

# 2007 Call for Participation

CAA

CAA 95th Annual Conference  
New York, February 14–17, 2007

Session categories include: Historical Studies, Contemporary Issues/Studio Art, Educational and Professional Practices, CAA Committees, and Affiliated Society Sessions (listed alphabetically by chairs). The descriptions of the new Open Forms session category begin on page 20.

The 2007 Annual Conference will be held in New York, Wednesday–Saturday, February 14–17, 2007. 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. Proposals, sent to session chairs and not to CAA, must be received by May 5, 2006.

## 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 2006 conference may not be speakers in 2007; a 2006 speaker may, however, be a discussant in 2007, 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 2006. 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 5, 2006

Proposals for participation in sessions should be sent directly to the appropriate session chair(s). If a session is cochaired, 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 publication.
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 SASE), 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 2, 2006.**

## ABSTRACTS OF PAPERS TO SESSION CHAIRS

### Due September 1, 2006

At the session chair's request, a final abstract must be prepared by each speaker and submitted to the chair for publication in *Abstracts 2007*. Detailed specifications for preparation of abstracts will be sent to all speakers.

## FULL TEXTS OF PAPERS TO SESSION CHAIRS

### Due December 1, 2006

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* in October 2006.

## POSTER SESSIONS

The 2006 Annual Conference in Boston saw the inauguration of Poster Sessions, a program that will continue at the New York conference. CAA invites abstracts for Poster Sessions. See page 25 for submission guidelines. ■

## HISTORIANS OF NETHERLANDISH ART

### The Presence of History, the Persistence of Time

Ann Jensen Adams, University of California, Santa Barbara, and Elizabeth Honig, University of California, Berkeley; mail to: Ann Jensen Adams, Getty Research Institute, 1200 Getty Center Dr., Ste. 1100, Los Angeles, CA 90049; and Elizabeth Honig, 1414 Oxford, Berkeley, CA 94709

Understandings of the structure of time, of history, and of associations attributed to change underwent radical transformation during the early modern period, affected by shifts in the mechanics of measuring time, and how historical documents were collected and interpreted. This session invites papers that address issues of time, temporality, and history, taking into account one or more of the different pressures—humanism, urbanization, mercantile capitalism, science, the Reformation, and Counter-Reformation—that were brought to bear on individual and social conceptions of time, and how these changes and conflicts may have been registered—or ignored through nostalgic archaisms—in Netherlandish and German art from the twelfth through the eighteenth centuries.

### Art and Psychoanalysis: Theoretical Perspectives

Laurie Schneider Adams, John Jay College, City University of New York, 224 E. 68th St., New York, NY 10021-6001, adamsjb2003@yahoo.com

Art history and psychoanalysis have enjoyed a love-hate relationship ever since Freud published his psychobiography of Leonardo da Vinci in 1910. The two fields, however, have a great deal in common. Both deal with the form and content of imagery, with history and symbols, and with hidden meanings and motivations that fuel the creative process. Proposals using any of the standard methodological approaches to Western or non-Western art (including formalism, iconography, Marxism, feminism, semiotics, biography, and autobiography) will be considered—provided these approaches are discussed in a psychoanalytic context. In all cases, the discussion must elucidate works of art.

### Private Passions as Public Legacies

K. Porter Aichele, University of North Carolina, Greensboro, Dept. of Art, P.O. Box 26170, Greensboro, NC 27402-6170

Many of America's celebrated private collections have entered public institutions. Despite their different histories and characters, these collections have in common the imprints of the individuals who amassed them. Whether collectors acquire for pleasure, status, or investment, their choices are dictated in part by not only financial resources but also a combination of aesthetic values, psychological motivations, and personal biases that can be characterized as private passions. This session will examine whether the private passions that shaped what are now public legacies have been preserved, reinterpreted, or subverted in contemporary institutional practices and audience perceptions. Papers may address the extent to which current acquisition policies reflect the preferences of the original collectors, or how the original owners' sometimes-eccentric ideas are communicated in educational programming and thematic exhibitions, among other topics. Submissions are invited from both graduate students and

established scholars in the fields of art history, visual culture, and museum studies.

## ART HISTORY OPEN SESSION

### Renaissance and Baroque Bronzes: Art History, Science, Collecting, and Display

Denise Allen, The Frick Collection, and Betsy Rosasco, Princeton University Art Museum; mail to: Denise Allen, The Frick Collection, 1 E. 70th St., New York, NY 10021

Acquired largely en bloc in 1916 through Joseph Duveen and intended for his house museum, Henry Clay Frick's collection of small bronzes represents some of the finest examples in America. Today the study, acquisition, and display of small bronzes reflect the relationships among art historians, curators, and conservation scientists, as well as collectors and dealers. Contributions to our knowledge of these bronzes have been expressed in exhibitions (*Von Allen Seiten Schon*, 1995; *Adriaen de Vries*, 1998; *European Bronzes from the Quentin Collection*, 2004), in recent museum collection catalogues (J. Paul Getty Museum, 2002), and scholarly symposia ("Small Bronzes of the Renaissance," National Gallery of Art, 2002). We invite papers exploring any aspect of Renaissance and Baroque bronze statuettes (such as attribution, manufacture, collecting, and display) and the sculptors who made them. This session will be held at the Frick Collection.

### The (Cyber) Space of Hands-On Studio Learning: Theory and Praxis

Rebecca Alm, Minneapolis College of Art and Design, 2501 Stevens Ave., Minneapolis, MN 55404; and Carol Padberg, Hartford Art School, University of Hartford, 200 Bloomfield Ave., West Hartford, CT 06117

In this interdisciplinary panel, artists and designers will present case studies and papers in which they address the impact of digital technology on studio pedagogy. This panel seeks diverse contributions from studio teachers who have creatively used these technologies to facilitate hands-on learning in the classroom. We welcome presentations that address the theoretical implications of studio-art teaching in our visually oriented, technologically rich society, as well as those that give examples of the many ways new technologies and critical theory have had an impact on day-to-day studio teaching, in both traditional and distance-learning teaching environments. What are the expanded implications of new media in the studio classroom? How are studio teachers addressing these new possibilities at the beginning of the twenty-first century?

## AMERICAN COUNCIL FOR SOUTH ASIAN ART

### Living Rock

Rick Asher, University of Minnesota, Art History Dept., 338 Heller Hall, Minneapolis, MN 55455-0121; and Pia Brancaccio, Drexel University, Visual Studies Dept., Academic Bldg., 101 N. 33rd St., Philadelphia, PA 19104

The phrase "Carved from Living Rock" defines the nature of many sanctuaries of India excavated from the face of cliffs.

These sites link man-made realities to intangible sacred powers. Special and perhaps shared meanings seem to be attached to various traditions of carving “living rock” in different parts of the world and at various times, from Central and East Asia to the Near East and the Americas. This panel, intended to honor Professor Walter Spink, seeks papers exploring the numinous medium of rock art—that is, architecture and sculpture that make use of rock in situ—from a cross-cultural perspective, and the potential commonalities shared by this medium. Papers might address shared or distinctive uses, meanings, and processes of creating architectural spaces and/or monumental sculptures from stone that remains part of the earth.

### **Consuming Images, Constructing Selves: Europe and the Orient in the Eighteenth Century**

Nebahat Avcioglu, Columbia University Institute for Scholars, Reid Hall, 4 rue de Chevreuse, 75006 Paris, France; and Finbarr Barry Flood, New York University, Dept. of Fine Arts, 303 Silver Center, 100 Washington Sq. E., New York, NY 10003

The eighteenth century is a defining moment in the history of East–West encounters, coinciding with the emergence of new identities (both individual and collective), innovative technologies of representation and reproduction, and the burgeoning of mercantile culture. Much of the “hybrid” imagery of the period entails a double mirroring, functioning as a device with which to articulate critiques of self or other. The slippage between these categories belies, however, the period’s centrality to the later emergence of disciplinary modes of Orientalist representation. Submissions should contribute to the critical inquiry of cross-cultural exchanges during the eighteenth century and enrich our understanding of their legacy. Potential topics include text/image relationships, patterns of image consumption, practices of display and performance, “translations” of images, and the role of Oriental/Occidental imagery in the self-representation of eighteenth-century elites.

### **ART HISTORY OPEN SESSION**

#### **The Study of Drawings, Europe 1300–1700**

Carmen C. Bambach, Metropolitan Museum of Art, Dept. of Drawings and Prints, 1000 Fifth Ave., New York, NY 10028

In many ways, the study of early modern drawings is still a wide-open field, offering numerous opportunities for original research and discoveries. More so than finished works, drawings can provide extraordinary glimpses into the artist’s mind and creative act, and they can also offer an enormously rich testimony for the history of early modern taste and collecting. Major contributions to the field in recent years have been the result of new documentary and object-based research, and of the application of new methods and tools of scientific investigation. While the value of connoisseurship as a tool of art history has been in judiciously underrated in some quarters of our discipline, it is clear that connoisseurship is a fundamental building block in the study of visual evidence. How do we redefine and reintegrate the connoisseurship of drawings in the service of art history? Contributions of diverse subjects and approaches are welcomed. These may

include: the discovery of a significant new drawing or group of drawings; a case study of an artist’s methods of work; new technical-scientific research (e.g., the underdrawings of paintings); or the work and methods of an early drawings collector (active between 1300 and 1700).

### **An Archive of Its Own: Photography and the Museum**

Thomas Barrow, University of New Mexico, and Therese Mulligan, Rochester Institute of Technology; mail to: Therese Mulligan, School of Photographic Arts and Sciences, Rochester Institute of Technology, 71 Lomb Memorial Dr., Rochester, NY 14623

In 1977, the first-ever session dedicated to photography was presented at the 65th CAA Annual Conference. In recognition of this thirty-year anniversary, this session will address the critical ramifications of photography’s acceptance as a medium meritorious of preservation, presentation, and interpretation by American collecting institutions in the latter half of the twentieth century. Papers should address: the internal dynamics of collecting photographs in a public, private, or university museum environment; the establishment of photo-related curatorial departments and archives in historical and contemporary art institutions; public and private modes of support; and significant academic programs, collections, publications, exhibitions, and individuals that contributed to photography’s institutional advancement.

### **STUDIO ART OPEN SESSION**

#### **Meanings and Functions of Narrative**

Robert Berlind, Purchase College, State University of New York, and Jenny Dubnau, painter; mail to: Jenny Dubnau, 78-10 34 Ave., #1B, Jackson Heights, NY 11372

Narrative has been a primary impulse in art-making since its inception and plays multiple roles in contemporary art. From video and performance to representational painting, from photography to cartoon art, the impulse to tell stories remains a strong one. This panel will examine narrative as it exists in contemporary painting and drawing, exploring some of the following questions: Are there particular “hot” issues or trends in narrative art? How is narrative approached in your own work? Can all representational art be categorized as narrative art? Does gender create different modes of storytelling? Are there different modes of narrative in “high art” and “popular art”? What kinds of stories are contemporary artists telling in the absence of a single overarching cultural narrative?

#### **The Reception of Caribbean Art**

Judith Bettelheim, San Francisco State University, and Kristine Juncker, Columbia University; e-mail to: krj6@columbia.edu

This panel will explore the international reception of Caribbean art in the twentieth century. Caribbean art history has recently become a textbook subject, but museums, galleries, and scholars began to acknowledge the artwork and the development of this art-historical field in their collections, exhibitions, and publications during the early and middle decades of the

twentieth century. We seek papers that present vital case studies of the emergence of Caribbean art abroad or historiographic reviews of related literature in order to present the main causes that led to a wider recognition of Caribbean art. Panelists may examine: important exhibitions of and publications on Caribbean art and artists; the history of international collectors and collections of Caribbean art; wider public reactions to Caribbean art and artists—often held akin to the prominent but controversial reception of African art or sometimes subsumed by American art history—or popular, recurrent topics in the artwork of postcolonial Caribbean artists as they exhibit internationally.

### **Rediscovering Vermeer**

Benjamin Binstock, Queens College, City University of New York, 206 E. 10th St., Apt. D, New York, NY 10003, [bbinstock@gmail.com](mailto:bbinstock@gmail.com)

Given Vermeer's unsurpassed popularity today, there might seem nothing left to say about his art. However, the cumulative impact of numerous monographs and exhibitions, broad-ranging interpretations, and the revealing archival material about the artist's life skillfully uncovered by the late J. M. Montias provides generous opportunities to articulate hitherto unrecognized or deeper insights into Vermeer's vision. Indeed, we are arguably now best able to rediscover or to reveal the secrets of the "sphinx of Delft," whose genius was rediscovered about 1860. This session invites presentations of original research, theoretical reconsiderations, and intellectual or artistic responses concerning Vermeer's paintings. Possible topics include his relation to predecessors such as Rembrandt and Carel Fabritius and to peers in Delft; his development and approach to optical naturalism and religious symbolism; the role of gender in his conceptions; his reception in modern art and popular culture; and his work's import for the history and future of academic art history.

### **Painting and Plurality: Schisms, Isms, and the Difficulty of Definition**

Brian Bishop, University of Alabama, and Lance Winn, University of Delaware; mail to: Brian Bishop, University of Alabama, Dept. of Art, 103 Garland Hall, Box 870270, Tuscaloosa, AL 35487-0270

This session will examine the plurality of styles, approaches, and definitions of painting that coexist as we approach the close of the first decade of the twenty-first century. We propose a social, political, cultural, and aesthetic examination into why there are not championing "isms," prominent critical theories, or encapsulating themes at work today. Has the speed of information technology had a profound effect on the direction of the visual arts? Have we reached a point with the advances of multiculturalism, and in the era of the "posthistorical," where it is impossible to have an overreaching direction for contemporary art? Is it possible to note where a lack of coherent criticism benefits or impairs the practice of painting? Is any attempt to label and define painting today an outdated concept in itself? Papers are welcomed from visual-studies professionals, including studio practitioners, art historians, and critics, who have a vested interest in the role of painting in our culture.

### **Photography in and about the Middle East**

Frederick N. Bohrer, Hood College, and David Prochaska, University of Illinois, Urbana-Champaign; mail to: David Prochaska, Dept. of History, 309 Gregory Hall, University of Illinois, 810 S. Wright St., Urbana, IL 61801, with an e-mail of the proposal to [dprochas@uiuc.edu](mailto:dprochas@uiuc.edu)

This session will examine photographic imagery of the Middle East—its peoples, cultures, geography, and history—from the nineteenth century to the present. Papers are invited that offer insight, both pragmatic and theoretical, into such issues as: the means and motives of both indigenous and Western photographers in the region; receptions and transformations of photographic imagery as filtered through reproductive technology and printed forms (ranging from photo printing and postcards to journal and book illustrations); the varieties of photographic formats (typological, archival, and scientific) and their various claims to veracity; and the desire in contemporary art and photography to reuse, question, and move beyond earlier imagery. We aim to explore the past and present of photographic representation of the Middle East, its visual culture, and its ties to the larger world.

### **DESIGN STUDIES FORUM**

#### **Collaboration and Participation in Design Practice and Education**

John Bowers, Oregon State University, [jbowers@oregonstate.edu](mailto:jbowers@oregonstate.edu); and Karen White, University of Arizona, [kmwhite@email.arizona.edu](mailto:kmwhite@email.arizona.edu)

Design is increasingly viewed as a negotiation among designers, clients, and audiences; designers and design educators assume hybrid roles as facilitators and mediators, shaping experiences that encourage multiple voices and shared responsibility. This panel will examine methods, strategies, values, and implications of collaboration and participation as part of the shift from designer as author to designer as facilitator. Papers should focus on case studies that redefine the nature of design practice in business and industry and its effect on pedagogy in academe. Submissions may relate to design theory and criticism, but the emphasis should be on examples derived from actual applications that suggest paradigms for collaboration in research. The session also encourages papers that explore: experimental and collaborative institutional, community, or educational interventions; relevant case studies from professional practice in which forms and messages are directly shaped by their audience; applicable theoretical models and best practices from other disciplines; and innovative teaching methodologies based on the integration of multiple perspectives.

#### **The Ties that Bind? Homosocial Collaboration in American Art**

Alexis L. Boylan, University of Tennessee, and Elizabeth Lee, Wabash College; mail to: Alexis Boylan, University of Tennessee, School of Art, 1715 Volunteer Blvd., Knoxville, TN 37996-2410

Artistic collaboration can mean many things: work produced among colleagues, best friends, competitors, coconspirators, or lovers. In response to artistic collaborations between men and

women, art historians have mapped territories of power, desire, tension, and inspiration. Yet when those collaborations take place between artists of the same sex, the scholarly conversation has seemed stunted, avoiding the more subjective aspects of the relationship. This panel seeks to examine the idea of homosocial artistic collaboration beyond these limitations and consider which individual artists, groups of artists, and schools might be understood differently through the lens of intimate friendship. Questions to consider might include: Can homosocial relationships between artists exist as friendships, or do they necessarily represent displaced eroticism? Have collaborations between women in particular been undermined, ignored, or misrepresented? Does the way in which we speak of homosocial relationships shift when considering age and race?

### **Italia barbara: “Primitives” from Piero to Pasolini**

Emily Braun, Graduate Center, City University of New York, 25 E. 86th St., New York, NY 10028, ebraun@hunter.cuny.edu; and Michelangelo Sabatino, University of Houston, 122 College of Architecture Bldg., Houston, TX 77204-4000, michelangelosabatino@hotmail.com

Modernist and postcolonial studies have focused on the appropriation of the non-European Other, neglecting the ideological complexities of the primitive within. Italy in particular has occupied the geopolitical role of the proletarian, atavistic nation of Europe. In the twentieth century, Italian artists have defiantly, even violently, cultivated the “backward” and parochial. Artists, architects, and filmmakers, from Futurism and Rationalism to Neo-Realism and Arte Povera, position Italy as the site of archaic, modernist purity or of militant resistance to globalization. Models of rural architecture, the Etruscan revival, and rediscoveries of folklore flourished under fascism. Artistic expression after WWII—in Pier Paolo Pasolini’s films or Andrea Branzi’s neoprimitivist designs, for example—draw on this embedded tradition of cultural politics. We invite interdisciplinary approaches that address the theme of *Italia barbara*—to use the title of Curzio Malaparte’s 1926 book—including the historiography of the pre-Renaissance Italian “primitives” and ethnographic photography.

### **Breaking New Ground or Conflict of Interest: An Examination of Contemporary Ethical Practices in the Visual Arts**

Hilary Braysmith, University of Southern Indiana, 1041 Taylor Ave., Evansville, IN 47714

Presenters might address the ethical principles in play when art institutions deaccession public collections, rent these collections, hire corporations to organize blockbuster art exhibitions, or exhibit patron- or artist-curated shows. Other speakers might tackle practices violating the ethical boundaries of other disciplines (e.g., bioethics). Should artists working with at-risk populations adhere to the best practices of social workers? Some presenters might analyze case studies (e.g., Zaretsky’s bioart, the King Tut show, Durand’s *Kindred Spirits*) or suggest curricula that will help students apply professional ethics. Or contributors might consider whether we should respond to specific situations as a professional body, and if it is possible to achieve consensus dis-

tinctions between practices that could be described as “entrepreneurial” rather than as “conflicts of interest” or, conversely, as “ethical malfeasance” rather than “breaking new ground.” Or must we wrestle with less binary descriptions?

### **What’s Love Got to Do with It? The Myth and Politics of Love in Art and Art History**

Norma Broude and Mary D. Garrard, American University; mail two copies to: Broude and Garrard, 2915 University Terrace NW, Washington, DC 20016

This session examines the concept of “love” as mythologized fiction and rhetorical tool in art, as the notion has disguised the reality of power, whether that of men or women over their own or the opposite sex, the church over the faithful, or the state over its citizens. What social and political agendas have been masked by types of love—romantic love, maternal love, filial love, brotherly love, spiritual love, and the like? What is the concept of love meant to distract us from? Whose interests does “love” represent, and how does art support those interests? We invite papers that uncover new readings of works of art—Western or non-Western and from any chronological period—in which cultural norms and/or the overlay of art-historical interpretation have naturalized the social and political uses of this ubiquitous theme.

### **Black Vitruvius: The Appropriation of Classical and Gothic Architecture by Indigenous and Diasporic Communities**

Deirdre Brown, University of Auckland, School of Architecture, Private Bag 92019, Auckland, New Zealand

This session concerns architectural history and asks whether communities that have appropriated the architectural traditions of the West should claim a historical place within those traditions? Such appropriations appear in the Classical- and Gothic-inspired architecture built by colonized indigenous people in Africa, Asia, the Americas, Australia, and Oceania, and also in the buildings of diasporic African American and Afro-Caribbean cultures. The adoption of Western architectural forms, materials, and concepts by these groups does not seem to signal a desire to assimilate, but instead a need to adopt contemporary instruments to strengthen cultural beliefs, values, and practices. This leads us to ask, for example, if there is an African American Baptist Classicism, a Polynesian countercolonial Gothic, or a Santerian Baroque? A discussion of the permeability of the cultural boundaries that define Vitruvius’s legacy in relation to non-Western architecture could not be timelier.

### **INTERNATIONAL CENTER OF MEDIEVAL ART**

#### **The Coming of Age of Medieval “Minor” Arts**

Brigitte Buettner, Smith College, Dept of Art, Northampton MA 01063

During the Middle Ages, the so-called minor arts commanded the same kind of aesthetic, social, and economic attention as did their “major” sister arts—and arguably even more. Yet increasingly pushed to the disciplinary margins as a manual endeavor ensnared in matter and burdened with functionality, the works of goldsmiths,

ivory carvers, and textile weavers continue to hover uneasily over art history's chronologies and methodologies. This session will reexamine the theoretical and historiographic status of the "minor" arts. Speakers are encouraged to focus on specific examples (from any period between 300 and 1450 CE, both Western and Byzantine) while also addressing the broader issues entailed in the study of things and materiality rather than images and representation. How did medieval viewers assess these objects? What have been their more recent critical fortunes—or misfortunes?

### Western Art Studies in a Middle Eastern Context

Judy Bullington, University of Sharjah, College of Fine Arts, P.O. Box 27272, Sharjah, United Arab Emirates

Art education in the twenty-first century is becoming increasingly international as North American academics discover overseas teaching opportunities. This panel aims to stimulate dialogue about what this educational frontier means for the overall advancement of visual-art studies abroad and in the United States. Western-educated faculty with visual-arts teaching experience in the Middle East are invited to examine convergent and divergent relationships between Western pedagogy and Islamic culture. For example, do art studies as a tool for enhancing critical-thinking skills function similarly or differently in Eastern and Western contexts? How effective are texts and methodologies developed for the Western acad-

emy when used by students with different historical and visual-culture frames of reference? What new research may emerge from this cross-cultural contact? How can experiences garnered by international educators benefit colleagues and students in the U.S. interested in global approaches?

### What's So Funny? Senses of Humor in American Visual Culture, 1800–1950

Sarah Burns, Indiana University, and Jennifer Greenhill, Yale University; mail to: Sarah Burns, Art History, SoFA 132, 1201 E. 7th St., Bloomington, IN 47405-5501

Across the spectrum of American visual culture, humor is present in many forms—from subtle satire to gross buffoonery, from crude woodcuts to oil paintings—yet, with some notable exceptions, few art historians in recent years have given serious attention to humor. Seeking to redress that imbalance and draw attention to a rich field for study, this panel invites papers that interrogate, critique, and theorize the nature of humor in the broad range of American visual culture. What are the aesthetics of visual humor? Do different humorous modes call for distinctive pictorial languages? How do viewers learn to read visual jokes? What social and cultural functions does visual humor assume? Who produced and consumed it? Why has humor as category and practice been problematic in the fine arts? Are there distinctively American modes of visual humor?

### Reexamining Appropriation: The Copy, the Law, and Beyond

Martha Buskirk, Montserrat College of Art, P.O. Box 26, Beverly, MA 01915; and Virginia Rutledge, Cravath, Swaine & Moore LLP

The issue of appropriation was foregrounded by a number of artists whose work during the 1980s was grouped together under that classification. Since the 1960s, a series of lawsuits also drew attention to potential conflicts between artists and other owners of intellectual property. But rather than fading away, strategies of appropriation have remained pervasive in contemporary art and are, in some sense, integral to digital-media culture. This session invites contributions that take a long view of appropriation, including: historical attention to the variable significance of the copy; examinations of previous claims to ownership of imagery; reassessments of the movement known as appropriation; and analyses of the continuing importance of appropriative artistic strategies. We also seek papers that will help bridge the chasm between art criticism and legal analysis by examining the evolving significance of intellectual-property questions for artistic practice.

### China's Bronze Age Art and Systems of Belief

Elizabeth Childs-Johnson, 531 E. 88th St., #4B, New York, NY 10128, elizabeth.childsjohnson@verizon.net

Archeological discoveries dating to Bronze Age China during the past twenty years have made incredible strides in revealing cultural phenomena that are totally new in the history of Chinese art. Newly available textual data, such as bone and vessel inscriptions and bamboo and burial texts, is also significant in allowing

## CAA ANNOUNCES NEW PUBLICATION GRANTS

The College Art Association now offers three grant programs to publishers to support publication of scholarly art and art-history books:

#### CAA Publication Grant

Deadline: March 1

For eligibility and application guidelines and forms:  
[www.collegeart.org/pubgrant](http://www.collegeart.org/pubgrant)

#### Millard Meiss Publication Fund Grant

Deadlines: March 15 and October 1 each year

For eligibility and application guidelines and forms:  
[www.collegeart.org/meiss](http://www.collegeart.org/meiss)

#### Wyeth Foundation for American Art Grant

Deadline: October 15

For eligibility and application guidelines and forms:  
[www.collegeart.org/wyeth](http://www.collegeart.org/wyeth)

Or visit [www.collegeart.org/publications](http://www.collegeart.org/publications)  
for general information.

a more profound understanding of this art. It is generally recognized that the three major art-historical periods—Shang, Western Zhou, and Eastern Zhou—witnessed major upheavals in political and cultural expression. This panel seeks papers that use specific artistic and textual data to address issues of continuity or discontinuity in early Chinese art and belief, during the Shang and two Zhou eras.

### **Piety or Propaganda? Modern Religious Art in France, 1830–1914**

Maura Coughlin, Brown University, P.O. Box 1855, Providence, RI 02912, mauracoughlin@verizon.net

Why is French nineteenth-century religious art so strange? Why is it so difficult to discuss? How does it relate to modernity? What new methodologies or approaches can we bring to this art? Proposals for this session might consider: the critical reception of religious themes often dismissed as “excuse” images, aberrations, or ironic quotations from the history of art (e.g., in Manet and Delacroix); rural women’s devotional practices and their representations (e.g., Legros, Millet, Bastien-Lepage, Gauguin); Ingres; Mary and monarchism; provincial schools such as the Lyons painters; publicly subscribed sculpture programs; Marian miracles and popular art; nostalgia, collections of religious kitsch, and female fetishism; Viollet-le-Duc’s creative restorations of French cathedrals; Gothic Revival aesthetics in France; maternity and the cult of Mary; mural painting and popular religious art; Catholicism, Symbolism, and the Nabis.

### **STUDIO ART OPEN SESSION**

#### **Book Arts**

Steve Clay, Granary Books, 168 Mercer St., #2, New York, NY 10012, fax: 212-337-9774

#### **Dialectics of Mendicant Art in Europe, Latin America, and Beyond**

Delia Cosentino, DePaul University, Dept. of Art and Art History, 1150 W. Fullerton Ave., Chicago, IL 60614-2204; and Justine Andrews, University of New Mexico, Dept. of Art and Art History, MSC04 2560, Albuquerque, NM 87131-0001

Whereas traditional scholarship has often understood the work of the mendicant orders in terms of evangelization, recent evidence indicates that interactions between friars and those they have sought to influence are better characterized as a dialogue. From late-medieval Italy, Crete, and the Holy Land to Renaissance traditions in the Mediterranean and colonial extensions into Latin America, the Philippines, and Japan, mendicant arts have been shaped and/or received according to local ideologies and interests. This session seeks to explore the unique space assumed by mendicant art across cultures and continents, especially during crusader invasions, colonial occupations, and monastic foundations. We invite papers that consider the production of visual forms in the context of encounters between friars and local, indigenous, colonizing, or colonized peoples, and associated expressions of resistance and/or accommodation.

### **The Fall of the Studio: Reassessing l’atelier d’artiste in the Poststudio Era**

Wouter Davidts, Ghent University, Dept. of Architecture and Urban Planning, Plateastraat 22, 9000 Gent, Belgium, wouter.davidts@ugent.be; and Kim Paice, University of Cincinnati, College of Design, Architecture, Art, and Planning, Dept. of Art History, 6431 Aronoff, Cincinnati, OH 45220, kim.paice@uc.edu

Since artists such as Robert Smithson, Daniel Buren, or John Baldessari—generally considered the protagonists of the so-called poststudio era—announced the fall of the studio, *l’atelier d’artiste* has lost its natural role and mythical status. But does this mean that the artist’s studio or the artistic workplace in general has become obsolete? This session investigates ramifications of the annihilation of the studio within postwar art and art criticism. Is there a difference between workplace and studio, the former abstracted and the latter institutionally coded? What is the position of the studio in the ever increasing “network” of spaces and events of today’s art world? We invite papers that critically examine these shifts in the spatiotemporal framework of postwar art production and the consequent changes in the nature and identity of the artist’s studio. Papers that demonstrate historical, theoretical, and political focus, as well as concrete case studies, qualify.

### **NEW MEDIA CAUCUS**

#### **Digital Difference: Recontextualizing New Media Art**

Juliet Davis, University of Tampa, 302 49th St. N., St. Petersburg, FL 33710; and Jeff Warmouth, Fitchburg State College, 14 Victor St., Fitchburg, MA 01420

From fine-art games to electronic literature, new media have introduced a host of terms that might seem contradictory in the context of traditional art scholarship and cultural studies. While some writers have made cases for new media as extensions of art and literary traditions, others see completely new cultural forms that largely break with tradition. Furthermore, while some cultural-studies scholars have seen interactive media as the ultimate postmodern expression, others note modernist trends such as generative-software artists’ focus on form. This panel seeks to identify attributes of new media that distinguish them—culturally, politically, and phenomenologically—from their predecessors in art and literary worlds. How does the configurative nature of computer-generated art differentiate it from a traditional interpretive work? How might we make distinctions about types and degrees of interactivity and immersion in all these media? How does the pleasure of experiencing interactive media correspond to our notions of the pleasure experiencing other kinds of art, such as viewing a film or reading a novel? How does digital media uniquely problematize representation? How do these problems compare to those in other media, currently and historically? To what extent do these problems relate to digital art as medium versus digital art as genre, and to what extent do they indicate an art movement that might be characterized as modern, postmodern, or beyond postmodern? Proposals from artists, historians, and theoreticians are welcomed; nontraditional formats are encouraged.

## **Virtualities: Contemporary Art between Fact and Fiction**

T. J. Demos, University College London, and Margaret Sundell, Parsons New School for Design; mail to: Margaret Sundell, Parsons New School for Design, Dept. of Art and Design Studies, 70 Fifth Ave., 6th Fl., New York, NY 10011

Elaborated within the discourses of poststructuralism, film theory, cybernetics, and new media, the term “virtuality” conveys a newly pervasive phenomenon in the visual arts. Artists are increasingly constructing images and scenarios in which categories of fact and fiction are treated as coextensive. Most obvious in the genre of staged photography, this trend is visible in areas as diverse as site-based installation, film and video, and net art. What are the aesthetic terms, critical potential, and modes of resistance this convergence engenders? How does it relate to broader shifts within our global, information-based society? How might it indicate a new order beyond enlightenment and modern paradigms of “truth”? What is its relationship to past forms of spectacle, whose theorization similarly diagnosed the eclipse of real-life experience by representation? We welcome papers that address case studies and engage theoretical and historical perspectives.

## **Engaging Pedagogy: Undergraduate Art History and Active Learning**

Chairs: Kimberly L. Dennis, Rollins College, kdennis@rollins.edu, and Kristin Huffman Lanzoni, independent scholar, kristinlanzoni@triad.rr.com

Trained as professional scholars, few art historians receive adequate training to be educators, though most are deeply involved in pedagogy every day. Despite limited opportunities for pedagogical exchange, we face a changing academic climate that demands an increasingly engaging classroom environment. To foster a dialogue about the changing pedagogical issues faced by art historians, this session will be dedicated to sharing ideas, assignments, and activities through which our students can learn art-historical material. Five panelists (making 10–15 minute presentations each) will discuss specific activities or assignments that have been successful in both engaging undergraduate students and conveying content. Possible subjects could include: structuring exams; in-class, group, and research projects; interdisciplinary approaches; museum collaboration; digital technology; non-Western emphases; and connections between art and the “real world.” Submissions should include a statement of teaching philosophy and experience and a description of the assignment or activity to be presented.

## **New Perspectives on the Italian Renaissance Interior, 1400–1600**

Maria DePrano, Washington State University, P.O. Box 647450, Pullman, WA 99164-7450, mdeprano@wsu.edu; and Stephanie Miller, University of Wisconsin, Whitewater, 800 W. Main St., CA-2073, Whitewater, WI 53190, millers@uww.edu

While recent studies have examined works in particular media

and consumer culture in the Renaissance palace, few scholars have addressed issues related to the complete environmental experience there. This session will explore the vast varieties of material culture present in the domestic space. Of interest are papers addressing diversity of possessions within particular rooms and how it affected the participant’s experience and conveyed specific patronal messages. Was the goal to communicate magnificence, or were subtle cues given as well? To whom were those messages directed? What was the desired response? Divisions or interactions between high art and utilitarian, new and second-hand, or secular and religious artifacts might be addressed. Papers could examine inventories, reconstruct lost rooms, or study extant ensembles. Papers investigating how museum period rooms advance art-historical dialogues of objects within a total environment are also welcomed.

## **ITALIAN ART SOCIETY**

### **Standing on the Shoulders of Giants? Or Shooting at Father’s Corpse? The History of Italian Art, Then and Now**

Anne Derbes, Hood College, derbes@hood.edu; and Julia Miller, California State University, Long Beach, jimiller@csulb.edu

How have specialists in Italian visual culture from 1200 to 1600 been shaped by the interests, approaches, assumptions, and ideologies of previous generations of scholarship in America? What do we retain, consciously or unconsciously, from our mentors in the field, and what is its value or relevance today? To what extent have we moved beyond our training? We invite submissions that look critically at these historiographic issues, focusing on the state of the discipline today and its indebtedness to, or independence from, scholars such as Millard Meiss, Frederick Hartt, Howard Davis, S. J. Freedberg, and Richard Offner. Participants are encouraged to present new research while considering how current approaches draw from, and react to, those popular in the recent past—what we’ve gained along with what we might have lost.

## **ART HISTORIANS OF NINETEENTH-CENTURY ART**

### **Now Really: Art and Theory of Realist Art in the Nineteenth Century**

Therese Dolan, Tyler School of Art, Temple University, 437 Iven Ave., Wayne, PA 19087

In his report on the Salon of 1861 for *L’Artiste*, Hector Callias remarked: “Millet’s realism is not that of Courbet, which itself differs from X’s. Thus, there are several sorts of realism: or rather each realist has his own way of regarding nature.” Callias’s observation testifies to how definitions of realism remained problematic throughout the nineteenth century as artists and critics grappled with what the term meant in pictorial and literary terms. Courbet’s contention that the label was thrust upon him suggests that realism had been contaminated in some way by midcentury. The theoretical complexity of the term continues to offer opportunities to investigate its definition and the struggle over the control of its meaning. This session seeks to interrogate nineteenth-

century examples of realism and the tensions between mimesis and abstraction that arose during the century, along with a history of the tactics of the various forms of visual representation contained under the rubric of realism.

### **Globalism and Its Discontents**

Aruna D'Souza and Tom McDonough, Binghamton University, State University of New York; mail to: Aruna D'Souza, Art History Dept., Binghamton University, State University of New York, P.O. Box 6000, Binghamton, NY 13902-6000

If economic globalization has mobilized flows of people, goods, and services across vast networks of economic relations—with little concern for local custom, culture, or society—cultural globalization has shuttled curators, artists, and collectors around a network of international biennial exhibitions. This shift imagines contemporary artistic practice on a “global”—and relatively unspecific—world stage, rather attending to local artistic conditions and particularities. One convincing response to this condition has been the recent work of the artist and filmmaker Isaac Julien, who has explored temporal and spatial dislocations in works such as *Fantôme Créole* (2005). Here, Julien deploys the figure of the time traveler, characterized precisely by his or her differences and dislocations from another space and time; mobility—the seamless mobility imagined by the operations of the capitalist economy—is slowed by the frictions of race, gender, geography, and history. This panel intends to provoke a discussion about globalism in the spirit of Julien's work.

### **The Unethical Art Museum**

Sally Anne Duncan, Plymouth State University, 16 Elm St., Peterborough, NH 03458; and Alan Wallach, College of William and Mary, 2009 Belmont Rd. NW, #203, Washington, DC 20009

As elite institutions with a mandate to serve a broad public, museums are subject to built-in contradictions that almost inevitably lead to conflicts of interest. Thus, calls for reform or adherence to ethical standards tend to be unavailing, although fear of exposure may place a limit on how far museums are willing to go to secure corporate and other forms of financing. This session will explore the social, historical, and institutional compulsions underlying the ethical failures that increasingly plague American art museums. We are especially interested in papers that focus on case studies: how and why museums have betrayed the public trust, and what, if anything, can compel museums to adhere to the professional and ethical standards they themselves profess.

### **Art after Communism**

Sabine Eckmann, Washington University in St. Louis, 1 Brookings Dr., Campus Box 1214, St. Louis, MO 63130, eckmann@wustl.edu

Much of contemporary art produced in Germany and other parts of Europe since the fall of communism in the early 1990s presents a strikingly new face. In contrast to much art of the 1980s, which is based on an understanding of aesthetics as symbolic order, artworks of the post-Wall period appear to reclaim experi-

ential reality. They often reconnect to experimental and conceptual practices of the 1960s and 1970s and explore a variety of new and expanded media and strategies that interpenetrate the everyday. The session seeks papers that analyze and theorize these new aesthetic forms and their social and political interdependence, focusing on installation and computer art, staged and digital photography, video and film, digital painting, and other forms of art that relate to our highly mediated everyday experiences. Encouraged are papers that explore artworks at the intersection of national identity and globalization, and analyses about the visual conceptualization of new identity formations in a post-national climate.

### **Is the MBA Us?**

Stephanie Ellis and Stacy Garfinkel, San Francisco Art Institute, 870 Church St., #1, San Francisco, CA 94114

In its twenty “Breakthrough Ideas for 2004,” the *Harvard Business Review* proposed that “the MFA is the new MBA.” The robust afterlife of this proclamation has been exploited or trivialized more often than interrogated. Despite the common binary of art and business (aesthetics versus pragmatics) and their competing romances as cutting edge, the MFA and MBA share a previous peripheral and now embedded relationship to academia. We welcome papers that examine this shared history and the recent imagining of the MFA as the new MBA. How might reckoning with past interconnections and dependencies reconfigure our theories and practices of contemporary art and premises of education more generally? Possibilities include creative practices that take education as their subject or new forms of the “studio” as entrepreneurial think tank or office. How might the *Futurama* of Norman Bel-Geddes, Diego Rivera at the Rockefeller Center, the new global markets of tourist art and illicit DVDs, or the rising stock of e-education be revisited?

### **The Court of Philip IV**

Jesús Escobar, Fairfield University, and Amanda Wunder, University of New Hampshire and Metropolitan Museum of Art; mail to: Jesús Escobar, Dept. of Visual and Performing Arts, Fairfield University, 1073 N. Benson Rd., Fairfield, CT 06824

Twenty-five years have passed since the art historian Jonathan Brown and the historian John Elliott published their groundbreaking study of the lost Buen Retiro Palace in Madrid. This book led to a reassessment of cultural production at the Court of Philip IV (ruled 1621–65) and established Madrid as a center of art as well as politics. Since 1980, claims for Madrid as a court rivaling Rome or Paris have been expanded by innovative historians of art, literature, theater, musicology, and science, among others, who have explored the multifaceted aspects of artistic enterprises in the Spanish capital. This interdisciplinary panel seeks to assess the current state of the field and invites contributions from art historians and scholars in all fields of cultural inquiry who are engaged in the ongoing project to reconstruct and reassess art and life in Philip IV's Madrid.

## The Art of Benin: 1897 to the Present

Kate Ezra, Columbia College, Dept. of Art and Design, 600 S. Michigan Ave., Chicago, IL 60605

The art of Benin is all too often seen as an example of the “extinction” of African art due to colonialism. In 1897, Benin was overrun by a British military expedition, and thousands of artworks were confiscated and taken to England for sale. Although Benin’s artist guilds were revived in 1914, works produced in the twentieth century are frequently disparaged as decadent or lacking in authenticity. Modern artists who emerged in Benin following its independence have likewise received little attention compared to other Nigerian artists. This panel will reconsider the art of Benin since 1897 by examining transformations in the palace arts as well as new directions taken by academically trained artists. Papers on questions of authenticity in twentieth-century Benin art and the relationship between artists in Benin and other schools of Nigerian modern art are welcomed.

### ART HISTORY OPEN SESSION

#### New Perspectives on the Pre-Columbian Arts of Central Mexico, Oaxaca, and Veracruz

Diana Fane, Brooklyn Museum (Emerita), 355 Riverside Dr., New York, NY 10025; and Emily Umberger, Art, Arizona State University, Tempe, AZ 85287-1505

This session will focus on the arts of Mesoamerica west of the Isthmus of Tehuantepec. It is open to all types of studies, ranging from interpretations of single works to considerations of area styles, as well as artistic interactions among areas and through time. Although the emphasis is on the pre-Columbian period, papers on sixteenth-century colonial documents and pictorials that offer insights into Mesoamerican artistic practices and traditions are welcomed.

### HISTORIANS OF BRITISH ART

#### A Nation of Shopkeepers: Innovation and the Art Market in Great Britain

Pamela Fletcher, Bowdoin College, Dept. of Art, 9300 College Station, Brunswick, ME 04011

This session aims to explore the historical and theoretical connections between Britain’s commercial identity and its artistic institutions and practices. It invites papers on both the institutions of the art market and the impact of commercial innovation on British art and aesthetics. How did transformations in retail and consumption practices of the modern period influence the art market and the emergence of new institutions for the exhibition and sale of art? How have artists, both British and foreign, negotiated the market to help their careers? How have the demands and possibilities of the market shaped the public (both real and imagined) for art? How has the commercial realm functioned as a rhetorical tool in aesthetic discourses ranging from civic humanism to modernism? Papers on individual galleries, auction houses, exhibitions, and artists from any historical period are welcomed, as are more thematic or theoretical approaches.

## Double Take: New Forms in Printmaking and Sculpture

Carson Fox, New York University, and Cynthia Thompson, Memphis College of Art, mail to: Carson Fox, 945 Berkeley Ave., Trenton, NJ 08618

Printmaking and sculpture have entered an exciting realm of cross-fertilization. Countless installations depend upon printmaking as an essential component to the overall work, from Virgil Marti’s silkscreen installation at the 2004 Whitney Biennial to Renée Green’s *Mise-en-Scène: Commemorative Toile* of 1992. Collaborative print and paper workshops have often led this spirit of innovation with creative projects that expanded traditional conventions of printmaking to incorporate sculptural forms. Conceptually, the kinship between print and sculpture continues in the idea of the multiple, which both disciplines share. Consequently, there is a rising need to address printmaking and sculpture’s growing collaborative roles across the art world and in its new position in academic discourse. For our panel discussion, we will address how contemporary artists and collaborative print shops are contributing to this movement and how this trend is revitalizing art practice at the college level. The use of three-dimensional print programs in the realization of sculptural forms is of great interest.

### Constructed Realities: Dioramas as Art

Diane Fox, University of Tennessee, Knoxville, College of Architecture and Design, 1715 Volunteer Blvd., Knoxville, TN 37996

Dioramas could be considered a form of installation art, as they combine physical features (taxidermy, mannequins, artifacts, and physical attributes of the land) and arrange them in a real space with a painted or photographic background. Carl Akeley’s total habitat diorama, *The Muskrat Group* of 1890, for the Milwaukee Public Museum and his subsequent dioramas for the American Museum of Natural History in New York set the standard for museum exhibit techniques. Contemporary artists have taken the form of the diorama a step further, constructing illusionary spaces and fictional situations. Photographs of dioramas extend and comment on the form’s aesthetics and meaning. This session invites papers by artists, art historians, and museum professionals addressing the theory and practice of the diorama as art.

### ART HISTORY OPEN SESSION

#### Renaissance and Baroque Art

David Freedberg, Columbia University; mail to: David Freedberg, Institute of Liberal Arts, Callaway Center, Emory University, Atlanta, GA 30322

This session aims to redefine the field in new, provocative, and potentially fruitful ways. Some of the symptoms of the present malaise in art history (and in the gamut of practices that cluster under the rubric of visual culture) are as follows: (1) old paradigms are tired, if not entirely exhausted; (2) traditional field parameters (whether chronological or geographical) have been inadequately challenged or adjusted; (3) terms of definition and discussion have barely changed since the founding of the disciplines and are in urgent need of revision; and (4) recent efforts at revitalization scarcely break out of the standard mold. This call, therefore, is not just for strong methodological and theoretical

proposals, but is also for new material on little-considered domains and functions. Conventional theory, like material on canonical topics, will not be welcomed, as this session will point to a vital future rather than to one that is endlessly folded in on itself.

## **STUDIO ART OPEN SESSION**

### **Why Beat Pulp? Mapping Paper Terrains in 2006**

Helen Frederick, George Mason University and Pyramid Atlantic Art Center, 8230 Georgia Ave., Silver Spring, MD 20910, hfederick@pyramid-atlantic.org

Paper pulp painting and handmade paper art was revived in the late 1960s under the leadership of Joe Wilfer and Laurence Barker, who established papermaking studios at the University of Wisconsin and the Cranbrook Academy. Institutions such as Twinrocker, Dieu Donné, and Pyramid Atlantic, along with *Hand Papermaking* magazine, have supported experimental approaches to the use of paper as a medium of expression and been pivotal to the renaissance of hand papermaking in America. Currently, many artists are choosing paper for its striking translucency and strength in their printed or sculptural works. Their messages show that they have clearly discovered paper as a solution for a new visual language, incorporating color, surface, size, and flexibility and providing the acceptance of photographic information, painterly, or structural sensibility that is paper's signature alone. The panel seeks papers that examine ideas behind the theory, practice, and production of works in paper and that explore the shared boundaries between traditional and new art media.

### **Art History and National Socialist Germany: A Reevaluation**

Christian Fuhrmeister, Zentralinstitut für Kunstgeschichte, C.Fuhrmeister@zikg.lrz-muenchen.de

While the impact of National Socialist Germany on art history has received recent attention, we still lack a comprehensive analysis of the interrelation between art historians in museums, universities, heritage conservation, and similar institutions and contemporary political and ideological positions. This session wishes to address this absence. Papers may concentrate on a number of questions, such as: What was the political function of art history during this period and after? What connections existed between art-historical institutions and the Nazi state? How did art-historical debates relate to state policy and party ideology? How did exiled scholars eventually counter these positions? How were the careers of prominent art historians such as Frey, Pinder, Sedlmayr, and others shaped by their experiences of Nazi Germany? How does our knowledge of art historians active in the Einsatzstab Reichsleiter Rosenberg affect our understanding of the field? How did postwar art history react to the previous work driven by ideological or racist agendas?

### **Interactive Type and Image: Changing the Face of Graphic Design**

Dana Ezzell Gay, Auburn University, Dept. of Art, 108 Biggin Hall, Auburn, AL 36849, gaydana@auburn.edu

Providing courses in interactive digital media allows students to blend the innovative solutions of today's culture with the latest technologies available through computer programs such as Macromedia Flash or Adobe After Effects. These applications are used professionally to create web animations, television commercials, interactive narrative, film-title sequences, and much more. Exposure to these various formats gives students an opportunity to create meaningful relationships among typography, images, sound, and video. They are able to discover how to apply creative concept and design within "moving" type and image. Understanding how to integrate these textual, graphical, and audio elements is integral to the successful communication of messages created for television, film, CDs, and the web. This session invites graphic designers to discuss their approaches using interactive media within the classroom and how these opportunities allow students to explore conceptual problem solving.

## **CAA PROFESSIONAL AND PRACTICES COMMITTEE**

### **"Double-Headed Creatures": Professors Who Teach Both Studio Art and Art History, and the Combined Departments of Art Practice and Art History**

DeWitt Godfrey, Colgate University, Dept. of Art and Art History, 13 Oak Dr., Hamilton, NY 13346; and Bertha Steinhardt Gutman, Delaware County Community College, ART, 901 S. Media Line Rd., Media, PA 19063-1094

The CAA Professional Practices Committee would like to address the issue stated in the session title, as it is a very common occurrence (especially at small liberal-arts colleges and community colleges). Are these situations really possible and feasible? Can dual teaching roles and combined departments flourish? How can an individual or a department successfully navigate between studio art and art history? Are there historical issues connected to this situation? Has it been an evolutionary process, and are there economic reasons connected to this reality? What unique benefits can be derived from the existence of these "double-headed creatures"? Given the expansion of both disciplines during the past thirty to forty years, is a more deliberate integration between the disciplines inevitable?

### **Designing a Foundation Program for the Twenty-First Century**

Arlene Grossman and Stuart Steck, Art Institute of Boston; mail to: Arlene Grossman, Foundation Dept., Art Institute of Boston, 700 Beacon St., Boston, MA 02215

In recent years, our definition of visual art has become increasingly complex and expansive. Accordingly, art schools have struggled to redefine their foundation programs. At this point, most people agree that a foundation program must achieve the following objectives: (1) help students realize their capacity for self-expression and critical analysis; (2) expose students to traditional media and new modes of artistic practice; and (3) provide students with the means to understand their own work and its relationship to contemporary culture. But what is the best way to accomplish these goals? How can we implement a curriculum that achieves these objectives? With these questions in mind, our

session will examine the process of restructuring a foundation program. We seek papers from individuals who have addressed these challenges in their own institutions. Papers should provide specific examples of curriculum development that have proven effective.

## **WOMEN'S CAUCUS FOR ART**

### **The Art of Being Global: International Art of International Artists**

Laurie E. T. Hall, Albert Einstein College of Medicine, and Dena Muller, A.I.R. Gallery; mail to: Laurie E. T. Hall, 153 W. 119th St., New York, NY 10026-1307

This session seeks papers addressing art and artists representing: (1) international cooperation in artistic creation; (2) fundamentals of conflict, conflict prevention, and conflict resolution; (3) respect for human rights; (4) threats to health and the environment; (5) inequitable aspects of globalization; or (6) the use of art to promote healing in postconflict environments. Special consideration will be given to innovative and experimental working methods and to art that expresses the potential for reinventing and reshaping our conceptualizations of and responses to the above issues. The session is intended to provide a platform for interaction and communication, not limited by national borders, regarding alternative models of art action. It is intended to promote an exchange of ideas furthering culture, education, and cross-border networking.

### **Making French History, Thirteenth to Fifteenth Centuries**

Anne D. Hedeman, University of Illinois, Urbana-Champaign, School of Art and Design, 143 Art and Design Bldg., Champaign, IL 61820; and Elizabeth Morrison, J. Paul Getty Museum, Dept. of Manuscripts, 1200 Getty Center Dr., Ste. 1000, Los Angeles, CA 90049

This session will explore how pictorial imagery shaped the idea of history in France during the Middle Ages. What constituted history for people in the Middle Ages? Why did vernacular illuminated historical works become so popular during this era? How did illuminated histories influence a reader's experience of the past or add to its meaning? Participants in this session will examine the visual construction of history drawn from diverse French texts, ranging from bibles and classical histories to romances and chronicles; papers on other media addressing the same issues are also welcomed. By considering the wide variety of imagery considered historical, the session will build a conception of the role of history in the Middle Ages and define the integral part that visual imagery played in building this conception.

### **Everywhere and Nowhere: Americanness in American Art**

Heather Hole, Georgia O'Keeffe Museum Research Center, 217 Johnson St., Santa Fe, NM 87501; and Kristin Schwain, University of Missouri, Columbia, Dept. of Art History and Archaeology, 109 Pickard Hall, Columbia, MO 65211

The shifting, contested nature of Americanness in art is a subject that has preoccupied artists from Charles Willson Peale to Marsden Hartley, and Samuel Morse to Jasper Johns. Though historiographically vexed, the problem of national identity in American

art is a recurrent theme in the objects and texts that art historians study, and understanding its construction has become an increasingly pressing problem. This session will examine the ways in which artists have strategically deployed, consciously interrogated, or attempted to suppress Americanness in art at particular moments, and explore new critical and theoretical approaches to the study of national identity in American art history.

### **Art and Transnationalism in China and Its Neighbors, 900–1300**

Shih-shan Susan Huang, University of Washington, School of Art, P.O. Box 353440, Seattle, WA 98195-3440; and Fusae Kanda, Nippon Television Network, P.O. Box 205939, New Haven, CT 06520

This session will explore the artistic interaction of China and its neighbors in the period between 900 and 1300 CE. Recent archaeological materials and publications have demonstrated the multifaceted contact between China and the outside world during this time. How were Chinese artistic traditions transmitted? How were the visual experiences of China's neighbors affected by the transfer of artworks, and how were foreign elements introduced to Chinese visual culture? Papers should address examples of Chinese art that were produced, copied, or preserved by China's neighbors, or visual materials and technology related to art-making that were transferred into China, with attention to the cultural contexts and consequences of the artistic exchange. By going beyond the constraints of national and dynastic histories, we hope to highlight the extensive transnational activities occurring during this period.

## **STUDIO ART OPEN SESSION**

### **The Practice of the Print**

Anita Jung, University of Tennessee, Knoxville, 1715 Volunteer Blvd., Knoxville, TN 37996-2410

This session will focus on the broad implications of contemporary fine-art printmaking within the context of the visual arts. Print practice today encompasses diverse media, often resulting in art that falls outside traditional definitions of printmaking. Prints have the potential to reach audiences outside the gallery and museum system. Prints can test ideas regarding the role of the artist and the creative process. This session will consider presentations by artists who create prints as their primary means of expression and who emphasize both established and exploratory techniques and concepts.

### **Medieval Art and the Civilizing Process, 1100–1500**

Jacqueline E. Jung, University of California, Berkeley, and Mitchell B. Merback, DePauw University; mail to: Mitchell Merback, Peeler Art Center, 10 W. Hanna St., Greencastle, IN 46135

Focusing on medieval Europe from the twelfth to early sixteenth centuries, this session considers the role of art, architecture, and visual culture in the social and psychic transformations that Norbert Elias famously called the "civilizing process." We invite participants into a practical engagement with Elias's conception of the changes in social manners, affective self-control, bodily comportment, hygiene, and embodied habitus, along with the parallel

processes of state-formation and the monopolization of violence that characterized this period. How did the shifting terms of image-making and reception reflect, contribute to, or work against changes in subjectivity and subjecthood at the end of the Middle Ages? What part did art's new emphasis on interaction, empathy, and identification—strategies linked to new genres, new media, new audiences, and new forms of experience—play in the emergence of the self-aware and self-controlling individual?

## Ruins

Padma Kaimal, Colgate University, and Janice Leoshko, University of Texas at Austin; mail to: Janice Leoshko, University of Texas at Austin, Dept. of Art and Art History, 1 University Station, D1300, Austin, TX 78712-0337

Not always neutral traces of history, ruins have often abetted a singular view of the past, allowing the interpretation to be managed by those who may already have constructed the answers they are supposedly seeking. This panel attempts to look at the different ways in which ruins have been used. One move to understand the effect of politically charged views is to consider how regularly studies emphasize some past glory in contrast with present deterioration. Papers might also address the roles ruins have played in the history of art and in the imaginations of people writing about that history. Who has the right to interpret, manage, and “restore” ruins? What knowledge about the past determines who wields that authority? What constitutes useful evidence? What conservation measures or other transformations have been imposed upon monuments perceived as “lying in ruins”? How have those transformations reshaped those monuments? When has viewer reception treasured the ruined state?

## HISTORIANS OF EIGHTEENTH-CENTURY ART AND ARCHITECTURE

### Ephemeral Art in the Eighteenth Century

Cathie Kelly, University of Nevada, Las Vegas, Dept. of Art, 4505 Maryland Pkwy., Box 455002, Las Vegas, NV 89154-5002

This session will focus on ephemeral art produced in Europe during the eighteenth century. Possible topics include but are not limited to: the interaction or reciprocity between “real” or permanent art and “fictional” or temporary art in the work of an individual artist or in the field as a whole. Did artists draw from their own repertory, that of past, or even that of contemporary artists? Did unrealized projects find new life as ephemeral decoration? Likewise, did “real” art influence “fictive” art, and, conversely, did fictive influence the real? For example, did set designs end up as backgrounds in paintings, or did the reverse happen? What, if any, connections exist among this type of art created in different geographical locations?

## CAA MUSEUM COMMITTEE

### Museum Counter-Culture: The History of University Art Museums in America

Bonnie G. Kelm, University of California, Santa Barbara, 7098 Sunland Ave., Ventura, CA 93001

This session will focus on the history of university art museums in

the United States, which in many ways differs from the history of municipal and private art museums. University art museums, from the earliest documented examples, were much freer, more experimental, and both inter- and multidisciplinary in the development of exhibitions and programs. These galleries often presented material that would not have found acceptance in municipal art museums of the time. Many of the “progressive ideas” promoted by the American Association of Museums and the American Association of Museum Directors during the last twenty-five years appeared in the exhibitions and programs of university art museums decades earlier than they did in the larger and more established art institutions. Papers are sought that shed light on the unique histories and programmatic developments of university art museums in the U.S. and/or that highlight collaborative relationships between university art museums and their parent institutions. In reviewing the past, what implications are suggested for the future of university museums?

### When Is Technique Central to Meaning?

Janet Koplos, *Art in America*, and Bruce Metcalf, artist and independent scholar; mail to: Janet Koplos, *Art in America*, 575 Broadway, New York, NY 10012

In some artworks, the idea or message is the essence, and the means used to express the concept is almost incidental. But in other cases, traditional techniques such as wheel-throwing in pottery cannot be separated from the resulting object, and new techniques such as digital imagery reveal options not imagined before. In such instances, does technique itself have a meaning? This panel encourages comparative considerations of the implications of technique or material in modern or contemporary art in any medium.

## ART HISTORY OPEN SESSION

### Late Antique Art

Ann Kuttner, University of Pennsylvania, Dept. of History of Art, Jaffe Bldg., Philadelphia, PA 19104-6208, akuttner@sas.upenn.edu

Late antique visual culture notoriously evades a precise, temporal definition: it can start in the third century CE and end somewhere between the reigns of Justinian and Charlemagne. From the Black Sea to North Africa, Britain to Mesopotamia, recurring sociopolitical upheaval afflicted some regions materially, but, as often in history, an age of violence nourished competitive design. New artistic purposes exploited ancient Greco-Roman modes, old purposes, new genres, and formal languages. Inherited environments from city to rural villa were carefully tended, framing selective innovation. Combative monotheistic religions, muscling in on shrines to older deities, thrived on the idea that faith in salvific piety that always generated Greco-Roman patronage. Non-Greco-Roman peoples wresting leadership often embraced the visual language of the conquered (who often enthusiastically donned “barbarian” appearances). As scholarly field, “late antiquity” is interstitial among “[Imperial] Roman,” “medieval,” “Byzantine,” and “Islamic.” Participants are invited to probe the definition of an epoch in which cultural self-construction, new and old, still courted admiration from Romani and Romaioi.

## ART HISTORY OPEN SESSION

### Reframing Modernism

Robert Lubar, Institute of Fine Arts, New York University, 1 E. 78th St., New York, NY 10021

This session aims to reconsider, on the one hand, the historical consequences, institutional and epistemological foundations, and discursive limits of modernism as an art-historical category, and, or the other, modernism as a series of discrete, oppositional, and often contested practices. A range of papers dealing with modernist criticism and with specific movements and works of art in all media will test the widely held assumptions of modernism as a coherent enterprise in the period from 1890 to 1945.

### Visual Music

Cornelia Lund, Fluctuating Images, Contemporary Media Art, Jakobstr. 3, 70182, Stuttgart, Germany, fluctuating-images@gmx.de, www.fluctuating-images.de

Recent exhibitions on “visual music,” such as the one organized by the Museum of Contemporary Art, Los Angeles, in 2005, demonstrate an increasing interest in this phenomenon and its scientific and curatorial exploration. This session will analyze the current situation and explore possible future developments, which requires both work on the definition of visual music and a sketch of its historical development. The main part of the session, however, will concentrate on the contemporary phenomenon of visual music. Since the mid-1990s, so-called visuals (digital-video sequences) have been projected on screens or walls at raves or in clubs to electronic music by VJs (visual or video jockeys). Visual music can also be understood as a kind of live cinema with screens that harmonize with the architectural situation. But since the art world has become increasingly interested in contemporary visual music, the latter is not restrained to an ephemeral existence on the walls of clubs, as demonstrated by the Berlin-based Pfadfinderei and Modeselektor and their performance at the Centre Pompidou in Paris. Proposals are sought that consider the historical development of visual music and an analysis of its contemporary manifestations from clubs and discos to art galleries and academic courses, from live visuals to DVD labels and studio productions, from new mixing-board interfaces to a more sculptural approach of producing live video sequences.

### Lost and Found

Jessica Levin Martinez, University of Chicago, Dept. of Art History, 5540 S. Greenwood Ave., Chicago IL 60637

This session deals with artworks that have been in some sense “lost.” The myriad ways in which art objects and architectural structures have become lost range from religious conversion to political coercion, from natural disaster to wartime destruction, from thoughtless abandonment to intentional erasure. Central to the panel and discussion will be the art-historical methods of compensation when the focus of investigation may no longer exist. How do we grapple with art and architecture that cannot

be seen or experienced? What are the challenges posed when artworks are extant but the conditions for studying them have changed, as in the case of many ritual traditions in Africa, the Pacific Islands, and elsewhere? Do art historians ever do damage by investigating stolen, buried, or confiscated art? Papers that consider the methodological, historical, or ethical implications of scholarly rescue and recovery are encouraged.

## STUDIO ART OPEN SESSION

### Ceramics

Walter McConnell, Alfred University, School of Art and Design, New York State College of Ceramics, 2 Pine St., Alfred, NY 14802, mcconnw@alfred.edu

### Taking Sides: The Role of the Artist in Conflict Situations

Conor McGrady, independent artist, 646 Sixth Ave., Apt. 4, Brooklyn, NY 11215

This session will focus on the relationship between artists and conflict situations. The legacy of modernism and beyond has been characterized by a century of social upheaval and war, with artists often taking sides in ideological conflicts and actual conflagrations. While certain examples may be familiar topics of debate, such as the Futurists' alignment with Italian fascism, there remains much room for discussion on the role that artists have played in both recent and historical situations of armed or ideological conflict. Papers should address artists or art movements that have aligned themselves with particular ideological currents or who have taken partisan positions in relation to specific conflicts. Of particular interest are papers on the role of artists in recent third-world liberation movements, ethnic or civil wars, and protracted situations of strife such as that in the Middle East.

### Studio Art within the Liberal-Arts Setting: What Do We Offer?

Nevin Mercede, Antioch College, P.O. Box 2292, New Smyrna Beach, FL 32170

This session examines how liberal-arts colleges educate serious visual-arts students who choose that environment for undergraduate study. Given the commitment that liberal-arts colleges have toward academic breadth, visual-arts curricula beneath the liberal-arts umbrella are often compressed, and students' opportunities for study with multiple professors may be rare. Do BFA models project appropriate expectations onto your visual-arts curriculum? What does your program accomplish most effectively? Do adjuncts and/or visiting-artist programs supplement your full-time faculty? If your program departs from the BFA models—through faculty numbers, finances, ideology, or major requirements—what are you doing differently? Is it effective preparation for a life in art? Does your program prepare students for graduate school? Should it? Might aspects of your program contribute to fine-arts models? Contributions are welcomed from graduates of liberal-arts programs and those currently teaching in them.

## The Business of Art

Jennifer Milam, University of Sydney, Dept. of Art History and Theory, A26, Mills Bldg., NSW, 2006, Australia, jennifer.milam@arts.usyd.edu.au

The session addresses the contemporary relationship between art and business and seeks to explore conflicts of interest in collecting and exhibiting works of art, funding issues in the private and public sectors, ethical issues involved in corporate sponsorship of museums, exhibitions and prizes, the rise of satellite museums connected to a corporate sponsor, corporate collections, and corporate justification of interventions into the art world. Possible topics include: examinations of the costs incurred in the processes of transformation from historical patterns of patronage to contemporary corporate sponsorship; the impact on independent social commentary associated with the arts; and the potential for private corporate interests to conflict with wider public interests. Particularly welcomed are papers that take an interdisciplinary perspective to critique the tensions inherent in the distinction between public and private values of art—both financial and nonfinancial—using high-profile case studies in Western and non-Western contexts.

## Visionary Leadership: Art, Politicians, and the Image of a Nation

Karen Milbourne, Baltimore Museum of Art, 10 Art Museum Dr., Baltimore, MD 21218

Too often cast as passive patrons of the arts, political legends from Caesar Augustus to Hitler to Mao have understood the power of art to shape national identities and market the image of a nation globally. This panel will explore the conscious and conscientious means by which political leaders employ diverse media to give form to cultural identities and, in turn, examine how these state-promoted styles become the face of a nation. Although there are important regional inquiries into the roles of particular political figures in promoting art, there has been limited cross-cultural or cross-temporal study of political leaders who are artists or who are actively involved in the creation of a national style. The goal is to place specialized studies of politician-artists in global context and work toward a cross-culturally applicable theory of the agency of the arts in the dynamic context of nation-building.

## Disability and Visual Culture

Nicholas Mirzoeff, New York University, Art Dept., 34 Stuyvesant St., 3rd Floor, New York, NY 10003, nm45@nyu.edu

In the past decade, disability studies has taken a central place in rethinking issues of the body, gender, and the self, becoming a provocative arena for the interface of criticism, practice, and politics. One paradox of modern medicine is that its very success means that many people can expect to experience disability at some point in their lives, making disability studies by definition inclusive and flexible. Papers and presentations are solicited from critics, historians, museum professionals, and practitioners on topics such as: the representation of disability in the visual arts;

considerations of canonical and contemporary artists with disabilities; reconsideration of other artists' work under the rubric of disability; contemporary artists or artistic movements centered on questions of disability and people with disabilities; questions of museum access and display; and theoretical and methodological questions for all areas of visual practice, criticism, and history generated by disability studies.

## Female Stereotypes: Evil by Design?

Elizabeth K. Mix, Purdue University, 8635 Cyprus Hill Passing, Avon, IN 46123

In response to the Guerrilla Girls' *Bitches, Bimbos, and Ballbreakers: The Guerrilla Girls' Illustrated Guide to Female Stereotypes* (New York: Penguin, 2003), this panel seeks to extend the discussion of female stereotypes to the theory and practice of contemporary art and art history through a consideration of the creation, promotion, expansion, and critique of stereotypical views of women in art of the past thirty years. The panel also seeks to question whether the creation of stereotypes fundamentally reveals a fear of the feminine that can be reclaimed as a point of power; therefore, proposals that problematize the division of stereotypes into "bad" and "good" binaries are also welcomed. Artists who address, critique, or subvert female stereotypes in their work are invited to apply, as are critics and historians who consider the work of a particular artist (or group of artists) or use a thematic approach to examine particular stereotypical models.

## ART HISTORY OPEN SESSION

### The Status of Interpretation in Art History

Robert Nelson, Yale University, Dept. of the History of Art, P.O. Box 208272, New Haven, CT 06520-8272

The "Crisis of Art History" is past, the "New Art History" is in its adolescence, and the "Culture Wars" have become cold. Where does this leave theory or, more neutrally, interpretation in art history? What is the current state of interpretation? What new models might enhance the discipline? Papers are invited that discuss or apply theory.

## SOCIETY OF ARCHITECTURAL HISTORIANS

### The Politics of Modernism: Architecture and Power in the Postwar Decades

Alona Nitzan-Shifan, Technion, Israel Institute of Technology, alona@technion.ac.il; and Juliana Maxim, Massachusetts Institute of Technology, maxim@mit.edu

This session will examine the relationship between the worldwide dissemination of modern architecture after WWII and the political regimes, discourses, and formations that prompted the style's spreading. We aim to embrace a variety of geopolitical contexts and evaluate the range of political affiliations, from authoritarian socialism to corporate capitalism to postcolonial regimes. What were the reasons that made various modernisms so central to particular political discourses? How could formally related prac-

tices (of which we would like to emphasize the cross-cultural similarities) implicate diverse, often-contradictory political legitimizations and sustain deep ideological differences? Of particular interest are papers that address the methodological or ethical process of writing histories in conflict, such as those of American interventions in the Middle East, the conflict between Israel and Palestine, or cold-war legacies in Europe. These questions wish to grant political writing its due place in the historiography of postwar architecture culture.

### **Art Markets as Media of Cultural Transfers**

Michael North, University of Greifswald, and Christian Huemer, Graduate Center, City University of New York; mail to: Michael North, Dept. of History, Ernst Moritz Arndt University, Domstrasse 9a, 17487 Greifswald, Germany, north@uni-greifswald.de

During the last fifteen years, the art market has become a serious topic of research for (art) historians, anthropologists, and economists, to whom it offers a promising field of collaboration. Current debates on the cultural impact of economic globalization have given rise to historical investigations into the flow of art objects across national borders, and to the role of dealer networks in intercultural exchange. This session invites case studies from various time periods addressing issues such as: What specific artworks were transferred from one cultural region into another via markets, and how were they appropriated within different regimes of value? How can we theorize such dynamic processes of selection, mediation, and reception? Does the steadily accelerated movement of images inevitably result in a homogenization of art and culture?

### **The Art and Business of Printmaking in Europe, 1400–1800**

Nadine M. Orenstein, Metropolitan Museum of Art, Dept. of Drawings and Prints, 1000 Fifth Ave., New York, NY 10028-0198

Throughout much of its history, printmaking has been a medium in which artistic concerns have run up against the practical requirements of those involved in producing and distributing prints. This session will examine how the practicalities of printmaking and the market have influenced original and reproductive prints created during the fifteenth to eighteenth centuries. Papers are invited that address how printmakers collaborated with and responded to the demands of publishers, designers, dedicatees, bodies awarding privileges, or others involved in print production. Further questions to consider are: Did designers influence or perhaps even adapt to the character of a printmaker's or publisher's production? Did printmakers modify their work to suit the demands of publishers and the market for prints? Did publishers encourage printmakers to take on new techniques and subjects? Speakers are encouraged to address not only reproductive printmakers, but also the so-called *peintre-graveurs*.

### **Art and Education at the End of the Age of Critique**

Saul Ostrow, Cleveland Institute of Art, Visual Arts and Technologies, 11141 East Blvd., Cleveland, OH 44106

My students (not all of them, but a significant portion) have informed me that, for them, the age of "critique" is over and

that any attempt at "consistency" is "meaningless." When prodded, they suggest that we could now add the critique of our cultural constructs to the junkyard of Western culture's utopian projects. They instead envision art in all its forms as existing as an economy of surplus, whose ultimate worth is a means by which to exercise their fractured subjectivity. Consequently, these students are characterized as self-indulgent, decentered, and desensitized—that is, alienated and resigned by those who hold to the notion of critique, resistance, and analysis. However, is this actually the case? The questions addressed by this panel are: Is it possible that their antipathy and ambivalence toward all criteria or notions of judgment are not a situation of their own making but perhaps a consequence of the very ideologies promoted by those committed to critique? In the face of contemporary conditions, is it time we review our own values and assumptions?

### **The Art and Writings of Fairfield Porter**

Hearne Pardee, University of California, Davis, 2855 Mallorca Dr., Davis, CA 95616

This session will consider the work and influence of Fairfield Porter (1907–1975). Porter's paintings combine an interest in pure painting with a pictorial response to everyday life. His work occupies an important juncture in American art, linking the European modernism of Willem de Kooning to the painterly realism of Jane Freilicher or Alex Katz. Influenced by European artists such as Edouard Vuillard, Porter nonetheless retained something quintessentially American in his pragmatic attention to daily life and in the balance of intimacy and restraint of abstraction and realism that he forged in his work. A friend of poets associated with the Abstract Expressionists, Porter also wrote poems and art criticism. His writings raise questions about links between painting and poetry and about artists who write about art. Artists, art historians, and writers are encouraged to address Porter's paintings, writings, and ideas, their contemporary relevance, and Porter himself as an American original.

### **Artists' Periodicals: 1945–1990**

Stephen Perkins, University of Wisconsin, Green Bay, Lawton Gallery, TH331, 2420 Nicolet Dr., Green Bay, WI 54311-7001, perkinss@uwgb.edu

This session seeks to serve as a corrective to a longstanding history of academic neglect of this vital arena of artistic and cultural activity. Using the metaphor of the artists' periodical as a "site," papers are encouraged that address particular periodicals or groups of publications and the issues and themes transacted through them. The following questions represent some important areas that could be discussed: In what way do artists' periodicals constitute alternative spaces? What are the implications of artists' periodicals as sites that are independent of the critical establishment? Why do the post-WWII years reveal a greater use of the periodical format by experimental artists than before? What are the key periodicals in this history? How and why did artists' periodicals become primary sites for realizing works? What new editorial models were developed during this period? What roles have artists' periodicals played

in creating and sustaining community across national and international artists' networks?

### **The Contemporary Relevance of the Renaissance Palette**

Michael Price, 706 Riverside Dr., #1E, New York, NY 10031

After about two hundred years of modern synthetic pigments, artists are showing an increased interest in the use of natural and mineral pigments such as lapis lazuli, azurite, malachite, cinnabar, orpiment, realgar, natural root madders, indigo, and cochineal. This interdisciplinary session will evaluate the progress made by contemporary artists, conservators, and restorers in understanding the properties of these pigments and paint-layer performance in a variety of binding mediums. Much of the literature on the preparation and application of pigments in tempera and drying oils is confusing and contradictory. Papers should address any of the following: (1) preparation protocols of natural and mineral pigments; (2) aqueous binding mediums (e.g., glue-size, casein, egg yolk); (3) cold-pressed and polymerized linseed and walnut drying oils; (4) essential oils (e.g., Strasbourg and Venetian turpentine); (5) natural resin oil varnishes such as sandarac and amber; (6) any other technical aspects, including the painting support and ground.

### **Ephemeral Art and the Tyranny of Preservation**

Allyson Purpura, George Washington University, 1105 S St. NW, Washington, DC 20009

"Ephemeral art" includes works in which materials are chosen by the artist for their inherently unstable characteristics or are created with the intention of having a finite "life." These works cannot be collected as objects per se, and they may change or degrade while on exhibit. This panel will explore the challenges ephemeral art poses to the preservation, display, and commodification of art. Issues raised include but are not limited to: (1) the politics of value and "authenticity"; (2) privileging the visual over temporal or material dimensions of an artwork; (3) valuing permanence over transience, acquisition over documentation; (4) ephemeral art's power to reveal process and give material expression to memory, language, knowledge, and time; (5) the commodification of art-making rather than of art-as-product; (6) inclusion in discussion of indigenous, "tradition-based" works intended by their makers to deteriorate naturally or be destroyed after use. Artists, theorists, curators, and conservators are encouraged to participate to create a forum for bringing theory to bear on the practices of art-making and display.

### **ASSOCIATION OF HISTORIANS OF AMERICAN ART**

#### **The Object in Its Cultural Context: Promises and Perils**

Kathleen Pyne, University of Notre Dame, Dept. of Art, Art History, and Design, Notre Dame, IN 46556, kpyne@nd.edu

This session will examine the complexities—the losses and gains—entailed when we widen our scope of vision to encompass the art object within its historically reconstructed social

environment. What exactly do we gain when we resurrect the cultural context of the art object to provide an interpretive lens? When our scope of vision is expanded to take in the social and geographical space surrounding the object, do we risk losing a close-up view of the object itself? Can this long view, offering the object's historical context, also afford us a focused look at the object? Is there some way in which art historians can balance the view of the object, juxtaposing long shots with close-up views, to keep the object in sight while losing none of the surrounding environment that can enrich the object's story? The session will be structured as a conversation between four invited panelists and the audience.

### **The Thematization of the Senses in Sixteenth-Century European Art**

Lisa Rafanelli, Manhattanville College, Dept. of Art History, 2900 Purchase St., Purchase, NY 10577

Questions about the probative value of the human senses were intensely debated in the visual and verbal cultures of Renaissance Europe, north and south of the Alps. Visual artists often engaged these issues as authors, arguing for the primacy of vision as part of the paragon, and as image-makers, depicting subjects that explored the complex relationship between vision and the visual arts. Traditional religious subjects such as the Incredulity of Thomas or Noli Me Tangere sometimes provided a field of discourse for artists to probe tensions among touch, hearing, and vision as the basis of understanding, and to ultimately celebrate the power of vision—and therefore the image—to instill belief. This session seeks papers that deal with the thematization of the senses in the visual arts of sixteenth-century Europe and consider how images participated in art-theoretical debates. An interdisciplinary approach is preferred.

### **Transformations of Time and Place in Moving-Image Work in the Digital Age**

Melissa Ragona, Carnegie Mellon University, mragona@andrew.cmu.edu

This session examines the apparently contradictory turns toward both installation and dematerialization (an important feature of the digital) in experimental moving-image practices in art contexts. Factors to be considered include: the influence of digital technology and its undermining of photographic claims to truth; and the implications of corporate structures of the gallery, and, increasingly, the museum, especially in relation to historically filmic works once considered ephemeral and documentary and now received as works of art. Digitization and the revisiting of film works in new contexts are among a range of issues that may have blurred the line between conditions of reception, which served to distinguish "film" from "art" contexts. This panel seeks submissions that attempt to conceptualize the contemporary status of moving-image works that are experienced in art contexts. It is expected that papers might continue the process of destabilizing medium-specific paradigms within both art history and cinema studies.

## STUDIO ART OPEN SESSION

### Do No Harm: The Role of the Curator

Steven Rand, apexart, 291 Church St., New York, NY 10013

This panel's title references the Hippocratic Oath, which compels doctors to assess the condition of their patient and attempt to help but, above all, do no additional harm. In contrast to institutional curators, independent or traveling curators often place themselves in the role of a hunter in search of the "new," setting out to discover what has been overlooked or not yet catalogued—but sometimes finding things that were never really lost. Thus, curators can affect the content and reception of exhibitions by bringing preconceived (and often Western) ideas about a given location. How much has this influenced what viewers see and interpret? How can curators assess being too active or passive? How can they avoid recontextualizing and losing or redirecting meaning? This panel will attempt to describe situations and give voice to the cautions and opportunities associated with cultural interpretation. What are the responsibilities of a curator? Is contemporary art merely a Westernized and homogenized product rather than unique cultural manifestation of a particular region? Does this point of view occur from irresponsibility or as a natural result of globalization and the marketplace? What are the responsibilities and the warnings, and how do we do the most good?

## STUDIO ART OPEN SESSION

### The Field of Abstraction and the Thickness of Paint

Lane Relyea, Northwestern University, Dept. of Art Theory and Practice, 3-400 Kresge Hall, 1880 S. Campus Dr., Evanston, IL 60208-2208

Despite complaints that critical discussion of abstract painting has waned, issues in contemporary artistic practice remain unresolved. One example: while the photographer Wolfgang Tillmans exhibits large-scale inkjet abstractions that take up the interest among 1960s painters in photographic cropping and the aim to present, in Kenneth Noland's words, "color on a razor-thin slice of air," Robert Storr expresses the concern that painting is becoming "increasingly graphic," as if "impatient with, or uninterested in, the material aspects" of its medium." Can an opposition between "thick" and "thin" structure arguments over what is at stake in abstract painting today, with thinness representing painting's image over its objecthood, for the impact of Pop art, reproductive technologies, and information—what Walter Benjamin called "exhibition value"—while thickness stands for Benjamin's "aura," for the slowness of material practice and oblique allegorical interpretations and for painting's history and its many returns from the dead? What other issues, keywords, or dualisms might be used to articulate the field of possible meanings in which abstraction locates itself today? Or does elaboration of such a field threaten to overly disperse, or "thin" to the point of disappearance, terms such as abstraction, painting, and paint?

## Venturing Overseas: Best Practices in Study Abroad Programs in the Visual Arts

Jean Robertson and Craig McDaniel, Indiana University; mail to: Jean Robertson, Herron School of Art and Design, Indiana University–Purdue University Indianapolis, 402 Buckingham Dr., Indianapolis, IN 46208, jrobert@iupui.edu

This session will examine the underlying pedagogical, theoretical, ethical, and practical considerations that produce effective, meaningful study-abroad programs in art and art history. Short- and long-term international programs are proliferating and take many forms. Some programs establish connections with institutions and individuals in foreign locations; others operate independently. Presentations should go beyond description of existing programs to address key issues: What should art and art-history students be learning on a study-abroad program? What are the purposes, politics, and risks of study-abroad programs in an era of rapid globalization? What is the relationship between a study-abroad program and tourism? What factors make a successful art program? Can service-learning components enrich overseas programs? How can study-abroad programs be integrated with the curricula at the home institution? Proposals for papers or other presentation formats are welcomed.

## The Middle Path? Style and Cultural History in Chinese Painting Scholarship

Kathleen Ryor, Carleton College, and Jennifer Purtle, University of Toronto; mail to: Kathleen Ryor, Dept. of Art and Art History, Carleton College, 1 North College St., Northfield, MN 55057

The New Art History has pushed the discipline of the history of art well beyond questions of style and stylistic development. In the last decade, scholarship of the history of Chinese painting history has begun to absorb the mandate of the New Art History to move past questions of style. While these approaches have given new direction to the field, they have also created tension, posited at the intersection of Sinology and art history, between a logocentric, literary Chinese-derived contextual history of Chinese painting and an imagecentric, visual approach to Chinese painting history. This session seeks to encourage discussion about possible middle grounds between contextual and visual approaches to Chinese paintings by addressing how style may or may not continue to be a useful rubric through which to understand Chinese painting and its history. Proposed papers may be historical, historiographical, or methodological explorations of style as they relate to the history of Chinese painting. Papers for this session need not be finished pieces of scholarship and should ideally be framed to provoke discussion that envisions alternative methodologies.

## "From today, photography is dead...": The Paradox of Photography's Life and Death

Gary D. Sampson, Cleveland Institute of Art, Liberal Arts, 11141 East Blvd., Cleveland, OH 44106

This session stems from the question of photography's fate.

Assumed by some scholars to have disappeared as a result of digital applications, photography as a medium has recently been challenged by an increasing discourse of photography as cultural concept. How is photography more broadly construed within both contemporary theory and praxis as something other than the properties traditionally ascribed to it in light of modernist rhetoric? Papers may investigate related historical perspectives underlying the apparent antipodal characterizations of photography as truth and as artifice; examine current artists who provoke thinking about predigital photographic processes relative to the “postmodern,” “postmedium,” or “postphotographic” conditions of contemporary art; and otherwise critically engage the implications of the decline of the medium’s conventional materials and practices of the medium and the prospects for enlarging the theoretical framework of “photography.”

### **The “Globalization of Taste”: Cultural Convergence, Syncretism, and Artistic Production in Asia, Iberia, and the Iberian-American Colonies**

Sofia Sanabrais, independent scholar, 4500 Broadway, #5K, New York, NY 10040, ssanabrais@hotmail.com

This session seeks to examine innovative approaches to the study of exchanges in the visual arts between Europe and Asia, Iberia, and the Iberian-American colonies. The commercial ventures of the Spanish and Portuguese in Acapulco, Manila, Nagasaki, Macao, and Goa throughout the early modern period facilitated the exchange of goods and served as the catalyst for cultural hybridization in the visual arts. Inspired by Asian models, artists in Europe and the Americas employed materials, subject matter, and formats for visual representation; artists in Asia were equally inspired by Western artistic conventions. Papers are welcomed that address topics such as artistic syncretism born from the encounter between East and West; the influence of the Jesuits and other orders on the production of religious art and architecture; and the emergence of new media, materials, and techniques during this period of early modern history.

### **STUDIO ART OPEN SESSION**

#### **Waterflow: The Movement of Light on Water**

Susan Shatter, 26 W. 20th St., New York, NY 10011

This session seeks papers on the visualization of water as a life force, symbolizing concepts of movement, visual patterning, renewal, destruction, erosion, and the chemical transformations of water into ice and steam. Papers on the treatment of this theme in any medium are welcomed.

#### **Blue**

Steve Shipps, Emerson College, 615 Main St., West Newbury, MA 01985

This session will consider a topic common, in one way or another, to all areas of the arts. “Blue” refers to concepts, objects, and things perhaps more nuanced than those of other colors: the color of skies and lapis; sadness; Picasso’s early work; cold

noses; exam books; old laws about Sundays; in the plural, a kind of music; and so on. Accordingly, the word out of context is evocative and mysterious. This session seeks five to six speakers with diverse perspectives to offer fifteen-minute presentations, papers, or musings on the many aspects of blue. Proposals will be judged on bases of clarity and focus but ultimately on how different they are from others of equal quality. The session might offer ideas from, for example, historians, painters, cultural theorists, poets, and philosophers. Discussion between audience members and panelists will follow the short presentations.

### **ART HISTORY OPEN SESSION**

#### **Arts of the Islamic World**

Marianna Shreve Simpson, 333 Tuscany Rd., Baltimore, MD 21210, simpson@jhu.edu

Papers on work in progress, including dissertation research, are encouraged.

#### **Art and the Mathematical Instinct**

John Sims, Pennsylvania State University, and Peter Spooner, Tweed Museum of Art; mail to: John Sims and Peter Spooner, Tweed Museum of Art, University of Minnesota, Duluth, 1201 Ordean Ct., Duluth, MN 55812

This session will focus on the relationship between visual art and mathematics and on the challenges of developing a critical discourse on contemporary art grounded in mathematics. Recent touring exhibitions such as *New Math: Contemporary Art and the Mathematical Instinct* (2003–5) and *MathArt/ArtMath* (2003–7) draw on a widening field of artists who have and employ mathematical concepts in their art to explore social, political, and interpersonal content. The field of mathematics is also expanding toward a more humanistic, global, and self-reflective outlook, witnessed by new studies in ethnomathematics, while popular culture embraces math in movies and television shows like *A Beautiful Mind* and *Numbers*. Artists, mathematicians, educators, curators, critics, and other researchers are invited to present papers exploring these and other issues related to art and mathematics.

### **STUDIO ART OPEN SESSION**

#### **Topics in Drawing**

Elena Sisto, School of Visual Arts, 333 E. 14th St., Apt. 3K, New York, NY 10003-4209, sisto@yahoo.com

This session will focus on issues in drawing with an orientation toward studio practice. What do we mean when we say “drawing”? How have the assimilation of design-related, Pop, and appropriated imagery affected contemporary drawing? Why is there an abundance of diaristic, doodle, and “scrappy relic” practices in the discipline right now? What is the difference, if any, between imagery and structure in drawing? What is “good drawing”? Does anyone care? What would be an ideal education in drawing for young artists?

## Tradition Unbound: Contemporary Responses to Art's Past

Anna Sloan, Mount Holyoke College, Art History Dept., South Hadley, MA, 01075; and Murtaza Vali, New York University, mv455@nyu.edu

Today, techniques that fall outside the purview of the modernist canon (e.g., miniature painting, calligraphy, silhouettes, ukiyo-e prints, daguerreotypes) are recognized as viable sources for contemporary art and as ideally suited to twenty-first-century concerns. With the mainstream success of artists such as Shahzia Sikander, Kara Walker, Xu Bing, and Cai Guo-Qiang, it is readily apparent that “tradition” and “innovation” need not be viewed as mutually exclusive categories. This session will move beyond this dialectical dilemma to ask new questions about the role of historical art practices and iconographies in contemporary art, to rethink innovation through tradition. Presentations might explore these phenomena across regions, examining the broader catalysts for revivalist practices, exploring individual case studies in the context of global politics, economics, or migrations, or debating how such strategies relate to classifications of the “primitive,” “modern,” “postmodern,” and “contemporary.”

## Troubling the Waters: Homoeroticism and the Politics of Identity in Black Visual Culture

James Smalls, University of Maryland, Baltimore County, Dept. of Visual Arts, FA 111, 1000 Hilltop Circle, Baltimore, MD 21250

The primary interest in looking at black visual culture through the

lens of “race” alone has provided an incomplete, sanitized, and monolithic picture of black diasporic creativity. This session seeks to redress this deficiency by welcoming papers that embrace, celebrate, and critically consider or contest the diversity and complexity of black visual arts through a focus on male and female homosexuality, homoeroticism, homosociality, and queerness in relation to past, present, and future notions of identity politics. In what ways do homoerotic desire and a politics of identity through visual culture collude to interrogate or produce meaning within the larger discourses of race, gender, Afrocentrism, and black nationalism? Topics may engage a variety of artistic forms (from traditional to contemporary), genres (e.g., black queer hip hop, performance, black queer cinema), diverse periods, and geographic locales within the so-called black diaspora.

## The Miniaturized Metropolis: Urban Desire, Anxiety, and Time

Nancy Stieber, University of Massachusetts, Boston, Nancy.Stieber@umb.edu; and Mary Woods, Cornell University, mnw5@cornell.edu

The city has frequently been represented in miniature, whether in medieval manuscripts, Renaissance maps, or modern models and diagrams. This session proposes to investigate the liminal power of such urban representations. The visual transformation of the city into a miniaturized landscape generates narratives about desire, longing, and anxiety; we invite speakers from

## Open Form Sessions

Listed here are sessions accepted by the Annual Conference Committee in the new Open Forms category. Representing no more than ten of the total 120 sessions selected for the conference program, Open Forms are characterized by experimental and alternative formats (e.g., forums, roundtables, performances, workshops) that transcend the traditional panel. Because these sessions are formed in advance, their participants are preselected and their descriptions are listed separate from the other sessions in the *2007 Call for Participation*. We include them in this publication for information purposes.

## Contemporary Postures to Meaning, Reception, and Integration of Outsider Art and the Academy

Brooke Davis Anderson, American Folk Art Museum, and Colin Rhodes, Loughborough University

This session will examine the contemporary reception of Self-Taught and Outsider art in the United States and Europe—with particular emphasis on issues of integration in and appropriation by mainstream institutions, from the *New York Times* to the Museum of Modern Art—and the emergence of new structures for analysis and understanding. The panel takes, as its starting point, the recognition not only that designations such as Outsider art and its various related categories are intrinsically problematic, but also that a well-defined field, complete with both academic and market apparatus, has grown up around them. It also begins with the observation that Self-Taught and Outsider art has long aroused intense public interest usually in its regional manifestations as a particular vernacular expression in the U.S., but that it is only relatively recently that the dominant cultural apparatus has taken them seriously.

## Professional Concerns of Studio-Art Faculty: A Second Look

Michael Aurbach, Vanderbilt University

In 1991, CAA conducted a survey to identify and assess some of the professional concerns and expectations of studio-art faculty. The response was statistically significant, and we learned a great deal about what art teachers and professors perceived to be the most important research activities for promotion and tenure. For example, we received 432 written definitions of what it meant for an artist to have “national recognition.” The survey helped guide CAA to modernize its professional standards for visual artists. The survey was conducted again during the 2006 Annual Conference in Boston to determine if perceptions of professional expectations have changed. Since 1991, there have been changes in the economy as well as

diverse disciplines to explore the various forms these take. What daydreams or nightmares do urban miniatures evoke? What are the shapes of time they propose, and how do they correspond to the historical imaginary? Is nostalgia for an imagined time and place inherent in these representations? Papers whose topics are drawn throughout history and geographical location and encompass all manner of miniaturization (through painting, sculpture, prints, maps, architectural models, film, etc.) will be considered. We particularly encourage papers on specific case studies that will allow a focused discussion on the potency of these objects.

### **Time Loops: Producing “Primitivism” in Africa**

Z. S. Strother, University of California, Los Angeles, Dept. of Art History, 100 Dodd Hall, P.O. Box 951417, 405 N. Hilgard Ave., Los Angeles, CA 90095-1417

This panel will investigate how ideas about Africa have shaped and continue to shape the reception of African art by artists, scholars, and the public. Papers addressing a wide range of historical and contemporary phenomena are welcomed. One goal of the session is to acknowledge for the first time the complexity of African responses to this literature. For example, should Evelyn Nicodemus’s embrace of a foundational text of European primitivism—“My meeting with Carl Einstein’s book has meant more to me intellectually as an African artist than any other confrontation with a Western art text”—be read as an indictment of African art

scholarship? Another urgent question for debate is whether anthropologist Jean-Loup Amselle is right in his claim that primitivism “lies at the core of postmodernity”? If so, what are the new primitivisms, and what are their genealogies?

### **Art and Pornography**

Joe A. Thomas, Clarion University of Pennsylvania, Art Dept., Clarion, PA 16214

This session will explore the intersection of art and pornography as forms of visual representation: how they function, how they are conceived by the maker and received by the viewer, and why these issues might be important. Accusations of pornography have long been used to censor artists despite the genre’s vague definitions (famously described by Supreme Court Justice Potter Stewart, who said, “I know it when I see it”). In the current political climate, such censorship flourishes; paradoxically, artists find pornography a means of challenging social discourse. Reframing the definitions, structures, and uses of pornography in visual culture can contribute to a new understanding of its personal, political, and artistic uses. A broad range of contributions is sought from artists whose work utilizes or is inspired by pornography, and from art historians analyzing particular instances of “pornographic” art from any period. If needed, images should accompany abstracts.

gender balance shifts within studio ranks. New data will help CAA keep its professional standards and career-development programming current. Studio faculty, graduate students, and administrators are encouraged to attend the session, which will address the significance of the new data.

### **Thirty-Five Years Later: Feminist Art Practice after Womanhouse**

Tammy Rae Carland, California College of the Arts, and Becca Albee, City College of New York, City University of New York

This session will be built around the thirty-fifth anniversary of the collective feminist art project, Womanhouse. The format will be loosely inspired by the nature of Womanhouse, with presentations including demonstrations, performances, videos, and potential audience interaction. Participants will be visual and performance-based artists who are several academic generations removed from the feminist art practice movement of the early 1970s. Particularly, we will focus on artists who have emerged from DIY and third-wave subcultures. Confirmed presenters include the punk-rock provocateur Kathleen Hanna, a seminal member of the early 1990s third-wave movement riot grrrl; the multimedia artist Wynne Greenwood; and members of *LTTR*, an independently published feminist art journal that also hosts events beyond the printed page. We will expand the list of presenters to ensure a diverse group of artists and scholars who creatively link their work to the beginnings of second-wave feminist art practice via materials, concepts, and/or aesthetics.

### **Metro Poles: Current Art at the City’s Limits**

Erin Donnelly, Lower Manhattan Cultural Council

What is the role of local nonprofit arts organizations in shaping New York City’s contemporary art practices? This session will concentrate on a project currently under discussion by curators at the Lower Manhattan Cultural Council, Jamaica Center for Arts and Learning, and Longwood Arts Project, Bronx Council on the Arts. Initially inspired by geographic similarity, as each organization is physically located at the edges of the city, the project will also consider overlapping missions. Throughout their histories, these institutions have worked with important artists at the beginning of their careers (e.g., Wangechi Mutu, Paul Pfeiffer, Fred Wilson) by presenting new work and providing grants and residencies. A forum for exploring ongoing collaboration, this session will consider how these organizations function as frontiers of the New York art world and beyond. Select presentations of artists’ work in various urban locations will parallel informal curatorial discussion of how the cooperatively organized project might consider the work in a larger cultural framework and/or exhibition context.

## Unspeakable

Jackie Tileston, University of Pennsylvania, 3721 Lancaster Ave., Philadelphia, PA 19104, tileston@design.upenn.edu

There is currently a black hole around the subject of spirituality in the art world, art magazines, and art criticism. This session will address the current modalities and problems of the subject of the spiritual within contemporary art discourse. This part of the art experience seems taboo or too embarrassing to talk about. Papers might address such topics as: Is there room for an intellectually rigorous discourse on the spiritual in today's art world? Is spirituality truly "unspeakable"? How did this subject become marginalized in the art world? Can it be rehabilitated, like beauty and the sublime, as possible subject matter and content that artists can address without apology, or as a part of the aesthetic experience for the viewer? Is the disgrace of the spiritual a necessary outcome of postmodernism's crisis of belief? Has the backlash against religious fundamentalism made the spiritual even more taboo?

## HISTORIANS OF GERMAN AND CENTRAL EUROPEAN ART AND ARCHITECTURE

### Follow the Red Brick Road

Maiken Umbach, University of Manchester, and Katja Zelljadt, Getty Research Institute; mail to: Katja Zelljadt, Getty Research Institute, 1200

Getty Center Dr., Ste. 1100, Los Angeles, CA 90049

This panel considers materiality as it relates to place-based identities. It specifically addresses red brick, an "authentic" material for vernacular art and architecture in much of Europe. Individual papers may wish to reveal the brick's physical origins as the product of local clay or tackle its metaphorical connections to the ideological, political, and spiritual realms of local identity. In addition to art forms depicting or alluding to the built environment, papers may examine red brick as a theme or concept in other areas such as tapestry, manuscripts, or collage. Possible topics for papers include broad investigations or detailed case studies (e.g., Backsteingotik as Baltic signifier or the Karl-Marx-Hof in Vienna). By encouraging proposals for papers on the medieval period to the twentieth century, the panel will assemble a *longue durée* of red brick as marker of place.

## LEONARDO/INTERNATIONAL SOCIETY FOR THE ARTS, SCIENCES, AND TECHNOLOGY

### Ecology and Ethics of Art/Science Projects

Victoria Vesna, University of California, Los Angeles, Art|Science Center, 11000 Kinross Ave., Los Angeles, CA 90095

In the time when artists are exploring and even getting directly involved in biotech, nanotech, and space-exploration labs, to

## Comic Relief: Humor's Edge in Contemporary Art

Douglas Dreishpoon, Albright-Knox Art Gallery

Tonic for mortals, humor deflects an otherwise existential condition, offering a momentary reprieve from life's dysfunctional sentence. Humor thrives on adversity, grim circumstances, and personal travesty. We respond to it instinctually. For all we know, humor seeped into pictures with the first scrawls of Paleolithic shamans on the sheltering walls of a subterranean cave—intuitive attempts to possess (and humor) the mysterious forces that ensured survival. Capable of the most outrageous caricatural and satirical expressions, visual humor remained an anthropocentric critique until Duchamp's *Fountain*. R. Mutts's urinal provoked the viewer like standup comedy: bathroom humor laced with scatological and cultural significance. Considering all that has been written about humor in the visual arts, the artist's voice is noticeably absent. This session will feature five contemporary artists who will flesh out humor's ability to stimulate laughter while exploring serious subjects such as religion, sexuality, consumerism, the environment, and war.

## Detecting Architecture: Questions of Evidence in Architectural History

Barbara Penner, University College London, and Charles Rice, University of New South Wales

The session seeks to ask questions about the status of evidence in architectural history. Three invited speakers will present papers on three key texts, drawn from literary theory, sociology, and art history, that address questions of evidence. The response papers will be framed by an introduction from the session chairs and a concluding panel discussion that will draw the different perspectives together.

## Subject: Photography

Stephen Pinson, New York Public Library, and Andrés Zervigón, Rutgers, the State University of New Jersey

In "The Museum's Old/The Library's New Subject" (1981), Douglas Crimp launched a critique of photography's entrance into museums and then the art division of libraries under the aesthetic sign of modernism. According to his analysis, this move resulted in the reclassification of photographs from diverse, subject-based research tools to discrete, rarefied objects crafted by artists. Crimp's seminal article viewed this advent as both a symptom of modernism's demise and the sign of a truly post-modern art. Twenty-five years later, many institutions are still in the process of reclassifying and cataloging their photographs. Moreover, historians continue to take issue with the museological interpretation of photography, and no clear interpretative

name a few, it is critical to address issues of methodology, ethics, and ecology for this new form of creative collaboration and research. For a variety of reasons, the context in which the scientist works prevents difficult questions from being asked, which puts the artist in a precarious position that requires much insight and care in how to approach uneasy issues raised. The scientist, on the other hand, must be careful not to get involved in overtly critical projects that could endanger the funding and survival of his or her lab and research. The task, then, is to move along this razor's edge and work in ways that remain original while making powerful statements to the public without becoming didactic. This panel will address these issues through examples of artist and scientist collaborations that attempt to create new forms of expression by fusing the two worlds. The format consists of a ten-minute presentation by each team, followed by a moderated discussion.

### **Skepticism and the Arts**

Aron Vinegar, Ohio State University, vinegar.2@osu.edu; and Bronwen Wilson, McGill University, bronwen.wilson@mcgill.ca

This session will address the relationship between skepticism and the arts from the early modern era to the modern period. In his *Meditations*, Descartes responds to the condition of skepticism by shutting his eyes and withdrawing "all his senses and images of bodily things" in order to secure his knowledge of the

world. The American philosopher Stanley Cavell reminds us, however, that skepticism might not be fundamentally about our despair over the lack of certainty of our knowledge of the world. In this light, skepticism is not so much about knowledge as about acknowledgment; it is not so much discovered but inflicted, less a matter of our ignorance than our modes of ignoring what we already know. What are the moods, dispositions, modes of engagement, and orientations that constitute our relationship to works of art? Although this session leaves open broad realms of inquiry, we are looking for theoretically challenging papers that pay close attention to objects.

### **ASSOCIATION OF ART EDITORS**

#### **Art Catalogues Then and Now**

Martha Ward, University of Chicago, and Susan F. Rossen, Art Institute of Chicago; mail to: Susan F. Rossen, Publications Dept., Art Institute of Chicago, 111 S. Michigan Ave., Chicago, IL 60603

This session seeks to explore the various ideals and pressures that have informed and determined the art catalogue. From the sales catalogue and catalogue raisonné of the early modern period, to the tourist educational guides of the nineteenth century, to the blockbuster heavyweights in the late twentieth century, the catalogue's role has repeatedly been recast. Today, new challenges must be confronted: shrinking financial resources, copyright problems, the dramatic decrease of art-book publishers,

model has emerged in the wake of postmodernism to define the photograph, its status, or its history. This symposium takes stock of photography as a subject today. Curators, historians, archivists, and photographers will discuss and debate the interpretation, classification, and exhibition of photography; topics will include both professional practices and issues of theory, criticism, and visual culture.

### **Object Lessons: Looking Closely at Museums and Universities**

Elizabeth Rodini, Johns Hopkins University, and David Little, Museum of Modern Art

For decades, the educational missions of art museums and the scholarly ambitions of academics have intersected only sporadically. Many academics find little relevance for their research in museums, while multiplying demands on curators threaten to pull them away from current scholarship. In 1999, an important conference at the Sterling and Francine Clark Art Institute articulated a widely shared sense of disengagement, conflict, and even hostility between these worlds but did little to temper existing "fault lines." By contrast, this roundtable aims at promoting dialogue and soliciting strategies for university–museum interactions. It gathers together a varied group of professionals and institutions to share the work they are doing to "bridge the divide," the challenges this task poses, and the opportunities it offers for forging tighter, more productive relationships between museums and universities. The session is intended as a catalyst to future cooperation and collaboration.

### **Love/Sick**

Elizabeth Stephens and Tina Takemoto

How do artists and writers respond to illness within their intimate relationships and artistic practices? In the age of AIDS, cancer, and other life-threatening illnesses, this session will highlight collaborative and interdisciplinary work dealing with issues of love, art, and illness. It features performance work by Linda Montano, Annie Sprinkle, Elizabeth Stephens, Tania Katan, Angela Ellsworth, and Tina Takemoto. Using various creative and critical approaches, these artists and performers engage with the physical and psychological dimensions of love and illness across bodies in visual art, performance, theater, and writing. These practitioners are "love/sick." They embrace the erotics of illness, publicly display the indignities of medical treatment, humorously confront matters of life and death, and insist upon the desires and desirability of the ill body. In doing so, their work blurs conventional boundaries between illness and health, art, love, and life. ■

and digitalization. Given that the catalogue undoubtedly faces dramatic change, what should we ask of it in the future? What should we value and seek to preserve from its past? Topics might include how catalogues classify collections and oeuvres, shape a show's public reception, exemplify new art-historical concepts, adapt to innovative technologies, cultivate new audiences, or respond to the challenges of new art.

### **Robert Henri and “The Eight”: A Precentennial Reassessment**

Laural Weintraub, Fashion Institute of Technology, State University of New York, 467 Pacific St., Apt. 17, Brooklyn, NY 11217

The approaching centennial of the landmark 1908 exhibition of “The Eight,” which introduced so-called Ashcan Realism to the American art world, calls for a reexamination of the role of this group of artists and the significance of its approach to realism in the history of American art. New scholarly interpretations of the work of any of the eight participants in the 1908 exhibition are of interest; proposals that deal with associated artists such as George Bellows and Jerome Myers, who were not part of the original group, may also be submitted. Museum professionals and practicing artists are encouraged to contribute. Museum staff members involved in planning exhibitions or symposia to mark the centennial are invited to discuss the goals, organization, and anticipated significance of such events. Practicing artists whose work derives from urban culture may reflect on the contemporary relevance of Ashcan Realism.

### **The Practice of Drawing and the Construction of Artistic Identity**

Alicia Weisberg-Roberts, University of Warwick, 58 Cressy Houses, Hannibal Rd., London E1 3JF, U.K.

This session will address drawing in relation to the performance and thematization of the work and persona of the artist. Recent scholarship has drawn attention to the complex nature of authorship in other media and historicized the changing reception of drawings. At the same time, the technical “directness” of many drawing processes and the highly developed discourses of authorship and attribution specific to the study of drawings have tended to reinforce the idea of drawing as a transparent expression of artistic identity. Contributions to this session should problematize and contextualize this often-naturalized position. Topics might include the use of drawing within institutional frameworks to define professional practice; the shifting prestige of specific types of drawings; the persistence of the idea of drawing in projects that utilize a succession of techniques, including sculpture and time-based artworks. Papers from specialists in all periods and practicing artists are encouraged.

### **ART HISTORY OPEN SESSION**

#### **Iconography of War in Ancient Greece and Rome**

Katherine Welch, Institute of Fine Arts, New York University, 1 E. 78th St., New York, NY 10021

### **Late-Style Modernism**

Marek Wieczorek, University of Washington, Division of Art History, Box 353440, Seattle, WA 98195, marek@u.washington.edu

This panel invites papers exploring examples of late style in modernism, particularly approaches that reflect on the formal, biographical, or methodological implications of linking style to lateness. The term “late style,” more than simply art made at old age, is typically used for the late paintings of artists such as Titian and Rembrandt. Scholars of modern art do not hesitate to identify the last years of Cézanne, Monet, Mondrian, or de Kooning in terms of late style, but they rarely interrogate the critical terms that ground the distinction. Late style is arguably inextricable from philosophical complexities of chronology, the fraught concepts of “lateness” or “belatedness,” and modernism's self-conscious immersion in process, innovation, and institutional or ideological frameworks. Do Dada, Surrealism, or abstraction admit late style? Proposals are encouraged that engage groundbreaking scholarship on late-style modernism (T. J. Clark), earlier art (David Rosand), or different disciplines such as literature and music (Theodor Adorno).

### **Depolarizing American Modernism, 1915–1940**

Kristina Wilson, Clark University, Dept. of Visual and Performing Arts, 950 Main St., Worcester, MA 01610; and Baird Jarman, Carleton College, Dept. of Art and Art History, Northfield, MN 55057

Pre-WWII American art has occupied a troubled place in the modernist canon. Once routinely dismissed as derivative of European movements, it is now celebrated for melding formal innovations with national, regional, and gendered identities. Nonetheless, scholarship about American modernist art practice remains undergirded by a sequence of familiar dichotomies, such as new/old, abstract/representational, fine/decorative, and radical/conservative. This session seeks to probe such polarizing oppositions and to examine the impact polemical mindsets exert upon scholarship. Questions we hope to address: Are some of these dichotomies trivial and others essential? Can modernism be conceptualized without them? By “depolarizing” modernism, we do not seek an all-inclusive middle ground but rather wish to reimagine the movement in ways that transcend such doctrinaire oppositions. We welcome historical case studies and broader theoretical papers.

### **Re-Presentation of Beauty and the Feminine in East Asian Societies**

Aida Yuen Wong, Brandeis University, Dept. of Fine Arts, MS 028, Waltham, MA 02454

Chinese, Japanese, and Korean societies from ancient times to the present have furnished countless visual materials that represent the appearance, transformation, and interrelations of the feminine and beauty. Should the feminine be beautified, or beauty be feminized? How did the tradition of the feminine (e.g., in Confucian teachings) come to be associated with and change the perception of beauty? In modern and contemporary times, advertisements and commercial images provide alternative

visions of the feminine. These images bear upon the meaning of beauty. This panel welcomes papers that explore the intersections of beauty and the feminine in the East Asian context, with possibilities of cross-temporal and cross-cultural comparisons. Papers may also consider how art, architecture, and other images reinforce gender divisions.

### **Gustave Doré: Revisiting a Once-Famed Artist**

Eric Zafran, Wadsworth Atheneum, 600 Main St., Hartford, CT, 06103; and Lisa Small, Dahesh Museum of Art, 580 Madison Ave., New York, NY 10022

This session focuses on Gustave Doré and coincides with the first retrospective of his art mounted in North America. Celebrated primarily for his innovative book illustrations, this prolific self-taught artist also produced a large body of drawings, oil paintings, and sculptures devoted to a wide range of subjects. Despite his commercial success, however, Doré never won the critical respect as a fine artist that he desired. The high-arts bias against him has continued, and little serious scholarship has addressed his work in the last twenty-five years. Papers may consider any thematic or technical aspect of his art, its exhibition, and its critical and popular reception. Of particular interest are links between Doré and his more canonical artistic contemporaries, as well as his continuing influence on twentieth- and twenty-first-century popular visual culture, from comic books to film.

### **STUDIO ART OPEN SESSION**

#### **The Beginning and End of Public-Art Projects**

Elyn Zimmerman, 140 Greene St., New York, NY 10012

Artists working in the public-art field know that once they are chosen, there are many stages in the process of bringing their project to a successful conclusion. This panel will focus on the two issues that bracket all the other stages and processes: (1) How are artists chosen for the projects? Are competitions the best way to get the best art? What are other options for soliciting and selecting work for art-in-public-places programs?; and (2) How do artists insure a completed work will be well maintained? And for how long? Is the work of art meant to last forever? Participants should be prepared to present a statement about the above issues and then participate in an open discussion. ■

## **CALL FOR POSTER SESSIONS PROPOSALS**

CAA invites the submission of abstracts for Poster Sessions at the 2007 Annual Conference in New York. Any current individual CAA member may submit an abstract, and accepted presenters must be individual CAA members during the year of the conference.

Poster Sessions are presentations displayed on poster boards by an individual for small groups. The 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 at [www.lcsc.edu/ss150/poserwhat.htm](http://www.lcsc.edu/ss150/poserwhat.htm) or <http://educ.queensu.ca/~ar/poster.htm>.)

Poster Sessions offer excellent opportunities 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 session rooms.

**Guidelines:** Proposals for Poster Sessions are due May 5, 2006. They should be submitted to [conference@collegearg.org](mailto:conference@collegearg.org). A working group of the CAA 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. A 2-page c.v.
5. Complete mailing address and telephone number.
6. E-mail address.

Displays must be assembled by 10:00 AM on Thursday, February 15, and be cleared by 2:00 PM on Saturday, February 17. Poster presentations last ninety minutes and are scheduled during the lunch breaks on Thursday and Friday, from 12:30 to 2:00 PM. During this time, presenters will stand by the poster displays while others view the presentation and interact with the presenters.

Each presenter will be given 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 should be easily read at a distance of four feet. Each poster should include the title of the presentation (104-point size) and the author(s) and affiliation(s) (72-point size). A point size of 16–18 or larger is recommended for body text.

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

# Notes

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Session Participation Proposal Submission Form  
College Art Association 95th Annual Conference  
New York, February 14–17, 2007

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](http://www.collegeart.org).

Address: \_\_\_\_\_  
\_\_\_\_\_

Office/Studio Phone: \_\_\_\_\_ Home: \_\_\_\_\_

E-mail: \_\_\_\_\_ Fax: \_\_\_\_\_

Paper title: \_\_\_\_\_  
\_\_\_\_\_

Copresenter (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 SASE), and stamped, self-addressed postcard to session chair(s).**

**Receipt deadline: May 5, 2006**



## 2007 Call for Participation

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