2010 Call for Participation

CAA 98th Annual Conference
Chicago, Illinois, February 10–13, 2010

Historical Studies, Contemporary Issues/Studio Art, Educational and Professional Practices, CAA Committees, and Affiliated Society Sessions (listed alphabetically by chairs). Proposals, sent to session chairs and not to CAA, must be received by May 8, 2009.

The 2010 Annual Conference is held in Chicago, Illinois, Wednesday-Saturday, February 10–13, 2010. Sessions are scheduled for two and a half hours. Chairs develop sessions in a manner that is appropriate to the topics and participants of their sessions. A characteristic, though certainly not standard, format includes four or five presentations of twenty minutes each, amplified by audience participation or by a discussant’s commentary. Other forms of presentation are encouraged.

GENERAL GUIDELINES FOR SPEAKERS

1. CAA individual membership is required of all participants.
2. No one may participate in the same capacity two years in a row. Speakers in the 2009 conference may not be speakers in 2010; a 2009 speaker may, however, be a discussant in 2010, and vice versa.
3. No one may participate in more than one session in any capacity (e.g., 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 2009. 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. Only one individual may submit a proposal and present a paper at the conference.
7. Acceptance in a session implies a commitment to attend that session and participate in person.

PROPOSALS FOR PAPERS TO SESSION CHAIRS

Due May 8, 2009

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 brochure.
2. Preliminary abstract of one to two double-spaced, typed pages.
3. Letter explaining speaker’s interest, expertise in the topic, and CAA membership status.

4. CV with home and office mailing addresses, email address, and phone and fax numbers. Include summer address and telephone number, if applicable.
5. Documentation of work when appropriate (with a self-addressed, stamped envelope), 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 DETERMINE THE SPEAKERS FOR THEIR SESSIONS AND REPLY TO ALL APPLICANTS BY JUNE 1, 2009.

ABSTRACTS OF PAPERS TO SESSION CHAIRS

Due August 3, 2009

A final abstract must be prepared by each speaker and submitted to the session chair for publication in Abstracts 2010. Detailed specifications for preparation of abstracts are sent to all speakers. Submissions to Abstracts 2010 are determined by the session chair(s).

FULL TEXTS OF PAPERS TO SESSION CHAIRS

Due December 1, 2009

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.

POSTER SESSIONS

CAA invites abstracts for Poster Sessions. See page 21 for submission guidelines.
Italian Art Society  
I primi lumi: Studies in Italian Renaissance Art in Memory of Andrew T. Ladis

Diane Cole Ahl, Lafayette College, Department of Art, Easton, PA 18042-1768

With the untimely death of Andrew Ladis in 2007, the field of Italian Renaissance art lost one of its most brilliant scholars. Gifted with an infallible eye, Ladis explored myriad aspects of Italian painting from the fourteenth through sixteenth centuries. He recovered the original resonance of well-known works, from the Arena Chapel to Bronzino’s London Allegory, and brought previously unknown trecento paintings to light. He discovered new documents, investigated workshop practices, and queried the age’s conceptions of originality. His writings analyzed the historiography of our discipline, paying homage to Vasari and examining Richard Offner’s contributions. Ladis may best be remembered for his groundbreaking studies of Taddeo Gaddi, Masaccio, and Giotto, the subject of his final book. Encompassing the vast range of his interests, this session honors his memory through papers on the themes he considered and the scholarship he inspired.

Studio Art Open Session  
Intermix: Art and Language in Independent Publishing

Sally Alatalo, The School of the Art Institute of Chicago; mail to: Professor Sally Alatalo, 2558 West Cortez Street, Chicago, IL 60622-3422

Artists’ co-option of the published book as a format and writers’ adoption of language as material have contributed to a resurgence of independent publishers who take on projects that do not fit neatly into established categories of art and literature. As well, the ready availability of publishing tools and technologies, including production resources in the global marketplace, has assured an intermix of ideas and form. Artists and writers whose work relies on a published format, and the publishers who pull it all together, are invited to speak about their projects, experiences, and plans. The impact of modes of production and technologies on independent publishing, writing, and art are also of interest.

After the Fact: Making a Photographic Record of the Past

Kate Palmer Albers, University of Arizona, and Rebecca Senf, Center for Creative Photography; mail to: Kate Palmer Albers, University of Arizona, School of Art, PO Box 210002, Tucson, AZ 85721-0002; kpalbers@email.arizona.edu

The photographic medium, with its indexical nature, is inherently tied to the passage of time. But how can photography address events and subjects of the past? Throughout the medium’s history, those using the camera have adopted approaches—both practical and conceptual—to evoke the qualities of people, places, or events that are no longer present. In some cases, creative strategies document what is missing. In others, the aftermath of events becomes the subject of the lens. Ranging from epic wars and disasters to personal and intimate losses, “the past” may be a few hours removed, or more than a century distant. We solicit presentations from art historians, curators, and artists that consider creative solutions in amateur, documentary, or artistic work to photographically depict what comes after the fact.

Modernism and Collectivism

Bridget Alsdorf, Princeton University, Department of Art & Archaeology, 105 McCormick Hall, Princeton, NJ 08544; balsdorf@princeton.edu

“Artists’ groups are hot,” according to a 2004 issue of Artforum. Indeed, collectivism is resurgent in contemporary art, and new studies have turned critical attention to groups working since 1945. But collectivism’s importance to modernism is still little understood. Despite the myth of the modern artist as an antiscalar individual, group identity is a recurring subtext of modernism’s grand narratives. This panel brings that historical subtext to the surface by shedding light on the role that “schools,” “societies,” “brotherhoods,” and other voluntary groups have played in the innovations and exclusions of modern art (ca. 1850-1950). Potential topics include collective representation, from group portraiture to group exhibitions; the role of class, nation, and gender in the formation and production of artist groups; problems of individualism; and the politics of collectivism.

Resurrecting the Disappeared: The Problem of Representation and Exhibition of Time-based Twentieth-Century Art in the Twenty-first Century

Jacki Apple and Rosetta Brooks, Art Center College of Design, Pasadena, CA; mail to: Jacki Apple, 3532 Jasmine Avenue, Los Angeles, CA 90034

The experiential, temporal, site-specific, performative, media-based art of the last half of the twentieth century is mortal. Its future survival is subject to the vagaries and vulnerabilities of memory and preservation of visual/verbal documentation—scores, images, descriptions, and disintegrating recorded media. How can museums, cultural institutions, future scholars, and educators meet the challenge of translation in a different context and environment for future generations of audiences, when the original work was dependant on presence, place, interactivity? How can twenty-first-century technology be employed? What new ways of conceptualizing and designing exhibitions will be required? How can artists who are still with us participate in extending the life of their work if institutions don’t recognize the urgency of collecting, housing, and maintaining their archives as “artwork” and the only primary source. We seek panelists from different disciplines and practices—innovative contemporary curators, educators, new media exhibition designers, visionary thinkers, artists, and so forth.

(Mis)Remembering the Sixties

Jo Applin, University of York, and Anna Lovatt, University of Nottingham; ja520@york.ac.uk and anna lovatt@nottingham.ac.uk

Recent years have seen renewed interest in art of the 1960s. Practices defined during this period have been the subject of sustained curatorial and scholarly attention, while contemporary artists have revisited the decade in their work. As the generation of critics who came to prominence during the 1960s continues to shape the discipline of art history, younger scholars seem keen to explore unwritten narratives of the period by excavating “secret” histories, bringing forgotten names and narratives to light. This session explores this continuing fascination with the 1960s by revisiting the decade’s artistic and critical production, its evolving historiography and prominent place in the contemporary imagination. How are “the sixties” remembered, and misre-
Photography in Theory and Practice: Medium Specificity and Its Discontents

Simon Baker, University of Nottingham, and Mary Hunter, McGill University; simon.baker@nottingham.ac.uk and mary.hunter2@mcmillan.ca

This session explores disjunctions between theories and practices of photography from the nineteenth century to the present day. It draws together new research on the photographic medium at the limits of its specific qualities, exploring approaches to photography at the margins of the disciplines of fine art and art history, in work by, for example, scientists and amateur or professional nonartist photographers, which challenges accepted histories and theories of the medium. Relevant issues include photography's relationship with the lens; with chemical and mechanical processes; with its support; and with graphic tradition. Key questions include how overpainted or touched-up photographs remain "photographic," and whether they constitute evidence; what happens when boundaries between drawing, painting, and photography are blurred? Practices common to both photography and printmaking (retouching and other postproduction techniques) will be considered, challenging conventional theories of photographic meaning, and asking what existing accounts of photography's "medium specificity" leave behind.

Women, Femininity, and Public Space in Nineteenth-Century Visual Culture

Temma Balducci, Arkansas State University, and Heather Belnap Jensen, Brigham Young University; mailto: Heather Belnap Jensen, 3122 JKB, Department of Visual Arts, Brigham Young University, Provo, UT 84602; tbalducci@astate.edu and heather_jensen@byu.edu

It is tantamount to scripture that genteel women of the nineteenth century were associated exclusively with the spaces of domesticity. While recent scholarship on the flâneuse has gone some way toward challenging this assumption, this session is premised on the notion that the descriptor "flâneuse" does not adequately capture the myriad positions available to bourgeois women vis-à-vis the public sphere. We are seeking proposals that engage with the specificity of women’s activities outside the home and other conventional "spaces of femininity." What venues and mechanisms facilitated women’s participation in public culture? In what ways did their activities shape notions of gender and public space? From a historiographic standpoint, what is the continued lure of the separate-spheres ideology for art historians?

Pictures that Pack a Punch: Violence in American Art, 1780-1917

Ross Barrett, University of Chicago, and Kevin R. Muller, Utah State University; rbarrett@uchicago.edu and mullerkevin@hotmail.com

This session examines the representation of violence in American art between the American Revolution and World War I, a turbulent period that saw the rise and collapse of slavery, civil war, expansionism, urban unrest, newly intensive patterns of crime, and the subjugation of social outsiders. These and other violent phenomena gave rise to an array of artistic responses from American citizens and noncitizens (such as Native Americans). In an effort to address the problems and possibilities that violence presented American artists, this session seeks papers that reconstruct the visual languages by which violence has been interpreted in the United States; address violent events or subjects as catalysts for artistic experimentation; show how violent subjects accommodated or frustrated codes of representation and social belief; and/or consider the role (or absence) of violence in artistic practice. We invite papers treating a variety of visual media, including painting, prints, photography, and illustration.

American Society of Hispanic Art-Historical Studies
The Portrait in Golden-Age Spain: Expanding the Frame

Laura R. Bass, Tulane University, and Tanya J. Tiffany, University of Wisconsin-Milwaukee; lbass@gmail.com and tanya.tiffany@gmail.com

This session invites innovative approaches to the study of portraiture in sixteenth- and seventeenth-century Spain. We seek papers on portraits created inside and outside the court, images by well-known and anonymous artists, and portraits in a variety of media. Relevant topics include theoretical debates on portraiture, the emergence of nonroyal portraits, funerary portraits, portraits of queens and royal children, portraits of saintly personages, the creation of portrait galleries, the social significance of self-portraits, and the roles of portraits in books and manuscripts. What purposes did different types of portraits serve? How did audiences respond to them? How did portraits mediate social relationships and define personal identities? In what ways were notions of the family, state, and other institutions embedded in the production of portraits? Can we identify iconographical, stylistic, and functional characteristics common to Golden-Age Spanish portraiture?

They Might Be Giants: The Effect and Affect of Colossal Imagery

Catherine Becker, University of Illinois at Chicago; mailto: Catherine Becker, 10 Akron Street, #603, Cambridge, MA 02138; cathbecker@yahoo.com

From the famously short-lived but repeatedly evoked Colossus of Rhodes to the more recent towering image of basketball player Shaquille O’Neal in Beijing’s Chaoyang Park, how might we begin to theorize the inherent and seemingly inexorable human desire to create colossal imagery? What is the lure of enlarged and looming objects? How is a sacred presence installed or manifest in some colossal? How do the installation and, in some cases, destruction of large images express religious, political, or cultural authority? Moreover, why might some destroyed colossi be quickly rebuilt while others, in their poignant absence, become sources of nostalgic collective memories? What is the relationship between the creation of large-scale public images and the subsequent mass production of miniaturized replicas for personal consumption? With the goal of encouraging exchange between scholars working in ordinarily disparate areas of art history and visual culture, this session invites papers that examine colossal images in any of their many permutations—extant, destroyed, intended, imagined, or miniaturized—and from any geographic region and time period.
Art History Open Session
The Arts of Africa: Recent Issues and Trends

Kathleen Bickford Berzock, The Art Institute of Chicago; kberzock@artic.edu

This open session invites the presentation of new research and innovative methodological or theoretical approaches to the historic and contemporary arts of Africa.

Post-Duchamp, Post-Production: Delineations of Media in Art Theory and Pedagogy

Joshua Bienko, Texas A&M University, and John Douglas Powers, University of Alabama at Birmingham; mail to: John Powers, Department of Art & Art History, University of Alabama at Birmingham, HB 113, 1530 3rd Avenue South, Birmingham, AL 35294; powers@uab.edu

Duchamp’s ready-mades had a substantial influence on the parameters of artistic production. Through the second half of the twentieth century, art expanded into “lived space” and deconstructed gallery spaces. As soon as categorical lines were crossed, new delineations were created. “Performance,” “Site Specificity,” “Site Responsiveness,” “Digital Media,” and “Virtual Art” became the new labels for work that initially sought to elude classification. How many times can media classifications be subdivided before the system of classification collapses? When will “new media” age? Is it time to do away with structure in art school curriculums or, in the age of interdisciplinarity, is it imperative to provide media specification? We seek panel members who will address these or similar issue at the graduate level as well as in foundations and undergraduate programs.

Reemployment Strategies in Colonial Contexts

Elizabeth Hill Boone, Tulane University, Newcomb Art Department, New Orleans, LA 70115

This session explores the reemployment or reuse of traditional visual systems and materials for new purposes in colonial situations. It investigates the kinds of graphic strategies that are developed by individuals and groups to communicate with and persuade others whose visual systems and culture may be quite distinct. The focus is on how people adapt their traditional forms, structures, and genres for new audiences and to achieve new communicative and aesthetic goals, and how these altered expressions are effectively employed in cross-cultural negotiation. This session is not simply about hybrid systems but about the conscious reworking of one’s traditional system for a new audience. Welcome are papers that pertain to the European-American encounter (north, central, south), as well as the semiotic complexities of other colonial situations (e.g., Roman Europe, Asia, and early-contact Africa).

Art History Open Session
Sixteenth- and Seventeenth-Century Art

Lynette M. F. Bosch, State University of New York, Geneseo, and Larry Silver, University of Pennsylvania; mail to: Lynette M. F. Bosch, 2651 Hampshire Road, Cleveland Heights, OH 44106; lmbbosch@yahoo.com

This session seeks papers on sixteenth- and seventeenth-century art, European and/or Latin American art of all media and approaches. The session presents current active research in this area and provides a venue for an engaged discussion of recent interests and developments in Early Modern art in Europe and the Americas.

American Council for Southern Asian Art
Masterpiece or Craft, Courty or Popular? Situating Textiles in Southern Asian Visual Culture

Rebecca Brown, Johns Hopkins University, History of Art, 3400 N. Charles Street, Baltimore, MD 21218; and Pika Ghosh, University of North Carolina, Department of Art, 115 S. Columbia Street, Hanes Art Center, CB 3405, Chapel Hill, NC 27599

From garments embroidered for emperors to khadi embraced by politicians, from quilts of scraps to temple hangings of the gods, textiles in Southern Asia offer a fruitful avenue for ongoing discussions at the interstices of art and material culture. This panel examines the anthropological turn in Southern Asian art history and asks how the discipline might address marginalized media. Textiles consistently appear in relation to other objects, anchoring ritual and politics, relating to issues of labor, craft, performance, and the decorative. They highlight the relation of art and the visual to the body; their portability makes them central to capital and cultural flows throughout history. Any period and region of South and Southeast Asia (including diaspora) is welcome, including relationships to other media, conservation, and museum display.

Association for Latin American Art
Between/Beyond Text-Image: Engaging Visual Culture in Mesoamerica and South America

Catherine Burdick and Virginia E. Miller, University of Illinois at Chicago, Department of Art History (M/C 201), 935 W. Harrison, Chicago, IL 60607-7039; catherineel@yahoo.com and vem@uic.edu

This session challenges notions of what images are and do in the Pre-Columbian and Colonial indigenous art of Mesoamerica and South America by examining representation beyond the text-image dialectic. In an interdisciplinary effort to apply questions posed by visual studies to nonwestern discourse, this session engages broadly with the concept “image” to focus upon depictions located outside of mainstream consideration. Viable topics include hybrid word and picture or images that do not carry out conventional mimesis: maps, diagrams, genealogies. Other possible submissions would explore ephemeral or conceptual images, gestures, or renderings of nonvisual sensory experience. We solicit contributions addressing unconventional media such as textiles or architecture. Proposals that consider colonial dialogues between European and Native are encouraged.

The Senses in Early Modern Art and Visual Culture

Kim Butler, American University, Art Department, 4400 Massachusetts Avenue NW, Washington, DC 20016; and Christian Kleibub, History of Art, Ohio State University, 123 Hayes Hall, 188 North Oval Mall, Columbus, OH 43210; butler@american.edu and kleibub.1@osu.edu

This session explores period understandings of the senses in Early Modern Italian art and visual culture, 1300-1600. It asks how images might have been conceived and experienced in relation to the physical and spiritual senses, including vision in all its capacities, the depiction and solicitation of touch, and the evocation of synesthesia. Innovative analyses of single artworks are especially encouraged, as are critiques of established models, whether historiographical (e.g., Berenson’s “tactile values,” Summers’ “judgment of sense”) or theoretical (e.g., Neoplatonic
and Aristotelian hierarchies, rational systems of space and light in Alberti and Leonardo, critical artistic discourses in Central and Northern Italy, somatic address and the efficacy of sacred images). The panel thereby explores important aspects of the epistemological status and representational claims of Early Modern images.

**Visual Cultures of Contagion, Hygiene, and Convalescence, ca. 1740-1940**

Anthea Callen, University of Nottingham, and Tania Woloshyn, Richmond University; mail to: Tania Woloshyn, Department of Art History, Asa Briggs, Kensington Campus, Richmond University, London W8 5PN, UK; woloshyn.tania@googlemail.com

Contagion/hygiene, illness/health can be situated both on and in the body-real or imagined- and overtly expressed by visible signs. Such bodies have been historically distinguished by their appearance, behavior, and setting, and may be related to issues of class, race, and gender. In geographies of health, “place,” too, has been visualized through bodily metaphor. This session explores representations of body and place variously depicted as healthy, clean, hygienic, sick, dirty, contaminated, or incapacitated. How have these been visualized by different artists and cultures during the rise of modernity? How has “health” or “illness” been constructed through visual representation? We welcome diverse, interdisciplinary papers that discuss images of physical, mental, and moral “health” or “sickness,” ca. 1740-1940, to investigate the role of the visual in producing or contesting cultural and medical knowledge.

**Innovation, Artistic Agency, and History: Centering the Italian Fourteenth Century**

C. Jean Campbell, Emory University, and Anne Dunlop, Yale University; mail to: Jean Campbell, Art History Department, Emory University, Carlos Hall, 581 S. Kilgo Circle, Atlanta, GA 30322

This session considers problems of innovation, agency, and historiography with relation to fourteenth-century Italian art. That something changed ca. 1300 was a commonplace of the Early Renaissance, and has subsequently shaped how we view the art of the period. The association of the trecento with the birth of humanism and the tragedy of the Black Death made it an apt case for Millard Meiss’s assessment of change within a history of art where the definition of humanity was at stake. More than half a century later, the power of such narratives has been eroded; the questions of how to judge innovation and weigh individual agency remain. We invite papers that propose new criteria for the assessment of change in fourteenth-century Italian art and reflect on the expectations we bring to our evaluations and histories.

**“It Is a Small World after All”: Contemporary Art in the Age of Emerging Art Markets**

Véronique Chagnon-Burke, Christie’s Education, 11 West 42nd Street, 8th Floor, New York, NY 10036

Globalization has brought attention to art produced in countries that had long been marginalized in terms of their contemporary artistic production. This session is interested in probing the connection between the recent commercial success (as well as the possible consequences of their even most recent financial downfall) of emerging art markets such as India and China, and the influence that such successes can have on the critical assessment of the contemporary art produced in these countries. Are we witnessing a revival of a classic nineteenth-century idea, where a health of a nation was measured through the greatness of its art? What kind of dialogue is played out between the market, the collectors, many of them foreign, and the local and international artistic institutions? In this specific context, where money and support networks seem to be paramount for critical success, how does one deal with issues of style and quality? These are some questions this sessions addresses, and papers may explore variations on such themes.

**The Political Landscapes of Capitals**

Jessica Christie and Jelena Bogdanović, East Carolina University; mail to: Jessica Christie, School of Art and Design, Jenkins Building, East Carolina University, Greenville, NC 27858

This session investigates Political Landscapes (A. Smith, 2003) of capital cities as dynamic relations between the natural setting, material elements of buildings and infrastructure, political and governmental processes, power structures, and the lived experience, perception, and imagination. Papers may examine transformations of natural landscape into culturally constructed and ideologically defined political landscapes as a result of urban design of capitals worldwide from antiquity until the 1950s. Presenters may address the design of capitals in previously uninhabited space, the rebuilding and dedication of capitals upon older settlements, the history of use and reuse of sites, as well as the identity of patron(s) and builders who embodied ideological messages into a nascent capital. The goal is to highlight the patterns pertaining to relations between the man-made built environment and the natural landscape in the planning, construction, as well as the display and performance of capitals.

**Blacks as Model**

Huey Copeland, Northwestern University, c/o Georgia O’Keeffe Museum Research Center, 217 Johnson Street, Santa Fe, NM 87501; h-copeland@northwestern.edu

What does blackness look like and why? How do we describe the constitutive features of its many iterations across geographical and historical boundaries? To what extent are black images haunted by the specter of slavery and with what repercussions for our interpretation of them? It is precisely such questions that this panel engages. At once abstract and bodily, literal and metaphorical, the ultimate sign of aesthetic negation and the prime marker of the socially negated, blackness provides a useful lens for the analysis of modernity. Indeed, some of the most vital literary and cultural studies of the last two decades have placed what the theorist Frantz Fanon called “the fact of blackness” at the heart of their concerns. Conceived in a similar spirit, this panel seeks papers that explore how blackness might function as a productive framework in considering the range and specificity of artistic formations from the nineteenth century to the present.

**WTF? Talking Theory with Art and Art History Undergrads**

Anna Cox, Longwood University, and Virginia B. Spivey, independent scholar; email to: coxan@longwood.edu

This session explores teaching critical theory to undergraduates.
without oversimplifying its complexity. Students are frustrated by dense concepts, excessive jargon, and often question the usefulness of critical approaches. Studio majors grumble that theory is irrelevant to their own creative production; art history students complain that it “reads too much into it.” Since theory is integral to art history and studio practice, students must learn these ideas early in their academic careers, but most students lack training in abstract thinking and theoretically based analysis. How can faculty integrate theory into survey and foundation courses where students already learn (and faculty teach) an overwhelming amount of material? We invite both artists and art historians to contribute to this panel to develop a forum where strategies, information, and experiences are exchanged. Collaborations or alternative formats are strongly encouraged.

**Historians of British Art**

**British Art: Survey and Field in the Context of Globalization**

Colette Crossman, Allen Memorial Art Museum, Oberlin College; mail to: Colette Crossman, 20 N. Pleasant Street, #2, Oberlin, OH 44074; colette-crossman@yahoo.com

The recent three-volume *History of British Art* published by the Yale Center for British Art and Tate Britain invites reflection on how art-historical surveys situate British art in political, economic, social, and cultural processes that affirm, vex, and otherwise relate “glocally,” integrating global, regional, and local contexts. What is “glocal” in the historiography, narratives, and methodologies of British art surveys and the ways they lend coherence to a field, blur its boundaries, or position its subject in the mainstream or margins of art history? How do they treat subjects and subjectivities—citizen, immigrant, emigrant, diasporian, tourist—that bridge local and global through lineage, heritage, memory, and travel? To what effects do they distinguish what is non-British or serve readers outside Britain? In what ways do British art surveys or British art in world art surveys advance nonart glocal political, economic, or social relationships?

**Art History Open Session: Surrealism**

Stephanie D’Alessandro, The Art Institute of Chicago, Medieval to Modern European Painting and Sculpture, 111 South Michigan Avenue, Chicago, IL 60603

This session considers new research on Surrealism and is open to all types of studies and subjects. Papers addressing new avenues for exploration, including the practices of art making, exhibition, or the material nature of Surrealist artworks, are especially welcomed.

**Above the Waterline: Marking a Sea Change in Contemporary Ceramics**

Adam Davis, Scripps College, Department of Art, 1030 Columbia Avenue, Claremont, CA 91711

This session seeks papers addressing the shifting state of contemporary ceramics. In addition to presenting current trends within the discipline, papers should address and elaborate on how significant contemporary artists and their works relate to and challenge current notions of ceramics, institutional pedagogy, and the contemporary art world in general. Papers might also address how specific artists operate within or against prevailing artistic or pedagogical paradigms, or the impact of a select group of dominant institutions on the long-term trajectory of disciplinary trends.

**Dressing the Part: Textiles as Propaganda in the Middle Ages**

Kate Dimitrova, University of California, San Diego, and Margaret Goehring, University of Rochester; kdimitrova@ucsd.edu and mgoeh@rochester.rr.com

During the Middle Ages, textiles played a particularly prominent role in the communication of wealth and power: they mediated the body politic and defined spaces of political, religious, and social power. The intrinsic material value of textiles complemented a complex visual language that conveyed ideological messages. From the ornamented sphere of ecclesiastical dress and the celebrations of feast days to an aristocrat’s various rites of passage, textiles functioned as propaganda. Rulers across Europe and the Islamic world expressed their dynastic claims, military prowess, political aspirations and accomplishments by commissioning, displaying, wearing, and offering textiles. This session seeks studies that address how various forms of textiles were used in the construction and display of power. Material culture studies that explore textile display are welcome, as are investigations of textile representation in other media that offer insight into how textiles were interwoven with notions of identity, status, and power.

**Visual Culture Caucus**

**Vision, Space, and Ideology: Light in Modernity**

Niharika Dinkar, Boise State University, Art Department MS 1510, 1910 University Drive, Boise, ID 83725

Light has typically featured as a symbol of knowledge and progress in post-Enlightenment narratives, yet recent scholarship has noted “subjection by illumination” and the tyranny of the western Enlightenment ideal of total illumination. In the meantime, shadows have acquired greater substantiality in discussions of phantasmagoria, X-rays, and spirit photography. Reevaluations of the culture of light have come from film, architecture, and urban studies, which have colluded with the practices of contemporary artists like Olafur Eliasson and Paul Chan. Accordingly, artistic devices like chiaroscuro need to be reassessed as articulating the relationship between space, vision, and ideology. This panel invites papers that engage with the historical and theoretical apparatus of light and shadow and its ideological valences in modernity. Papers could focus on the epistemological metaphors of light, the optical and technological conquest of darkness, film and photography as mediums of light, hemeneutics and darkness, nonwestern ideologies of light, darkness, and subjective interiority, light and spectacle in urban culture, nightlife, the role of lighting in policing, and surveillance.

**Art and the Televisual**

Aviva Dove-Viebahn, University of Rochester, Art and Art History, Rochester, NY 14627; adovevie@mail.rochester.edu

In a society saturated by the ubiquity of television and its visual aftereffects, the faculty of vision has been presumed a primary medium for communication. Images are always coming at us—whether in art museums and galleries, in the space of our own homes, on busy street corners, in storefront windows, and even...
in elevators. How has visual culture-in particular, televisual culture-influenced art production and/or changed (or failed to change) the act of viewing and the role of the spectator in the contemporary period? Possible topics include, but are not limited to, specific artistic responses to and/or uses of the televi
sual medium or screen; the effect of television on contemporary art movements; the effect of television on video art or new-media art; art, television, and politics; theoretical explorations of the relationship between television and art; and considerations of tele
vision as art (or an art object). Submissions are welcome from both artists and scholars.

Art History Open Session: Eighteenth-Century Art

Nina Dubin, University of Illinois at Chicago; mail to: Nina Dubin, 5825 S.
Dorchester Avenue, Apt. 12E, Chicago, IL 60637; dubin@uic.edu

Studio Art Open Session: Design

Elliott Earls, Designer-in-Residence, Cranbrook Academy of Art, 39221
Woodward Avenue, Bloomfield Hills, MI 48304; eearls@cranbrook.edu

Art History Open Session: Nineteenth-Century Art

Stephen F. Eisenman, Department of Art History, Northwestern
University, 1880 Campus Drive, Kresge Hall, Room 3-400, Evanston, IL
60208; s-eisenman@northwestern.edu (please send proposals by regular
mail and e-mail)

The nineteenth century has often been understood to constitute the "prehis-
tory" of the twentieth and twenty-first centuries, and not simply in the sense of its chronological priority. This open ses-
son explores that prehistory. Though all cogent and original
papers are welcome, preference will be given to those that
address the artistic expression of business cycles and economic
depression, ecological crisis or environmental change, political and
class revolution, sex and gender redefinition, and ethnic and
religious conflict.

Art after Camouflage

Ann Elias and Tanya Peterson, Sydney College of the Arts, University of
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Long known as a tactic of the military and as a behavior in ani-
imals, “camouflage” is a term that commonly refers to the physical and
conceptual interplay of blending and dazzling, surface and
depth, form and formlessness, and concealment and deception.
From biological impulses to cultural strategies, camouflage can be
understood not only as an act of mimicry or a performative
ruse but also as a mode of critical inquiry. Within the discourse of
contemporary art, however, the conceptual implications of cam-
ouflage remain largely uncharted territory. We seek original papers
that draw on the concept of camouflage as a critical framework for,
and as a subject of, contemporary art. What is the signifi-
cance of camouflage’s diverse and often interdisciplinary permuta-
tions to contemporary art, criticism, and broader culture? How
do contemporary artists engage with concepts of camouflage
found in visual ecology, military science, and philosophy?

Impressionism and Art History: What Comes Next?

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This panel invites scholars to evaluate the recent history and cur-
rent state of Impressionist and Post-Impressionist studies, and to
explore new ways of understanding this period in the history of
art. While later nineteenth-century French painting was a primary
area of scholarly inquiry in the 1970s and 1980s and in the “new
art history” of that period, its place in the discipline has since
become less central. We are thus well positioned to look both
backward and forward, to analyze the recent historiography of
Impressionism and Post-Impressionism, and to develop new per-
spectives on this material. What methodologies can help us gain
further insights into this very familiar territory? How might we
redefine the relationship between Impressionism and Post-
Impressionism, or revisit these two terms as art-historical cate-
gories? What interpretive frameworks and tools from other disci-
plines or from the scholarship on other art-historical periods might
we employ to reassess French artistic production of the later
nineteenth century?

Translating the Lingua Franca

David Getsy, School of the Art Institute of Chicago, Department of Art
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This panel addresses those moments in the history of modern and
contemporary art when a visual style or conceptual strategy
assumes the role of commonality beyond the geography or com-
munity in which it was developed. Any adoption of “international”
sty. les, lingue franche, or current trends implicitly locates a power
relation between center and periphery and requires those other
locales to assimilate and to propagate the common language to
avoid charges of provincialism. In turn, such impositions are
quickly reacted to and adapted, creating local alternatives and
variants. This panel investigates the larger conceptual and
methodological questions that are raised when current art prac-
tices exceed their immediate contexts and begin to be imported
by other locales. What happens, in other words, when one place’s
current art become another’s cultural currency? Papers that
address any geographic or cultural context from the late nine-
teenth century to contemporary art are welcome.

Artist Citizen: Catalysts, Collectives, and Utopias

Joan Giroux and Amy M. Mooney, Columbia College Chicago;
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This session brings together activists, artists, critics, and scholars
interested in the intersection between art and design practices and
political and social issues. Participants may create work reflecting
beliefs that art and design affect and effect change through
protest, activism, and interventionist strategies, or employ contem-
plations of issues through reflective interpretation and critique.
Individuals whose works spark political controversy or artists and
designers forming collectives rallying in utopian spirit are invited.
We seek social and discursive methods and query the impacts of
such practices within and outside arts communities. How do we
know the extent to which works create change or effect transfor-
mation(s)? What documentation and distribution is effective in
measuring how consciousness is transformed? What quantifiable
evidence is relevant? We seek to establish a discursive space of
exchange and encourage a variety of formats. Interviews, perfor-
ances, videos, and workshops could be among the means to
share inquiries and works in progress during this session.

2010 CALL FOR PARTICIPATION 7
The Roles of Acquisition: Collecting Chinese and Japanese Art in Europe and North America during the Early to Middle Twentieth Century

Noelle Giuffrida, Vassar College; nolgiuffrida@gmail.com

Migrations of Asian collectors along with increases in the acquisition of art by westerners from Europe and North America combined to create a new period of art dispersion from Japan and China to the West in the early to middle twentieth century. The expansion of physical custody of and cultural authority about East Asian art beyond its countries of origin that took place during this era represents an important aspect of the historiography of the arts of China and Japan. This session examines the roles of collectors and curators in Europe and North America and their effects on the preservation, study, and exhibition of art from the 1900s to the 1950s. Case studies might analyze the activities of significant collectors or curators as individuals or in comparison. Papers may also explore private collectors’ relationships with public institutions and might also address historical issues such as the impact of World War II and its aftermath on collecting.

Art and Violence

Philip Glahn, Tyler School of Art, Temple University, and Cary Levine, University of North Carolina, Chapel Hill; mail to: Cary Levine, 110 Hanes Art Center, Chapel Hill, NC 27599

This panel examines the relationship between art and violence. Artists have long commemorated the heroism of war, sacrifice and martyrdom, disaster and strife, rousing emotional responses in the name of Church, State, or communal identity. In the modern period, this history of affirmative violence in art has been accompanied by a history of critical violence, of “violent” works that complicate the dialectics of barbarism and civilization, criminality and normalcy, desire and restraint. The presentation and representation of violence serve as a cultural index, as an indicator of deep-seated social values. And as the context, quality, and assessment of violence have changed, so has art’s relationship to it. Open to individual case studies and/or broader cultural analyses, this panel explores ways of thinking about violent art of the past and the potentialities of violence as a critical tool in the present.

Transcultural Migrations: Indigenous Americans and Mestizos In Early Modern Europe

Cristina Cruz González, Oklahoma State University, and Ray Hernández-Durán, University of New Mexico; mail to: Cristina Cruz González, Art Department, Oklahoma State University, 108 Bartlett Center, Stillwater, OK 74078

European arrival, exploration, and settlement in the Americas are traditionally understood in terms of imperialist expansion and European hegemonic control. Yet the colonial process was indeed more variegated and complex, a transcultural prism necessarily causing refractions rather than reflections. With this in mind, this session addresses the presence and effect of mestizos and natives abroad, exploring their visual impact and material and intellectual contribution to the cultural landscapes of the early modern world. Topics may include but are not limited to the writings and engravings of Franciscan mestizo Diego de Valadés; the exhibition, state visits, and royal “performances” by native peoples throughout European cities; the illustrated lawsuits and noble titles presented by descendants of Moctezuma in Spain; and the contemporary interpretation of these early modern migrations in film, painting, performance, installation, photography, and video.

Studio Art Open Session: Painting

Michelle Grabner, The School of the Art Institute of Chicago, Department of Painting and Drawing, 112 South Michigan Avenue, Chicago, IL 60603; mgrabner@saic.edu

“What’s to be done about painting?” is a perennial yet ungraspable question that continues to spur contemplation and examination within the contemporary art apparatus. The first sentence to the catalogue essay accompanying the 1999 exhibition Examining Pictures, it is the rhetorical response to the statement “painting is dead.” This session investigates the expanding position of painting and painting practices. It asks not only what’s to be done about painting but how is painting valued? How does painting assert its authority? What is painting’s speed? Can painting enact radical social and cultural critique? What is painting’s place within the mainstream? How does painting implicate itself in capital? Papers may respond to the basic inquiry—what’s to be done about painting—but they can also speculate on the potential of painting and painting practices in concrete reality.

Women’s Caucus for Art

The Power of the Image: The Studio Artist and Civil Society

Fay Grajower, independent artist, and Marsha L. Heck, Indiana University South Bend; fay@grajowerstudio.com and mlheck@iusb.edu

“Never again!” has shifted to our current reality of “not on my watch.” This session explores the concept of artists as concerned citizens. We look at self-expression more broadly than self with a purpose beyond personal expression. Artists committed to civil society make art from their center in response to their values, morals, and social concerns. Belief in the power of the visual to move viewers from complacency to heightened awareness and action motivates their work. Please describe in 500 words or less how your work contributes to this conversation about artists, social responsibility, and the power of the image to transform society. Kindly attach ten jpg images of your work at 72 dpi and 350 pixels to your e-mail proposal.

Modernizing Millet

Vivien Greene, Guggenheim Museum, and Simon Kelly, Nelson-Atkins Museum of Art; mail to: Vivien Greene, Guggenheim Museum, 345 Hudson Street, 12th floor, New York, NY 10014

This session examines the impact of Jean-François Millet (1814-1875) on the development of modern art and the crucial role that he played for a diverse number of late-nineteenth- and twentieth-century painters. It emphasizes Millet’s position as a lynchpin in the international art market in which he emerged as the most expensive modern painter of the late nineteenth century. This market success—as well as the proliferation of press and the dissemination of images that accompanied it—translated into widespread artistic “influence” throughout Europe and the United States. How did later artists see and revisit his work? The session also offers the opportunity to reevaluate the degree of radi-
calism and “modernity” in Millet’s production. It recontextualizes Millet in a historical framework and locates him in current art practice. We welcome interventions by artists who have reflected upon Millet in their work.

**New Media Art in China: Understanding the Emergence of the Dragon**

Scott Groeniger, University of Hawaii at Manoa, Department of Art and Art History, 2535 McCarthy Mall, Honolulu, HI 96822

China is rapidly emerging as a vast new territory for exploration by new media artists. From the 798 Art Zone in Beijing at Dashanzi to the coveted Bei Gao studios of Red Gate, experimental opportunities abound for new media artists. How do artists navigate this enormous art scene? Where do we look for residencies and exhibition opportunities and how do we know what types of projects can be done in China? This session examines myriad creative projects, both large-scale and “small” (by Chinese standards), that can be proposed and accessed by “foreign” artists. We seek panel presenters and discussions by artists who have participated in and/or mounted projects in China. This panel invites artists to show their work, discuss their projects, and share their experiences in one of the most open and interesting places to experiment in the world.

**More of the Same? Analyzing Repetition in Ancient Art**

Ann Gunter, Department of Art History, Northwestern University, Kresge Centennial Hall 3-400, 1880 Campus Drive, Evanston, IL 60208-2208; and Ann Steiner, Franklin and Marshall College, PO Box 3003, Lancaster, PA 17604; a-gunter@northwestern.edu and ann.steiner@fandm.edu

In recent years, new approaches largely stimulated by developments in linguistic theory and communications studies have explored repetition in artistic phenomena as diverse as Bronze Age Aegean frescoes, Neo-Assyrian reliefs, Greek vases, and Roman sculpture. Studies to date have focused primarily on the role of repetition (of image or text) in constructing meaning and on the interactive nature of visual communication it attests. This session invites proposals that explore further the occurrence and significance of repetition, together with its implications for analyzing the units of visual analysis that we typically employ in describing and interpreting works of art. Is it productive to distinguish repetition from other kinds of visual formulas? Can we elaborate distinctive contexts-physical, intellectual, political, religious—in which repeated images or texts function? What constitutes “an image”? Proposals may treat examples drawn from cultural spheres over a broad geographical and chronological range, including the Mediterranean, Southwest Asia, and Egypt.

**Chicago’s Sculptor: The Legacy of Lorado Taft**

Brian Edward Hack and Caterina Y. Pierre, Kingsborough Community College, City University of New York, Art Department, 2001 Oriental Boulevard, Brooklyn, NY 11235; bhack@kingsborough.edu and cpierre@kingsborough.edu

On the occasion of the 150th anniversary of his birth, this session reexamines the art, career, and legacy of Lorado Taft (1860-1936), the foremost sculptor in the Midwest during the late nineteenth and early twentieth centuries. Taft inspired generations of young artists through his more than four decades of teaching at the Art Institute of Chicago, through his championing of women sculptors (including the infamous White Rabbits), through his founding of the Eagle’s Nest Art Colony, and through his numerous publications, including his pioneering and indispensable *The History of American Sculpture* (1903), the first such survey text on the subject. For this session-appropriately being held in Chicago—papers are sought that reassess Taft’s various roles as artist, art historian, public lecturer, museum designer, and educator, as well as his influence on, and inspiration from, his students. Papers that discuss Taft’s contributions to the City Beautiful movement and to American Symbolism are also encouraged.

**The Vernacular and Medieval Art**

Margaret E. Hadley, independent scholar, 1706 Fox River Drive, Bloomfield Hills, MI 48304

As a pervasive cultural endeavor, written vernacular translation had a profound impact on the production and reception of art ca. 800-1500. Successful implementation of the translative studii et imperii insures that Roman structures of thought and ideals still influence western European culture. The Latin adjective “vernacular” originally meant native, domestic, or indigenous, but contemporary criticism has generally employed the term in connection with functional, everyday, or popular-as opposed to monumental-works of art. Continued use of the word “vernacular” perpetuates ancient colonial values and perspectives; thus, alternative ways to describe vernacular art may illuminate current discussions of medieval and modern examples. How were distinctly vernacular modes of expression articulated through visual rhetoric and pictorial imagery in arts of the Middle Ages? What might such images mean for the status of vernacular culture at that time? Submissions examining complex case studies with attention to theoretical and contextual issues are invited.

**Under Fire: 3D Animation Pedagogy and Industry Complicity in New-Media Education**

Claudia Hart, School of the Art Institute of Chicago, and Rachel Clark, California State University; mail to: Claudia Hart, 407 North Elizabeth Street, Unit 105A, Chicago, IL 60622; email (preferable) to: claudia@claudiahart.com

Three-dimensional computer modeling and animation are associated with the entertainment industry. The genres that have monopolized the medium since its emergence in the 1990s include sentimental character animation, special effects, and violent shooter games, oriented toward mainstream adolescent audiences. Deeply populist commercial aesthetics dominate. As a result, 3D computer-graphics education drives students toward a single entertainment industry pipeline. In educational facilities, classes are organized along industry production models, rather than to stimulate the lateral thinking that encourages creativity and innovation. Of all of the areas of new-media art, 3D computer art has had the most difficulty breaking from the constraints imposed by entertainment-industry domination of the medium. It has been rare to find artists involved in contemporary practice deeply invested in exploring 3D computer art. In recent years, artists have emerged who have pushed beyond those boundaries, redefining 3D in terms of its extensive possibilities as a new-media art form. On this panel, innovative artists working...
with 3D are invited to discuss their work, in relationship to their pedagogical practice and particularly in relation to industry-ori-
ented vocational training.

Committee on Women in the Arts
Old Women
Frima Fox Hofrichter, Pratt Institute; mail to: 407 Lincoln Avenue,
Highland Park, NJ 08904; fhofric@pratt.edu

This session explores the often-neglected subject of aging, older
women from Early Modern European images of wrinkled crones
and witches to more global representations of older women in
contemporary art and photography. The session investigates the
nature of aging beauty across cultures and opens a discussion of
how art and aging subverts the stereotype of female perfection.
We welcome papers from all areas of study to create a lively
forum for interdisciplinary discussions on aging, which will con-
tribute to the ongoing feminist revision of art history.

War Stories: Violence and Narrative in Early
Modern Europe
Elizabeth Honig, University of California, Berkeley, and Suzanne Walker,
Tulane University; elizahonig@yahoo.com and sjwalker@tulane.edu

In Early Modern Europe, the privileged status of narrative art and
the constant presence of civil and international conflict encour-
aged artists to find new ways of telling war stories. Narrative transforms the chaos of experience into a comprehen-
sible form, assigning sequence and causality and guiding judg-
ment. War’s chaos places special demands on narrators, for the
physical acts are so extreme, the emotions so vivid, and the
political master narratives so urgent. We invite proposals that
explore Early Modern pictorial narratives of martial subjects. We
hope to include papers that engage with specifically visual stra-
gies and allusions used to make stories of war legible as art, and
that consider the character of narrativity as it frames, legitimizes,
criticizes, or (de-)politicizes warfare. Subjects could include
cycles commissioned by governments; landscapes depicting dis-
tant battles; paintings of ancient contests or modern marauders;
and images of war’s atrocities as well as heroics.

Art History Open Session
Contemporary Chinese Art: Contexts and Narratives
Wu Hung, Department of Art History, University of Chicago, 5540 S.
Greenwood Avenue, Chicago, IL 60637; wu.hung.wu@gmail.com

International Center of Medieval Art
Questioning Geographies and Temporalities:
Postcolonizing the Medieval Image
Catherine E. Karkov and Eva Frojmovic, University of Leeds; mail to:
Catherine Karkov, School of Fine Art, Old Mining Building, University of
Leeds, Leeds LS2 9JT, UK

Historians and literary scholars have highlighted the ways in
which traditional notions of periodization, geography, and histori-
ography have operated as political techniques that regulate both the
past and our approaches to it; yet such arguments have
made little impact on the study of medieval art. How might a
consideration of postcolonial theory help us to problematize our
definitions of “medieval art,” to open it up to encounters with
contemporary theory and to the questioning of its very definition?

We invite papers that exploit the potential of postcolonial thought
in order to question the geographies and temporalities of
medieval art, as well as to address more general issues of theory,
methodology, and historiography. We welcome papers on all
kinds of art and architecture as well as on issues of display and
consumption, urbanism, material culture, museology and curator-
ial practice, and medievalism.

The Materiality of Early Modern Prints
Suzanne Karr Schmidt, The Art Institute of Chicago, Department of Prints
and Drawings, 111 South Michigan Avenue, Chicago, IL 60603; and Lia
Markey, Princeton University Art Museum, Department of Prints and
Drawings, Princeton, NJ 08544; skarrschmidt@artic.edu and
lmarkey@princeton.edu

Ephemeral and cost-effective, Early Modern prints (ca. 1450-
1700) offered a greater diversity of subject matter and more uses
than paintings or sculpture. Printed pilgrimage souvenirs, scientif-
ic instruments, and even erotica survive with signs of heavy use.
Prints were embellished, altered, inscribed, collected, and dis-
played in numerous ways throughout the Early Modern period, a
versatility recently emphasized in major publications and exhibi-
tions including David Landau and Peter Marshall’s The
Renaissance Print and Susan Dackerman’s Painted Prints. This
session examines the contemporary treatment of prints as physical
objects, whether on paper, printed in books, or pasted onto
other supports (i.e., albums, cloth, wood, or walls). While some
talks may touch on the history of collections, presentations
focusing on surviving prints with visible signs of use, misuse, or
alternate states will be particularly apt.

Studio Art Open Session
Multiples and Multiplicity: Beyond Benjamin
Friedhard Kiekeben, Columbia College Chicago, and Doro Boehme, Joan
Flasch Artists’ Book Collection, School of the Art Institute of Chicago;
mail to: Friedhard Kiekeben, Columbia College Chicago, Art and Design,
623 S. Wabash Avenue, Chicago, IL 60605; fkiekeben@colum.edu

This session explores the art of the multiple in its many forms and
facets: prints, 3D multiples, matrix and copy, molds and casts,
computer code and biological sequencing, mass production and
communication, reproduction technologies, simulations and
physical manifestations. Multiplicity is all pervasive. From our
perspective, Walter Benjamin’s observations and predictions from
The Work of Art in the Age of Mechanical Reproduction are
already fully realized in our own age of simulation. The arts have
shifted from modernism—and its concerns with purist repeti-
tion—to multiplicity intertwined with information. “The rhizome
itself assumes very diverse forms, from ramified surface exten-
sion in all directions to concretion into bulbs and tubers. When
rats swarm over each other, the rhizome includes the best and
the worst: potato and couchgrass, or the weed” (Deleuze and
Guattari, A Thousand Plateaus [University of Minnesota Press,
1987]). This session raises the questions: Now that the issues
inherent in Benjamin are a standard, where does that leave multi-
plies? Are multiples currently fetishized? Are they infused with
aura? Are multiples the new originals?

Sculpture and Race, 1750 to the Present
Linda Kim, Smith College, Art Department, Northampton, MA 01063;
lkim@email.smith.edu
Sculpture’s close association with the body has precipitated questions of race and racial identity that have become increasingly prominent in recent histories of the medium. This panel examines how sculpture has played a role in embodying racial theories or, conversely, interrupting the ideology of race. Taking the introduction of scientific racism in the late eighteenth century as the starting point and extending the investigation to the present moment, this panel considers sculptural representations of race in a variety of materials and processes, for a range of purposes and audiences. Panelists may present on sculptures that take race as the principal subject or a category of sculptures that have been mobilized by different political or aesthetic movements to buttress claims about racial identity, such as the Nazi appropriation of antique statuary. Papers that deal with contemporary sculptors who are working historically and reflexively on the representation of race in sculpture are also welcome.

Ananda Coomaraswamy’s Influence on Twentieth-Century Art

Lise Kjaer, City College, City University of New York, and William Wroth, independent scholar; lkjaer@ccny.cuny.edu and wwo@kiva.net

As curator at the Museum of Fine Arts, Boston, and a passionate discussant of traditionalist values, Ananda Coomaraswamy (1877-1947) is renowned as the scholar and philosopher who introduced Asian art to a wide American audience in the early 1900s. Less well known is the wide-ranging influence he has had on twentieth-century modern and contemporary discourses in art. Artists, composers, and art historians who have been influenced by Coomaraswamy’s writings on Hindu, Buddhist, and European art, promoting art as inseparable from life, include John Cage, Mircea Eliade, Eric Gill, Albert Gleizes, Morris Graves, Rockwell Kent, Thomas Merton, Isamu Noguchi, Dorothy Norman, Alfonso Ossorio, Ad Reinhardt, Alfred Stiegltiz, Mark Tobey, Bill Viola, and many others. This panel invites papers on Coomaraswamy’s influence on artists’ working methods, conceptual ideas, and aesthetic approaches as well as the reception of Coomaraswamy’s literature, exhibitions, and museum installations and his impact on Asian art as a scholarly field.

Autofictions, Avatars, and Alter Egos: Fabricating Artists

Monica Kjellman-Chapin, Emporia State University, Department of Art, Box 4015, 1200 Commercial Street, Emporia, KS 66801

This session focuses on autofictional artistic practices. As defined by Serge Doubrovsky, autofictionalization might involve the retention of one’s actual persona but that self’s insertion into an imaginary life, or the creation of a fictive representative who narrates the author’s nonfictional existence. Ideas of self-invention, biographical obfuscation, and the creation of a range of confluent fictive identities suggested by autofictionalization are resonant in the art world, where such self-invention has been used to stage critiques of its discursive structures, including the market, authenticity, and the notion of a “signature style.” This session calls for papers that consider questions of artistic self-fabrication from a variety of critical, theoretical, and historical perspectives. Questions that might be considered include the ways in which autofictionalization functions as a form of critique, the place of performativity, and the implications of fictive identities and impersonation on notions of authenticity of expression, authorship, and the integrity of the object.

Art History Open Session: Twentieth-Century Art

John Klein, Washington University, Department of Art History and Archaeology, Campus Box 1189, 1 Brookings Drive, Saint Louis, MO 63130-4899

Proposals on any aspect of art production or reception from throughout the twentieth century are welcome. Encouraged are papers that treat intersections of European-American traditions with art practices in Africa, Asia, Latin America, native North America, the Pacific region, and elsewhere in the development of global modernisms.

Public Art Dialogue: Site Variations: The Shifting Grounds of Public Art

Cher Krause Knight, Emerson College, and Harriet F. Senie, City College; cheryl_knight@emerson.edu and hfsenie@nyc.rr.com

Public art implicitly begins with a definition of “site.” It might be in relation to a specific building, stem from the history of a place, or be movable, perhaps dependent on the audience. Even works that reject the primacy of site and notions of the site-specific underscore the ever-present, always expanding matrix of concerns that site engenders. Site is no longer-nor perhaps was it ever only-just a physical place. The understanding of site has widened to encompass social, political, historical, and psychological dimensions. This panel addresses heterogenous approaches to the concept of site, including supposedly discrete or decidedly historical objects, as well as works generated through newer paradigms such as locative media. We welcome papers positing different definitions of site, ranging from conceptual investigations to case studies of artistic practices. Our goal is to establish a historical and contextual trajectory that traces the continually shifting paradigms of site in public art.

Representations of Brazil and Shifting Identities

Aleca Le Blanc, University of Southern California, and Elena Shtromberg, University of Utah; aleblanc@usc.edu and e.shtromberg@utah.edu

Visual representations of brasilidade, or Brazilianness, undertaken by both Brazilians and foreigners resist facile categorization. From seventeenth-century Dutch paintings of Brazilian landscapes to recent depictions of Rio de Janeiro in the film Cidade de Deus (City of God), representations of Brazil and their attendant aesthetic formats have spoken to shifting perceptions of racial, gender, and cultural identities. We invite papers that address the ideology of representation in the Brazilian context from the colonial encounter to contemporary culture. Our panel explores different models for representing Brazil as well as their ethical, aesthetic, and/or social repercussions. What do the shifting models of visual representation add to our understanding of Brazilian history? Do we reinforce essentialized traits of Brazilianness through scholarly investigation and inscription of them? Do representations of brasilidade share a visual language with those of other Latin American countries? Presenters are encouraged to engage with discourses surrounding race, gender, nationalism, modernism, underdevelopment, and postcolonialism.
An Audience of One: Assessing the Arts of Privacy
Anne Leonard, Smart Museum of Art, University of Chicago, 5550 South Greenwood Avenue, Chicago, IL 60637

This session considers art made for extremely small publics or not meant to have a public audience at all. Examples include very-limited-edition prints intended for private delection; “coded” paintings indecipherable except by close friends; experimental works testing new, perhaps taboo techniques and themes; and so on. What are the implications today for the interpretation and display of such works? To what extent do they retain a right to privacy after their makers and original beholders are gone? How should the pursuit of secret or hidden meanings be weighed against the charge of voyeurism? In short, what can we know for certain about the arts of privacy, and what can legitimately be said about them? Although the intended focus of the panel is late-nineteenth-century Europe (in keeping with the exhibition The Darker Side of Light: Arts of Privacy, 1850-1900), papers addressing other periods and geographical areas may also be considered.

Studio Art Open Session: New Media
The Culture of Dispersion
Patrick Lichty, Interactive Arts & Media, Columbia College Chicago, 916/1000 S. Wabash Avenue, Chicago, IL 60605; plichty@colum.edu

The art world at the end of the first decade of the Third Millennium has been said to be “everywhere, all at once.” Short of social components as written by Bourriaud in his text Relational Aesthetics, there have been few “-isms” in the last twenty years. Have communications revolutions and unstable economics created a cultural landscape of utter flatness and fractured attention spans? Has culture become a truly flat, rhizomatic playing field with no central dialogues, has it become cellular, or has the culture of nondirection created an era of indistinctness, where the cultural impact of a YouTube video may rival that of a Murakami? Are Internet memes and Weezer’s “Pork and Beans” as indicative of contemporary culture as a Holzer or Tiravanija? This panel invites participants to interrogate the “dispersed” culture of the new millennium, and asks whether culture is caught in a global malaise, “snack-size” cultural niches that speak to increasingly specialized audiences, being trapped in sprawling plurality, or other cultural phenomena.

Afterlife: The Berlin Wall’s Continuing Cultural Presence
Carolyn Loeb, Michigan State University, and Andreas Luescher, Bowling Green State University; loeb@msu.edu and aluesch@bgsu.edu

This session addresses the cultural impact of the erection, duration, fall, and continuing resonance of the Berlin Wall. How did cultural responses to the Wall during its existence engage the ideologies from “Iron Curtain” to “antifascist protective rampart”-it represented? How have cultural producers articulated the experiences of division and reunification and their contested meanings in relation to the Wall? How has the physical space left by the removal of the Wall been transformed and how does it figure iconographically? How do cultural producers draw on the history of the Wall when they confront contemporary divisions elsewhere? How are cultural and touristic appropriations of the Wall or of the space where it stood interpreted, or how do they recast conceptions of its significance? Contributions addressing these and related questions by artists, architects, art and architectural historians, visual culture critics, and others in relevant fields are sought.

Pacific Art Association
Views from the Continent: Art and the US Pacific Diaspora
Margo Machida, Department of Art and Art History, University of Connecticut, 830 Bolton Road, U1099, Storrs, CT 06299; and Jewel Castro, 25350 Kerri Lane, Ramona, CA 92065

This panel draws attention to visual art produced by Pacific Islander peoples living in the continental United States. Employing the central notion of diaspora as a framework for this session suggests a fluidity of identifications and transnational linkages between places of ancestral origin and various points of circulation and settlement. At the same time, it is meant to acknowledge the particularities of place and how Oceanic artists’ presence in the United States bears on their sensibilities and negotiations of history, ancestry, family, tradition, and changing cultural practices. What questions emerge about the possibilities and limitations of existing discourses, artistic strategies, and modes of display in conveying and contextualizing the ideas, histories, conditions, and subjectivities that catalyze this art? The organizers encourage submissions from visual artists, as well as arts writers, curators, and scholars.

The Object of Nostalgia
René Marquez and Lance Winn, University of Delaware; mail to: René Marquez, Department of Art, University of Delaware, 104 Recitation Hall, Newark, DE 19716

Is painting in the twenty-first century an essentially sentimental practice? Does a defense of contemporary painting deny its sentimentality? Why, today, do we find “sentimentality” suspect? What does the term mean? If, in the broadest sense, we associate it with a nonintellectual emotionalism, does our rejection of it not invoke modernism? Moreover, as we move past our postmodern age, do we not also find intellectualism suspect? Perhaps we can regard sentimentality as Boyrm regards nostalgia, as “off-modern.” This session focuses on the nature of sentimentality and its conflicted relation to contemporary art. Although our questions originate with considerations of painting, we seek artist-panelists who actively engage these concepts in all genres of work. We also welcome artists for whom these concepts may be complete anathema. Finally, what if we are to ask what the sentimental might be good for? Could it serve a purpose?

Theorizing Things
Jennifer Jane Marshall, University of Minnesota, and Kate Mondloch, University of Oregon; mail to: Jennifer Marshall, Department of Art History, University of Minnesota, 338 Heller Hall, Minneapolis, MN 55455

Art history and criticism have a long history of theorizing things. Meditations on the artwork’s “thingness” make up much of the discipline’s canon, from Alois Riegl’s Late Roman Art Industry to Michael Fried’s Art and Objecthood. While the interpretative potential of materiality is perhaps most apparent for sculpture, writers have also considered the signifying thickness of paint, the importance of presence in devotional spaces (including museums), and the phenomenological charge of the film or video apparatus, to name just a few. While thingness has been a primary category of art history, art historians have offered little explicit comment on
the recent interdisciplinary turn to “Thing Theory.” This panel asks how art history and criticism might productively contribute to this conversation. We invite papers from historians, critics, and artists that address the critical potential or liabilities of theorizing thingness from the vantage point of art.

Fifty Years after Berenson: His Legacy and Phenomenon

Thomas Martin, Bard High School Early College, 525 E. Houston Street, New York, NY 10002; tmartin@bhsec.bard.edu

Although much has changed in art history since Bernard Berenson died in 1959, he remains a presence in the field and an object of larger interest. The famous “Lists” of Italian Renaissance paintings plus his corpus of Florentine drawings remain standard reference works. Scholarly studies appear on a regular basis, as have three biographies and four volumes of his letters. The passage of fifty years now provides critical distance to reexamine his role in the founding of modern art history. The panel seeks papers dealing with any aspect of his legacy and what our current approaches to that legacy should be. Papers on Berenson in relation to the methodology and practice of connoisseurship are particularly welcome, as are those addressing his “phenomenon”: his fame as an intellectual and as an art advisor/connoisseur extraordinaire.

Queer Caucus for Art: The Lesbian, Gay, Bisexual, and Transgender Caucus for Art, Artists, and Historians

Miranda Mason, University of Leeds, and Jonathan F. Walz, University of Maryland; m.e.mason@leeds.ac.uk and jwalz1@umd.edu

This session explores the intersection of queerness and desire in relation to art objects, their production, reception, and histories. The first proposition is that permutations of “queer desire” are embodied in works of art, given material form. This also concerns process; producing artworks enacts desire, and the resultant art objects serve as indices of these desiring relations. In this configuration, queer desire can be qualified in terms of a psycho-social structuring defined as same-sex, same-gender, or non-heteronormative. What relation does queer desire bear to the body of the artist and to the subject matter of the artwork? Whether one reads queer desire as manifest or sublimated, what evidence supports its presence? How do works of art elicit other modes of desire in the beholder, scholar, collector, or curator?

Questioning “Cultural Influence” in the Medieval Mediterranean

Karen Rose Mathews, University of Miami, and Catherine Barrett, University of Washington; mail to: Karen Rose Mathews, Department of Art and Art History, University of Miami, PO Box 248106, Coral Gables, FL 33124-2618; k.mathews1@miami.edu

Oleg Grabar has argued for a “shared culture of objects” in the medieval Mediterranean, in contrast to earlier models that relied on binary frameworks such as Christian/Muslim, East/West, or secular/religious. This session builds on Grabar’s ideas and solicits papers that address artistic production of the Mediterranean (tenth-fourteenth centuries) as the manifestation of a united, hybrid culture. How was cultural hybridity manifested in the production of art, architecture, and urban forms in the Mediterranean? Was the shared visual culture evident in the production of the object and/or its reception? How did this culture transcend social and religious boundaries? We encourage theoretical as well as object-based discussions that engage this concept of hybridity and/or advance new approaches to the understanding of the unique visual culture of the medieval Mediterranean.

Sounding American Art: Patterns and Possibilities

Leo Mazow, Palmer Museum of Art, and Asma Naeem, University of Maryland; mail to: Leo Mazow, Palmer Museum of Art, Curlin Road, Pennsylvania State University, University Park, PA 16802-2507

From the Revolutionary War through the contemporary era, American artists have depicted aural phenomena, using myriad formal strategies to visually convey sound and transmit its meanings. Sonic themes, including that of silence, figure prominently in representations of Republicanism, industrialization, religion, and other social processes. Issues of sound also arise in the delivery and reception of a work, most obviously when artists distribute their work through radio, recording technologies, and other types of aural augmentation. This session invites scholars to think critically and expansively as they explore the relationship between sound (natural, electronic, or otherwise) and artistic production in the United States from colonial times to the present. Papers examining such topics as musical imagery, synaesthesia, and artist-composer collaborations are welcome, provided they attend to larger sociohistorical issues related to sound. Papers utilizing interdisciplinary methodologies are of particular interest.

Do We Have to Read the Textbook? American Art Textbooks and the Shape of the Field

Maurie D. McInnis, University of Virginia, and Alexis L. Boylan, University of Tennessee; mcinnis@virginia.edu and aboylan@utk.edu

After decades of having limited choices, historians of American art currently confront an embarrassment of riches in survey texts. These works respond to methodological shifts and look to “fix” the problems of the previous generation of texts. So are they everything we have been waiting for? This panel questions the role of textbooks in defining our scholarship, our students, and our future. Are these books helping our students (and ourselves) ask better questions? In the name of diversity and inclusivity are we colonizing histories, artists, and objects and thereby performing a kind of neo-manifest destiny? Are images produced by women and minorities integrated into the narrative or simply tacked on? Where is sexuality in these new imaginings of our past? What do these books say about the past and future study of American art? And what should be considered “American” and “art” anyway? Where might the next generation of textbooks need to go?

Art History Open Session: East Asian Art

Amy McNair, University of Kansas, Art History Department, 1301 Mississippi Street, Room 209, Lawrence, KS 66045

Proposals are invited for papers that address objects from China, Japan, or Korea situated anywhere along the spectrum from high art to popular art to evidence of material and visual culture. Papers that explore one particular object or theme in depth or that treat changes in iconography, subject matter, meaning, manufacture, or function within one artistic tradition are welcome, as are those that explore cross-cultural interactions. Encouraged are papers that attempt to situate objects within their social and his-
Association of Historians of Nineteenth-Century Art
Myths of the Nation in Nineteenth-Century Visual Culture

Neil McWilliam, Duke University, Department of Art, Art History & Visual Studies, PO Box 90764, Durham, NC 27708

Consolidation of the nation-state had profound implications for nineteenth-century artistic production and cultural discourse, inspiring projects designed to foster citizens’ identification with a common heritage and values. State sponsorship of architectural and pictorial programs harnessed the arts in ways that frequently shaped historical narratives to nationalist ends. The pedagogical impulse of the age recruited the arts to strengthen collective identity in forms ranging from commemorative statuary to school primers. Art-historical writings and exhibitions also played a significant role in this process. Nationalism’s recent resurgence has stimulated research into art’s roles in nation-building. Yet discussion often relies on familiar tropes such as “imagined communities” and “the invention of tradition,” in place of more searching theoretical analysis. This session seeks papers that explore specific historical instances as a means of expanding upon existing historical and cultural models for understanding visual culture, nationalism, and national identity.

American Art from the Outside

Pam Meecham, Institute of Education, University of London, and Julie Sheldon, Liverpool John Moores University; mail to: Pam Meecham, Institute of Education, 20 Bedford Way, London WC1H OAL, UK; p.meecham@ioe.ac.uk

The history of American art is complex, geopolitically overwhelming, and subject to constant revision. Increasingly scholars have interwoven contemporary global perspectives with a historicism that questions the presumed objectivity of authenticity, quality, and centrality, offering a history that relates present disquiet and reassessments of past triumphs of America art to a wider canon. In tandem, American art, pre-1945, has become the object of reassessments of past triumphs of America art to a wider canon. This session invites insights into the risks and benefits of methods, processes, and disciplinary boundaries that distance (however defined) brings to American art history. Papers might address the dissemination of American art through journals, monographs, exhibitions, film and education programs, and the art market; the reception of American art overseas; re-readings of tangible and intangible American art, on and off the page; and considerations of national borders, identities, and reconciliations.

Crossing Paths, Changing Lives: Processes of Biculturalism in Ancient Art

Barbara Mendoza, University of California, Berkeley; mail to: Barbara Mendoza, 632 Stannage Avenue, Apt. D, Albany, CA 94706-1235; barbmend@berkeley.edu

Ancient civilizations had some of the earliest examples of biculturalism in art, but the processes by which these masterpieces came about have received little attention thus far. The mechanisms for iconographic and motif transference have been touched on but not yet synthesized in such a manner that we can discuss biculturalism in art as a whole. Numerous familiar examples exist of artistic traditions melding together from ancient Mediterranean regions (Fayum portraits, Ptolemaic sculpture, and the like), but less-familiar examples exist as well from the cultures of ancient Asia (including Bactria, India, Africa, Europe, and the Americas. This panel seeks papers from specialists on the familiar as well as the unfamiliar to shed light on processes from all geographic regions. Our goal is to understand the mechanisms that took place at the time and synthesize a model for biculturalism in ancient art.

 Discipline on the Edge: Michael Camille and the Shifting Contours of Art History, 1985-2010

Mitchell Merback, Johns Hopkins University, and Benjamin Withers, University of Kentucky; mail to: Benjamin C. Withers, Art Department, 207 Fine Arts, University of Kentucky, Lexington, KY 40506

One of the most innovative medievalists of the late twentieth century, Michael Camille (1958-2002) may also be the art historian who best embodied the exuberant model of interdisciplinarity that transformed the humanities in the 1980s and 1990s. Neither Festschrift nor canonization, this session inquires into a historical moment in the discipline when all things suddenly seemed possible, and the apparent passing of that moment. On the twenty-fifth anniversary of his pioneering article in Art History, speakers may choose to address Camille’s distinctive approach to interdisciplinarity, its specific resonances within academic art history and beyond; or they may want to open perspectives onto the broader currents in art history’s history, configurations that made the reception of such experimental, interdisciplinary, and provocative work not only possible in the first place but perhaps even necessary.

 The Age of Enlargement

Leah Modigliani, Stony Brook University; mail to: Leah Modigliani, 151 Nelson Street, Apt. 2, Brooklyn, NY 11231; lmodigliani@mindspring.com (please put “CAA 2010” in subject line)

In a London newspaper in 1845, an anonymous author used the phrase “Age of Enlargement” to satirically critique the burgeoning industry and class segregation going on around him. This phrase also describes contemporary social and political conditions. Decades of trade deregulation have resulted in greater income disparities between the rich and poor, while the world’s slums increase in size, and global building booms and consumer demand for cheap goods require unsustainable extractions of natural resources. Closer to home, calorie-counting restaurant signage in New York attempts to curb the growing obesity epidemic, and dangerous new weather patterns destroy homes in Louisiana and California. Are these extremes qualitatively different from those of the past, or is such thinking only a vanity in the minds of the living? This panel solicits paper proposals on subjects that address obesity, enlargement, gluttony, excessive wealth or poverty, and similar or related themes. Paper topics can be historical or contemporary, and interdisciplinary scholarship that considers art or visual culture in the context of current economic and/or political theory is of particular interest.

Comics in Art History

Andrei Molotiu, Indiana University, Bloomington, and Patricia Mainardi, Graduate Center, City University of New York; amolotiu@indiana.edu and pmainardi@gc.cuny.edu
The study of comics has, over the last two decades, entered academia primarily through literature and cultural studies departments. Only recently have art historians started catching up, though the number of art history courses on comics is still small. This session is devoted to the inroads that comics studies have made in art history, and to encouraging further inquiry into how the two can be integrated. How can art-historical methodologies prove useful in the study of comics? What can comics studies offer art history? Can, for example, analyses (by McCord, Groensteen, and others) of sequentiality or of cartooning’s iconic simplification be translated to other fields of art-historical inquiry? Papers are welcome that address such questions, or that offer art-historical readings of specific examples drawn from the history of comics—from the time of Töpffer to the present, from newspaper strips to mainstream genre work to avant-garde artcomics, and from a variety of international perspectives.

**Historicizing Globalization: Studying the Visual in the Age of Three Worlds**

Erin Morton, Queen’s University, and Kirsty Robertson, University of Western Ontario; mail to: Erin Morton, 7-265 Ontario Street, Kingston ON, K7K 2X5 Canada; erin.morton@gmail.com

The historian Michael Denning has recently reflected on the cultural turn that so marked intellectual thinking during “the age of three worlds” (1945-1989), when the globe was imagined to be divided into three between the capitalist First World, the communist Second World, and the decolonizing Third World. Following Denning, we suggest that the conditions of globalization might be understood as part of this historical transition. This session therefore asks: What does it mean to study the visual in, around, and beyond the age of three worlds—between the age when culture was more or less understood in relation to national/ist projects and the moment ideas about “international” cultural exchanges shifted toward theorizing culture in terms of its global circulation? Papers may address any aspect of globalization as a historical process in relation to the study of the visual.

**Looking to the Future: Antiquities and the Art Museum**

Jenifer Nels, Case Western Reserve University; jxn4@case.edu

In the summer of 2008 the two leading organizations in the United States that deal with art museums, the American Association of Museums (AAM) and the Association of Art Museum Directors (AAMD), issued policy statements regarding the acquisition of archaeological materials and ancient art. Major art museums with collections of ancient Mediterranean art have restituted or are in the process of returning valuable, presumably looted antiquities to their countries of origin. The resulting sea change in collecting policy will have profound effects on how art museums acquire, display, and elucidate the art of the past. Ethical and legal issues regarding cultural property and the debate that has ensued, largely between archaeologists and museum professionals, are not the topic of this session but rather how these new museum policies will impact historians of ancient art and museum educators. How should the museum-going public and students be educated about transparency, provenience, heritage management, and restitution, and what new and innovative strategies will museums employ in the future to ensure that their audiences experience the arts of antiquity?

**Radical Art Caucus**

**Autonomizing Practices in Art and Art History**

Susan King Obarski, University of California Irvine, Program in Visual Studies, 85 HIB, Irvine, CA 92697-2785; and Alan Moore, independent scholar; sobarski@uci.edu and awm13579@gmail.com

The academic disciplines of studio art and art history close out as much cultural and artistic practice as they include. With market forces pervasive, the “Great Recession” in full swing, and universities increasingly in thrall to corporate models, can we tinker with the “education factory” or must we exit to operate in an autonomous realm of art and critical practice? Can autonomous practices move academies toward dynamic creative renewal? What practices from the margins have succeeded? We seek papers addressing extra- and anti-institutional histories and models of art and thought. Possible topics: the history, purposes, and practices of workers’ art schools, artists’ collectives (like Copenhagen Free University and 16 Beaver Group), research cooperatives, and other formations in critical popular culture; the efficacy of networked technologies to transcend institutions and localities; and analyses of how institutions have responded to efforts of renewal and change from the margins.

**Association of Historians of American Art**

**Rethinking Consumption in the History of American Art**

John Ott, James Madison University, School of Art and Art History, MSC 7101, Harrisonburg, VA 22807; ottjw@jmu.edu

The story of American art is mostly told from the perspective of artists and generally figures art consumption as secondary to artistic production in the generation of cultural meanings. How then might the larger narratives of the field change if presented from the less familiar vantage of patrons, dealers, critics, and publics? Which interpretive tools and methods might best enable close readings of markets, buying habits, collections, modes of criticism, and viewing strategies as texts in their own right, with distinctive grammars, idioms, conventions, and constituencies? This session invites papers on topics from the Colonial era to the present and across media. Contributions should not only elucidate the nature and significance of specific consumption practices but also address the larger question of how to accommodate art consumers within the field’s purview.

**Authors of Cultural History from the Ottoman Empire to Nation-States**

Belgin Turan Ozkaya and Elvan Altan Ergut, Middle East Technical University, Department of Architecture, Middle East Technical University, Inonu Bulvari, 06531 Ankara, Turkey; belt@metu.edu.tr and tomris@metu.edu.tr

This session critically engages with “authors” of cultural production who shaped contemporary discourses often informed by larger historiographical projects during the dissolution of the Ottoman empire into nation-states in the nineteenth and twentieth centuries. Focusing on such “pioneer” and “powerful” intellectuals, that is, art and architectural historians, archaeologists, and museum founders, among others, the papers should ask what kinds of pasts they envisaged, what kinds of aesthetics they propagated, and how their historical and aesthetic preferences affected the cultural contexts of their time. Papers should analyze cases imbued by various kinds of modernization as well
as imperialism, colonialism, nationalism, and Orientalism, yet go beyond the hitherto tired usage of these concepts by defying conventional oppositions—particularly geographical oppositions such as the “West” vs. the “non-West”—and show that such seemingly familiar categories can work in unexpected ways.

**Intention and Interpretation**

Charles Palermo, College of William and Mary, Department of Art and Art History, 208 Andrews, Williamsburg, VA 23187; and Todd Cronan, Virginia Commonwealth University, Department of Art History, 922 W. Franklin Avenue, Richmond, VA 23284

Is the meaning of a work of art just exactly the intention of its maker or makers? Does anyone (still) believe that? Yes. In fact, it has been argued that everyone does, but no one wants to admit it. Further, since the question will determine not just how you go about interpreting works of art but what you think a work of art is and what you think an interpretation is, this question is fundamental to the practice of all art historians. So, if you don’t know how you’d answer the question, you don’t know what an art historian does. This session invites strong statements and arguments for and against intentionalism, and will look for their consequences. Papers should articulate a stance on intentionalism and defend it with a challenging example or an argument.

**The Intersection of Art and Design**

Debra Parr, Associate Chair, Art and Design Department, Columbia College Chicago, 600 S. Michigan Avenue, Chicago, IL 60605; dparr@colum.edu

Current design practice tends toward creating sustainable objects, experiences, and environments. Designers like Anthony Dunne and Fiona Raby have argued that design could learn much from art, as they write in their book Design Noir, “where there is a history of critical strategies for asking questions through objects.” This panel addresses a complementary set of questions: Are there lessons art can learn from design? Should art practice adopt design imperatives such as sustainability? What might this adoption look like? Have artists already begun to think of the environmental impact of their production?

Descriptions, analyses, theories of such intersections of art and design practices are welcome.

**How to Draw a Bunny: Reconsidering Mail Art**

Stephen Perkins, Lawton Gallery, University of Wisconsin-Green Bay, 2420 Nicolet Drive, Green Bay, WI 54311

In 1995, Ray Johnson, the so-called father of mail art, committed suicide, thereby putting an end to a forty-year career in which the postal system played an integral role in his artistic activities. Johnson’s death marks a key juncture in the history of artists’ use of the postal system and coincides with an increased accessibility to this network via the World Wide Web. Other important markers in the history of mail art were the fall of the Berlin wall as well as the return of more democratic regimes in South America. These events offer a rich occasion to reconsider mail art in its pre-Web period. This panel critically examines the history, achievements, and shortcomings of this communications network between the years 1955 and 1995. Papers are sought that address artists and projects that responded to particular local and inter/national contexts and that examine mail arts’ instrumentality as it was manifested across five continents—Asia, Australia, Europe, and North and South America.

**Art History Open Session: African-American Art**

Kim Pinder, Art History, Theory, and Criticism School of the Art Institute of Chicago, 112 S. Michigan Avenue, Chicago, IL 60603; kpinder@saic.edu

**Commitment and Consumerism: Artistic Culture in Europe at the Mid-Twentieth Century**

Alexander Potts, University of Michigan, and Kent Minturn, independent scholar, New York; mail to: Alexander Potts, University of Michigan, Department of the History of Art, 110 Tappan Hall, 519 South State Street, Ann Arbor, MI 48109-1357

This session explores the complexities of avant-garde or modernist art in Europe in the mid-twentieth century. This was a moment when tensions between the claims of commitment and the pressures of consumerism were instrumental in shaping artists’ sense of project and public understandings of modern art.

**Open Forms Sessions**

Listed here are sessions accepted by the Annual Conference Committee in the recently created Open Forms category. Representing no more than ten of the total 120 sessions selected for the conference program, Open Forms is characterized by experimental and alternative formats (e.g., forums, roundtables, performances, workshops) that transcend the traditional panel. Because they are preformed (or because the participants in them are preselected), Open Forms sessions are not listed with the other sessions in the 2010 Call for Participation. We include them here for information purposes.

**Texting and Imaging the Oriental Body**

Joan DelPlato, Bard College at Simon’s Rock

In this forum, the Middle-Eastern Other is concretized in pictorial, corporeal, and ideological terms. Building on the last two decades of Orientalist scholarship in art history, this forum offers case studies in nineteenth-century British and French visual cultures that explore the complex dynamics of body politics and eroticsm at intertwined political and psychological levels with an awareness of our current historical situation of a nation at war against an “Oriental” culture. New perspectives are utilized to queer and racialize the Oriental body in visual texts. Given the vast, expanding scholarship on Orientalism in art, the roundtable format allows audience participation on this rich theme that has affected all areas of art history and visual culture. This format also invites an assessment of the subject and encourages brainstorming about its future directions.
We question the conventional view that art evolved in a linear fashion from an anticonsumerist cult of autonomy and artistic commitment in the pre- and immediate postwar period to a more Pop-oriented “critique of everyday life” and engagement with “the society of the spectacle” in the 1960s. To this end, the session centers on the pivotal moment of the 1940s and 1950s. Papers might focus on the situation in Europe (including Britain) or on the larger international context. Vital interchanges took place not just with the United States but also with Latin America, in ways that go beyond questions of influence or struggles for art-world dominance (Paris vs. New York). We also encourage contributions that address situations of artistic hybridity and explore intersections between radically different forms of art practice.

A Case for Letterpress

Jeff Pulaski, Wichita State University, and Dennis Ichiyama, Purdue University; mail to: Jeff Pulaski, Wichita State University, 1845 Fairmont, McKnight, Room 302, Wichita, KS 67260; jeff.pulaski1@wichita.edu

Letterpress printing is experiencing a resurgence in graphic design. Many ads, posters, and commercials not only utilize letterpress but also often imitate the textural qualities of letterpress printing. Designers are attending classes and workshops and forming cooperatives around the country. What is it about letterpress printing that peaks the interest of today’s graphic designer? This session looks at the current state of letterpress in design programs and how this nineteenth-century process could potentially affect twenty-first-century graphic design education. How is letterpress currently being incorporated into design education? What is needed to add letterpress into an existing program? What resources exist to help institutions teach letterpress? Are there innovative ways letterpress is being used in design programs today? What value does letterpress offer to design practice? Can exposure to this outdated technology still benefit today’s student?

Consuming the Renaissance in Popular Culture

Lisa Rafanelli, Department of Art History, Manhattanville College, 2900 Purchase Street, Purchase, NY 10577

The art of High Renaissance masters features prominently in popular culture, from novels, movies, and cartoons to advertising for items as varied as olive oil, clothing and accessories, television shows, luxury hotels, and condominium complexes. Why does the art of this era hold so much appeal? Do the references lend an air of “high” culture to the otherwise mundane? Is the audience or consumer seduced by the references, or made complicit in the commercial process (they are “sophisticated” enough to “get it”)? This session begins a discourse on the appropriation and reinterpretation of Renaissance art and/or artistic identity in all aspects of popular culture. Papers should take on the dialogue between “high” and “low,” and should consider what economic, artistic, intellectual, theological, and/or psychological needs are met when the art of the Renaissance is recontextualized to suit the needs and taste of the twenty-first century.

Art and Sound in the Premodern Era

Diane J. Reilly, Indiana University, Hope School of Fine Art, 1201 East 7th Street, Room 132, Bloomington, IN 47405-5501; and Sheri F. Shaneyfelt, Vanderbilt University Department of History of Art, VU Station B #351801, 2301 Vanderbilt Place, Nashville, TN 37235-1801

Although the aural is probably the most difficult component of an artwork’s context to reconstruct, it is also the most constant, whether planned or unplanned, instrumental, vocal, or ambient. Premodern art has most often been extracted from its audible ambience, denying us the opportunity to experience fully the way it would have been perceived. We seek papers that explore the now-missing intersection between American, European, African, or Asian art of premodern eras and sound. We particularly

The Art of War: Conflict, Trauma, and Representation from the Vietnam War to Today

Sabra DeTurk, Saint Joseph’s University

In April 2004 the world community was stunned by the release of photos showing tortured and traumatized prisoners in the U.S. prison camp at Abu Ghraib, Iraq. While shocking and morally distressing, these photos are not unique in their visceral representation of the horrors of war but rather part of a lineage that extends back through Goya’s Disasters of War series and including iconic images from the Vietnam conflict. This session brings together a unique group of scholars and artists to explore the question of what role images play in contemporary times of war from a variety of perspectives in a panel discussion. Questions include the role of photography in perceptions of war imagery, gender and representation in images of conflict, the role of the contemporary artist in mediating images of war, public perception of images from the front, and the role of war-related images in generating a culture of fear and trauma at home and abroad.

A Conversation about Chicago’s Collaborative and Interventionist Public Art

Gregory Sholette, REPOhistory, PAD/D; Nicolas Lampert, Just Seeds; and Salem Collo-Julin Temporary Services, Mess Hall

Chicago’s history of collaborative, collective, and activist public art is rich and complex. It has frequently intersected with such issues as civil rights, public housing, gentrification, neoliberalism, as well as concerns about economic and environmental justice. It is a little-known history that includes a community mural movement that stretches back to the 1960s, as well as a spate of self-organized, post-1990s art groups focused on situationist-inspired, and sometimes illicit, urban interventions. The aim of this open-form session is to generate an informed discussion about the region’s diverse collaborative art practices, while simultaneously speculating on why it is that Chicago has singularly produced so many informal collectives, participatory public artworks, and microinstitutions, from the legendary Wall of Respect, Experimental Station, and Mess Hall to such covert performative works as the late Michael Piazza’s public vigil at the site of the Haymarket, or the giant ball of trash that members of the Department of Land and Space Reclamation (DSLR) rolled between startled commuters on Michigan Avenue one afternoon in 2001.
encourage speakers who go beyond the simple use of lyrics to explain a given iconography. Speakers should aim instead to reconstruct aural components of an artwork’s environment, recover contingent vocal or musical expression, or shed light on affiliations and resemblances between historical art and sound.

**Art History Open Session**  
**Futures of Criticism**

Lane Relyea, Northwestern University, Department of Art Theory & Practice, 3-400 Kresge Hall, 1880 S. Campus Drive, Evanston, IL 60208-220

Although more than a decade has passed since the publication of Relational Aesthetics, Nicolas Bourriaud’s theory on a participatory art of social reach continues to command increasing attention. The ever-widening interest in the topic of participation in art history was sparked in part by Bourriaud, and it has led to the current controversies arising from scholarly efforts to historicize and diversify Bourriaud’s notion of spectatorial experience. Conceived of as a contribution to such scholarly efforts, this session invites research-based papers that explore alternative notions of participatory spectatorship in the visual, literary, and performing arts, from the 1920s to the present. Of particular interest are historical case studies that track specific (and perhaps neglected) moments in the ongoing conceptualization of the experience of the viewer as the primary subject matter of a given work; such papers might address how participatory works of art have been designed to generate unique social, political, and aesthetic effects.

**Art as Event**

Nadja Rottner, Columbia University; mail to: 4073 Telegraph Avenue, Apt. 7, Oakland, CA 94609; nr150@columbia.edu

Photography’s vocation as a technology of production was obvious to observers in the nineteenth century. In his report of 1839, Dominique François Arago, for example, compared photography’s “practical uses” to those of the telescope and the barometer. If Arago’s taxonomy appears striking today, this is because photography has in the interim become a means of creating representations or likenesses. This session bridges the gap between the present and a century that presumed photography’s technical sources, asking, What are the consequences and/or advantages of approaching photography as a technology “at work”? The session brings together papers addressing the relationship between photography and labor, albeit labor not as mere subject matter of the photograph (e.g., imagery of workers, etc.) but as a structural component of photographic production. Studies comparing photographic “work” with that of prephotographic or digital technologies, as well as papers addressing artistic practices that incorporate the “labor” of photography, are welcome.

**Studio Art Open Session**  
**Fashion, Art, and Architecture**

Arti Sandhu, Art and Design Department, Columbia College Chicago, 623 S. Wabash, Room 700D, Chicago, IL 60605; asandhu@colm.edu

The coming together of fashion and art and the acceptance of fashion as art have been widely acknowledged and celebrated over the past few decades. More recently, the confluence of fashion and architecture, with their parallel practices addressing issues of body, space, movement, volume, and so forth, has added a new dimension to the interdisciplinarity of art and design. This panel seeks papers that explore the various connections and common practices among art, fashion, and architecture, as well as future shifts that may come about in these fields as a result of such connections. Papers that explore how such interdisciplinary practices may be taught to students within a studio environment are also encouraged.

**Historians of Netherlandish Art**  
**Seeing Sensation / Perceiving Perception**

Noël Schiller, University of South Florida, and Alfred Acres, Georgetown University; schiller@arts.usf.edu and aja44@georgetown.edu

Recent writing on representations of affect, passions, and the senses in Netherlandish art ca. 1400-1750 has begun to recognize inventive approaches to perception of many kinds. Whether working in devotional, moralizing, allegorical, comic, or other registers, artists pursued widely disparate aims and means of conveying sensation and perception among depicted figures. In turn, a beholder’s own faculties may be engaged or provoked in ways that stretch the ostensible limits of painting, prints, or sculpture. This session considers intersections among acts of seeing and perhaps feeling images, interpretive processes that ensue, and the variable scope of art’s agency in historical context. Among many dimensions of the topic that might be considered are Early Modern conceptions of cognition; pertinent relationships between art and science; apprehensions of time or change; ethics of seeing; modes of knowing the world; and the sensing body (seen and seeing) as an object of faith, desire, curiosity, and suspicion.

**Alternative Premodernities**

Tamara Sears, Yale University, and Barry Flood, New York University; mail to: Barry Flood, New York University, 303 Silver Center, 100 Washington Square East, New York, NY 10003

Postcolonial challenges to teleological histories of modernity have raised provocative questions concerning the place(s), time(s), and symptoms of the modern. These provide a foundation for resituating “nonwestern” art within an increasingly global canon, but often reinscribe a colonialist divide between the “modern” and the “premodern.” The chronology of the implied rupture is vague, but its epistemological implications are clear: premodern art was conservative, its aesthetic categories static, reflecting religious taboos rather than artistic subjectivity, and characterized by continuities rather than change. Taking a skeptical approach to these claims, this panel rethinks the category of the premodern in relation to colonialism, postcolonialism, and neocolonialism. Are there emic notions of periodization that complicate colonial categorization? How do we evaluate claims that the aesthetics of premodern art prefigured those of (post)modernity? How has the idea of “tradition” contributed to the modernity/premodernity dichotomy? How might institutional practices and structures address its legacy?

**The West as America Revisited**

Sascha Scott, Syracuse University, and Alan C. Braddock, Temple University; mail to: Sascha Scott, Department of Fine Arts, Syracuse University, 308 Bowne Hall, Syracuse, NY 13244-1200
The year 2011 marks the twentieth anniversary of the Smithsonian Institution’s controversial exhibition The West as America. This field-altering show deconstructed pictorial “realism” and popular assumptions regarding the Old West. The exhibition also prompted a wider rethinking of the meaning and colonisation of “America,” drawing attention to the problematic representation of the continent’s indigenous populations. Two decades later, it is pertinent to ask, What issues are being addressed today and how? Whose histories are being told (or not being told) and by whom? Recently, for instance, political and ecological crises have led scholars to consider new modes of inquiry. How, then, has growing interest in topics such as ecocriticism, indigeneity, technology, cultural hybridity, and internationalism impacted research on the West? Papers should take new approaches to the art of the West, and may address topics from contact through the present.

**Lifeloggers: Chronicling the Everyday**

Rachel Seligman, Union College, and Nadine Wasserman, independent curator; mail to: Rachel Seligman, Director, Mandeville Gallery, Union College, 807 Union Street, Schenectady, NY 12308; seligmar@union.edu

“Lifelogging” is a term used to describe the extensive archiving of one’s personal experience. While often used by researchers trying to create databases of existence, the impulse to track, map, and graph is not solely scientific. Conceptual artists have used a variety of techniques to document life using a systematic approach in an effort to examine the ontological impulse. Whereas extreme lifeloggers use tools such as Webcams to record their experiences 24/7, artists generally focus on a particular aspect of experience. Some chronicle the passage of time, some record belongings or surroundings, some use graphs and charts, others create image inventories. This panel explores the chronicling impulse and examines the human penchant for organizing and making lists. Papers should address ways artists use lifelogging techniques to mediate personal experiences and reveal the complexities of human existence.

**Design Studies Forum**

**Design and the Rhetoric of Democratization**

Ezra Shales, Alfred University; shalese@alfred.edu

This panel seeks papers that connect the study of everyday design to the ambiguities of “democratization” as a conceit. While political and social theorists see democratization in relation to the development of participatory government, free trade, and emancipatory ideologies, in the last decade the phrase “democratic design” has described creative consumption, marketing slogans, and politicized studio production. In relation to communication and goods, the term generally implies increased networks of distribution and access, but IKEA and Philippe Starck employ the phrase to assert their work as a continuation of the modernist project of everyday art, and DIY practitioners draw on it to stake out their role in the global marketplace. How might scholarship distinguish these dynamics better in relation to agency, exigency, and identity? Does the discourse of democratic design identify canonical and representative narratives and artifacts? What examples and/or theories of consumer agency merit attention? What other relationships between design and political and social democratization are worthy of analysis?

**Edvard Munch in 2010: Reassessing a Century of Scholarship-Dire tions for the Future**

Clarence Burton Sheffield, Jr., Rochester Institute of Technology, CIAS, 73 Lomb Memorial Drive, Rochester, NY 14623-5603; cbsfaa@rit.edu

In 1909 Edvard Munch returned to Norway after treatment at a clinic in Copenhagen and many years abroad. This coincided with a shift in his reception, and it marked a turning point. Norway, which had received its independence from Sweden in 1905, was searching for a consolidated national identity. Munch was the first artist knighted by the king, Haakon V. In 1909 Munch won the competition for the University of Oslo festival hall, and with the exception of brief trips, he remained home until his death. Munch is a ubiquitous presence, the quintessential Scandinavian artist, whose cultural legacy endures as shown by the many recent exhibitions, biographies, and monographs that explore his broader links. The graphics catalogue raisonné appeared in 2001, and the paintings will be published in 2009. Critical evaluations of current scholarship, reassessments of the past century, interdisciplinary perspectives, and directions for future study are especially welcome.

**Society of Architectural Historians**

**Painting and the Built Environment**

Julia A. Sienkewicz, University of Illinois at Urbana-Champaign; mail to: Julia Sienkewicz, 307 South New Street, Champaign, IL 61820; julia.sienkewicz@gmail.com

This panel explores the relationship between paintings and buildings. Art and architecture are often closely aligned in the creative mind. American Plains Indians used the surfaces of teepees as canvases upon which to paint, thus fusing the pictorial and the architectural. Wall paintings were used in antiquity, as at Pompeii, to give greater meaning to interior spaces, just as contemporary murals shape the urban environment. From Michelangelo Buonarroti to Thomas Cole, a long train of creative individuals has practiced in both fields. Recent scholarship has employed a variety of methodologies to examine the affinity between art and architecture. The emphasis of this session is on exploring further methodological strategies; therefore, submissions that are theoretical in nature are especially encouraged. Papers may address any aspect of the relationship between art and architecture and can draw from any chronological period or geography.

**Modernism and the Fashionable, 1860-1960**

Ånne Söll, Institut für Künste und Medien, Universität Potsdam, Am Neuen Palais 10, 14469 Potsdam, Germany; aenne.soell@web.de

This panel explores the symbiotic relations between art and the fashion system in the age of modernism, roughly from 1860 to 1960. It is intended to challenge some of modernism’s most ideologically charged aesthetic propositions over its “autonomy”-its putative drive toward atemporality, universality, masculinity, and concomitant refusal of any quality we recognize as fashionable, ephemeral, frivolous, and feminine. Papers are sought that explore the term “fashionable” in two related yet distinct senses: figuratively, as an expression of the temporal dimensions of taste, and concretely, as the intersection between the production of art and the markets of fashion. Topics may range widely, from high art influenced by fashion imagery; the artistic aspirations of fashion illustration; and the
temporality of art and fashion, for instance, the contradiction between linear narratives of artistic progress and fashion’s cyclical eternal returns. There are no restrictions in terms of geography, medium, or discipline.

The Photographic Act: Encounter, Event, Configuration, Network

Damian Sutton and Ken Neil, The Glasgow School of Art, Department of Historical and Critical Studies, 167 Renfrew Street, Glasgow G3 6RQ, UK; d.sutton@gsa.ac.uk

The onset of digital technologies has served to underline once more the photographic act as a “concrete encounter” (W. J. T. Mitchell) and critical event. The photographic act can be seen as a configuration (Badiou) of viewer, camera, and object in the momentary, with the practice of the photographic artist situating itself in Bourriaud’s “engineering” of social situations. In addition, the photographic act as a type of Actor-Network (Callon, Latour, Law) offers a privileged view of how contemporary art practice is instrumentally reliant upon the creation of social interactions. This session brings together contemporary researchers in art practice, art theory, art and philosophy, and art and society to discuss the instrumentality of photography, film, and video in art practice as critical and political intervention.

Historians of German and Central European Art and Architecture
Transformation Reconsidered: “Utopias,” Realities, and National Traditions in Post-1989 Central Europe

Andrzej Szczerski, Institute of Art History, Jagiellonian University, ul. Grodzka 53 31-001, Kraków, Poland; szczersk@uj.edu.pl

This session looks at the heritage of twenty years of post-Cold War transformation in Central Europe and the role played by art, artists, and critical/historical discourse in forging new and questioning old identities in the region. The session analyzes attempts to regain or reinvent national and individual histories, especially those excluded by Cold War social engineering. It also looks at the idea of remembrance about the communist “utopias” and realities, their relevance, persistence, and rejection within contemporary societies, as reflected in current art production and historiography of this and of earlier periods in history. The session also considers the problem of how the postcommunist transformation has been perceived as a lived reality, with its own cultural models and hierarchies.

African Diaspora Art History: State of the Field

Krista Thompson, Northwestern University, and Jacqueline Francis, California College of the Arts; krista-thompson@northwestern.edu and jacqueline.francis@gmail.com

More than twenty-five years after the publication of Robert Farris Thompson’s Flash of Spirit (1983), a text central in the formation of African diaspora art history, this panel explores the African diaspora’s critical relationship to the discipline of art history. Mindful of Stuart Hall’s remark that diaspora arts have become “celebratory of a general and undifferentiated ‘black presence,’” how might we specify or historicize the very meaning of “African diaspora art history”? What methodological concerns link it to and differentiate it from other art histories? How do the experiences of people of African descent critically revise or open onto art-historical approaches that emphasize the limits of seeing, sonic visuality, or the arts of the body? We seek papers that explore how African diasporic practices reveal new epistemologies of representation and that offer insights into the rich discursive terrain-encompassing visual modernities, economies of race, trauma theory, histories of coloniality, and cosmopolitan thought that constitutes diaspora studies.

A Closer Look at Miniaturization

Ben C. Tilghman, Walters Art Museum, 600 N. Charles Street, Baltimore, MD 21201

This session considers miniaturization in art, both the making of objects that are exceptionally small and the representation of the larger world in miniaturized form. Often dismissed as “minor” work, tiny art has great potential in helping us conceive how the physical fact of scale creates meaning. Claude Lévi-Strauss once proposed that all art is in some way miniaturized, as it condenses the larger world into a discreet form, and Susan Stewart, Gaston Bachelard, and, most recently, John Mack have subsequently pointed to ways that small art can be understood. Additionally, advances in theoretical and applied sciences, such as nanotechnology, have made miniaturization part of our daily life. Is it possible to forge an overarching, cross-cultural theory of the miniature? Or are we better served by seeing miniature works as possessing an essential diversity despite their commonalities? As miniaturization is a global phenomenon with a powerful contemporary relevance, this session welcomes papers from all art-historical fields.

Visual Culture around the Indian Ocean Littoral

Nancy Um, Binghamton University, Department of Art History, PO Box 6000, Binghamton, NY 13902-6000; and Prita Meier, Johns Hopkins University, Department of the History of Art, 268 Mergenthaler Hall, 3400 N. Charles Street, Baltimore, MD 21218-2685

This panel brings together scholars of visual and/or built culture of the interconnected maritime regions stretching between the Cape of Good Hope, the Arabian Peninsula, the Indian subcontinent, and Southeast Asia from the Early Modern period to the present. Its broader aim is to map out new frameworks for understanding cultural reciprocities and networks of exchange across perceived spatial and temporal boundaries. Such art-historical work would move beyond traditional taxonomies of form and influence and suggest not only “cross-cultural” projects but also a methodological shift. We, therefore, invite papers that engage the conceptual strategies derived from the theorization of the Black Atlantic, diaspora studies, and cultural geography to understand the character of coastal visual arts and spaces.

Ornament: Theoretical Perspectives

Loretta Vandi, Istituto Statale d’Arte, Urbino; mail to: Loretta Vandi, via Raffaello 77, 61029 Urbino, Italy; loretta@hi-net.it

This session focuses on the theoretical approaches to ornament in the last two centuries. Speakers may address appreciation of ornament in nineteenth-century theorists of architecture and applied art (as Alois Riegl) and/or the criticism that arose against it during the first half of the twentieth century. The reevaluation of ornament in the following thirty years (as E. Gombrich’s The Sense of Order and O. Grabar’s The Mediation of Ornament witness) asks to investigate basic issues (like the historical and the-
Art History Open Session
Recent Research in Chicago Architecture

David Van Zanten, Department of Art History, Kresge Hall 3-400, Northwestern University, Evanston, IL 60208-2208; dvan@northwestern.edu

This session presents for discussion recent documentary and interpretative work in the field of Chicago architecture, 1833–1968.

Early Modern Globalization (1400-1700)

Angela Vanhaelen, McGill University, and Bronwen Wilson, University of British Columbia; angela.vanhaelen@mcgill.ca and bronwen@exchange.ubc.ca

The turn to transnational histories by Early Modern scholars has shifted the focus from national histories and state formation toward exchanges and encounters in the Mediterranean, the Atlantic, and the Pacific. The cross-cultural visual imagery produced in these contexts often challenges conventional categories and modes of art-historical analysis-style, periodization, area studies-prompting scholars to explore theoretical frameworks from later historical periods and geographical contexts. Postcolonial theory, in particular, has been crucial for how we understand and explain the conflicted histories of colonization and imperialism, but it does not fully address the historical specificity of the Early Modern period. Building on this important theoretical legacy, this session seeks innovative papers that ask what theories of globalization contribute to the current reassessment of Early Modern visual culture, or what the latter contributes to our understanding of globalization.

Strangers in Paradise: Immigrant Artistic Communities in Modern Paris

Susan Waller, University of Missouri - Saint Louis, and Karen L. Carter, University of North Florida; mail to: Susan Waller, Department of Art and Art History, University of Missouri-Saint Louis, Saint Louis, MO 63121; wallersu@umsl.edu and kcarrier@unf.edu

Between 1850 and 1914 Paris was a center of international artistic activity that attracted foreign nationals in search of training and work in “art industries” that included the fine arts, design, decoration, illustration, and other creative tasks. This panel seeks papers that explore the strategies used by ordinary immigrants (rather than well-to-do expatriates) and the communities that may have helped or hindered their assimilation into French society. Papers may focus on famous artists or lesser-known practitioners and might address the following: What resources did immigrants bring? What social and institutional networks permitted them to flourish? Did they cultivate outsider personas or court French identity? Ultimately, this panel seeks proposals that explore the role that immigrant communities played in the development of modern French art.

Call for Poster-Session Proposals

CAA invites abstract submissions for Poster Sessions at the 2010 Annual Conference in Chicago. Any CAA individual member may submit an abstract. Accepted presenters must be CAA individual members at the time of the conference.

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

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. Posters are displayed in a high-traffic area, in close proximity to the Book and Trade Fair and conference rooms.

Proposals for Poster Sessions are due May 8, 2009—the same deadline as the calls for papers in these pages. They should be submitted to lstark@collegeart.org. A working group of the Annual Conference Committee selects 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 two-page CV
5. Complete mailing address and telephone number
6. E-mail address

Displays must be assembled by 10:00 AM on Thursday, February 11, and cleared by 2:00 PM on Saturday, February 13. Poster presentations last ninety minutes and are scheduled during the lunch breaks on Thursday and Friday, 12:30-2:00 PM. During this time, presenters stand by the poster displays while others view the presentation and interact with the presenters.

Each presenter is assigned a poster board at the conference. These boards are 4 x 8 feet foam core mounted on lightweight aluminum pedestals. Pushpins or thumbtacks to attach poster components to the foam core are provided for each board on the day of installation. Materials must be easily read at a distance of four feet. Each poster should include the title of the presentation (104-point size) and the name of the author(s) and his or her 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 attendees who want to receive more information is provided. No electrical support is available in the Poster Session area; you must provide your own source of power (e.g., a battery).
Moguls, Mansions, and Museums: Art and Culture in America’s “First Gilded Age”

Sally Webster, Lehman College and the Graduate Center, City University of New York; mail to: Sally Webster, 158 West 94th Street, New York, NY 10025

Following the Civil War, a new generation of European-trained artists and architects was hired to design some of the country’s most important civic buildings-Albany State Capitol; Trinity Church, Boston; the Boston Public Library-and worked on the architectural and decorative programs of Chicago’s World’s Columbian Exposition and the Library of Congress. At the same time these architects built and often oversaw the decoration of houses for a new class of extremely wealthy Americans. Their clients also assembled important art collections, which included contemporary European academic painting and sculpture, and supported the establishment of the country’s leading museums. Papers are sought that explore these interconnections and/or document the impact of European art on American culture and are welcome from multiple disciplines including architecture, collecting, museum history, European academic painting, stained glass, public art, exposition history, as well as Gilded Age American sculpture and painting.

Can Description Help Images Speak?

Laura Weigert, Rutgers University, and Glenn Peers, University of Texas at Austin; Weigert@rci.rutgers.edu and gpeers@mail.utexas.edu

A long-standing western tradition that opposes text and image considers the image to be silent. Verbal description serves to give the image meaningful voice, to do something the image cannot do on its own. Critiques of description have focused on the way it privileges content and obscures the formal characteristics of the image. Yet the very inadequacies of description enable us to locate and experience the silence of images. This session explores the value of description in the historical study of artifacts and in current art-historical practice. Now that recent art history has come increasingly to appreciate the range of senses that images engage, are we in a better position to analyze past descriptions and to perform new ones? In what ways does description enable us to recapture the complexity of an image? The session seeks a generative equilibrium between descriptive voice and silence before the image.

Studio Practice and Post-Studio Production: Reconsidering the Roles of Artist and Curator

Michelle White, The Menil Collection, and Hilary Wilder, Virginia Commonwealth University; mail to: Michelle White, Assistant Curator, The Menil Collection, 1511 Branard, Houston, TX 77006; mwhite@menil.org

Artistic practices have long transcended the studio. Forms of “post-studio” production (including collective- and collaboration-based ways of making) have become common and are increasingly presenting a challenge to the traditional roles of the artist and the curator. What does this mean for the historical ritual of the studio visit as a place for constructive dialogue and the production of meaning, and how do these shifts affect artistic and curatorial autonomy? Topics of papers or presentations could include the critical and art-historical impact of specific encounters in the studio, the cultural politics and power relationships enacted between curator and artist, and projects generated from this exchange.

Hypotechnology: Artists Remix the Anachronistic and Obsolete with the Present

Diane Willow, University of Minnesota, and Joan Brigham, MIT Center for Advanced Visual Studies; willow@umn.edu and joanbrigham@yahoo.com

Among contemporary art practices that lie beyond the usual paradigms of visual art are individuals who work within and among other disciplines, other materials, other systems. Their resultant works emerge as radical innovations only recently seen by an international public. This panel is interested in the use of technologies whose socially defined usefulness in contemporary culture has expired or been overlooked. The focus on hypotechnology explores the engagement of artists with re-searches and their reframing of these cultures of invention in new contexts. The guest artists offer an opportunity to share their current work within a panel/roundtable discussion where we might discover unintended communalities. Since artists are making hybrid remixes of past technologies now, what does this practice make possible?

American Art and the “Period Eye”

Kristina Wilson, Clark University, Department of Visual and Performing Arts, 950 Main Street, Worcester, MA 01610

In his 2003 Art Bulletin article on the state of Americanist scholarship, John Davis argued that theorizations of “visuality”-or what Michael Baxandall originally called the “period eye”-have become prominent in the field. Studies of “particularized practices of seeing” are used by art historians to examine how works of art are created, as well as how they are received by both historical and twenty-first-century viewers. This session examines the role of the period eye in current scholarship on the art of the United States. How are modes of viewing employed for political ends, and how do works of art implicated? What role does visuality play in the cultural translation of works of art? Does a historicized account of vision give us purchase on gendered and ethnic identities? While the session is intended to elicit methodological self-awareness, it welcomes both historical case studies and theoretical discussions.

Historians of Eighteenth-Century Art and Architecture Representing the Psyche in Eighteenth-Century Art

Michael Yoran, University of Missouri-Columbia, Department of Art History and Archaeology, 109 Pickard Hall, Columbia, MO 65211; YoranM@missouri.edu

One would expect an era known as the “Age of Philosophy” to concern itself with understanding the mind’s inner workings, and indeed eighteenth-century culture is filled with investigations into the nature of mental activity, the status of knowledge, and the mind’s relationship to the body. This session explores how the long eighteenth century represented different thought processes, how art indicated ontologies of the psyche, mental states, emotions, and psychic activities. Possible topics for investigation include physiognomic studies; visualizing the mind vs. body problem; sensation and perception in eighteenth-century aesthetics; sensibility and art; representations of mental activity; the mind in architectural space; ornament and perception; and representations of “altered” psychic states such as madness, intoxication, and religious fervor. All participants must be members in good standing of HECAA.
Session Participation Proposal Submission Form  
CAA 98th Annual Conference  
Chicago, Illinois, February 10–13, 2010

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For membership requirements, see the General Guidelines for Speakers on the cover page. For membership application, call CAA’s office at 212-691-1051, ext. 12; or visit www.collegeart.org/membership.

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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:

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Send this form, with a preliminary abstract of your paper or proposal, letter of interest, CV, support materials (with SASE), and stamped, self-addressed postcard to session chair(s).

**Receipt deadline: May 8, 2009**