17th St. NW, Washington, DC 20006; and Nora M. Heimann, The Catholic University of America, 3133 N. 7th St., Arlington, VA 22201

The co-chairs of this session invite the submission of papers that focus on popular, iconic conceptions of historic and/or contemporary men and women. The papers should demonstrate why and how individuals or groups have attempted to create and manipulate images of actual men and/or women to achieve social, political, economic, or other ends. The images in question may be found in any medium in areas including, but not limited to, the fine arts, popular culture, literature, the media, advertising, propaganda, and entertainment. Papers that demonstrate why and how the image of a particular individual has changed over time, or that explore images in a variety of areas and media, are of particular interest. Interdisciplinary work by individual or collaborating scholars of history, politics, women’s studies, religion, popular culture, and the media, as well as by individual or collaborating art historians and artists, are especially sought.

It’s All About the Process

Charles Cramer, Suffolk University, and Kim Grant, University of Southern Maine; mail to: Kim Grant, University of Southern Maine, Art Dept., 37 College Ave., Gorham, ME 04038

This session will examine the historical significance and implications of the recent shift in interest from the art object as product to the mental and technical processes of artistic creation. Of particular interest are papers discussing: early critical and theoretical conceptions of the significance of the artist’s process; shifts in traditional Western conceptions of art resulting from the elevated role of artistic process; the relation of art understood as process to economic, social, and institutional processes; cognitive and technical differences between art making and other forms of making; distinctions among art, craft, and commercial objects that can be conceived in terms of process; and the effects of non-Western concepts of art on the recent interest in process. Papers addressing the topic in broad theoretical or philosophical terms are solicited, as are papers discussing specific artists, theorists, or works as significant examples of these wider issues.

Jackson Pollock’s Afterlife

Todd Cronan, University of California, Berkeley, 1116 Miller Ave., Berkeley, CA 94708; and Michael Schreyach, University of California, Berkeley, 655 Micheltorena, Los Angeles, CA 90026

This session marks the fiftieth anniversary of Jackson Pollock’s death. During the 1940s, Pollock investigated numerous painting techniques to create unprecedented pictorial effects. His efforts resulted in the large-scale drip paintings of 1947–50. We seek papers addressing the particularity of these works, explaining, for instance, how their material properties and means of manufacture structure a viewer’s perception and interpretation of them. How do the perceptual effects of these paintings fuel Pollock’s afterlife in terms of his reception by later artists and scholars of modern art? Contributors should motivate, through their material analyses, new frames of reference for understanding Pollock. Preference is given to scholars whose work addresses individual artworks.

Minimal Art and the Common Culture: Art and Politics in the 1960s

John J. Curley, Yale University, john.curley@yale.edu; and Robert S. Slifkin, Yale University, robert.slifkin@yale.edu

While recent scholarship has examined Abstract Expressionism in light of its social and political significance, the art production of the 1960s, Minimal art in particular, has yet to receive a similar treatment. Rather than seeing Minimalist works as reflections of their social context, we will present papers that interpret them as constitutive of their milieu (in the creation of a historically specific subjectivity) and analyze how these objects address fundamental anxieties, questions, and contradictions in the visual and common culture of the 1960s. This session will attempt to forge connections between the equally fervent aesthetic and political wars that were waged throughout society, and between the cool and cerebral art that dominated the art world during the 1960s and the social unrest and political disputes that permeated the American culture during the period.

Strategies for Display: New Gallery Installations at the Museum of Fine Arts, Boston

Elliot Bostwick Davis, Museum of Fine Arts, Boston; and George T. M. Shackelford, Museum of Fine Arts, Boston; mail copies to both session chairs at: Museum of Fine Arts, Boston, 465 Huntington Ave., Boston, MA 02115

In 2009, the Museum of Fine Arts, Boston, expects to open reinstallations featuring the collections of the Art of Europe, Art of the Americas, and Contemporary Art within existing architectural settings (created by Guy Lowell and I. M. Pei) as well as new construction (an American wing designed by Lord Norman Foster and Partners). To explore a variety of strategies for museum display, potential papers topics may include, but are not limited to: the organization of collections by media, culture, or geographic locale; mixed-media installations; period rooms; the use of technology in the galleries; and the balance of art-historical and contextual information available for visitors. Reflecting the collaborative nature of the process, papers will be selected from a variety of perspectives: curatorial, museum education, design, and conservation. The session will explore the broad principles behind such reinstallation projects and solicit audience participation in a discussion format.

Los Angeles Art of the 1960s: A Critical Reevaluation

Christopher R. DeFay, University of Michigan; and Alexandra Schwartz, Museum of Modern Art; mail to: Alexandra Schwartz, Museum of Modern Art, Dept. of Painting and Sculpture, 11 W. 53 St., New York, NY 10019

During the 1960s, Los Angeles experienced something of a renaissance in the arts, with many L.A. artists achieving unprecedented prominence in the national and international art world. But the artists who were most celebrated at the time represented only a small, albeit important, slice of the region's broader arts community. Since the 1960s, and particularly during the last twenty years, critics and historians have sought to provide a fuller picture of L.A. art of this era, often focusing on women artists and artists of color. This panel seeks papers reevaluating the received and revised histories of art in Los Angeles in the 1960s. Issues to be considered might include: How did artists as diverse as John Alton, Judy Chicago, David Hammons, Ed Kienholz, Simon Rodia, or

Betye Saar work within the city's broader art milieu? What was the relationship between the communities represented by the Brockman Gallery or Gallery 32 and more mainstream galleries like Felix Landau or Ferus? We welcome papers on these and other topics relating to the history and politics of this seminal period.

Defining the Digital Canon

Kelly Dennis, University of Connecticut, Art and Art History Dept., 830 Bolton Rd., U-1099, Storrs, CT 06269-1099, kelly.dennis@uconn.edu

Art historians are currently scrambling not only to master digital teaching tools, but also to historicize and theorize digital works of art. Given the diverse and dispersed modes of presentation and dissemination, how will a canon of digital art be established? More fundamentally, can and should there even be a canon of digital art? What are the issues facing art historians as they engage Information Age art in the newly dominant mode of production? Do specific forms of dissemination—the Web, video gaming, cell-phone photography—defeat the disciplinary apparatus of art history? Will institutions such as Eyebeam and the Los Angeles Center for Digital Art play the traditional role of establishing aesthetic and market value? Already certain works are duplicated in texts on new media and digital art. Is a canon inevitable? This panel welcomes theories, analyses, and speculations on the art-historical future of digital art, particularly as that art might either challenge or conform to the discipline.

Consumption Practices in Early Modern Europe: Class, Gender, and Material Culture

Joyce de Vries, Auburn University, Dept. of Art, Biggin Hall, Auburn, AL 36849, devrijc@auburn.edu

In everyday life and on unique celebratory occasions, Europeans have produced and consumed a vast array of objects and images. While much of the scholarship on consumption regimes focuses on the modern era, this panel will consider the impact of gender and class on the production and consumption of material culture in early modern Europe (1400–1800). Papers could explore the cultural and gendered politics of consumption by members of different social classes; the gendering of various types of images and objects; or the way material objects help construct gendered identities for their consumers. How did changes in consumption regimes stabilize or challenge social hierarchies? How did changing tastes and artistic styles play into new forms of self-fashioning? What role did gender play in this process, whether in visual representation, patronage or production systems, or patterns of collecting? This session seeks a broad range of topics and methodologies.

AMERICAN COUNCIL FOR SOUTHERN ASIAN ART Photography and Visuality in the Nineteenth Century

Deepali Dewan, Royal Ontario Museum and University of Toronto, 100 Queen's Park, Toronto, ON M5S 2C6, Canada

This panel takes as a given that there is no such thing as a straightforward photograph. Combining archival research, visual analysis, and discursive analysis to examine nineteenth-century South Asian photography, this session seeks to identify visual strategies specific to the photographic medium. For example, how did photographers use camera

angles to construct a photograph and convey meaning? How are light, focus or blurring, development process, and the like used to manipulate the image? In this way, the panel seeks to identify larger patterns of visual representation used in the photographic medium. Papers may examine one visual strategy across a selection of images, or focus on one image that employs multiple visual strategies. An awareness of the social, political, cultural, and discursive contexts in which photographs are produced and used is emphasized. Experimental papers, cross-cultural comparison, research-in-progress, graduate-student papers, and interdisciplinary methodologies are welcome.

The Classical Inheritance in Nineteenth-Century Art: Continuity and Transformation

Roger Diederer, Dahesh Museum of Art; and Jamie W. Johnson, Dahesh Museum of Art; mail to: Roger Diederer, Dahesh Museum of Art, 580 Madison Ave., New York, NY 10022; or e-mail to: rdiederer@daheshmuseum.org or jjohnson@daheshmuseum.org

A broad range of nineteenth-century artists elaborated on the pictorial, historical, and theoretical ideals of the Greco-Roman cultural legacy, usually using the human figure as a principal vehicle for expression. Expanding our view beyond an exclusively Neoclassical interpretation, this session invites papers investigating how artists—working in any nation or medium, including architecture—adapted the classical canon to suit their specific needs and aspirations. Possible areas for exploration include: how or why the ancient past constituted an integral phase in artistic training; how myths and histories could convey modern messages; the perceived interrelationships of the Greco-Roman inheritance with other ancient civilizations; and how recreations of ancient daily life reflected upon modern times. In short, which aspects of the classical legacy still mattered, and why?

Consuming the Everyday: Material Culture in Contemporary Art and Design

Michael H. Duffy, East Carolina University; and Nancy House, East Carolina University; mail copies to both session chairs at: East Carolina University, 2000 Jenkins Art Center, Greenville, NC 27858, duffym@mail.ecu.edu

Cultural studies of everyday objects describe the distribution, signification, and consumption of familiar handcrafted and manufactured products. As ordinary artifacts of culture, products can be studied as objects themselves, or as social, cultural, or symbolic indicators. The everyday objects that artists and designers reference in their work reflect the culture through which they move as well as the private and public spaces of their lives. We invite papers that locate material culture in the context of art and design. Topics could include: experiencing order and clutter in daily living; real and anticipated pleasures of popular products; representing the physical spaces of consumption; collecting things for pleasure and profit; living with things, for better or worse; and negotiating the competitive edge.

Art and Politics: Africans and the Avant-Garde

Nnamdi Elleh, University of Cincinnati, 4343 Schulte Dr., Cincinnati, OH 45205

Several books and monographs have emerged in the past decade on modern and contemporary African artists. However, the discourse on the role of the African avant-garde as revolutionaries who worked contemporaneously with their political counterparts—Nnamdi Azikiwe of

Nigeria, Kwame Nkrumah of Ghana, and Abdel Gamal Nasser of Egypt, for example—remains sketchy. This session seeks papers that would inform how we might prepare the history of the African and the European/American avant-garde. Why did the avant-garde maintain dialogue with groups that were excluded from significant cultural and political roles in Europe and the advanced capitalist societies? Papers should also explore the difference between the avant-garde's self-description as marginal and the marginality of minority groups? It is also hoped that the papers will shed light on how the internationalism of the avant-garde enabled the marginalized culture(s) to enter the center, and how the arts of the marginalized groups were not mere "sources" for the avant-garde.

Regarding Postcolonialism

Hannah Feldman, Northwestern University, Dept. of Art History, Kresge 3-400, 1880 Campus Dr., Evanston, IL 60208; and Stephanie Schwartz, Columbia University, 40 Wyckoff St., #25, Brooklyn, NY 11201

The study of modern art has all too often been undertaken without careful attention to the history and effects of decolonization, even as the dismantling (and reinstatement) of colonial hierarchies has profoundly transformed representational strategies throughout the twentieth century. This session aims to examine this aporia, questioning why postcolonial theory—a fecund tool in film and literature studies—has failed to illuminate art-historical discourse or shake its temporal and geographic (i.e., Western and non-Western; post- and prewar) boundaries. Of particular relevance are how the discipline appropriated poststructuralist and post-modernist models of representation after the 1960s, often occluding the colonial context, and of how visual production itself might interrogate and/or reproduce colonial and postcolonial hierarchies. Papers addressing methodological issues as well as concrete case studies of art production and distribution from any number of post- or neocolonial contexts are therefore equally welcome.

STUDIO ART OPEN SESSION

The Altered Page

Jessica Ferguson, School of the Museum of Fine Arts, Boston, and Art Institute of Boston at Lesley University, 300 Summer St., Studio 63-64, Boston, MA 02210-1115

This panel will consider the possibilities of the book: as subject, as object, as raw material, and as catalyst and inspiration for artists and artist-educators. Books—the hand-held repositories of culture, memory, and history—have great physical and metaphorical weight and meaning. In our electronic age, books may dematerialize into disembodied, inkless, paperless versions, yet artists passionately rematerialize books, asserting their physicality with imaginative bindings, formats, and constructions. Artists also unmake and remake preexisting books by collaging, gouging, burying, losing and finding, ruining, recycling, and restoring them. What is the role of the book in studio practice? In studio teaching? Is the unmaking of the book the ultimate homage?

Ruins and After: Art in the Age of Global Violence

Eugenio Filice, Concordia University, Mel Hoppenheim School of Cinema, FB 319, 1455 de Maisonneuve Blvd. W, Montreal, QC H3G 1M8, Canada, efilice@alcor.concordia.ca

This session seeks to revisit the notion of ruins, or *Ruinenstimmung*, a concept beloved by scores of artists, thinkers, and writers in the eighteenth and nineteenth centuries. Considering the magnitude of world

events in the last decade, as well as newer constructs of global, humanitarian sensitivity, and understanding, this panel asks: Does the concept of ruins today survive unchanged, or has it undergone a fundamental transformation? For instance, has the unnerving prospect of (un)anticipated calamity restricted and/or extinguished our capricious affinity for ruins, to the point that we now view the concept with trepidation and ambiguity? Is it still possible to contemplate ruins without seeming heartless, without indulging oneself in gratuitous pleasure, or without succumbing to abject perversity? To what degree and in what manner—if at all—does the concept manifest in contemporary art practice and thought?

The Potential of the Print: Public Art and the Role of New Technologies

Christine Filippone, Rutgers University; and Jacqueline van Rhyn, The Print Center; mail to: Jacqueline van Rhyn, The Print Center, 1614 Latimer St., Philadelphia, PA 19103

This session invites curators and historians of art and visual culture to consider both the role of the multiple in public art and the use of digital technologies in the creation and reproduction of the “original” art image. Papers addressing the following questions are welcome, along with those on public-art exhibitions that rely on the multiple and/or digital technology to reach a larger audience: Does the transience of the digitally printed public-art image add to its provocative nature—posing a question at just the right time and place? Or is it merely emblematic of our throwaway culture, meant to trigger a momentary response and then disappear into the ether? Is digital technology a new tool offering an increasingly refined visual image instantly adaptable to any venue—large or small, coffee cup to billboard—or does it create another boundary inhibiting communication between artist and public. Is there such a thing as a “digital aesthetic,” offering a veneer of finely detailed imagery? If so, does it define how we see the world today?

Art and the Technologies of Surveillance: Cultural Production in a Culture of Control

Jonathan Finn, Wilfrid Laurier University; and Matthew Reynolds, Getty Research Institute; e-mail to: jfynn@wlu.ca

Over the past decade the topic of surveillance has increasingly been addressed through the work of photographers, filmmakers, and performance and new-media artists. Visual-arts researchers and practitioners have been crucial in developing a set of critical questions surrounding the changing nature of surveillance in society. Is surveillance a necessary precondition for life in the twenty-first century? If so, can we still speak of resistance to, or subversions of, surveillance? How do practitioners in the visual arts conceive of, represent, and employ surveillance in their work? Can the visual arts help to reshape how surveillance is used, by whom, and for what purposes? This panel addresses cultural production as a means of investigating the varied impacts and importance of surveillance within contemporary culture.

Interrogating Boston as a Site for Contemporary Art

Cynthia Fowler, Wentworth Institute of Technology, Dept. of Humanities, Social Science, and Management, 550 Huntington Ave., Beatty Hall 306, Boston, MA 02115-5998; and Dena Gilby, Endicott College, School of Art and Design, 376 Hale St., Art Center, Rm. 304, Beverly, MA 01915

This panel interrogates the notion of place as signifier and organizer and—considering the conference’s location this year—the extent to which Boston as a specific geographical site is conducive to the production and dissemination of both mainstream and alternative contemporary art. Some questions for consideration are: How has the gentrification of Fort Point helped or hindered the establishment of artist colonies inside and outside of Boston proper? What is the role of the Institute of Contemporary Art in supporting contemporary art? What do cross-geographical studies, which shed light upon the differences between Boston and other geographical locations, contribute to the dialogue? The organizers encourage artists, critics, scholars, and art historians who have written or are working on these topics to submit an abstract.

ART HISTORY OPEN SESSION

Architecture, Urbanism, Landscape: 1400–1750

David H. Friedman, Massachusetts Institute of Technology, Dept. of Architecture, Rm. 10-303, Cambridge, MA 02139

CAA COMMITTEE ON WOMEN IN THE ARTS

Artists’ Roles in a Time Of War: Feminist Perspectives

Deborah Frizzell, William Paterson University, 34 Harrington St., Hillsdale, NJ 07642; and Carolyn Manosevitz, Colorado Mountain College, P.O. Box 3705, Basalt, CO 81621

During wartime, artists have assumed a variety of roles, ranging from propagandists in support of war to activist antiwar commentators to engaged pacifists. Since 9/11, the definitions of “war” and “wartime” have shifted. How are artists representing the new borderless reality defined as a “war on terrorism”? What are the obligations of artists in a time of “war on terrorism”? The co-chairs seek papers investigating the historical and contemporary roles of artists responding to war from a variety of feminist perspectives. Proposals from both artists and art historians will be sought. Topics might include the gendered representation of “refugee,” “victim,” “enemy,” “perpetrator,” or “terrorist.” How have artists represented moral conscience, global or local perspectives, and new definitions of imperialism, terrorism, and martyrdom? How have artists in the past and present represented collective and individual memory?

Challenges and Opportunities: Teaching Art in Rural College Communities

Scott Garrard, Dodge City Community College, 2501 North 14th Ave., Dodge City, KS 67801

This session will focus on issues faced by art departments in rural areas. Discussion topics may include, but are not limited to, the positives and challenges of: 1) location. What is the average enrollment, and does this meet the required enrollment? What budget strategies are used to receive or ship supplies? How does the lack of local resources affect student ideas and works produced? What techniques are employed to attract workshop presenters and attendees?; 2) community attitudes. What are effective public-relations tools for building community bonds? Are there high school art programs in the area? Are there art centers or art projects?; 3) students. Do art students possess knowledge of contemporary art and art history? What unique perspectives do rural art students possess?; 4) college support. Is it financially practical for a college to sup-

port an art program? Is there pressure within the college to validate art positions?

Modernist Games

David Getsy, Harvard University, Dept. of History of Art and Architecture, 485 Broadway, Cambridge, MA 02138, dgetsy@fas.harvard.edu

The intense period of experimentation in which modernist art developed has often been characterized as serious and earnest research. By contrast, this panel will investigate the ways in which the era was fascinated with games and play. Games are, at base, representational activities, and artists and critics saw the game as an analogue to art practice, a metaphor for creativity, and a model for art criticism. Possible topics include Surrealist games, play as metaphor or method, Duchamp and chess, Giacometti, Cornell, artistic movements as teams, installations as playgrounds, and play as aesthetic experience. Emphasis will be placed on global modernism from the first half of the twentieth century, but all relevant papers discussing art or criticism from the 1890s onward will be considered. Please note that this panel is not concerned with Game Theory as practiced in such fields as economics, but rather with the study of games and play from methodological, cultural, anthropological, psychoanalytic, and other theoretical perspectives.

At the Intersection of Town and Gown: College/Community Partnerships in the Visual Arts

John Giordano, Massachusetts College of Art, Center for Art and Community Partnerships, 621 Huntington Ave. Boston, MA 02115

When higher-education institutions interact with local communities today, a spirit of partnership and collaboration replaces outreach and short-term volunteerism as the starting point for community-engagement projects. Partnerships and collaborations can serve to examine issues that are situated at the physical and emotional intersections of higher-education institutions and local communities. This session explores the wide spectrum of partnerships possible in the context of college-credit courses and co-curricular opportunities, including but not limited to civic dialogues, public art, and work with K–12 students. What, then, are the criteria for establishing and executing mutually beneficial visual arts-based projects? What are the philosophical underpinnings and current models of visual arts-based and interdisciplinary collaborations and partnerships? Participants are encouraged to consider how sustained partnerships can build permanent, two-way bridges between colleges and neighborhoods. Proposals that include visual documentation of both process and outcome of projects are encouraged.

The Darkroom: Once the Standard, Now the Exception

Marita Gootee, Mississippi State University, and Wendy Roussin, Mississippi State University; mail to: Marita Gootee, Dept. of Art, P.O. Box 2495, Mississippi State, MS 39762, gootee@ra.msstate.edu.

This session will focus on the shift from the chemical to the digital darkroom in art programs. This change has been driven by the rise of digital SLR cameras, chemical and ventilation concerns, space needs, and the desire for digital relevance in fine-arts curricula. Is the comparative loss of quality in the digital “negative” offset by the lack of addi-

tional cost for film and processing? Digital photography produces an almost instantaneous result. Does the student reap a benefit from this, or is the slower approach of the chemical darkroom more conducive to a learning environment? Should color and monochromatic imagery be taught separately? Does the introduction of the computer lab negate the concept of a dedicated space for separate media areas? Proposals that deal with these and other relevant issues are encouraged.

STUDIO ART OPEN SESSION Photography and the Historical Moment

Andy Grundberg, Corcoran College of Art and Design, 500 17th St. NW, Washington, DC 20006, grundberg@corcoran.org

Photography, an integral part of the discourse of contemporary art since the postmodernist 1980s, seems to lie at a crossroads. Its technology is changing from chemical to electronic; meanwhile, its cultural and aesthetic functions are shifting. Are these developments related? Has the era of photo-based art reached its zenith? Will Internet-based images reconfigure our understanding of photographs as historical documents? Does it make sense to teach photography as a craft, rather than as a cultural practice? This panel will examine the territory of lens-based art in a post-Avedon, post–Abu Ghraib world. Papers are solicited on subjects including our understanding of photographs as cultural and material objects, vernacular photography, issues of image archives, digital vs. traditional understandings of photographic practices and pedagogy, and the role of photo-based art in contemporary art.

Design(ing) Criticism

Elizabeth Guffey, Purchase College, State University of New York; and Carma Gorman, Southern Illinois University, Carbondale; mail to: Carma Gorman, Southern Illinois University, School of Art and Design, MC 4301, Carbondale, IL 62901, or e-mail to: elizabeth.guffey@purchase.edu and cgorman@siu.edu

Despite many recent calls for increased rigor in design writing, design criticism remains an undervalued, underdeveloped, and undertheorized discipline. This panel examines design criticism as a literary and social activity, explores new forms of critique, and investigates the extent to which values and paradigms from art and literary criticism have stifled or enriched design criticism. Which critics or ideas have most fundamentally shaped how design criticism has been understood and practiced? Where, by whom, and for whom is design criticism being written? How does the criticism in *Consumer Reports* or users’ online product reviews relate to the writing in design magazines? What new forms of criticism should be considered? What does the “crisis of art criticism” mean for design criticism? Could design criticism provide a model for art criticism’s regeneration?

Convergent Theories: Printmaking, Photography, and Digital Media

Kevin Haas, Washington State University, 5072 Fine Arts Center, Pullman, WA 99164-7450

This panel seeks presentations that consider how printmaking can, or may already, exist within the discourse and theories that have surrounded photography and digital media, to acknowledge the interrelationships these three mediums share, particularly for artists producing photographic and digitally based prints. Do we accept that printmaking is simply

included, if not explicitly stated, in the theories that are used to read images, or do we view it as having made overlooked contributions to the dialogue? Where and how does printmaking begin to converge into this larger discourse? How will considering emerging changes in photography and digital media allow us to rethink the role prints have already played historically? How can printmaking's contributions to, and reliance upon, photography and digital media establish itself within current critical theory? This panel should provide a forum to explore what need there might be to consider or intersect with theories and ideas from photography and digital media in relation to those of printmaking, to situate it within contemporary debates on the image.

ART HISTORY OPEN SESSION

Northern Renaissance Art

Craig Harbison, University of Massachusetts, 86 Mt. Warner Rd., Hadley, MA 01035-9675

ASSOCIATION FOR LATIN AMERICAN ART

Reexamining the State and Practice of "Latin American" Art History: Language, Structure, and Content

Ray Hernández-Durán, University of New Mexico, Dept. of Art and Art History, MSC04 2560, 1 University of New Mexico, Albuquerque, NM 87131-0001; and Marguerite K. Mayhall, Kean University, Dept. of Fine Arts, Union, NJ 07083

Latin American art history tends to be viewed as comprised of the study of more recent modern material or as encompassing three areas: pre-contact, colonial, and modern. The former "modern" approach disregards earlier historical and cultural contexts, while the latter perspective inserts ruptures, which distort interpretation. This session will focus on reevaluating current practices and identifying problems. How has the idea of modernity affected the development of Latin American art history? Is the umbrella label "Latin America" viable as a qualifier for the myriad artistic developments that have been occurring since the sixteenth century? Should political shifts be a defining structural determinant for chronological boundaries over more gradual cultural transitions?

STUDIO ART OPEN SESSION

Printerly Painterly: The Interrelationship of Painting and Printmaking

Nona Hershey, Massachusetts College of Art, 621 Huntington Ave., Boston, MA 02115, nhershey@massart.edu

Printmaking and painting have informed each other throughout the history of art. Perhaps because the creative process is more tangibly documented in printmaking than in painting, the indirectly layered, yet visible, dissection of thought can stimulate new ideas for the painter. This session invites papers from artists, art historians, and museum professionals that address the mutual influence of painting and printmaking. Encouraged are presentations on: how prints inform the painter's process, and vice versa; the influence of painting on the concept of originality in printmaking; the influence of the multiple on the serial nature of some painting; the use of printmaking materials and process in painting, and vice versa; and approaches that blur the identity of each.

From the Page to the Wall: From Graphic Novels to Gallery Comics

Christian Hill, California State University, Fullerton, Visual Arts Dept., P.O. Box 6850, Fullerton, CA 92834-6850

Thanks in part to the success of graphic novels, comics are no longer confined to the basements of popular culture. Today, comics show up in previously off-limits areas such as galleries and museums. This new phenomenon, termed "gallery comics," creates new challenges. How do comic artists adapt their art to the nonlinear space of galleries? How do curators treat the comics page as an incomplete artifact extracted from a larger whole, the graphic novel? Can gallery comics provoke contemplation, as paintings do? What is the history of gallery comics? How will the rise of the comics page as an art commodity affect artists? Who is the audience: patrons or readers? This panel seeks to bring together comics artists, curators, art historians, and all involved with gallery comics to address the evolution and interactions of comic art within the historical, theoretical, cultural, physical, and economic dimensions of the gallery.

ASSOCIATION OF HISTORIANS OF NINETEENTH-CENTURY ART

Expatriate Games: The Nineteenth-Century Artist Abroad

Erica E. Hirshler, Museum of Fine Arts, Boston, Art of the Americas, 465 Huntington Ave., Boston, MA 02115

Often characterized as an era of nation building and imperialism, cultural nationalism has been a dominant theme in art-historical scholarship of the nineteenth century. While many painters and sculptors were devoted to representations of their national landscape or to subjects drawn from native history, mythology, and literature, others lived and worked abroad. These individuals negotiated foreign languages, art circles, and cultural practices, often becoming successful in countries far from their native home. This session will explore cosmopolitanism and global culture in the long nineteenth century. Paper topics might include (but are not limited to) American painters active in France, French artists working in England, Germans in the United States, Spanish artists in Mexico, and so forth; papers concerning expatriates from (or those working in) Asia, Africa, or Australia are also welcome.

QUEER CAUCUS FOR ART

Classical Antiquity and the Expression of Queer Desires

Peter J. Holliday, California State University, Long Beach, Art Dept., 1250 Bellflower, Long Beach, CA 90840

Ancient Greece and Rome have furnished models for representing queer desires as both self-constructing imagination and a ground from which to debate dominant cultural forces. Potential topics include: interrogations of the proselytizing dimensions of modern constructs of antiquity; how classical themes and motifs became the embodiment of a homosexual ideal, obtaining the force of propaganda; how classical imagery presented attractive embodiments of homosexual desire; and reflections on the convergence or competition between the uses of national/political and erotic/group identities in the past. The moral and aesthetic ideals of the classical tradition have been largely superseded in cultural production by arguments based on biology and power relations. Therefore investigations of postmodern transformations of classical models and

their current reception are also welcome (e.g., the slippage of classical motifs from rationalizing the imagery of desire to elements of gay pornography and camp).

Tensions between Text and Image in Medieval Art

Kerr Houston, Maryland Institute College of Art, Dept. of Art History, 1300 Mount Royal Ave., Baltimore, MD 21217-4191

The Gregorian dictum that images were to the ignorant what scripture was to the educated is well known and often cited, but medieval pictures and texts did not always communicate in simple, analogous ways. What should we make, then, of the numerous images that revise, abandon, or supplement their textual sources? This session will focus on medieval works in which images and written texts—either source texts or textual passages included in the images themselves—do not align exactly, or are characterized by dissonance. Papers on specific images are welcome, as are broader studies of the complex relationship between visual and verbal imagery, and meditations on the difficulties and assumptions involved in reading medieval images in terms of written works.

“The Principle of Dress”: Theories of the Textile in Art History

Rebecca Houze, Northern Illinois University, Dept. of Art History, School of Art, DeKalb, IL 60115

Textiles have played an important role in shaping theories of art in the modern era. Art critics, historians, and writers as diverse as Denis Diderot, Charles Baudelaire, Gottfried Semper, Alois Riegl, Adolf Loos, Anni Albers, Joseph Beuys, and Lenore Tawney have addressed, in various ways, the central role of cloth, clothing, costume, and fashion. Taking Semper’s concept of *Bekleidungsprinzip*, or the “principle of dress,” outlined in his unfinished survey *Style in the Technical and Tectonic Arts; or, Practical Aesthetics* (1860–63), as a point of departure, this panel will serve to examine the role of the textile in art-historical thought from 1700 to the present. It will consider the flat textile; textiles in the form of clothing, fashion, and “dressings” of various sorts, including the architectural “cladding” of buildings; and the fabric coverings of interior spaces and furnishings. Papers may also address the use of fibers in later twentieth-century artistic practice; papers that deal with textiles or dress as a theoretical concept are especially welcome.

CAA MUSEUM COMMITTEE

Early Italian Painting in Boston

Frederick Ilchman, Museum of Fine Arts, Boston; and Carl Strehlke, Philadelphia Museum of Art; mail to: Frederick Ilchman, Museum of Fine Arts, Boston, Art of Europe, 465 Huntington Ave., Boston, MA 02115

From the *Fogg Pietà* to Rosso’s *Dead Christ with Angels*, the museums of Boston and Cambridge possess early Italian paintings of outstanding interest and include many of the greatest names in Florentine and Sieneese art. This session will use Italian paintings from about 1300 to 1530 in the collections of the Museum of Fine Arts, Boston (MFA), the Isabella Stewart Gardner Museum, and the Fogg Art Museum as points of departure for discussions including, but not limited to, attribution, iconography, and interpretation of individual works and artists. Topics on collecting, provenance, conservation, and installation in Boston and Cambridge are also welcome. Papers can address urgent questions in the

study of early Italian painting: for example, the Rimini school of painters and the transmission of Giotto’s sources; the organization of Duccio’s workshop; the “Barna” question; the altarpieces of Siena Cathedral; Fra Angelico and mid-quattrocento Florentine painting; Fra Carnevale and early perspectival settings; Botticelli attributions; and Rosso Fiorentino’s Roman period. Holding this session at the MFA will offer the opportunity to examine some works at first hand.

The Roman Chapel, 1550–1750: Images, Functions, Rhetoric

Pamela M. Jones, University of Massachusetts, Boston, Art Dept., 100 Morrissey Blvd., Boston, MA 02125-3393; and Carolyn Valone, Via Fratelli Bonnet 27, interno 25, 00152 Rome, Italy

Churches dominate the cityscape of Rome, and in the early modern period their chapels functioned as sites of piety and power, where secular and ecclesiastical patrons, both female and male, expressed individual and corporate personae, buried their dead, enacted charitable initiatives, fulfilled vows, performed devotions, and showcased their artistic sensibilities. Although there are many studies of individual Roman chapels, much work still remains to be done. This session aims to promote understanding of the functions and reception of chapel imagery in Roman society from 1550 to 1750. Proposals should emphasize the interpretation of chapel imagery in its functional dimensions from the point of view of patronage, reception, and/or artistic problem solving. Preference will be given to unstudied or lesser-known works.

Installation Art in the Age of Globalization

Lewis Kachur, Kean University, 201 E. 21st St., #2D, New York, NY 10010; and Rosemary O’Neill, Parsons School of Design, 135 Charles St., LLA, New York, NY 10014, oneillr@newschool.edu

Installation art emerged as a hybrid modernist experiment, then flourished with amazing breadth. The “complete immersion environment” now has enough history that its foundational significance and trajectory are clear, enabling consideration of its achievements. This panel seeks to address the effects—good or ill—of installation’s ubiquity. The appeal of installation is evident, but what are the paradoxes of its globalization? Has installation realized a more democratic or populist approach to attracting the spectator, or has it become an increasingly packaged, event-driven spectacle—a backdrop to “festivalist” gatherings of a global tribe of artists, critics, curators, and collectors? Has installation engendered collaboration, shifting art into areas such as design, technology, and science? If so, what are the effects of these crossovers? We encourage papers that address installation within a global framework, especially proposals that consider the impact of biennials and art fairs, in the form of theoretical positions or issue-based case studies.

Art and Accident

Robin Kelsey, Harvard University; and Yukio Lippit, Harvard University; mail to: Robin Kelsey, Dept. of History of Art and Architecture, Arthur M. Sackler Museum, Harvard University, 485 Broadway, Cambridge, MA, 02138; or e-mail to: kelsey@fas.harvard.edu and lippit@fas.harvard.edu

While intention is a concept much examined in art-historical discourse, its converse and counterpart, accident, has suffered neglect, despite offering a broad and promising rubric under which to organize histories of artistic production in different traditions. The potential chaos or nonsense

of chance has been thematized, reclaimed, or rationalized in diverse practices, ranging from the splashed-ink painting tradition in East Asia to twentieth-century street photography. This panel attempts to provide a common space for discussion of artistic productions, from various historical moments and parts of the world, that are in some way structured upon the unpremeditated image or event. What are the visual and graphic traces that have been read as resulting from accident? How has the scope of accident been invited or resisted? What kinds of discursive frameworks have been developed around artistic production centered upon the notion of the involuntary mark? What is at stake in their development? Papers that explore these and other implications of the aesthetics of accident in any media, period, or artistic tradition are welcome.

Renaissance Art and North America: A History of the Present

Randi Klebanoff, Carleton University, SSAC: Art History, 1125 Colonel By Dr., Ottawa, ON K1S 5B6, Canada, rklebano@ccs.carleton.ca

Once an obligatory field of study in the humanities, the Renaissance has lost ground in redrawings of institutional and intellectual maps in recent years. Devalued along with discredited models of Western culture and principles of modernism with which until recently it has been identified, the intellectual excitement, methods, commitments, and relevance of the field can no longer be taken for granted. How do we as Renaissance scholars situate ourselves within this new intellectual and institutional geography? This session calls for papers that propose new languages with which to articulate the present and future of Renaissance scholarship in North America by reflecting on its historiographical pasts. Papers dealing with the varied institutions and practices of academia, research, collecting, museums, and display are invited.

A Novel Approach: The Fusion of Art History and Historical Fiction

Cher Krause Knight, Emerson College, Dept. of Visual and Media Arts, 120 Boylston St., Boston, MA 02116-4624

Books such as Dan Brown's *The Da Vinci Code* and Tracy Chevalier's *Girl with a Pearl Earring* not only blend historical research with dramatic fiction, but also potentially expand appreciation for art history. How and where does art history differ from historical fiction, especially when that fiction is so expertly researched and beautifully written? What affect does the rise of historical fiction have on art history? How might such mainstream awareness benefit our discipline? This is a particularly appropriate time to ask these questions, since such novels are at the height of their popularity. This session encourages proposals that either interrogate the responsibility of historical fiction to art history or celebrate the novel's widening of art history's audience. Studies of individual books, artists, or works as well as broader investigations of the slippage between "art-historical fact" and "historical fiction" are welcome.

Death and Transfiguration in Chinese Art

Sonya Lee, University of Southern California, Dept. of Art History, VKC 351, Los Angeles, CA 90089-0047

This session explores the art of commemoration with a particular focus on visual strategies used throughout Chinese history in constructing memories of those who are no longer present. From well-known reli-

gious or political figures to ordinary folks, absence is often exposed, elided, or erased in order to bring about some transformed presence out of death. The transformative process from death to the beyond has been a recurrent theme in a wide range of media throughout the centuries, including iconic imagery, pictorial narrative, architectural monument, and ritualistic performance. The session welcomes papers on representative examples from any of these four areas. Issues under consideration should be germane to the session's overall aim at examining the relationship of social remembering to knowledge production, cultural identity, and/or political ideology, as well as the diverse undercurrents in Chinese culture that drew upon a persistent fascination with the morbid and the transcendental.

ART HISTORY OPEN SESSION

Rethinking (Revisiting) Historic Native American Art from New England

Joan Lester, Tufts University, 2 Muster Ct., Lexington, MA 02420, joanlester@aol.com

For this panel, Native and non-Native scholars and artists are invited to propose new paradigms for studying historic indigenous art from New England. In the past, much of the art from Indian New England has been ignored, declared irrelevant, or misunderstood. This panel will consider some of the scholarly assumptions that have led to these conclusions, such as the assumed irreparable loss of key cultural and artistic know-how; the denigration of late-nineteenth-century tourist art as impure and unworthy of collection; and the creation, again in the late nineteenth century, of a conceptual yardstick to identify so-called traditional objects. Sought are panelists who will propose ways to reconstruct these outdated ideas; presentations by Native artists and scholars who are reclaiming the right to reconsider and correct past histories are especially welcome. This session aims to bring together multiple voices and perspectives to create a more accurate and holistic view of Native American art from New England's past.

More Meaningful Learning

Sarah Lowe, University of Tennessee, School of Art, 1715 Volunteer Blvd., Knoxville, TN 37996-2410, slowe@utk.edu

Students enrolled in an arts or design program know that their studio art and design classes differ in structure from their other university classes. While there is some text-based learning, a large part of an art or design student's education is formed through a series of trial-and-error experiments and studies, through long (and often painful) discussions of this work, and by critically examining the work of others. It can be said that this object-making approach to learning is not only crucial for a student's growth as an artist or designer, but also that it often resonates more with the learning styles of those who are attracted to these fields. Is it then possible to apply this methodology to the discovery and understanding of other collegiate subject matter? Can the pedagogical approach employed in an arts or design classroom be combined with that of a humanities or science subject to create an atmosphere in which learning becomes more meaningful for the students? This session asks participants to present case studies in which an art or design class has collaborated with a humanities or science class to create an interdisciplinary atmosphere in which the students explore, learn, engage, and analyze the subject matter through the process of art- and design-making. Please include examples of student work created during the class with your submission.

HISTORIANS OF NETHERLANDISH ART

Revisiting Julius S. Held

Anne W. Lowenthal, National Coalition of Independent Scholars, 340 Riverside Dr., New York, NY 10025

Julius S. Held (1905–2002), prolific and influential scholar of Dutch, Flemish, and German art, set an unwavering course with the publication of his dissertation, *Dürers Wirkung auf die niederländische Kunst seiner Zeit* (1931). Typically, Held used rigorous examination of visual and physical facts as the basis for determining biographical, historical, and cultural meaning, as in the essay on Rembrandt's *Aristotle* (1969) and the catalogue of Rubens's oil sketches (1980). Held's positivist approach, to which connoisseurship was central, has been challenged by more theoretically based methods. Papers are invited that assess Held's contribution to the scholarship of Northern European art from today's perspective, addressing questions such as these: How did Held's training in Germany and his emigration to the U.S. shape his thinking? What are the significant features of his legacy? What might be considered limitations of his approach? Did he anticipate the current scholarly environment? Please support arguments with specific references to Held's publications.

The Visual Narrative of the Computer Desktop

Alec MacLeod, California Institute of Integral Studies, 1453 Mission St., San Francisco, CA 94103, amacleod@ciis.edu

What is hidden and what is revealed by the graphical user interface of computers? Are there implicit narratives or metanarratives embedded in its visual landscape? Does this visual presentation reflect natural relationships and actual organization of computers? This multidisciplinary panel will look at the visual culture of the desktop, examining emerging visual conventions. This includes explorations of the underlying structures and metaphors at play as well as analyses of the so-called intuitive nature of these visual signifiers. Discussion of the in-use aspects of the computer desktop such as customized desktop themes, icons, and screensavers are equally welcome. The goal is to draw attention to the visual aspects of this common activity to better understand the impacts and implications of interface design. That this visual experience is intended to be transparent—even invisible—makes it an inviting object of consideration. This panel will bring together perspectives from fields such as interface design, visual culture, cultural criticism, anthropology, and intellectual history.

ART HISTORY OPEN SESSION

Prints in the Nineteenth Century

Patricia Mainardi, The Graduate Center, City University of New York, Doctoral Program in Art History, 365 Fifth Ave., New York, NY 10016

The nineteenth century was a great age of printmaking. From the invention of lithography at the end of the previous century to the various art print revivals that resulted from the rapid spread of photomechanical and commercial processes, print production in the nineteenth century reached unprecedented levels with a great variety of processes and techniques. This open session will focus on all aspects of print production in the “long nineteenth century.” Papers are invited on any aspect of print culture, from high art to popular and commercial production. Papers may examine individual printmakers or publishers, technical processes, collections or aspects of the print market, or the various revivals, survivals, innovations, and declines. Papers exploring areas outside tradi-

tional high-art practices, such as illustration, caricature, chromolithography, advertising, are also invited.

Circum-Atlantic Visual Production: Passing through Boston and New York

Katherine Manthorne, The Graduate Center, City University of New York, Doctoral Program in Art History, 365 Fifth Ave., New York, NY 10016

The emerging field of Atlantic history encourages us to rethink connections among nations, peoples, and cultural production. Following Joseph Roach, scholars in theater, music, and dance have begun to imagine the Atlantic basin as a new cultural geography, and to substitute it for the nation-state as the primary unit. This approach proffers advantages over the traditional trans-Atlantic dialogue, especially because it insists on the presence of South America, the Caribbean, and Africa in the debates. This session welcomes papers that explore visual-arts production within a circum-Atlantic construct, particularly works that passed through Boston and New York. This might include: the circulation of print culture; imported material elements in Copley's portraiture; artistic exchanges among the U.S., Brazil, Surinam, Africa, and Puerto Rico; “mobile arts” of Africa; or maps. Originally conceived papers from the eighteenth century to the present are sought.

NATIONAL COUNCIL ON EDUCATION FOR THE CERAMIC ARTS Clay/Kitsch

Mary Drach McInnes, New York State College of Ceramics at Alfred University, School of Art and Design, 2 Pine St., Alfred, NY 14802, mcinnes@alfred.edu

The aesthetic embrace of the “low” and the critical reappraisal of kitsch—along with other Greenbergian ideas—have been accepted as central strategies by postmodern artists and art historians. Many contemporary sculptors working in the medium of clay have been increasingly enamored with mining the “low” culture of modern ceramics and have quoted the curio, the tourist souvenir, and the craft collectible. “Clay/Kitsch” will examine the nature of this appropriation of debased imagery, which raises questions of economic value, ceramic history, and critical distance. This panel, ideally comprised of both artists and art historians, will highlight the particular tensions and possible contributions between the practice of ceramic art and the broader art world.

Rethinking the Public Presentation of Islamic Art: New Installations and Reinstallations of Museum Collections in the Twenty-First Century

Mary McWilliams and Kimberly Masteller; mail to: Mary McWilliams, Norma Jean Calderwood Curator of Islamic Art, Dept. of Islamic and Later Indian Art, Harvard University Art Museums, 485 Broadway, Cambridge, MA 02138, mmcwill@fas.harvard.edu

Over the twentieth and early-twenty-first centuries, many Muslim lands have experienced changes in terms of self-definition, political and economic systems, boundaries, and relationships with the West. At the same time, many academic departments have shifted their focus from religious and language-based programming to socially determined fields in area studies. All of these developments have challenged curators charged with exhibiting Islamic art. As the public's interest in the Islamic world has increased, numerous institutions are planning extensive renovations of their Islamic galleries, and at least three major collections are being prepared for public debuts. Because they occupy ground between the

academic world and the general public, museum installations sometimes serve as battlefields for assimilating broad transformations in cultural identities and interpretation. By inviting presentations from curators involved in rethinking their public display of Islamic art, this panel hopes to shed light on the history and future of Islamic collections, departments, and programming, not only offering a barometer of what we can expect to see, but also hinting at what lies beneath the surface.

Placing Socialist Realism

Claudia Mesch, Arizona State University, School of Art, claudia.mesch@asu.edu; and Nora Taylor, Arizona State University, Interdisciplinary Humanities Program and School of Art, nora.taylor@asu.edu

This panel aims to explore the figurative tradition of socialist realist visual culture of current or former state socialist countries. Scholars have recently suggested that socialist realism may be more difficult to define than Cold War discourse once supposed. Ten years after the collapse of the Soviet Union, might art history position socialist realism as the Other to (Western) modernism and/or postmodernism? Has socialist realism challenged the global hegemony of Western “advanced” culture? How did different socialist states negotiate folk or indigenous imagery, for example? Did socialist realism ever directly engage (postmodernist) issues of race, class, and/or gender identity? Case studies of the encounter, confrontation, or synthesis between socialist realism and premodern, modern, or post-modern forms and techniques are of particular interest.

ART HISTORY OPEN SESSION

Northern European Art: 1600–1800

Jeffrey Muller, Brown University, Dept. of the History of Art and Architecture, Box 1855, Brown University, Providence, RI 02912

For the purposes of this session, Northern Europe includes Ireland, Great Britain, Belgium, the Netherlands, Scandinavia, and Germany. Papers on all media, from embroidery to architecture, and on all issues, from conservation to urban landscape, will be considered. Preference, however, will be given to those papers that do not fit comfortably into the topics of more specialized sessions. Papers that break down turf divisions and between art history and history and that incorporate a reflective use of evidence are especially encouraged.

HISTORIANS OF BRITISH ART

The Trouble with Genre

Anne Nellis, Rhode Island School of Design, Liberal Arts Dept., 2 College St., Providence, RI 02903; and Melinda McCurdy, Huntington Library, Art Collections, and Botanical Gardens, 1151 Oxford Rd., San Marino, CA 91108

Genre has been a vital class of art in Britain since the early modern period, when the aristocratic vogue for Netherlandish painting introduced the form to English audiences. Though low on the academic hierarchy, genre became a powerful vehicle for social criticism and aesthetic confrontation for artists from William Hogarth and David Wilkie in the eighteenth and nineteenth centuries to contemporary artists such as Tracy Emin and Mark Wallinger, who reexamine the tradition of domestic art. We welcome proposals that consider the meanings and functions of genre in British art of all periods. Possible topics include: the strategic genre painters developed to respond to the demands of different exhibition environments; the implications of applying genre subjects to

nontraditional media such as sculpture or photography; the ways genre constructs or questions ideologies of gender, class, national identity, and colonialism.

INTERNATIONAL ASSOCIATION OF WORD AND IMAGE STUDIES

Merleau-Ponty and the Visual Arts

Carrie Noland, University of California, Irvine, Dept. of French and Italian, Irvine, CA 92697-2925

Merleau-Ponty’s major tenet, that subjective vision is dialectically engaged in constructing and being constructed by the physical world, has had a direct influence on the way art is created and discussed. During the 1950s, 1960s, and 1970s, critics and artists responded to Merleau-Ponty’s demand that the viewing eye be situated in a moving, empirical body. Currently, approaches inspired by the philosopher’s aesthetics are enjoying a renewed vogue. Yet Merleau-Ponty can be best understood when recontextualized within the philosophy, linguistics, and politics of his period. He was a reader of Husserl, Heidegger, Saussure, and Levi-Strauss. His phenomenological approach to painting was developed in part to contest the semiotics of Sartre’s “What is Literature?” Questions to consider: What work is Merleau-Ponty now doing for art history? What dimensions of his thought are being left out? Papers should address intersections among aesthetics, anthropology, semiotics, literature, or philosophy.

Gimme Shelter: The 1920s machine à habiter, the 1930s Galloping Bungalow, and Twenty-First-Century Shelter Art

Anna Novakov, Saint Mary’s College of California, 1928 Saint Mary’s Rd., Moraga, CA 94575, anovakov@stmarys-ca.edu

In 1923, Swiss architect Le Corbusier published *Vers un Architecture*, a book that extolled the symbiotic relationship between modern man and machine. He wrote that “the house is a machine for living in ... food storage, hygiene, beauty in harmonious proportions. A chair is a machine for sitting in ... the limousine, the ocean liner and the airplane.” From the 1920s until today, architects and visual artists have attempted to capture the essence of Le Corbusier’s *machine à habiter* in their own designs. This panel, composed of artists and historians, will look at a variety of machine homes from the modern trailer of the 1930s to contemporary shelter art by artists such as Atelier von Lieshout, Winfried Baumann, Krzysztof Wodiczko, and Andrea Zittel.

Between Feminisms

Elaine O’Brien, California State University, Sacramento, Art Dept., Sacramento, CA 95819-6061, eobrien@csus.edu.

This session seeks papers that offer insights into the current global situation for feminist art and theory, insights possible now that women artists from places other than Europe and North America are major players on the world stage. These artists are self-positioned on ideological, geographical, and other borders; they are at once “outsiders” and “insiders” to cultural conventions, including those that define “woman,” women’s roles, and women’s freedom. A premise of this session is that such “traveling” artists are teaching their audiences to grasp multiple aesthetics, meanings, and values, including transvalued ones traditionally and variously associ-

ated with the feminine. Papers might address questions having to do with the “feminization” of high global culture; the ways in which “between” feminisms navigate among sexual, national, religious, socioeconomic identities, and aesthetic traditions; whether or not interstitial feminisms assume hybrid theoretical postures, perhaps somewhere between Western polarities of biological determinism and poststructuralism.

Sacred Sights: Vision and Vista in the Ancient Americas

Megan O’Neil, Yale University and Dumbarton Oaks; and Joanne Pillsbury, University of Maryland and Dumbarton Oaks; mail to: Megan O’Neil, Dumbarton Oaks, 1703 32nd St. NW, Washington, DC 20007

This session explores the significance of vision and vista in relation to ancient American landscape, architecture, and sculpture. Although vision is ephemeral, locations of buildings and sculptures give suggestions of the role of sight and sightlines in their placements. In particular, vistas connecting man-made elements with terrestrial and celestial features may underscore links between human and divine. Furthermore, vistas may create or commemorate hierophanies or make links among cultural groups or between present and past. Paper topics may include the creation, manipulation, and/or signaling of perspective points, social positions of viewers and their access (or lack thereof) to certain vistas, and the creation of specific visual experiences as part of the ritual of rulership. Papers also may address the use of sightlines in ceremonial circuits through landscapes, mythologies, and histories.

Politics and Decoration in Victorian and Edwardian Britain

Morna O’Neill and Michael Hatt, Yale Center for British Art; mail to: Morna O’Neill, Research Dept., Yale Center for British Art, P.O. Box 208280, New Haven, CT 06520-2820, morna.oneill@yale.edu

This session will examine the texts, images, and objects of the Aesthetic movement, the Arts and Crafts movement, and socialist political culture in late-nineteenth-century Britain. In particular, we want to explore the ways in which they converged in both theory and practice in debates about decoration. Two major recent exhibitions promise to reinterpret the Arts and Crafts movement as an international decorative art phenomenon: *Design for the Modern World* (Los Angeles County Museum of Art) and *International Arts and Crafts* (Victoria and Albert Museum). As a counterpoint to this presentation, this session will reexamine the specifically English origins of the movement, interrogating its interconnectedness with the Aesthetic movement and its relation to socialist thought. Papers that move beyond traditional notions of the craft object to embrace the decorative in fine art and popular culture are especially welcome.

Gordon Matta-Clark and Architecture

Gwendolyn Owens, Canadian Centre for Architecture; and Philip Ursprung, Institute for the History and Theory of Architecture, Dept. of Architecture, Swiss Federal Institute of Technology, Zurich, Switzerland; mail to: Gwendolyn Owens, Canadian Centre for Architecture, 1920 rue Baile, Montreal, QC H3H 2S6, Canada; or e-mail to: wowens@cam.org and ursprung@gt.aarch.ethz.ch

The session will examine the art of Gordon Matta-Clark (1943–1978) in the context of twentieth-century architecture and architectural theory. As

a student at Cornell University’s School of Architecture in the 1960s, Matta-Clark was exposed to the theoretical perspective of Colin Rowe while participating in countercultural activities rooted in alternative thinking about contemporary urban society. To what extent can his understanding of architecture be seen as a source for his artistic practice? In what ways does his work address the specific economic and cultural tensions of the 1970s cities? What effect has his work had on subsequent architecture? Papers are invited that explore Matta-Clark’s art and ideas—so often discussed in a kind of splendid isolation—in relation to architectural theory, urbanism, and sociology of cities among other topics. Proposals by art historians, architectural historians, critics, and artists as well as urbanists, cultural historians, economists, and sociologists are welcome. Collaborative efforts presented as a dialogue are encouraged as well as other alternative forms of presentation, including film or video.

Aspects of the Organization of Seventeenth-Century Antwerp Large Painting Workshops

Natasja Peeters, Royal Museums of Fine Arts of Belgium; and H el ene Dubois, Royal Museums of Fine Arts of Belgium; mail to: Natasja Peeters, Regenschapsstraat 1, 1000 Brussels, Belgium, Natasja.Peeters@fine-arts-museum.be

Reassessing workshop procedures, division of labor, and entrepreneurship in large artists’ studios offers new insights into the execution of paintings. Technical analysis and interpretation of archive material can complement this inquiry. The following focus points are proposed: 1) the actual studio context: information on guild regulations and litigation concerning workshop practice, natural or artificial lighting of studios, and location in the house; 2) the running of a workshop: prolific workshops and a large production entail specific practical challenges. Large commissions invite the artists to defy time and space. How are large commissions prepared, divided, and overseen (i.e., entrepreneurship?); and 3) the execution of copies and pastiches as studio products: methodology of *stemmae*, authentication, and copying techniques.

Rituals in Rome

Linda Pellicchia, University of Delaware; and Lauren Hackworth Petersen, University of Delaware; mail to: Lauren Hackworth Petersen, University of Delaware, Dept. of Art History, 318 Old College, Newark, DE 19716

The aim of this panel is to investigate the role of rituals in the shaping of Rome, as paths through the city have literally been carved by ritual activity. In exploring these ephemeral events as an important aspect of Rome’s visual culture, we define ritual in the broadest sense, encompassing but not limited to religious ceremonies, funerary rites, succession rituals, and everyday activities. Papers are encouraged to explore the following: How might we discern material traces of the city’s past and present rituals? How did the physical environment affect an individual’s experience of a ritual and vice versa? When did Roman rituals articulate a sense of history or community, and when were they used to divide and distinguish? Which rituals were antagonistic to the city’s physical past? How do new technologies, such as film, capture rituals within Rome’s past (or present)? This panel is interdisciplinary in scope, aiming to include papers that bring breadth in terms of chronology, methodology, and visual material.

Before and After Institutional Critique

Andrew Perchuk, Getty Research Institute; and Matthew Jesse Jackson, California College of the Arts; mail to: Andrew Perchuk, GRI, 1200 Getty Center Dr., Ste. 1100, Los Angeles, CA 90049

This panel aims to reconsider recent, dramatic transformations in the relationships among artists, scholars, and institutions. In particular, we seek a conversation about the limitations of our now-institutionalized modes of “institutional critique.” Much contemporary art making and museum programming relies on the legacy of the canonical art-historical writing of the 1960s, 1970s, and 1980s, and it is now clear that critical artistic engagement has been heavily influenced (even circumscribed) by the dominance of linguistic, or semiotic, methodologies. In other words, the “linguistic turn” and institutional critique, which seem to go together in lockstep, have potentially occluded theoretical models, concurrent with art from the 1960s forward, that might have offered other ways to critique institutions. Among these related fields of investigation, one might mention cybernetics, systems theory, and management literature. Papers are welcome in these areas, or others that examine our notions of criticality.

HISTORIANS OF GERMAN AND CENTRAL EUROPEAN ART Art and Democracy in Central Europe

Piotr Piotrowski, Adam Mickiewicz University, Dept. of Art History, Al. Niepodleglosci 4, 61874 Poznan, Poland, piotrp@amu.edu.pl

Papers are solicited that address the following topics. First, what artistic and theoretical forms did democratic opposition to the *ancien régime* in Central Europe take? Second, to what extent did the aesthetic discourse of democracy work both within and without the complex framework of nationalism from the eighteenth century until World War I? Third, how did art frame the issue of democracy in the face of totalitarianism, either before or after it was established as Nazism in Germany and Austria or as Stalinism and post-Stalinism in East-Central Europe after World War II? Fourth, how did art and theory dedicated to utopian democracy function after the collapse of totalitarianism, when Germany and Austria (after 1945) as well as East-Central Europe (after 1989) struggled to deal with Westernization on the one hand and, on the other, with remaining vestiges of totalitarian censorship and oppression?

Ritual Performance, Pageantry, and Ceremony in Ancient Mesoamerica

John M. D. Pohl, Princeton University Art Museum, Princeton University, Princeton, NJ 08544-1018; and Rhonda Taube, University of California, San Diego, Dept. of Visual Arts, 9500 Gilman Dr., La Jolla, CA 92093-0327

In recent Mesoamerican scholarship, the body politic and ritual in art has become a topic of great interest. Featuring elite personages who acted out their power to transform society, royal spectacles exposed the public to the individual, physical, and mortal body of the king or queen. This session aims to explore the relationship between royal theater and the state while emphasizing the dramatic context and tremendous effect of New World ritual performance. We request papers that clarify the array of perspectives, demonstrate a specific approach, or expand meaning in the formal study of Mesoamerican pageantry, symbolism, and ideology. We encourage themes that explore or address drama and performance in order to determine meaning, including: What role did performances play in projecting suitable physical characteristics of rulership? Are there occasions when rulers were closely related to specific memo-

orable events or their reenactments? How did performance unify, guide, and discipline the political realm? Is there evidence for popular “street” theater that subverted or satirized the elite narrative, clowning for example, which might serve as “rituals of rebellion in society”?

Art, Travel, and the Transformation of Destinations

Lisa Pon and Annemarie Weyl Carr, Southern Methodist University; mail to: Annemarie Weyl Carr, Southern Methodist University, Division of Art History, POB 750356, Dallas, TX 75275-0356

Throughout history, seekers of compelling sights have left home to visit, learn from, see, and be inspired by other places. This session explores how travel has affected the production and reception of those objects charged with an aura able to attract viewers from afar. How are new “must-see” objects made? What sorts of visual and social frames—temporary or permanent decorations, architectural settings, rituals of display and beholding—have arisen around such auratic objects? What viewing strategies have been developed by travelers encountering novel physical and imaginative geographies? What strategies of reconstitution have contributed to their renown? How has art entered into and affected these processes? We welcome proposals relating art, travel, and the auratic destination from any period or culture, including encounters among different cultures; travel and collecting; guidebooks, art markets, and presentations; and the formation of pilgrimage sites, museums, and sacred landscapes as destinations for travelers.

The Real Art History: Tales from the Trenches and Stories from the (Honest-to-Goodness) Crypts—Art Historians Doing Art History

Aimée Brown Price, 203 W. 86th St., Apt. 1010, New York, NY 10024, abrpr@juno.com

This session addresses a neglected topic: How is art history really done? What are the situations and practicalities involved? Who are the people that need be confronted? This panel seeks participants to relate their exploits and cunning in (tentatively) 10–12 minute presentations. Contributors should illustrate their accounts with representations of their research, or the penumbræ or parameters thereof. Art historians (frequently artists *manqués*) who keep travel diaries with illuminating annotated images are particularly encouraged to participate. What is sought are adventures and anecdotes, from the amusing to zingers, with detours into the terrifying; caveats from hardened art historians and no-longer innocent initiates; chilling tales of archival watchdogs, artists’ widows, offspring, and other keepers of the flame; revelations of drudgery (e.g., cleaning vermin from canvases to be analyzed) and untold difficulties along with details of divine (art-related) dinners in the hinterlands and far-flung capitals; PowerPoint précis of pluck, persistence, and perseverance in the pursuit of art-historical prey. Special attention will be accorded to narratives with morals (though perhaps not the naming of names).

HISTORIANS OF ISLAMIC ART

Islamic Art and the Multicultural Method

Nasser Rabbat, Massachusetts Institute of Technology, Rm. 10-390, Cambridge, MA 02139

With the consecutive advent of nationalist and fundamentalist ideologies

in the second half of the twentieth century, the field of Islamic art and architecture seemed to be heading toward either disciplinary fragmentation or hopeless essentialism. A new generation of scholars, however, empowered by critical theories, is countering these tendencies by turning to the multicultural method. This session seeks papers that examine hitherto neglected instances of cultural convergence within and across the traditional domain of Islamic art and architecture. Papers may focus on the intercultural development of Islamic art and architecture with the substantial connections to late antiquity, Iranian, and Hindu-Buddhist cultures in the early and medieval periods and in international, modern, and avant-garde movements of recent times. Papers may also analyze the contributions of various Islamic fringe sects, esoteric orders, or other religious denominations living within the Islamic world, both as instrumental components of a shared artistic language and as distinct expressions within its fold. The session aims to highlight these new investigative trends that are, collectively, finally impelling the field to devise its own methodological and historiographical contours as an active and contributive component of world art and architecture.

Art History Research Using Digital Images: What's New?

Charles Rhyne, Reed College, Dept. of Art, 3203 SE Woodstock Blvd., Portland, OR 97202-8199, crhyne@reed.edu

This session will present examples of new types of art-history research made possible by digital imagery. What questions can we now ask, what procedures can we now follow, and what discoveries can we now make that were difficult or impossible before? Has the ready availability of thousands of images that were previously inaccessible or hard to find made significant differences in your own research? Have new forms of image manipulation opened up new avenues for your research and resulted in new discoveries? Have you carried out joint research with professionals in other disciplines or with other art historians because of shared uses of digital imagery? Have technical studies using digital images become more integrated in your research? This session seeks to present as many different types of successful uses of new digital imagery as possible.

Transatlantic Perspectives on American Visual Cultures, 1500–1800

Jennifer Roberts, Harvard University; and Michael Gaudio, University of Minnesota; mail to: Jennifer Roberts, Harvard University, Dept. of History of Art and Architecture, 485 Broadway, Cambridge, MA 02138

This session will explore the visual cultures of early modern North America, Europe, and the Caribbean within the context of the “Atlantic world.” The session is an effort to step outside an art-historical framework centered on distinct national traditions by focusing on the interconnectedness of Europeans, European Americans, Native Americans, and African Americans during a period when modern states and subjectivities were still very much in the making. We seek papers that investigate visual representations (including paintings, prints, maps, scientific imagery, decorative arts), collecting practices, and visual entertainments and spectacle through the key issues that defined the northern Atlantic world: slavery and the slave trade; contact and exchange with indigenous cultures; international commerce and politics; religious debate and conflict; and the production of scientific knowledge. We also invite

papers that investigate Native American visual practices within the larger context of the Atlantic world.

Current Issues in New-Media Art and Design

Carlos Rosas, Pennsylvania State University, School of Visual Arts, 210 Patterson Bldg., University Park, PA 16802, crosas@psu.edu

With the now commonplace emergence of new-media art throughout academia, many institutions have taken vastly different approaches in curricular development using varying pedagogical models often leading to programs that are as obscure in structure as their titles and the terms used to define them. By and large, these programs seek to engage new-media art as a critical practice (beyond hardware and software instruction and the hollow façade that often accompanies the use of the term “technology”) and to create a dynamic space for experimentation and the blurring of boundaries. This session seeks to initiate scholarly dialogue on experimental methodologies and on issues central to new-media art and design programs including curriculum, pedagogy, and contemporary theory and practice.

ART HISTORY OPEN SESSION Western Asian Art

John Russell, Massachusetts College of Art, Critical Studies Dept., 621 Huntington Ave., Boston, MA 02115, jrussell@massart.edu.

Submissions are welcome on all aspects of western Asian art from ancient to modern, including, but not limited to, studies on monuments of painting, sculpture, and architecture; the impact of modern warfare, market dynamics and legal issues on, and the looting of, sites, monuments, and museums; the application of new or reinvigorated theories and methods; interdisciplinary approaches; the utility of new technologies, including computer visualizations and reconstructions; the context and function of art in buildings; the role of art in social constructs such as household, neighborhood, city, state, and empire; the role of art in ideology, rhetoric, and propaganda; contemporary (then and now) views on the nature and function of art; the stories of objects, including use, reuse, and disposal; art as a source or expression of identity; and historiographic studies.

The Photographic Scene in Boston around 1900

Pamela Sachant, 15812 Pumpkin Ridge Dr., Austin, TX 78717, psachant@pumpkinridge.net; and Anne Havinga, Museum of Fine Arts, Boston, ahavinga@mfa.org

Around 1900, Boston was an important and influential center of art photography in the U.S. and abroad. Pictorialist and naturalist photographers from the region were acclaimed for their imaginative use of new photographic equipment and techniques and for their innovative, at times daring, compositions. The climate of experimentation and creativity was not limited to photography, however, as other arts flourishing in Boston at the time contributed as well. This session invites papers exploring interactions between photography and other art forms in Massachusetts at the turn of the twentieth century. Papers may examine such topics as the nature and/or specifics of exchanges between individual photographers and artists; photographers and those working in other areas of artistic and intellectual creativity (architects, musicians, writers, philosophers, or historians); or interactions between photographers and members of their own or other groups, societies, and institutions.

The Visual Culture of Empire in the Age of Enlightenment

Andrew Schulz, Seattle University, Dept. of Fine Arts, 901 12th Ave., Box 222000, Seattle, WA 98122, schulz@seattleu.edu

This session will examine the interrelation between visual culture and empire during the period bounded by the signing of the Treaty of Utrecht in 1713 and the rise of Napoleon in the final years of the eighteenth century. It seeks proposals that articulate in theoretically informed ways the interconnections between images/objects and empire in relation to the epistemological framework of the Enlightenment. Topics falling within the rubric of this session might include: the imagery of scientific voyages; history painting as a vehicle of empire; continuity and change in allegory as an expression of imperial ambition; the display of empire in collections of art and natural history; the impact of empire on still-life painting; mapping (cartographic and otherwise) and empire; the architecture of empire; appropriations of history in relation to eighteenth-century imperial goals; negative constructions of competing empires in visual images; and strategies for representing colonial subjects and phenomena.

Seeing in Non-Western Worlds

Tamara Sears, Florida State University; and Deborah Stein, University of California, Berkeley; mail to: Tamara I. Sears, Florida State University, Dept. of Art History, FAB 220D, Tallahassee, FL 32306-1151

Over the last decade, art historians have taken an increasing interest in the role that vision—as both a cultural and scientific construct—has played in the perception, creation, and reception of art. This panel continues this conversation as it evolves beyond Western and contemporary discussions by inviting scholars working anywhere in the “non-Western” or Islamic worlds to consider the following: How does art mediate visual experience in non-Western cultures? How have non-Western theories of vision affected the production, use, or reception of art? Have Western writings on vision influenced understandings of art in other cultures? Can we locate points of cultural interaction, where imported notions of “seeing” were assimilated or transformed in order to create new modes of artistic expression? What are the larger theoretical implications of cross-cultural studies? Proposals exploring any medium (from painting to performance) in any period are encouraged.

ART HISTORY OPEN SESSION

Byzantine Art

Nancy P. Sevchenko, P.O. Box 388, South Woodstock, VT 05071, Nsevchenko@aol.com

Architecture, Public Art, and the Public Sphere

Jessica Sewell, Boston University, Dept. of Art History, 725 Commonwealth Ave., Rm. 302, Boston, MA 02215; and Sibel Zandi-Sayek, College of William and Mary, Dept. of Art and Art History, P.O. Box 8795, Williamsburg, VA 23187

In both public architecture and public art, the meaning of “public” is often slippery, engaging at different moments with ideas of public space, the public sphere, ownership, and audience. This session will examine the challenges and possibilities evoked by the term “public.” Among the issues to be explored are: the contested nature of the public; the mechanisms and nature of the public sphere; what defines an artwork as public; who the public is; and, most centrally, the relationship between the

public sphere and public space in analyzing public art and architecture. We seek papers that use historical or contemporary case studies to address the multiple meanings of “public” in public art and architecture and the interactions of these meanings. Preference is given to proposals that critically address the political and social possibilities opened up by the concept of the public sphere and encourage discussion of innovative methodologies that expand the discipline of art history.

What Can We Say Now about Cézanne?

Susan Sidlauskas, University of Pennsylvania, 221 N. Second Ave., Highland Park, NJ 08904, sidlausk@sas.upenn.edu

In 1990, Griselda Pollock asked, “What Can We Say About Cézanne These Days?” On the centennial of Cézanne’s death, it seems a propitious time to consider the question afresh. Have postmodernist thinking and feminism brought anything new to Cézanne? Can these approaches be developed further, or have they become exhausted? Are the earlier methodologies—formalism and psychoanalysis—still useful? And how has the blockbuster exhibition shaped our vision of Cézanne, for good or ill? The painter remains beloved by many artists, who are as firmly attached to their vision of Cézanne as art historians and curators are. What is it about this artist that provokes such fiercely defended interpretations? Is it the provisional nature of the evidence, or perhaps the very act of interpretation? Curators, artists, and art historians are invited to discuss a painter whose protracted struggles and laborious working methods continue, somehow, to seem relevant.

What is Contemporary Art Now?

Terry Smith, University of Pittsburgh, Dept. of the History of Art and Architecture, Frick Fine Arts 104, Pittsburgh, PA 15260, tes2@pitt.edu

Now that it is at least a generation old, contemporary art has become Contemporary Art in many contexts, yet many questions remain. Is official Contemporary Art anything more than the New Modern? Is some kind of modernism poised to make a comeback? If so, will it come or will it remain forever poised? Does a world perspective give us a different view of art in the conditions of contemporaneity? To what extent are artists and other art-world transformers (curators, critics) seeking new ways to make present the conditions of contemporaneity? Papers are sought that address any of these or related issues, such as problems of art-critical, art-historical, art-theoretical, or curatorial method; explorations of how these issues play out in a specific region or in a particular international circuit; and studies of their role within the practices of specific artists or groups.

Art as Politics in Late Medieval and Renaissance Siena

Timothy B. Smith, DePaul University, Dept. of Art and Art History, DePaul University, 1150 W. Fullerton Ave., Chicago, IL 60614, tsmith@depaul.edu; and Judith Steinhoff, University of Houston, Dept. of Art, 100 Fine Arts Bldg., Houston, TX 77204, JSteinhoff@uh.edu

This session invites papers that broaden our understanding of the intersection of art, politics, and religion in Siena by revisiting its medieval origins and exploring its continuing role in the Renaissance. From the Battle of Montaperti in 1260 to the end of the Siennese Republic in 1555, how can we define the evolving relationship between image and politi-

cal policy in this city? Is the role of tradition as important in the development of political imagery over time, as we have been led to believe? Papers might focus on specific monuments or patrons, or on particular political or civic-religious themes, such as Siena's ever-expanding pantheon of saintly protectors, civic rivalry with Florence, or the despotism of Pandolfo Petrucci.

ASSOCIATION OF HISTORIANS OF AMERICAN ART

Putting America into American Impressionism: Unraveling the Terminology of Limitation

Will South, Weatherspoon Art Museum, University of North Carolina, Greensboro, P.O. Box 26170, Greensboro, NC 27402

Given our growing knowledge of the distinct regional histories and practice of Impressionism, a redefinition of "American Impressionism" is due: one that considers the phenomenon as both a product of formal concerns and a cultural construct. Impressionist painting in the United States was both a manifestation of the cosmopolitan nature of the art world at the turn of the twentieth century and an indicator of national cultural identity. It is ripe for liberation from value-laden terminology rooted in historical precedent, which ultimately excludes some artists from study and exhibition. This session seeks to consider the fundamental challenges associated with defining Impressionism in the context of American art; how the term is affected by modifiers; how definition, modification, and canonization are linked in studies of Impressionism; and what the future study of American Impressionism may be if viewed within a nonhierarchical academic context.

Post-Studio Art School: The Impact of Conceptual Art and Conceptual Artists on Art Education

Lucy Soutter, University of the Arts London, London College of Communication, School of Media, Elephant and Castle, London SE1 6SB, U.K.

This session explores the changes that conceptual artists brought to art education at the college level and beyond over the course of the 1970s, 1980s, and 1990s. How extensive were these changes, and what was their impact on students' experience and subsequent careers? Topics may include the evolution of "post-studio" critique classes; the rejection of traditional materials and techniques; the influence of conceptual art's anticommercialism; or the rise and/or fall of particular mediums. Talks might discuss the teaching career of a particular artist (e.g., Eleanor Antin, Michael Asher, John Baldessari, Iain Baxter, Mel Bochner, Mary Kelly) or the role of an educational institution, either in North America or elsewhere. Papers are welcome from artists who have taught or been taught within a conceptual framework, and from artists and historians with fresh research and critical perspectives.

The Economic Lives of Seventeenth-Century Painters

Richard Spear, University of Maryland, Dept. of Art History and Archaeology, 1211B Art/Sociology Bldg, College Park, MD 20742, rspear@umd.edu; and Philip Sohm, University of Toronto, Dept. of Fine Art, Toronto ON M5S 3G3, Canada, p.sohm@utoronto.ca

Most studies of the economics of seventeenth-century painting has focused on patronage (especially in Italy) and market mechanisms (the North) at the expense of the artists themselves. This session will investigate how European painters earned their incomes, including secondary earnings from dealings and investments; what their pricing and market-

ing strategies were; and, more importantly, what their socioeconomic status was in relation to craftsmen, musicians, professors, lawyers, and others. Papers are also welcome that address the costs of making paintings, both direct (pigments, canvas, stretchers) and indirect (rent, assistants, models). Of particular interest is how the price of paintings and hence the artist's income varied in relation to such factors as the status of the patron, subject matter (history, portrait, genre), style (degree of finish; Venetian, Roman, Dutch), and medium (oil, fresco). Other important variables include the relation of price and originality (autograph or studio; copy, variant, or original composition), presence or absence of a signature, and the painter's gender. We are also interested in how price correlates to artistic taste and critical standing as expressed in writing by art critics, biographers, fellow artists, and other writers on art.

Fakes, Forgeries, and Other Problems: The Uses of Connoisseurship

Theodore E. Stebbins, Jr., Harvard University, Fogg Art Museum, 32 Quincy St., Cambridge, MA 02138, stebbins@fas.harvard.edu

In recent years, connoisseurship—the close consideration of the quality, authenticity, date, or condition of the work of art—has been seen by some art historians as old-fashioned and irrelevant. But today, art historians in museums, universities, and elsewhere increasingly recognize the crucial need for connoisseurship well applied. Far from being merely the tool of dealers and collectors, connoisseurship is crucial to the study of art. This seems especially true in the American field, where an inflationary market and decreasing supplies have led to increasingly skillful fabrications. This session will be devoted to some of the most important recent discoveries made through connoisseurship in the American field. We will include talks dealing with art made or purported to have been made in the U.S. from the seventeenth through the twentieth centuries, including paintings, drawings, watercolors, photographs, and sculpture. We aim to include talks illustrating a wide variety of methods, including instances of collaboration of the scholar and conservator; the varying tools of examination; the significance of condition; the ways that auction houses and dealers work (or fail to work) with experts; the role of provenance and other research; the problems that occur when the expert is wrong; and the responsibility of the teacher and the museum.

RADICAL ART CAUCUS

Art History as a Class Act

Blake Stimson, University of California, Davis, Art History Program, 1 Shields Ave., Davis, CA 95616, bstimson@ucdavis.edu

T. J. Clark did little more than confirm a commonplace when, in 1974, he seconded Kurt Forster's description of art history as a "vehicle for reachmedown notions of taste, order and the good life." But Clark's endorsement of this statement was part of a larger effort to develop a new art history, one that is often assumed to be generally in place even if there is a range of better and less salutary examples to point to. How, then, does art history as a discipline "perform class" now? Art historians come from all ranks and fine-arts professionals of most types are never far from the wishes of their patrons, but how does the discipline come to us already class-coded and how do we impact that coding? What class role do we perform? What does the good work we do as a group now mean as a class act?

“Olmec” Art: Can There Be an Art History of a Pre-literate Society?

Carolyn Tate, Texas Tech University, School of Art, Box 42081, Lubbock, TX 79409, c.tate@ttu.edu; and Maria Elena Bernal-Garcia, Universidad Autónoma del Estado de Morelos, jicara@avantel.net.mx

The “Olmec” produced a vast body of sculpture that is aesthetically powerful and consistent in subject matter, and that serves as a receptacle for a graphic symbol system. We know the archaeological contexts of some of these objects. However, few art historians have addressed the art of this early, pre-literate Mesoamerican cultural sphere, even though it offers the challenge of designing methodological strategies for interpretations based primarily on message-laden art objects, not on verbal texts. Can or should there be an art history of a pre-literate society? We welcome papers that address the limits of interpretation as well as those that discuss the sculptures and designed environments of any Formative Period (1400–400 BC) Mesoamerican people. Contributions should be bold yet explicit about their interpretive strategies and epistemological premises.

The Modern Family in Visual Culture

Greg M. Thomas, University of Hong Kong, Dept. of Fine Arts, Main Bldg. 235, Pokfulam, Hong Kong, gmthomas@hkucc.hku.hk

Current Western debates on the ideology of the “family” continue to draw on a normative definition of the independent, private, bourgeois nuclear family that took shape in the nineteenth century. This panel explores the formation, triumph, and subsequent transformation of this model by exploring the dissemination of family imagery throughout the modern period. Papers are invited dealing with European and North American representations of families in the fine arts, photography, and print culture from the eighteenth through the twentieth century. Possible frames of analysis include: the family as a whole institution; internal family roles and relations; the interpretation of childhood, youth, or parenthood; imagery related to marriage, divorce, widows, or orphans; alternative family models; or the family in relation to specific political, social, medical, or legal ideologies. Comparative studies touching on architecture, material culture, literature, music, or film are also welcome.

JAPANESE ART HISTORY FORUM

Collectivism and Its Repercussions in Twentieth-Century Japan

Reiko Tomii, 95 Christopher St., #3D, New York, NY 10014, RTomii@aol.com; and Midori Yoshimoto, New Jersey City University; myoshimoto@NJCU.edu

Collectivism in twentieth-century Japan offers a fertile ground of investigation, as literally hundreds of groups propelled the development of modern and contemporary art. They range from the early *bijutsu dantai* (e.g., Inten, Nika), to prewar and postwar vanguard collectives (e.g., Mavo, Gutai, Hi Red Center), to contemporary globalist- and grassroots-oriented assemblies (Dumb Type, Command N). This session will explore, art-historically and/or theoretically, the changing manifestations of Japanese collectivism to illuminate the local conditions and formations of modernity and postmodernity. Possible topics include: How did “exhibition collectivism” of *bijutsu dantai* help shape the culture of public display? What has emerged from the confluence of radical politics and vanguard collectives? What role has collectivism played as postwar

artists increasingly take their works into the public sphere? How has the concept of collectivity affected that of originality and authorship?

Is This Asian Art? Marginalized Asian Art and Asian Art beyond the Usual Fare

Mary-Louise Totton, Western Michigan University, School of Art, 1425 Sangren Hall, Kalamazoo, MI 49008-5213

The study of Asian art in most American universities presents an atrophied Asia. Asia, as described by the Association of Asian Studies, comprises over 65 percent of the world’s population, but the arts of many of these peoples are rarely exhibited or taught in North America. Early collections and subsequent publications based on this art—primarily Chinese with Indian and Japanese in a distant second place—created a canon of “Asian” art in the U.S. Given that most art historians were educated in this canon, universities continue to perpetuate it, which has resulted in a fictitious hierarchy of Asian art, false notions about the unimportance of traditional media (textiles, ornament, personal adornments, etc.), and remarkably large art-historical fissures in the complexities of Asian visual culture. This panel will present a forum for new visions of Asia and the visual cultures found in the imagined peripheries of this region. Papers should address marginalized media, transregional studies, emerging artists, or other fresh art-historical discourse in regards to Asian art history/histories and trends in “noncanonical” Asia.

Defining the Arts: The Works of All Nations and an International Taxonomy

Alice Y. Tseng, Boston University, aytseng@bu.edu; and Elizabeth A. Pergam, Center for Advanced Study in the Visual Arts, National Gallery of Art, e-pergam@nga.gov

Beginning with the Great Exhibition of 1851, the category of the fine arts consistently occupied a small but critically visible place at international expositions. With no ready consensus among organizers or participants on the definition of “fine arts,” the category necessarily underwent redefinition. The goal of this panel is twofold: to explore the nineteenth-century impulse to impose a scientific structure on the ordering of the arts and to clarify the contingent nature of this category, especially given the presence of artworks from non-Western nations. How did the confrontation of different cultural productions affect the definition of art and other related object groups? How did definitions and values espoused at the exhibitions influence international art practices, institutions, and commerce? How did critical response to exhibited objects reflect or reject current artistic trends? Papers are invited that critically examine exchanges and/or confrontations among different aesthetic theories and practices at nineteenth- and twentieth-century expositions.

The Intersection of Chicago Architecture and Continental Modernism, 1911–1925

David Van Zanten, Northwestern University, Dept. of Art History, Evanston, IL 60208-2208

The leading Dutch architect H. P. Berlage visited Chicago in 1911, returning to insist, “A new architecture is being created there.” Simultaneously an aspect of this new architecture became accessible to Europeans through the two Wasmuth publications of Frank Lloyd Wright’s work. Nor was Wright alone involved: his former assistant Walter Burley Griffin corresponded with Otto Wagner about common

projects and displayed his work in 1914 at the Paris Musée des Arts Décoratifs and his plan for Canberra in Lyons. After the war, the Swiss architect Werner Moser went to Spring Green to work for Wright, joining the Austrians Rudolph Schindler and Richard Neutra there. Moser drew a variant of Wright's National Life Insurance Building, which he sent to his friend Mart Stam, who in turn redrew it and published it in his journal *ABC*. Anthony Alofsin and a number of other scholars have started the work of documenting and analyzing this episode from the formative years 1911–1925 of European modernism. Papers are solicited further documenting these contacts and attempting to explain their significance. What had these architects expected coming to Chicago? What had they found? What did they make of it themselves?

Growing the Modern: Organic Models 1850–1914

Annika Waenerberg, University of Jyväskylä, annika.waenerberg@cc.jyu.fi; and Stacy Hand, University of Chicago; s-hand@uchicago.edu

Organic ideas and models have served as a flashpoint of discussions seeking to define what modern art is, and what it struggles against. This session will reassess the meanings and roles assigned to organic ideas in modernism, from strategies of avant-garde subversion to the naturalization of political ideologies. Recent work portrays the embrace of the organic as a countercurrent or dark side of modernism, a notion that may obscure the fluid intellectual exchange among scientific, artistic, and institutional contexts. How should the relationship of organic theory to modernism be defined? By focusing on the period 1850–1914, this session examines the oscillations among Romantic tradition, natural science, new aesthetic theory, and radical mysticism that define the organic's modern physiognomy. Studies are invited that evaluate the philosophical underpinnings, political objectives, and other affinities of the organic from a historiographic or historical perspective, or that engage specific metaphors, visual art projects, and organic imagery.

Secular and Sacred in Medieval Art: Bridging the Divide

Alicia Walker, Columbia University, 618 W. 138 St., No. 1, New York, NY 10031; and Amanda Luyster, Minnesota State University, 2500 Como Ave. SE, Apt. 3, Minneapolis, MN 55414

Categories of sacred and secular have long served to organize the study of medieval art. This session invites participants to reconsider the usefulness of this division through investigation of monuments and objects attesting to confluence, overlap, or dialogue between these cultural realms. In what ways did artistic strategies operate across secular and sacred "divides"? How did religious ideologies direct the interpretation of profane images, or vice versa? How did viewers understand the engineered juxtapositions of secular and sacred elements on the page, within an object, or across a space? Do our definitions of these categories reflect those of the cultures we study? The session defines the medieval era in its broadest chronological, geographical, and cultural terms; papers addressing both Western and non-Western works of art are welcome.

STUDIO ART OPEN SESSION

Painting

John Walker, Boston University; and Alfredo Gisholt, Brandeis University; mail to: Alfredo Gisholt, Brandeis University, Dept. of Fine Arts, Mailstop 028, P.O. Box 549110, Waltham, MA 02454-9110

Visual Gossip

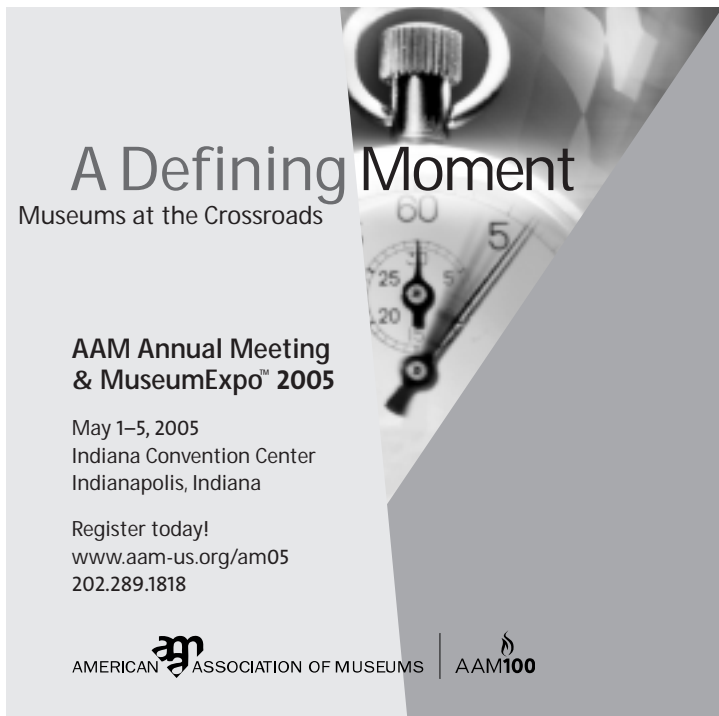
Deborah Willis, New York University, Tisch School of the Arts, 721 Broadway, 8th Floor, New York, NY 10003; and Reva Wolf, State University of New York, New Paltz, Art History Dept., 75 S. Manheim Blvd., New Paltz, NY 12561

We tend to think of gossip as a verbal activity. The purpose of this panel is to ask what role visual imagery might play in the construction and dissemination of gossip. Do portraiture and narrative art, for example, circulate as gossip? What about vernacular imagery, such as family photographs and advertisements? How might such imagery correspond to, or contradict, the traditional associations of gossip with specific social groups? Is there a history of visual gossip with its own particular conventions? These are some, but not necessarily the only, questions we will explore in this panel. Proposals are invited from artists who have explored the idea of gossip in their work, from art historians in any field, and from art critics.

"Small Packages"? The Role of Local Culture in Northern European Art, 1400–1700

Jacob Wisse, Adelphi University, Art and Art History Dept., Blodgett Hall 302, South Ave., Garden City, NY 11530, wisse@adelphi.edu

This session explores the pervasive and persistent effects of local culture on artistic production in northern Europe from 1400 to 1700. It invites papers that address the ways in which artists and works of art were molded by municipal or provincial custom, and it seeks to reevaluate traditional interpretations through the lens of immediate geographic and cultural context. Speakers are encouraged to approach local culture in diverse ways, focusing on economic, political, religious, or social factors, and to place case studies within the context of the field, distinguishing their methodology from earlier considerations. Especially welcome are projects that deal with the tension between regional and far-flung sources of influence, the ways in which the discovery of the New World generat-



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ed awareness of insular artistic traditions, and the recognition of local style by communal institutions in northern Europe.

Thomas Hart Benton and/or America

Justin Wolff, Harvard University, Expository Writing Program, 8 Prescott St., Cambridge, MA 02138, jwolff@fas.harvard.edu

In 1935, Thomas Hart Benton and Alfred Stieglitz staged a pitched battle over the meaning of the term “American.” This feud was prompted by Benton’s review of *America and Alfred Stieglitz: A Collective Portrait* (1934), Waldo Frank’s lavish tribute to the photographer and gallery owner. Each accused the other of promoting an exclusive Americanism: Benton thought Stieglitz was elitist, while Stieglitz (and others) thought Benton was *retardataire* and reactionary. This panel will investigate the ideological context, the players, and the sites of this debate. Possible paper topics include individual artists (Benton, Stieglitz, Stuart Davis); sites of battle (paintings, journals, exhibitions); and historiography (how and why scholars have sided with one position or another). Some guiding questions of the panel are: Must we continue to view Benton as an agitated reactionary, or can we find some value in his complaints about “intellectual” modernism? In retrospect, was Benton’s or Stieglitz’s modernism more “useful”?

Restoration and Transformation in Italian Renaissance Art

Mark Zucker, Louisiana State University, School of Art, Baton Rouge, LA 70803, mzucker@LSU.edu

Over the past two decades, countless works of Italian Renaissance art and architecture have undergone campaigns of cleaning or restoration. The results are often controversial: the debate is contentious, especially in the popular press, and many of the disputants having a vested interest in the outcome. This session aims to shift discussion to the academy by asking what the discipline of art history can contribute to the restoration controversy. The panel seeks to present reasoned discourse, rather than further polemics, and invites papers from art historians able to shed fresh light on issues raised by the recent spate of restorations in Italy. Topics may be general ones, possibly dealing with philosophical, ethical, or commercial issues; or specific ones, possibly dealing with significant discoveries arising from a given restoration. Proposals focusing on single monuments will be especially welcome but not to the exclusion of those that address more general issues. Proposals dealing with the technical aspects of restorations will not be considered unless they have broader implications.

New 2006 Conference Feature: Poster Sessions

For the first time, CAA invites abstract submissions for Poster Sessions at the 2006 Annual Conference in Boston. Any 2005 individual member of CAA may submit an abstract. Accepted presenters must be individual members of CAA during the year of the conference.

Poster Sessions are presentations displayed on poster boards by an individual for small groups. The poster display usually includes a brief narrative paper, mixed with illustrations, tables, graphs, and other presentation formats. The poster display can intelligently and concisely communicate the essence of the presenter’s research, synthesizing its main ideas and directions. (Useful general information on poster sessions and their display is available online at www.lcsc.edu/ss150/poserswhat.htm.)

Poster Sessions offer an excellent opportunity for extended informal discussion and conversation focused on topics of scholarly or pedagogical research. Posters are displayed for the duration of the conference, so that interested persons can view the work even when the authors are not physically present. The posters will be displayed in a high-traffic area, in close proximity to the Book and Trade Fair and conference rooms.

Proposals for Poster Sessions are due on May 13, 2005. They should be submitted electronically to conference@collegeart.org. A working group of the Annual Conference Committee will select Poster Sessions

based on individual merit and space availability at the conference. The following information is required:

1. Title of Poster Session.
2. Summary of project, not to exceed 250 words.
3. Name of presenter(s), affiliation(s), and CAA member number(s).
4. Complete mailing address and telephone number.
5. E-mail address.

Displays must be assembled by 9:00 AM on Thursday, February 23, and must be cleared by 2:00 PM on Saturday, February 25. Poster presentations last one hour and are scheduled during the lunch breaks on Thursday and Friday. During this time, presenters will stand by the poster displays while others view the presentation and interact with the presenters.

Each presenter will be assigned a poster board at the conference. These boards are 4 x 8 foot foam core mounted on lightweight aluminum pedestals. Pushpins or thumbtacks to attach the poster components to the foam core are provided for each board on the day of installation. Materials must be easily read at a distance of four feet. Each poster should include the title of the presentation (104-point size), the author(s) and affiliation(s) (72-point size). A point size of 16–18 or larger is recommended for body text.

You may request a display table to place materials such as handouts or a sign-up sheet to record the names and address of attendees who want to receive more information. No electrical support is available in the Poster Session area; you must provide your own source of power (e.g., a battery),

Session Participation Proposal Submission Form

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Speaker's Name: _____ CAA Member Number: _____

For membership requirements, see the General Guidelines for Speakers on page 1.

For membership application, call CAA's office at 212-691-1051, ext. 12; or visit www.collegeart.org.

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Paper Title: _____

Co-presenter (if applicable): _____ CAA Member Number: _____

Address: _____

Office/Studio Phone: _____ Home: _____

E-mail: _____ Fax: _____

It is essential that session chairs be apprised of all submissions. If you have submitted additional proposals to one or more session chairs, list them below:

Chair(s): _____

Send this form, with preliminary abstract, letter of interest, c.v., support materials (with S.A.S.E.), and stamped, self-addressed postcard to session chair(s).

Receipt deadline: May 13, 2005



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