

# 2009 Call for Participation

CAA

CAA 97th Annual Conference  
Los Angeles, California, February 25–28, 2009

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 9, 2008.

The 2009 Annual Conference is held in Los Angeles, California, Wednesday–Saturday, February 25–28, 2009. Sessions are scheduled for 2½ 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 2008 conference may not be speakers in 2009; a 2008 speaker may, however, be a discussant in 2009, 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 2008. 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 9, 2008

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, e-mail 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 2, 2008.

## ABSTRACTS OF PAPERS TO SESSION CHAIRS

### Due August 1, 2008

A final abstract must be prepared by each speaker and submitted to the session chair for publication in *Abstracts 2009*. Detailed specifications for preparation of abstracts are sent to all speakers. Submissions to *Abstracts 2009* are determined by the session chair(s).

## FULL TEXTS OF PAPERS TO SESSION CHAIRS

### Due December 1, 2008

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

## POSTER SESSIONS

The 2006 conference in Boston saw the inauguration of Poster Sessions, a program that continues at the Dallas conference. CAA invites abstracts for Poster Sessions. See page 21 for submission guidelines.

## Touching Contemporary Art

Elizabeth Adan, California Polytechnic State University, Dept. of Art and Design, San Luis Obispo, CA 93407; eadan@calpoly.edu

While the body has received extensive attention in the field of cultural production, the sense of touch has, until recently, been far less discussed. Touch, however, is central to many aspects of cultural production and is especially crucial to contemporary art. Examining topics ranging from haptic textures and surface effects to the kinesthetics of spatial configuration and installation (in artistic and/or museum practices) to touch-based technologies and interactivity, this session expands current dialogues about the body to address more fully the sense of touch. Papers could also address corporeal properties of skin and flesh; embodied experiences of affect, sentiment, and desire; and bodily aspects of identity and subjectivity. The session is open to artists, scholars, critics, and curators whose work activates, investigates, or otherwise makes use of the sense of touch in contemporary art in phenomenological, metaphoric, ironic, and/or other expanded, experimental ways.

## The Changing Nature of Artist Educators' Work in a Global Economy

Jerri Allyn, Otis College of Art and Design, Artists, Community, and Teaching Program, FA Dept., 9045 Lincoln Blvd., Los Angeles, CA 90045; jallyn@otis.edu

New college programs reflect the changing nature of art. Fine-art majors now concentrate in education, community arts, or public art to strengthen communities and build audiences for art. Even art-world "sites" have grown more horizontally than vertically in the last twenty years. New practitioners do not see skyrocketing prices that trendy artists do; however, these emerging artists manage to earn a living. This panel focuses on programs with perspectives on teaching art as social practice. Does community-based art-making trace its history in social science instead of Western aesthetics? How do we broaden traditional critique, introduce team-based learning, and model collaboration within a profession that rewards individual stars? Why is there not excellence in both process, highly valued in community practice, and product, which is more important to the art world? How do we strengthen economic infrastructures to support graduates whose art projects help to solve challenges our global village faces?

## ART HISTORY OPEN SESSION

### Art in Contemporary China

Julia F. Andrews, Ohio State University, Dept. of History of Art, 100 Hayes Hall, 108 N. Oval Mall, Columbus, OH 432101-1318

The year 2009 marks a chronological milestone in the history of the People's Republic of China: three decades of Maoist domination of the arts (1949–1979) is matched by thirty subsequent years of gradual social, economic, and artistic liberalization. How has China's art world changed, and what issues does it face? How have artists responded to the accelerating modernization of the past decade? What factors have made possible the emergence of Chinese art on the international scene? Are cosmopolitan experiments of pre-1949 artists, or their pursuit of a narrative of national

art history, relevant today? What role does the biennial phenomenon play? How might concerns of critics, curators, and collectors within greater China differ from those outside the country? How has the embrace of contemporary international architecture and design affected artists and citizens? Papers should address these or related questions about Chinese art, criticism, and display in the modern period, and particularly in recent decades.

## Rearranging Abstraction

Kim Anno, California College of the Arts, 1111 Eighth St., San Francisco, CA 94107; Kanno@CCA.edu

The session seeks a new understanding of abstraction in contemporary art. Much has been said in the academy about the "difficulties" of making abstract art today, and artists have been grappling with contradictions in their practice. While giving modernism its due, the evolution of abstraction can be traced both backward and forward. In the global context, new abstract references and tendencies come from outside purely modernist aesthetics. Sources for abstract art have become peculiar, mundane, spectacular, and Pop—what are the results of this? How has the liberation of materials influenced new abstraction? How are questions of authenticity and originality fielded? An exhibition such as *Comic Abstraction: Image-Breaking, Image-Making* at the Museum of Modern Art in 2007 is an example of a new way of thinking about the legacy of abstraction and acknowledging the dynamic force that abstraction holds.

## The Classical Unconscious

Nina Athanassoglou-Kallmyer, University of Delaware, Dept. of Art History, Newark, DE 19716

An odd vision of the ancient world emerged in the last half of the nineteenth century and the first two decades of the twentieth, between roughly 1850 and 1914. This vision transformed an exhausted classical aesthetic rehearsed in academies into a vital but subjective, ahistorical, and sometimes disquietingly disjointed or darkly libidinal idiom that was less an antiquarian, erudite narrative and more a metaphorical, generic "reservoir of human models and symbols"—in Carl Schorske's words—with immediate relevance to the present. Can we find answers for this idiosyncratic, fractioned evocation of classical antiquity in the period's changing cultural climate? Papers are invited that explore the transmutation of the idea of classicism in Europe under the impact of modernist forces, including, among others, imperialist expansion, globalism and nationalism, the rise of scientific archaeology, evolutionary theories, and an explosive popular culture. Philosophical and psychological forays into the realm of the unconscious through, for example, Friedrich Nietzsche, Karl Robert Eduard von Hartmann, and Sigmund Freud, the latter a collector of antiquities, are also welcome.

## Pastel: The Measure of a Medium

Laura Auricchio, Parsons the New School for Design, AuricchioL@newschool.edu; and Melissa Hyde, University of Florida, MHyde@UFL.edu

The medium of pastel has occupied an ambiguous position in relation to high-art practice since the early modern period, stem-

ming in part from its conflation of color and drawing, its frequent use in preliminary sketches, its notorious fragility, and its identification with women artists and with amateurs of both sexes. Yet pastel is still widely practiced and avidly collected and lately has begun to receive scholarly attention. We invite papers that explore new and current approaches to historical and contemporary topics in pastels, such as: the gendering of the medium; the aesthetics of the sketch; the work of repetition; the physical and institutional instability of pastel; links to particular genres; the choice of pastel as a vehicle for avant-garde practices of male artists; the vagaries of pastel collecting; or the status of pastel in twenty-first-century art.

### **The Aesthetics of the Counterculture**

Elissa Auther, University of Colorado, Colorado Springs; and Adam Lerner, The Lab at Belmar. Mail to: Adam Lerner, The Lab at Belmar, 404 S. Upham St., Lakewood, CO 80226

This session explores diverse visual expressions of the American counterculture produced outside mainstream art centers in the 1960s and 1970s. By investigating alternative architecture, craft, print culture, popular arts, and other visual practices distinctive to the counterculture, we hope to expand the art-historical record to include unique but less-understood aesthetic practices emerging from regional centers of countercultural settlement, especially the West Coast, the Southwest, and the Rocky Mountain West. We invite papers that reflect a range of critical approaches in art and architectural history, anthropology, the so-called decorative arts, film, or visual culture. We are especially interested in visual practices that connect to alternative social, political, and ecological systems and habitats.

### **Gravity and Levity in Art**

Elizabeth Bailey, Wesleyan College, Macon, GA 31210, lbailey@wesleyancollege.edu; and Mary Edwards, Pratt Institute, Brooklyn, NY 11205, mary333@gmail.com

The gravitational pull of the Earth and the challenge to defy it have inspired many artists. Artworks resulting from a fascination with gravity and/or levity include: Greek vases illustrating Sisyphus pushing a boulder uphill, only to see it roll back down; medieval illuminations of the Wheel of Fortune lifting a king to a position of power, then dropping him into ruin; Giotto's sinking Despair and ascending Hope; Brueghel's crumpling Blind Men; Bernini's simultaneously levitating and swooning Teresa; Goya's fluttering bats and owls dreamed by Reason; Redon's Eye-Balloon hovering over a swamp; and Magritte's "raining" businessmen. This session explores how artists use gravity and/or levity symbolically, metaphorically, or expressively. We are especially interested in papers that treat iconography or involve an artist's interpretation of a religious philosophy, a psychological state, or a myth or legend; we also welcome papers on art from any historical period.

### **ART HISTORY OPEN SESSION**

#### **Baroque Art from a Global Perspective: Hybridization in Latin America, Asia, Africa, and Eastern Europe**

Gauvin Alexander Bailey, University of Aberdeen, Dept. of History of Art, Aberdeen, AB24 3UB, UK

The Baroque was a global phenomenon. Although originating in Europe, it quickly expanded—through military conquest and trade and missionary contacts—into sub-Saharan Africa, Asia, and the Americas. The Baroque is a culture of conquest and domination. But scholars increasingly recognize that it faced its own cultural imperative: as it crossed these borders it was compelled to adapt to different religions, worldviews, and fine-arts traditions. Non-European cultures altered, reinterpreted, and recreated the Baroque on their own terms, either openly, as in the case of Ottoman Turkey or Ming China, or clandestinely, adapting themselves to oppressive or invasive colonial realities, as in Southern Peru and Northern Luzon. Baroque culture in these centers is not a debased reflection of metropolitan styles in Europe, but rather a robust vernacular incorporating indigenous readjustments and challenges to European forms and symbols—to the extent that it raises the question of the very validity of this European-based term.

### **Cold-War Cultures: Reconsidering the Art of the Two Germanys**

Stephanie Barron, Los Angeles County Museum of Art, 5905 Wilshire Blvd., Los Angeles, CA 90036, sbarron@lacma.org; and Lutz Koepnick, Washington University in St. Louis, Dept. of German, St. Louis, MO 63130, koepnick@wustl.edu

Throughout the cold war, the production, dissemination, and reception of German art was inseparably linked to the historical reality of political division. Artists in both East and West Germany did not solely respond to the legacy of National Socialism and the Holocaust; they also revived different national traditions developed prior to World War II. On both sides of the Iron Curtain, artists advanced distinct versions of modernist and post-modernist art that demonstrated the effects of international popular culture, the increasing importance of complex technologies, and ramifications of different transnational artistic collaborations. Held in conjunction with the Los Angeles County Museum of Art exhibition *The Art of the Two Germanys during the Cold War*, this panel seeks papers that explore how trajectories of abstraction and realism in the two German states simultaneously negotiated national and international frameworks.

### **Seeing and/or Believing the Photograph**

Jordan Bear, Columbia University, 544 W. 113th St., #4R, New York, NY 10025; jeb2011@columbia.edu

This session invites contributions to a dynamic new history of photography that seeks to locate the development of the medium within broader structures of "visual persuasiveness." To understand the impact of the photograph in any historical period, we must study adjacent forms of visual belief with which the photograph variously competes and collaborates. In the nineteenth century, scientific demonstrations, magic shows, and philosophical games repeatedly put the visual credulity of the modern public to the test in ways that shaped, and were shaped by, the reality claims of photography. The history of the photograph as a mode of representation isolated from the mosaic of visual belief, as a medium that held undisputed persuasiveness throughout its flowering, is yielding to a far more dynamic account. This session welcomes papers from all periods of photography's history, including those that are informed by

contemporary debates about the trustworthiness of photographic representations in the digital age.

### **Italian Futurism, One Hundred Years Later**

Jennifer Bethke, University of Nevada, Reno, PO Box 40307, Reno, NV 89504

The year 2009 marks the centennial publication of “The Founding and Manifesto of Futurism,” F. T. Marinetti’s bombastic essay that declares the birth of the Futurist movement in Italy. This panel proposes a critical reassessment of Futurism, one hundred years later. Futurism’s art-historical reception has been contradictory: while some dismiss the movement as provincial Cubism, others place Futurists at the center of histories of the avant-garde. Further, situating Futurism within its sociohistorical context has also been challenging. Scholarship exists on the group’s entanglement with fascist modernism, but much research is in fields other than art history. More remains to be said about the relationship between Futurist art and politics—both right- and left-wing—during this period. Papers are welcome on the range of interdisciplinary issues pertaining to Futurism between 1909 and 1944. Considerations of historiography, intellectual and political history, and underrepresented areas of study such as lesser-known artists are of special interest.

### **Relation, Generation, Practice: Looking at Parent/Child Collaborations in Art**

Patricia Briggs, Minneapolis College of Art and Design, pbriggs@mcad.edu; and Judith Yourman, independent artist, jyourman@comcast.net

Artists have depicted their children in art for centuries. Today, however, children are not merely convenient models or behind-the-scenes assistants for their artist parents but often collaborate with them. During the last decade in America, much attention has been placed on the increased involvement of parents in the lives of their children. This panel seeks to explore the corollary development: the increased involvement of children in the artwork of their artist parents. How have collaborations between artists and children evolved historically? What work has been or is being created as a result of these collaborations, and how are we to understand the tensions between cooperation and appropriation that result? How do contemporary models of authorship and subjectivity illuminate and/or inform artistic practices of this kind? The chairs invite submissions from artists, art historians, and critics.

### **Solid into Liquid: Revising the Sculpture Curriculum**

Jason S. Brown, University of Tennessee; and Christopher McNulty, Auburn University. Mail to: Christopher McNulty, Auburn University, 108 Biggin Hall, Auburn, AL 36849

In the last half century, the emergence of new technologies and interdisciplinary practices has transformed the field of sculpture into an open-ended practice that often displaces the material object. Academia, however, has generally been slow to adopt these technological and artistic innovations. How should sculpture programs be revised to reflect the immense conceptual and technical territory of contemporary sculptural practice? In particular, how might small and medium-size uni-

versities survey contemporary practices? Should sculpture curricula even seek to review their fields at all, or would a self-consciously narrow approach limited by concept, regional interest, practice, or media be more effective? How might theoretical and critical thinking develop alongside traditional visual, spatial, and kinesthetic skills? A range of proposals from new and experienced sculptors is sought. Historians, critics, and theorists are also encouraged to submit proposals that address these or related issues.

### **AMERICAN COUNCIL FOR SOUTHERN ASIAN ART (South) Asia in Art History and Art History in (South) Asia**

Robert Brown, University of California, Los Angeles, Dept. of Art History, 100 Dodd, Los Angeles, CA 90095; and Alka Patel, University of California, Irvine, Dept. of Art History, 85 HIB, Irvine, CA 92697-2785

Scholars of non-Occidental visual cultures have long acknowledged their reliance on spatial and temporal frameworks of analysis not indigenous to their areas of study (including the metaparadigm of art history itself). While religious, dynastic, and other taxonomies were useful during the initial stages of narrating non-Western cultural productions, the need to question our dependence on nonindigenous frameworks has become more apparent. Scholars have always retooled standard art-historical terms and categories to serve non-Western fields; however, tensions between accepted frameworks of art history and indigenous art and visual culture are increasingly coming to the fore. We envision this panel as an interdisciplinary discussion of the dissonance between methods and materials, and as an elucidation of the historical specificities of not only non-Occidental specialties but also the discipline of art history itself. Thus, we invite papers from specialties including but not limited to: South, East, Southeast, and Central Asia; the Near East; and northern and sub-Saharan Africa. Papers discussing the viability of Orientalist critiques and focusing on globalized contemporary aesthetics are also encouraged.

### **The “Tangiality” of Digital Media**

Paul Catanese, San Francisco State University, paulc@sfsu.edu; and Joan Truckenbrod, School of the Art Institute of Chicago, jtruckenbrod@saic.edu

With digital media, there is a radical shift in our sensory perceptions as they evolve to absorb, incorporate, and adopt the immateriality of the virtual. Consequently, materials of digital media are multimodal; the virtuality of the screen erupts as intervention with the materiality of paper, video projection, and objects or space in installation. Inherent in this media is a reexamination of the idea of material, as artworks are sited on the threshold of tangible and intangible materials. Artists are invited to discuss how they embrace hybrid methodologies in their studio practice. Papers may address: Where are materials situated? Is material considered substance, engagement, or embodiment? How does material as code intersect with material as physical? How has this shift precipitated a hybrid of virtual coordinates, physical locations, and social engagement? How does digital artwork manifest as choreography, visual artifact, and substance?

## Rights to Expression vs. Regimes of Power

Noah Chasin and Susan Merriam, Bard College, Dept. of Art History, PO Box 5000, Annandale-on-Hudson, NY 12504

This session seeks papers addressing works of art, architecture, or other uses of visual culture that explore rights to self-expression in the public sphere. At the same time that new media have expanded our potential for expression, older forms (places of worship, public squares, monuments) still flourish. Concurrently, definitions of public and private space have been increasingly problematized and reconfigured through both globalization and the disembodiment of the traditional space-time continuum. We welcome papers from scholars and artists examining this subject in any time period. Proposals might range from studies of artistic practices that test boundaries of expression in the public sphere to practices that explore the relationship between public and private space, and from works taking publicness or publicity as their subject to uses of surveillance. Other submissions might look at forms of iconoclasm as reactionary strategies or at changing notions of monumentality.

## The Sublime, Then and Now

Hollis Clayson, Northwestern University, shc@northwestern.edu; and Marc Gotlieb, Williams College, marc.gotlieb@williams.edu

From Kant to Lyotard, from Burke to Burtynsky, the sublime dominates cultural criticism and artistic practice now more than ever. Today we commonly speak of the environmental sublime, sublime spaces, the architectural sublime, the Orientalist sublime, the sublime object, the industrial sublime, the sublime of bling, and so on. The great catastrophes of modern times—political, human, and environmental—have been no less frequently thematized using metaphors of the sublime, with specific implications for the visual arts. This session proposes to gather recent work on the sublime in current art history and cultural criticism. Papers on historical and contemporary topics are invited, each in some way addressing the reasons for, and the shape and consequences of, this signal present-day reemergence.

## A Conspiracy Theory of Images: Art and Cold-War Visuality

John J. Curley, University of the South, Dept. of Art and Art History, 735 University Ave., Sewanee, TN 37383; johncurley4@gmail.com

The cold war was primarily a war of images, and its battle strategy was often deception. This session addresses how artists intervened within what I am calling “cold-war visuality,” that is, the ways in which ideological conflicts shaped and constructed perception and vision in important and political ways. The blurry silkscreen paintings of Andy Warhol or covert signs of subversion in Soviet painting, for example, worked within and secretly exploded the ideological and aesthetic assumptions of the period. Like a game of aesthetic espionage, certain works of art during the cold war capture the mutual power and ambiguity of images. Papers should think beyond abstraction/figuration binaries and address notions of vision and ideology in art from this period—whether socialist or capitalist, or whether European, Russian, American, or Chinese.

## Cultures for Display: Practices of Exhibiting Non-Western and Latin American Contemporary Art

Francesca Dal Lago, University of Leiden, CNWS, Nonnensteg 1-3, PO Box 9515, Leiden, 2300 RA, Netherlands; and Miriam M. Basilio, New York University, Dept. of Art History, Silver Center, 3rd Fl., 100 Washington Sq. E., New York, NY 10003

The globalization of contemporary art and biennials has led to the circulation of works produced outside Europe and North America within the Western cultural system. A related case is Latin American art, which despite its links to the Western tradition is often understood as non-Western. Artists and curators sometimes function as native informants legitimizing cravings for cultural diversity that reinforce a Euro-American canon of modernity. We invite artists, curators, art historians, or anthropologists to examine how art produced outside Europe and North America is presented. Topics might include: the curatorial premises and critical reception of exhibitions; the perspective of artists on the ways in which their work has been displayed and interpreted internationally; or the relation between global exhibitions and the art market.

## Anime Explosion: The Globalization of Japanese Popular Culture

Deborah Deacon, Arizona State University, 1342 W. Emerald Ave., #332, Mesa, AZ 85287

Anime and manga have been popular-culture phenomena in Japan for more than fifty years. During the past two decades, their popularity has spread worldwide, influencing live-action films and fine artists as well as comics, cartoons, and animated films on a global scale. Yet something more than pop-culture art forms, anime and manga have roots in *yamato-e* painting of the Heian era, Zen monochromatic ink painting, and woodblock prints from Edo. This panel seeks to investigate both influences of other art forms on anime and manga and influences of anime and manga on contemporary art and popular culture. Papers may examine such diverse topics as Murakami's Superflat movement, Tarantino's use of anime in his *Kill Bill* films, the transformation of Looney Tunes characters into *Loonatics Unleashed*, or the use of cinematic effects such as panning as manga and anime conventions.

## The Uses of Pathology

Rachael Z. DeLue, Princeton University, Dept. of Art and Archaeology, McCormick Hall, Princeton, NJ 08544, rdelue@princeton.edu; and Allison Morehead, King's College, Cambridge, CB2 1ST, UK, akm29@cam.ac.uk

As a term, idea, or description, pathology usually bears negative connotations. Yet for certain artists and critics in the modern period, pathology was practically and theoretically generative, a tool for accessing and examining what was difficult to see or understand. This panel considers the uses of pathology—as a concept or a vocabulary—in seeing, understanding, and making art. We seek proposals that go beyond sociohistorical analyses of the diseased or the degenerate body and, instead, consider pathology as a rich critical or formal language. How might the idea of pathology have been methodologically or hermeneutically useful? How did different definitions of pathology enter artistic

and critical practice? And how might attention to uses of pathology reveal the ways in which the fundamental methods and operations of art and science—their modes of thinking and making—were mutually informed?

## STUDIO ART OPEN SESSION

### Stirring the Remix: Charting Locations and Identities

Allan deSouza, San Francisco Art Institute, School of Studio Practices, 800 Chestnut St., San Francisco, CA 94133; adesouza@sfai.edu

In response to rapid globalization and recent diasporic and multicultural exhibitions such as *Africa Remix* and *One Way or Another: Asian American Art Now*, this panel seeks presentations on how art and curatorial practices imagine a remixed Euro America or a resituated global north. How have diasporic artists maintained translocal identifications, investing in multiple locations while negotiating the specificities of each. What kinds of artistic or curatorial strategies have developed to resist the ethnographic, the touristic, or the nationalist while still allowing for difference and alterity to perform oppositional functions? What kinds of possibilities have evolved by shifting from a politics of the body toward a politics of place? And what, if any, new freedoms or paradigms do international exhibitions provoke? Alternatively, how might the so-called hyphenated identities (African American, Asian American, etc.), with their emphasis on subject formation, still be relevant or even necessary?

# BE VISIBLE IN THE VISUAL ARTS

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## Artistic Itinerancy in Early Modern Europe

Lloyd DeWitt, Philadelphia Museum of Art, European Painting before 1900, Box 7646, Philadelphia, PA 19101-7646

Many artists in early modern Europe traveled in order to practice far from home, outside or beyond the scope of their educational pilgrimage, or *Wanderjahre*. They did so despite the advisability of developing an artistic identity, markets, and patronage in one place. The resulting works and experiences abroad fostered a dynamic cultural convergence between peoples and continents that is potentially far more revealing about the character of their age and culture than those artworks and careers of more successful peers who stayed home. These works and experiences serve, moreover, as a bridge to our increasingly rootless world. Framed within encounters across the continent or connections to or from Europe, potential topics for this session could consider: foreigners in Europe; courtly self-fashioning abroad or on return; real or imaginary travel; cartography; and the role of literary or other sources in shaping artists' visions of the foreign and/or the self.

## Digital Technology in Foundation Studies: If, How, and Why

Shari Diamond and Daniel Hill, Parsons the New School for Design. Mail to: Shari Diamond, Parsons the New School for Design, Dept. of Core Studies, 2 W. 13th St., Rm. 911, New York, NY 10011, shari@sharidiamond.net

In recent years, the role of digital technology in foundation programs has expanded. With an aim toward preparing students for ever-changing interdisciplinary fields, most art and design schools have begun introducing first-year students to digital technology as a means of learning traditional concepts and as a new medium that influences creative work. Has a consensus developed on the status of digital technology as medium or tool? Should it be dealt with independently, or is it better integrated with other technologies, media, and concepts? If integrated with other courses, in what context is digital technology best suited—2D, 3D, time-based—or should it be presented throughout a foundation curriculum? At what point should it be introduced, and how much is enough? With these questions in mind, this panel seeks papers that explore the challenges of designing and implementing a foundation curriculum that is inclusive of digital technology and that takes stock of effective implementations, warns of pitfalls, and points the way toward future curricular innovations.

## Thinking Experimental Animation before William Kentridge: An Art-Historical U-Turn

Janeann Dill, University of Alabama, New College; jdill@bama.ua.edu or jdill@calarts.edu

Experimental animation was presented as fine art by its creators before the art world acknowledged William Kentridge's work, which is the widely accepted marker that distinguishes a legitimate language for animation as art. This panel visits an earlier history of art practice and critical thinking in experimental animation that was passed over by art history and then relegated to film history, where it was equally ignored. Considered neither art

nor film, experimental animation dropped out of critical consideration entirely from its origins in 1921 until the early 1970s, when the writings of Louise O’Konor (on Viking Eggeling), Standish Lawder (on experimental animation as experimental film), William Moritz (on Oskar Fischinger), and Jeanpaul Goergen (on Walter Ruttmann) examined this neglected work. Looking past the constraining nomenclature of cartoon inherited from Sergei Eisenstein and forwarded by Gilles Deleuze and Rosalind Krauss, this panel welcomes proposals that: critically analyze experimental animation at large; examine experimental animation as an inherently interdisciplinary or neoaesthetic art; and/or explore topics such as images on Mayan vessels that are photographed and read as two-dimensional animation. Although not a forum for personal studio presentations, this session, like its subject, casts a wide net in order to excavate a previously ignored creative intelligence in the art of experimental animation for contemporary critical thinking and scholarship.

### **Art and the Memory of Revolution, 1789–1939**

André Dombrowski, Smith College, Dept. of Art, Hillyer Hall, Northampton, MA 01063; adombrow@smith.edu

This panel explores the relations between art, popular imagery, and the global histories of political dissent. In particular, it sets out to chronicle instances in which images were used to (re)write the histories of revolution, from painting to broadsheets to early film. Contributions are welcome that: investigate the partisan relationships between image and event, not only as tools of revolutionary activity but especially as acts of the retroactive shaping of political terrain; question the status and form of imagery during and after revolution; and/or offer provocative new approaches to the iconic aspects of political and national memory. While no limitations are placed on geographical location or revolutionary event, artistic medium, popular or official histories, an insistence on a timeframe stretching roughly from the French, Haitian, and American Revolutions to World War II is preferred in hope of foregrounding how the period’s imagination transformed, and was transformed by, extremes of political praxis.

### **Web 2.0 and Art History**

Kelly Donahue-Wallace, University of North Texas, PO Box 305100, College of Visual Arts and Design, Denton, TX 76203, KWallace@unt.edu; and Eva J. Allen, University of Maryland University College, Communications, Arts, and Humanities, 3501 University Blvd. E., PG-3/Ste. 700, Adelphi, MD 20783-8001, eallen@umuc.edu

This session focuses on using Web 2.0 applications in art-history courses. Known as “social software,” phenomena such as blogs, wikis, RSS, bookmarking, and Facebook, to mention a few, have found acceptance in higher education. These applications involve students actively in their learning experience, fostering creativity and encouraging interaction and collaboration. What kinds of Web 2.0 applications do we use in our art-history courses, how do we integrate them in our discipline, and how do they affect pedagogical strategies? How far should we go, and what challenges do we encounter? Papers should include, but are not restricted to, theoretical and case studies and reflective and qualitative analyses.

### **The New Woman in Art and Visual Culture: An International Perspective**

Susan Fillin-Yeh, independent scholar, New York and Beijing, susanfillinyeh@yahoo.com; and Ruth E. Iskin, Ben-Gurion University of the Negev, Dept. of the Arts, PO Box 653, Beer-Sheeba 84105, Israel, iskin@bgu.ac.il

The New Woman became a much-debated gender construct in the United Kingdom, Europe, and the United States in the late nineteenth century. By the 1920s and 1930s, her images were visible in industrializing nations internationally, including Japan and China. This session examines visual representations of and by New Women in nineteenth- and early-twentieth-century art and popular culture, including film. Papers might consider: How did images of the New Woman challenge, destabilize, or reproduce power relations and revise ideas about women and gender relations? How did they represent race and class or serve national agendas? Did artists who were themselves New Women—some members of avant-gardes—shape their art or careers in novel ways? We are interested in papers discussing production, reception, artists, audiences, institutions, and discourses, integrating historical methods with theory.

### **Ornament Now: Reassessing Its Theories and Functions**

Patricia Flores, California College of the Arts, Fine Arts Office, 5212 Broadway, Oakland, CA, 94618

Adorning our bodies, clothing, dwellings, and objects, ornament has functioned as a messenger for our human experience for thousands of years. As Alois Riegl points out, “ornamental function corresponds to an inner human need,” expressing emotional and psychological states. Past readings have cast ornament in one of two lights, firstly as a merely pleasurable and aesthetic experience, with potentially didactic messages considered inconsequential. Secondly, with the publication of the essay “Ornament and Crime” in 1910, Adolf Loos called for the official end of ornament at the dawn of the modernist era, declaring “since ornament is no longer organically linked with our culture, it is also no longer the expression of our culture.” A resurgence of ornament in contemporary art and the rise of contemporary craft has placed ornament once again at the forefront of cultural relevancy. How have the creation and the study of ornament fared in the postmodern era? What are the present and future paths of the study of ornament? Papers might address ornament from the perspectives of visual culture and aesthetics, gender and women’s studies, and contemporary art and criticism.

### **Art and Art History after Hegel**

Lisa Florman, Ohio State University, Dept. of History of Art, 100 Hayes Hall, 108 N. Oval Mall, Columbus, OH 43210-1318; and Cordula Grewe, Columbia University, Dept. of Art and Archaeology, MC 5517, New York, NY 10027

Georg Wilhelm Friedrich Hegel (1770–1831) was arguably the founder of modern art history. While attempting to examine the entirety of the world’s artistic production and rigorously explore the differences between artistic mediums, he was the first to fold an account of art’s internal development into a larger cultural and intellectual history. We invite papers that explore Hegel’s impor-

tance both to art history as a discipline and to the history of nineteenth- and twentieth-century art. We are especially interested in papers on specific artists and works that directly engage Hegel's *Aesthetics*, including its controversial claim that "art is and remains for us, on the side of its highest vocation, a thing of the past."

## **RADICAL ART CAUCUS**

### **Migration Struggles and Migratory Aesthetics**

Kirsten Forkert, Goldsmiths, University of London, Flat 1, 33 Waldram Park Rd., London, SE23 2PW, UK; and Karen Kurczynski, Massachusetts College of Art, 35 Belknap St., #3, Somerville, MA 02144

This panel addresses the art, activism, and theory of migration, focusing on United States immigration within a global theoretical framework. How do aesthetics and visual representations influence our perceptions and responses to migration struggles, or vice versa? How do formal strategies such as cutting and distortion—called "migratory aesthetics" by Mieke Bal—illuminate the complexities of a lived experience of migration? How does the institutionalization of these tactics mediate their political effectiveness? We seek papers that discuss tactical approaches and theoretical implications together. Papers might address the militarization of the US/Mexico border; the role of anti-immigration groups; immigration-rights protests; connections between immigration rights and antiracist activism; the role of organizations attempting to create cross-border networks; the impact of specific artworks, artists, and collectives dealing with these issues; or other recent legislative or activist developments.

### **Battlelines: Painting Portraits Today**

Brandon Brame Fortune, National Portrait Gallery, Smithsonian Institution, PO Box 37012, Washington, DC 20013-7012; fortuneb@si.edu (e-mail submissions preferred)

Recently, exhibitions and publications on contemporary portraits have multiplied; these include work by David Hockney, Chuck Close, Andy Warhol, and Elizabeth Peyton; portrait competitions and classical realist work, including that of Jacob Collins; and shows of such artists as Everett Raymond Kinstler, who has been making commissioned portraits of prominent men and women for decades. Despite this resurgence, many artists fear identifying their work with portraiture, a seemingly antiquated genre ill at ease in the twenty-first-century art world. Some critics abhor the "bourgeois realism" of painted portraits, while others denigrate any departure from academic classicism. In this mix is the love that many artists have for painting their contemporaries: "to paint a head that looks like it is full of thoughts." Submissions are sought that address the painting of specific persons today, particularly those papers that investigate the complicated relationship of contemporary artists to the traditions and modern expectations of portraiture.

### **Armchair Cosmopolites and Worldly Travelers: The Dialogue between Real and Vicarious Travel in the Greco-Roman World**

James Frakes, University of North Carolina, Charlotte; and Celeste Guichard, Savannah College of Art and Design. Mail to: James Frakes, University of North Carolina, Charlotte, Dept. of Art and Art History, 9201 University City Blvd., Charlotte, NC 28223

The Hellenistic and Roman worlds encompassed a vast territory, and attention was paid to the world's scale. As exposure to far-away lands cultivated an idea of distance, unseen places were imagined even as travel increased. The resulting interdependency took form as geographic catalogues, romance novels, pilgrimage, and propaganda. This panel addresses the role of visual media in the organization and dissemination of the idea of distance in the Greco-Roman worlds. We invite papers that examine visual conceptualizations of space and travel. Maps, milestones, votives, port facilities, and home décor: all fostered a cosmopolitan ideal. How did Greco-Roman visual culture create the illusion that people could know the world completely without leaving home, or how it challenge them to verify this knowledge with actual travel?

## **ITALIAN ART SOCIETY**

### **The International Contribution to Italian Renaissance and Baroque Art**

Jack Freiberg, Florida State University, Dept. of Art History, 220D Fine Arts Bldg., Tallahassee, FL 32306-1151, Freiberg@fsu.edu; and Patricia Waddy, Syracuse University (emeritus), 342 Fellows Ave., Syracuse, NY 13210, pwaddy@compuserve.com

How Italian is Italian art? This session provides a forum to discuss works of art and architecture from the fifteenth through the seventeenth centuries that are normally considered to express purely Italian cultural concerns but that are more accurately viewed as responding to international currents. When foreign artists were engaged by Italian patrons and Italian artists by foreign patrons, both within Italy and abroad, how did their diverse cultural and visual traditions inform the art that resulted? Case studies of works that fulfill these conditions, as well as historiographical and methodological approaches to the question, are welcome.

### **Art, Ritual, Public: Interaction and Meaning**

Giovanni Freni, Princeton University, Index of Christian Art, McCormick Hall, A9, Princeton, NJ 08544, gfreni@princeton.edu; and John Beldon Scott, University of Iowa, School of Art and Art History, Iowa City, IA 52242, jb-scott@uiowa.edu

This session examines the construction of layers of meaning resulting from the ritual interaction of art, architecture, and the public. We invite papers on: ritual phenomena, such as pilgrimage, or the performance of liturgical or political ceremonies; ritual contexts in which agents and/or audiences contribute actively to the definition of the meaning of art; and ritual settings (buildings, urban spaces, etc.) specifically created to define and control rituals or that take on new functions and meanings once used for this purpose. Contributions on these issues from historical, anthropological, and semiotic viewpoints, from the medieval period to the modern age, are solicited. Papers on ritual contexts envisioning a polysemic conception of art, rather than a univocal significance, are particularly welcome.

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

### **Inventive Concepts: Models of Participatory Leadership in the Arts**

Karen Frostig, Lesley University, PO Box 590283, Newton, MA 02459-0003, karen.frostig@gmail.com; and Martina Reuter, WochenKlausur, Gumpendorferstr. 20, Vienna, A-1060 Austria, wk@wochenklausur.at

This session explores unconventional models of leadership, where ideas determine structural patterns for collaboration. Working as a collective, a coalition, an affiliate group, a department, or a division, leaders in the arts have developed innovative strategies to advance new ideas and formats for collective participation and interaction. The panel cochairs seek rarified examples of initiatives that feature unusual and flexible organizational design, alongside inventive methods of communication and collaboration, situated within an interdisciplinary framework. Attention should be paid to balance, how innovation accommodates the pace of change, and human attachment to tradition steeped in social ritual. Papers representing imaginative leadership across a variety of artistic, social, and political platforms are welcome; contexts may express local or global concerns.

### **ART HISTORY OPEN SESSION** **Contemporary Drawing**

Gary Garrels, Hammer Museum, 10899 Wilshire Blvd., Los Angeles, CA 90024-4201; ggarrels@hammer.ucla.edu

Drawing continues to remain vital and integral to contemporary art. This panel raises issues of the role of drawing today, as viewed from multiple perspectives within the field. Submissions are invited from art historians, curators, critics, and artists.

### **What's the Story? Contemporary Public Art and Narrative in Los Angeles**

Cheri Gaulke, Harvard-Westlake School, 3700 Coldwater Canyon, North Hollywood, CA 91604; cgaulke@hw.com

This panel focuses on public art in Los Angeles that tells stories about the people and places where the works are sited. Papers might address specific public artworks or particular artists who focus on storytelling within their public art. Issues of interest are artists' process in collaboration with communities, the role of text in narrative-based public art, and how artists distill complex historical narratives into visual statements. Also, how are these contemporary artworks informed by Los Angeles's rich traditions of public art from its founding in the nineteenth century, through the WPA era, to late-twentieth-century murals by community activists? The panel also considers whether an artist's gender, ethnicity, sexual orientation, or personal politics is a motivating factor in his or her approach to public art.

### **HISTORIANS OF NETHERLANDISH ART** **The Object of Netherlandish Art**

Claudia Goldstein, William Paterson University, Dept. of Art, 119 Ben Shahn Hall, Wayne, NJ 07470, goldsteinc@wpunj.edu; and Alexandra Onuf, University of Hartford, Art History Dept., 200 Bloomfield Ave., West Hartford, CT 06117, onuf@hartford.edu

This session invites papers that explore Netherlandish works of art (the fifteenth to seventeenth centuries) as objects rather than images. In the early modern Netherlands, paintings, prints, tapestries, sculptures, and decorated objects were encountered in contexts as diverse as festivals, processions, performances, and private spaces—that is, in social environments where meaning was multiple, contingent, and constructed through experience.

How might a consideration of objecthood offer new means of interpreting audience reception, artistic agency, and the imagery itself? What might notions of physical interaction and performance bring to the understanding of Netherlandish art? Papers might variously address the functions of objects in specific physical spaces and contexts; their performative value; and their display, collection, or other aspects of their reception. All proposals, however, are encouraged to consider how works of art embody meaning beyond iconography.

### **ART HISTORY OPEN SESSION** **Eighteenth-Century Art, Decorative Arts, and Architecture: Shattering the Nineteenth-Century Image of the Eighteenth Century**

Alden R. Gordon, Trinity College, Dept. of Fine Arts, Hartford, CT 06106; alden.gordon@trincoll.edu; fax: 860-297-5349

Framed by nineteenth-century, mostly French, writers, the terms of reference for much of the historiography and art history of the eighteenth century have tended to stay in place without challenge. Biases of the nineteenth century have viewed the eighteenth through the lens of the French Revolution and Napoleonic Wars, and have assigned highly judgmental and anachronistic religious, moral, political, and stylistic associations to the philosophical and artistic expressions of the Enlightenment. Terms such as Rococo to refer to a style of painting identified with libertinism are pure postrevolutionary invention, as are relative historicist terms such as Neoclassicism to aggregate a variety of styles in the decorative arts and architecture. Authors routinely interpret history painting of the 1760s to 1780s as though painters had foreknowledge of the impending French Revolution and end of the *ancien régime*. This session invites papers that consider anachronistic historiographical attitudes toward the eighteenth century or that propose object- and period-based approaches to framing issues intrinsic to the eighteenth century.

### **The Decentered Practice**

Ethan Greenbaum, 481 Argyle Rd., Brooklyn, NY 11218, ethan.greenbaum@gmail.com; and Jennifer Dudley, 161A Nassau Ave., Brooklyn, NY 11222, jennifer.dudley@aya.yale.edu

This session explores possibilities available to artists looking to contextualize their work and interests with activities—including collaborative arts projects, arts journalism and criticism, artist-run galleries or nonprofits spaces, self-published blogs and e-zines, and curatorial projects—that complement their individual studio practice. In creating this forum, we seek to be both informative and generative, surveying what is currently possible in an expanded practice, discussing the motivations and implications of such a practice, and pointing toward future possibilities. The relationship of an expanded practice to digital culture and the tools, ease of accessibility, and expanded audience that the internet provides are considered alongside earlier historical models. The session is organized as a panel discussion with eight members. We are looking for panelists who are artists participating in pursuits that broaden individual practices.

## **Of Architecture and Kingship: From the Achaemenids to the Pahlavis**

Talinn Grigor, Florida State University, Dept. of Art History, 409 Fine Arts Bldg., Tallahassee, FL 32306, tgrigor@fsu.edu; and Sussan Babaie, University of Michigan, Dept. of the History of Art, Tappan Hall, Ann Arbor, MI 48109, sbabaie@umich.edu

This panel examines the relationship between Iranian formations of kingship vis-à-vis built environments from the Achaemenid Empire to the Pahlavi State. While geographical borders and religious allegiances constantly shifted throughout the centuries, a core cultural identity continued to have an impact on politics of power and representation, as well as on techniques of artistic differentiation and persistence. As such, the notion of Iran was visually appreciated by different rulers, and architecture became an appendage to the image of Iran's monarchical tradition. How did specific royal households and individual kings, for instance, legitimize their political rule by inventing, reviving, or synthesizing architectural typologies and iconographies? Ultimately, can we speak of an Iranian architectural representation of kingship from antiquity to modernity beyond the rigid categories of Western art history?

### **Medieval Spatiality**

Gerry Guest, John Carroll University, and Laura Hollengreen, University of Arizona. Mail to: Gerry Guest, John Carroll University, Art History Dept., University Heights, OH 44118

In recent years, scholars from many disciplines have created a new field of study focusing on cultural constructions of space and place. This work ranges from David Harvey's "socio-spatial dialectic" through Michel Foucault's "heterotopias" to examinations of virtual networks by Paul Virilio, William J. Mitchell, and others. In art history, a paradigm of visibility is shifting to one of spatiality. This session considers the scholarly turn toward the spatial and its implications for the study of medieval art. Spaces of the medieval world offered shifting juxtapositions of sacred and secular, urban and rural, elite and populist, centered and dispersed. Within particular spatial practices, art helped to create complex cognitive maps, informing the ways in which medieval people inhabited and understood space. Additionally, medieval works of art regularly featured complex represented spaces. We solicit proposals from many perspectives and urge speakers to balance the theoretical and historical.

### **ASSOCIATION OF HISTORIANS OF NINETEENTH-CENTURY ART The Networked Nineteenth Century**

Anne Helmreich, Case Western Reserve University, Dept. of Art History and Art, 11201 Euclid Ave., Cleveland, OH 44106-7110, anne.helmreich@case.edu

Foundations for the fluid exchange of information and connectivity across time and distance ascribed to today's global information economy were arguably formed in the nineteenth century. This session proposes that the model of "networked society" can help us to analyze the dynamics of a nineteenth-century art world shaped by global trade, technologies of exchange, and rapid dissemination of print. Connectivity was manifested both internation-

ally—that is, through artists' groups that transcended national boundaries—and locally—that is, with the intensification of social networks among artists and other cultural workers in specific geographic locales. Questions include: How were networks of social connection, information exchange, and commerce developed and maintained? How did these networks gain value? Were there points of resistance? How did networks of social, information, and commercial exchange shape relations among different facets of the art world, as well as relations between the art world and its economic, cultural, and social conditions?

### **ART HISTORY OPEN SESSION**

#### **European Drawings, 1400–1900**

Lee Hendrix and Stephanie Schrader, J. Paul Getty Museum, Dept. of Drawings, 1200 Getty Center Dr., Los Angeles, CA 90049; lhendrix@getty.edu and sschrader@getty.edu

#### **Cabinet Pictures in Seventeenth-Century Europe**

Andreas Henning, Staatliche Kunstsammlungen Dresden, Gemaeldegalerie Alte Meister, Theaterplatz 1, Dresden, 01067, Germany; andreas.henning@skd-dresden.de

Cabinet pictures were exclusive objects of aesthetic discussion as early as the Renaissance. At the beginning of the seventeenth century, there was a surge of interest in these small paintings commissioned by private collectors. Through painting on copper, in particular, new motifs and aesthetic paradigms were introduced. This session investigates the history of cabinet pictures in artistic centers in Europe, above all with the intention of elaborating aesthetic criteria according to which cabinet pictures were judged in the comparison among the arts (*paragone*). Several questions may give us valuable insight. First, regarding patrons and collectors: Who commissioned the works, how were the pictures presented, and how were discussions conducted among the circle of "connoisseurs"? Second, might investigations concerning the intended purpose and the value attached to cabinet pictures in the oeuvre of individual artists indicate the new significance of this genre?

#### **Activating the Sacred: Ritual and Space in the Pre-Columbian Americas**

Angela Herren, University of North Carolina, Charlotte; and Ruth Anne Phillips, York College, City University of New York. Mail to: Ruth Anne Phillips, 59 E. Washington Ave., Atlantic Highlands, NJ 07716

This session proposes to expand our understanding of how pre-Columbian Americans activated the sacred world through interconnected notions of ritual activity and space. We invite papers from a variety of methodological perspectives that address nexus points where deified rulers and other "performers" intersected with architecture or particular points on the landscape in attempts to manifest or exert influence over the sacred, intangible, or invisible. Papers might address, for example, Andean and Mesoamerican ceremonies (public or domestic) that used the sacred landscape, astronomical phenomena, or pyramids as historical and sacred palimpsests. How do links between ritual and space connect great distances, disparate

times, the dead and the living, the “foreigner” and his or her “homeland,” the metaphysical and the physical? How did ancient Americans conceive of the sacred? Why and how is location important for activating the sacred?

## **ART HISTORY OPEN SESSION**

### **That Captured Instant of Time: Realism and Drama in Baroque Sculpture**

Catherine Hess, J. Paul Getty Museum, Dept. of Sculpture and Decorative Arts, 1200 Getty Center Dr., Ste. 1000, Los Angeles, CA 90291; chess@getty.edu

As scholars have noted, many seventeenth-century sculptors shared an interest in rendering a fleeting, transitory moment of time: the instant of heightened action and drama. How does this interest reconcile the necessarily representational concerns of portrait sculptors who needed to convincingly depict an individual’s appearance? Are realism and dramatic illusion contradictory aspects of Baroque sculpture? Gian Lorenzo Bernini’s diarist in Paris records that if Bernini’s subject (King Louis XIV) had remained in one position, he would have been unable to make the portrait so lively. Why was such an elusive quality as liveliness (i.e., dynamism and lifelikeness) so important? As is famously recorded, Bernini’s portrait of Pedro de Foix Montoya was “confused” with the real man. What role does the concept of mimesis play in this artist’s work? Of particular interest are papers that confront the seemingly opposing issues of reality and imagination in Baroque sculpture.

### **African American Art in the Abstract Expressionist Era**

Janet Berry Hess, Sonoma State University, Hutchins School of Liberal Studies, 1801 E. Cotati Ave., Rohnert Park, CA 94928-3609

In 1964 Romare Bearden and other African American artists founded Spiral, an alliance formulating an artistic response to the Civil Rights Movement. Although several Spiral artists were prominent in the postwar avant-garde, the history of Abstract Expressionism has largely expunged their contribution. The marginalization of African American art emerged from postwar notions related to race, gender, and artistic intentionality, including race-based notions of figuration. While Robert Motherwell’s phallic allusions in his *Elegy to the Spanish Republic* series, for example, suggest engagement with the figure, critical expectations have consigned representation in African American art to the illustrational vernacular. This panel explores the critical and art-historical reception of African American art in the Abstract Expressionist era. Papers addressing issues of race, gender, and representation are particularly welcome, as are presentations that consider Spiral’s alignment with African paradigms of communal production and performance.

## **ARTS COUNCIL OF THE AFRICAN STUDIES ASSOCIATION**

### **Water is Power: African Visual Culture**

Shannen Hill, University of Maryland, Art History, 1211 B Art-Sociology Bldg., College Park, MD 20742

Iba Ndiaye Diadji called water fundamental to “African being.”

Possessing voice, vitality, and value, water has a magnified place in African cultures, whether celebrated in bounty or meditated on in absence. Scholars have looked at water as foci of performance, altars, and blessing and cleansing accoutrements, and of everyday rituals to wash away harm. This panel seeks new ways in which African artists have approached water as power. Topics may include but are not limited to: art that reflects water’s natural force (drought, hurricane, flood); art that depicts marine life or seascapes; water as a creative force (through water-based mediums); water as bodily constitution (sweat, tears, etc.); water as politicized source (struggles over access and sanitation); water as channel for immigration; water as crosscurrent (port into slavery); and water as rivers of exploration and exchange. This panel welcomes new studies of water’s effective presence in rituals that can broaden the vision of water’s power in African visual culture.

## **INTERNATIONAL CENTER FOR MEDIEVAL ART**

### **Byzantine Art as Medieval Lingua Franca**

Cecily J. Hilsdale, Northwestern University, Art History Dept., 1880 Campus Dr., 3-400 Kresge Hall, Evanston, IL 60208-2208

In the Middle Ages, the Byzantine formal idiom became a major lingua franca, one that crossed conflicted geopolitical borders and was employed by neighboring, often competing cultures. This session explores how visual aspects of Byzantium were exported to and/or adopted by other medieval cultures. Papers should explore the circulation of Byzantine artistic traditions (styles, iconographies, techniques, and objects). Papers are invited to question specific processes of artistic circulation as a means of affiliation, emulation, and legitimation. Scholars working on all periods and areas of medieval art and architecture are encouraged to submit abstracts. Possible topics include, but are not limited to, the use of Byzantine traditions by such diverse courts and contexts as the Visigothic, Umayyad, Ottonian, Ottoman, Norman, Venetian, and Crusader. Papers relating artistic practice to diplomatic engagement, including gifts and trade of art objects, are also welcome.

### **My So-Called Second Life**

Krista Hoefle (aka Nini Worbridge), Saint Mary’s College, 239 Moreau Bldg., Notre Dame, IN 46556

Writing on the virtual world Second Life in the December 2006 issue of *Time*, Joel Stein stated, “I thought I’d want to have lots of sex. Meaningless, multipartnered, degrading sex.” Second Life is inhabited, altered, and evolved by its avatar-residents, many of whom create their internet-based lives for reasons other than sexual fetishism. Within this metaverse, residents can visit the Swedish Embassy, join a book club, design and sell skateboards, work for CNN, get married, or rebuild Cincinnati. Universities and colleges purchase virtual land parcels for distance education, symposiums, and conferences (CAA 2010?). Second Life also provides faculty, students, and artists with a virtual platform to explore themes related to new media, video, experimental music, and performance. This session brings together a group of real-world and in-world participants simultaneously. Proposals by participants might address: demonstration and discussion of curricular uses of Second Life; issues, situations, or results unique to Second Life; and presentation of completed and ongoing artworks, performances, or other Second Life-based projects.

## **That's Entertainment! Reconfiguring the Native American and Pre-Columbian Past in Contemporary Popular Culture**

Margaret A. Jackson, University of Miami, Dept. of Art and Art History, 1029 Castile Ave., Coral Gables, FL 33134; and Patricia J. Sarro, Youngstown State University, Dept. of Art, Youngstown, OH 44555

Images of precontact and contact cultures of the Americas are continually reconfigured via television, film, fiction, comics, games, product logos, and other media to appeal to mass culture. From *Apocalypto* to the Land O'Lakes Maiden, Pocahontas to *The Emperor's New Groove*, the popularity of such renditions is reflected in box-office sales and store purchases. The line between truth and entertainment blurs, misperceptions proliferate, and educators inevitably face questions concerning giants, cannibalism, space aliens, and migrations from Atlantis. This session focuses on representations of indigenous people and cultures as depicted in modern and contemporary popular arts. Why do ancient American cultures continue to live in popular imagination as alluring, exotic, and mysterious? What agendas, conscious or unconscious, are embedded in various representations? How are notions of exoticism, escapism, and violence mapped onto indigenous groups? What value do these perceptions hold for modern popular culture? What is the role of media in the process? Critics, art historians, and artists involved any aspect of visual-culture studies are invited to address general issues or focus on particular examples.

## **Science and Aesthetics: Models and Metaphors**

Susan Jarosi, University of Louisville, susan.jarosi@louisville.edu; and Elizabeth Kessler, Ursinus College, ekessler@ursinus.edu

The history of art abounds with examples of appropriated models and metaphors initially developed within scientific inquiry. The reverse is also evident, as scientists often employ artistic paradigms to facilitate their own work. This session explores interconnections between science and aesthetics at the level of model and metaphor. We are especially interested in how terms of such models and metaphors shift when considered through the lens of the appropriating discourse. Does one discipline always remain dominant? What are the points of overlap? What governs the responsible use of appropriation? What successful collaborative paradigms serve in and of themselves as critical models for future explorations? Can we establish a viable methodology for such collaborations? Panelists might address these questions from many perspectives, but we encourage interdisciplinary and historically inclusive investigations that consider the mediating role played by models and metaphors in the exchange between aesthetics and science.

## **Jean-Luc Nancy and the Sense of the Visual**

Louis Kaplan, University of Toronto, louis.kaplan@utoronto.ca; and John Paul Ricco, University of Toronto, john.ricco@utoronto.ca

With the recent publication and translation of such books as *The Muses* (1996), *The Ground of the Image* (2005), and *Multiple Arts* (2006), the French philosopher Jean-Luc Nancy's long-standing interest in and writing on art and aesthetics is now attracting the attention and increasingly informs the work of art historians, the-

orists, artists, filmmakers, and curators. In addition to examining Nancy's own writing on a wide range of aesthetic and historiographic topics and artists (from cave paintings to Caravaggio to On Kawara), we are interested in receiving proposals that take up conjunctures between his philosophical inflections of concepts (e.g., *technique*, *partager*, *désœuvrement*, *exposition*) and contemporary-art discourses and practices on such issues as relational aesthetics, community, and body, touch, and affect. We seek proposals from such disciplines as art history, philosophy, visual culture, photography studies, religion, and performance studies; interdisciplinary approaches to Nancy, sense, and the visual are also welcome.

## **California Design, 1940–1965: "Living in a Modern Way"**

Wendy Kaplan and Bobbye Tigerman, Los Angeles County Museum of Art, Decorative Arts and Design, 5905 Wilshire Blvd., Los Angeles, CA 90036; btigerman@lacma.org

This session examines the role of California designers in shaping the material culture of the United States in the period just before and after World War II. As California became the center for the shipping and aircraft industries essential for the war effort, the state experienced intense growth and radical change. The migration of people to California in search of economic opportunities, the creativity spurred by restrictions on materials and manpower, followed by the imperative to apply newly developed materials and production methods to peace time use—all contributed to an unprecedented efflorescence of experimentation and optimism. The session examines the specific influences of designers, architects, graphic artists, and craftsmen on California design, and how the new environment shaped them and transformed their work. The session chairs, who are organizing a major exhibition on the subject for October 2011, welcome new research on objects, materials, and individual designers.

## **ART HISTORY OPEN SESSION**

### **Altars, Relics, and Ascetics: Religious Symbolism in Contemporary Art**

Pepe Karmel, New York University, pepe.karmel@nyu.edu

In recent years, critics such as Eleanor Heartney and James Elkins have pointed out the pervasiveness of Catholic imagery in contemporary art. It can be argued that links between religion and contemporary art are even broader than these critics have recognized. Instead of creating beautiful images, contemporary artists often construct installations taking the form of altarpieces (Christian Boltanski, Sam Taylor-Wood) and reliquaries (Joseph Beuys, Mark Dion). Or they stage performances that mimic the behavior of stylites and ascetics (Vito Acconci, Marina Abramovic). In effect, these artists present the rituals and liturgical instruments of invented religions, inviting the viewer to participate in a new structure of belief. We need to draw on disciplines such as the anthropology of religion (Victor Turner, David Morgan) to understand how rituals are constructed, or on the study of material culture (Mihály Csikszentmihályi, David Halle) to see how everyday objects take on symbolic value. This panel invites papers from scholars interested in tracing such connections in contemporary art, religion, and material culture.

## **Representing Difference in Contemporary Museums: Theory and Practice**

Iлона Katzew, Los Angeles County Museum of Art, Latin American Art, 5905 Wilshire Blvd., Los Angeles, CA 90036, ikatzew@lacma.org; and Daniel J. Sherman, University of Wisconsin, Milwaukee, dsherman@uwm.edu

This panel explores how identity and difference are constructed in museums. The display of “exotic” materials from around the globe has a long history. The early modern period in Europe saw a proliferation of private and public cabinets of curiosity and natural history. The variety of artifacts in these protomuseums demonstrated the diversity of the world in terms of people and local products; curiosity and mercantile interests also underlay their establishment. In the twentieth and twenty-first centuries, museums have continued to devote space to representing cultures from around the world, often aided by the use of rapidly changing technology. Blockbuster exhibitions devoted to Asian, Latin American, Latino, and Iberian art exemplify a growing trend to portray culture in international settings. This session welcomes papers from across time and disciplines—from both academics and museum professionals—that address how identity is portrayed and interpreted in museum practice, and the evolving role of museums in today’s society. Submissions that offer a theoretical and historical perspective on the politics of display are especially encouraged.

## **About Face: Portrait, Mask, and Facial Expression in Mesoamerica and the Andes, 6000 BC–AD 1600**

Cecelia F. Klein, University of California, Los Angeles, Dept. of Art History, 100 Dodd Hall, 405 Hilgard Ave., Los Angeles, CA 90095-1417

Today the human face in works of art often offers clues about a person’s identity, status, intent, and feelings. Did Pre-Columbian and early colonial Latin American artists use the face in the same way? This session focuses on the semiotic, social, and historical roles played by the face in visual images, both static and performative, that were produced in Mesoamerica and the Andes from the time of South America’s Chinchorro mummies (ca. seventh century BC), through the Spanish conquest, to the end of the sixteenth century. Papers might address, for example, the relationship of artistic renderings of the face to notions of divinity, “ugliness,” or the emotions; the role of “make-up,” idealization, caricature, or erasure; or the fusion of human facial features with those of an animal or another being.

## **Art Criticism, Art History, and Art Magazines**

Jennie Klein, Ohio University, School of Art, Seigfried Hall, Athens, OH 45701, kleinj1@ohio.edu; and Sylvie Fortin, *Art Papers*, PO Box 5748, Atlanta, GA 31107, editor@artpapers.org

This session addresses the role of art criticism, art magazines, and their relationship to the academy, as well as the pressing need for informed, intelligent criticism in the public sphere. We welcome proposals on the following topics: the role of commercial or semicommercial art magazines today in shaping the discourse on contemporary art; the relationship and continuing importance of art criticism to new technologies; the use by art magazines of new technologies, including websites, separate web-based edi-

tions, podcasts, etc.; the relationship of art criticism to podcasts or blogs; the relationship of art criticism to the academy or university; and the relationship of art criticism to the tenure process.

## **The Mesoamerican House and Garden Channel: Viewing Familial, Community, Ritual, and Cosmic Space**

Cynthia Kristan-Graham, Auburn University, Art Dept., 101 Biggin Hall, Auburn, AL 36849, kristcb@auburn.edu; and Jeff Karl Kowalski, Northern Illinois University, heroncove2@aol.com

This session examines the ancient Mesoamerican house. As the center of familial and ancestral relations, social networks, and cultural identity, the house was instrumental in channeling and embodying notions of self, polity, and cosmos. While palaces are understood within this context, the more perishable house of nuclear and extended families needs scrutiny. How might the house be understood as a constituent element of the larger society? Do plan, adornment, composition, and organization contribute to structuring identity? Papers may address the house in an expansive sense to include house groups and gardens; painting, sculpture, other forms of embellishment, and utilitarian and ritual artifacts, that illuminate the significance of the house; representations of houses and gardens; and theoretical avenues for understanding the ancient Mesoamerican house as material form, social space, and existential, ontological, or cosmic metaphor.

## **DESIGN STUDIES FORUM**

### **Design on Display: How Museums Exhibit Designed Objects**

Marianne Lamonaca, The Wolfsonian, Florida International University, 1001 Washington Ave., Miami Beach, FL 33139

Starting with the founding of the South Kensington Museum in London, museums have played an important role in giving meaning to design and in bringing it to public attention. This panel explores the conventions that have guided how museums have exhibited design, historically and today. What aims have museums had when displaying design? Have they presented designed objects as works of art, as historical or ethnographic artifacts, as examples for practical emulation, or as desirable commodities? What kinds of distinctions among these objects have they drawn? How have conventions of display highlighted—or obscured—important aspects of design? How have these conventions changed in response to the development of new spheres of design and new technologies of display? Proposals from museum professionals and scholars in all relevant academic fields are welcome.

### **Toward an Art Pedagogy for the Twenty-First Century**

Randall Lavender, Otis College of Art and Design, Foundation Program, 9045 Lincoln Blvd., Los Angeles, CA 90045

Art faculty and curricula have embraced increasingly progressive pedagogical models, such as faculty-student mentorship, expanded media boundaries and experimental genres, and theory in undergraduate studios (i.e., deskilling). Yet the learning styles of incoming students today often swing against these currents. Educational researchers tell us that incoming college art students (the Millennial Generation) are more conventional and traditional

than their predecessors, and, not surprisingly, they tend to choose majors promising better employment prospects. Yet while students focus more on practical matters, college art programs continue to follow advancements in contemporary art. How can we reconcile the values of today's students with those of contemporary fine artists who teach? This session examines just who our students are and look at ways of rebalancing traditional aspects of art teaching—drawing, design, color—with progressive concerns such as new technologies, interdisciplinarity, collaboration, and bridging art with the wider community.

## **HISTORIANS OF ISLAMIC ART ASSOCIATION**

### **On the Erotic and the Sensuous in Islamic Art**

Francesca Leoni, Princeton University, Art and Archaeology Dept., 104 McCormick Hall, Princeton, NJ 08544; fleoni@princeton.edu

Expressions of sensuality and perceptions of the body as an erotic and homoerotic object have been a source of inspiration for numerous works of art produced in Muslim countries and societies. Nevertheless, scholars have refrained from interpreting these often manifestly erotic images as expressions of human sexuality, opting instead for mystical readings. This panel seeks to stimulate research in this important subject matter across countries and over time in order to offer new ways of understanding figural painting, examining aesthetic formulations, and defining gender roles in the Muslim sphere. Papers should address artistic traditions and visual articulations connected to this theme and shed light on their cultural implications.

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## **Proof**

Ellen K. Levy, independent artist and visiting scholar, New York University, 40 E. 19th St., 3R, New York, NY 10003; levycas@nyc.rr.com (e-mail submissions preferred)

This session initiates a debate about concepts of "proof" in art, examining contemporary instances in which art may have provided evidence of a scientific theory. We also seek proof of whether art can motivate behavioral change in keeping with scientific forecasts. According to historical accounts (e.g., Eileen Reeves, Samuel Edgerton), Cigoli's artistic knowledge about chiaroscuro abetted Galileo's realization that the "strange spottedness" of the moon was caused by the uneven protuberances on the moon's surface. Gallileo's knowledge thus came about through the proof of art. A current consideration is whether increasing involvement in data visualization, computer programming, and artificial intelligence among artists today increases the possibility of art yielding useful scientific or technological information. If so, can works of traditional media similarly participate? Should proof even play a role in art? We invite artists and art historians to debate concepts of proof, with examples of art in all media that support their positions. Topics include such fields as biotechnology, mathematics, physics, ecology, and global warming.

## **MySpace, Facebook, Second Life: What is Community Now?**

Joseph Lewis and Barbara Lattanzi, Alfred University, New York State College of Ceramics, School of Art and Design, 2 Pine St., Alfred, NY 14802; lewis@Alfred.edu and lattanzi@alfred.edu

Environments such as MySpace, Facebook, and Second Life have changed the underlying assumptions we use to define community and localism. Such changes also influence participatory art environments such as Rhizome, the Thing, Ratava's Line, and Perpetual Art Machine. In this context, how do artistic and cultural practices within, across, and outside cyberenvironments reconfigure (or remix) elements of risk, authenticity, community currency, and community role versus role-playing? How has participation by artists and cultural producers in social spaces mobilized linguistic and cultural differences to dynamically and critically inflect the continued digitization of everyday life? In other words, what is community now? This session is open to artists, critics, community-based organizations, and historians. We are particularly interested in people who are involved with connecting cyberenvironments with situated experiences related to community, community building, collective voice, and hybrid subjectivities.

## **Blacks and Blackness in European Visual Culture of the Long Nineteenth Century**

Susan Libby, Rollins College, Dept. of Art and Art History, 1000 Holt Ave., Winter Park, FL 32789, slibby@rollins.edu; and Adrienne Childs, University of Maryland, alchilds@umd.edu

This session investigates European constructions of blackness in the arts of the long nineteenth century by inviting papers addressing representations of blacks in any visual media. The session chairs welcome diverse critical approaches to such

questions as: What did the language of blackness mean in the visual art of the nineteenth century? What constituted blackness? How might blacks and whites be scientifically, politically, and culturally classified in relation to each other? How did art serve to aestheticize or exoticize the black in European visual culture? How did European cultures deal with slavery, colonialism, and assimilation? How did American images of blacks influence European modes of representation? How has critical race theory affected art-historical scholarship dealing with blackness?

## **JAPAN ART HISTORY FORUM**

### **Ideology and Ecology in Japanese Landscape Traditions**

Elizabeth Lillehoj, DePaul University, Dept. of Art and Art History, 1150 W. Fullerton, Chicago, IL 60614

This session examines representations of the Japanese landscape in relation to larger social and historical currents, including nationalism, militarism, industrialism, spiritualism, and environmentalism. How did artists of various historical periods in Japan shape their identities and set themselves apart from their Asian neighbors by means of landscape portrayals? How have patronage patterns and market forces driven artistic views of the environment in Japan? How do Japanese artists and artistic institutions contribute to or critique conventional and visionary views of the physical world? Comparative, cross-cultural perspectives on landscapes are encouraged. In addition to historical studies of landscape and landscape architecture, this session invites analyses of contemporary dimensions of the topic, such as how preservationist and ecological movements have affected Japanese artists' perceptions of their work. Artists, art historians, and curators are invited to participate.

### **Baroque Anatomy: Motives and Methods**

Victoria Sancho Lobis, Columbia University; and Karolien De Clippel, National Fund for Scientific Research/Katholieke Universiteit Leuven. Mail to: Victoria Sancho Lobis, 674 Harwood Pl., Claremont, CA 91711, vas2003@columbia.edu (e-mail submissions preferred)

Aiming at a still-firmer basis for our current understanding of the Baroque, this session investigates knowledge and articulation of anatomy in the seventeenth century. Our point of departure is the recognition of a distinct conception of anatomy as transmitted through artists such as Rubens, Caravaggio, Bernini, the Carracci, and Rembrandt, among others. By relating these representations of the body to evolving ideas about physiognomy, astronomy, philosophy, religion, and natural history, this session provides a fuller context for the development of a new anatomical ideal. We invite papers that explore this epistemological shift with reference to the description and deployment of the body. Topics might address the relationship between theory and practice, between the visual arts and other humanistic pursuits, or between artistic images and medical illustration. We also welcome papers related to shifting studio practices and techniques, the significance of living models, and the role of ancient and Renaissance art as precedents.

### **From Eye to Ear and Back Again: The Intersection of Visual Art and Modern Musical Composition**

Carey Lovelace, independent critic, 105 Duane St., #40E, New York, NY 10007

At the turn of the twentieth century, painters such as Wassily Kandinsky turned to contemporary music to provide models for new forms of abstraction. Conversely, the avant-garde composer John Cage, with his aleatoric compositional method, had a profound effect on visual artists such as Robert Rauschenberg and Allan Kaprow, ushering chance into art-making. Meanwhile, several noteworthy musicians have created "graphic scores," visualizations of sound that are themselves works of art. And artists such as Christian Marclay use themes of sound in their works. This panel, open to scholars and artists alike, invites papers exploring areas or examining contributions of specific practitioners within the fascinating cross-fertilization between art and the fringes of advanced classical music, with an emphasis on overview.

### **Paul R. Williams: African American Architect to the Hollywood Stars (and That's Just the Beginning)**

Leslie Luebbers and James Lutz, University of Memphis, Art Museum, 142 CFA, Memphis, TN 38152; lluebbers@memphis.edu and jlutz@memphis.edu

This session addresses the career of the Los Angeles architect Paul R. Williams (1894–1980), the first African American member of the American Institute of Architects (1923) and the first to be elected a fellow (1957). Among his three thousand buildings ranging in style from revivalist to contemporary, Williams is best known for elegant houses, hotels, department stores, and celebrity restaurants (where he was unwelcome). Williams also produced designs for burgeoning suburban developments and a full spectrum of commercial and institutional building types for clients in Southern California, across the United States, and in other countries. The session considers Williams's practice in the context of early- to mid-twentieth-century American architecture and architectural culture. Proposals are welcome from architects, urbanists, landscape architects, interior designers, artists, preservationists, and historians of these disciplines, as well as to scholars of American, African American, and cultural studies.

### **The Northern Court Artist, 1400–1650**

Heather Madar, Humboldt State University, Art Dept., 1 Harpst St., Arcata, CA 95521; and Ashley West, Metropolitan Museum of Art, Dept. of Drawings and Prints, 1000 Fifth Ave., New York, NY 10028

This panel focuses on artists working for Northern European courts and the artworks they produced in that context between 1400 and 1650. It examines whether and how a Northern court artist might explore the paradigm(s) set forth by scholars, such as Martin Warnke, who have concentrated primarily on Italian Renaissance courts and have identified in the court artist the roots of the "modern artist." Issues addressed by papers might include the relationship between court and city; style as a function of court taste or ideology; the status of the artist as a particular kind of expert at court; or artistic collaboration and competition in courtly projects. Papers that focus on atypical or less-studied Northern courts, as well as those that examine the value of different media (e.g., prints), are particularly encouraged.

## **Artist as Startup: Web Application as Cultural Intervention**

Michael Mandiberg, College of Staten Island, City University of New York, Dept. of Media Culture, 2800 Victory Blvd., Staten Island, NY 10314; Michael@Mandiberg.com (e-mail submissions preferred)

New developments in web programming have allowed individuals and small groups to build large-scale websites and web applications that were formerly the domain of well-funded companies. This panel brings together artists and researchers to exchange information and create dialogue about how and why artists use these tools. Some important questions are: How does the availability of these new tools affect the work created? Why place art into daily life online, and how does this relate to historical engagements of the quotidian? What does it mean to use the specialized tools of a large corporation to make art? Where is the edge between art and software development, and is this an important distinction? What is the role of use-value in new-media art?

### **CAA COMMITTEE ON WOMEN IN THE ARTS**

#### **Pan-Feminism: The Dispersal of a Critical Attitude**

Janet T. Marquardt, Eastern Illinois University, jtmarquardt@eiu.edu; and Jorge Daniel Veneciano, Rutgers University, Newark, jdven@rutgers.edu

This session extends a panel discussion begun at the 2006 Annual Conference in Boston on feminist perspectives to non-women-centered topics. We invite further investigation into the ways in which the lessons of feminism have been dispersed, for instance, in queer studies, postcolonialism, transgenderation, and communications and media studies, or in the very questioning of notions of culture and race. At issue is whether the lessons and principles of feminism apply to fields and agents more diverse than gender-specific studies alone can describe or analyze. Papers might examine instances in which theoretical models used in feminist discourses have been applied or may apply to non-women-centered topics. Papers might also investigate or perform the dispersal of feminist critical thinking and practices. Questions may include: Does the feminist objective to proliferate feminism paradoxically challenge the centrality of the feminist subject? In what ways is feminism being dispersed, for good or ill?

#### **New Thoughts on Teaching Museum Ethics**

Janet Marstine, Seton Hall University, MA Program in Museum Professions, 400 S. Orange Ave., South Orange, NJ 07079; marstija@shu.edu

It is essential for emerging museum professionals to have a sound education in museum ethics. As museums struggle to develop greater transparency, accountability, and sensitivity to

## **Open Forms Sessions**

Listed here are sessions accepted by the Annual Conference Committee in the new 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 *2009 Call for Participation*. We include them here for information purposes.

### **Why Painting Matters**

Squeak Carnwath, University of California, Berkeley

This panel of artists and writers explores the relevance and importance of contemporary painting in an era of mechanical reproduction and image capture. Is the practice of painting considered the Slow-Food movement of the arts. What is the abiding attraction for artists to paint? If painting is indeed a philosophical enterprise, what is it about painting that entices artists and viewers in today's broken, fragmented, digital age?

### **INTERNATIONAL ASSOCIATION OF ART CRITICS**

#### **Just Another Critical Day in Paradise: Art Writing in Los Angeles**

Peter Frank, Riverside Art Museum; and Shana Nys Dambrot, Flavorpill

With the incontrovertible emergence of Los Angeles as an art center of international stature—and the concomitant affirmation of an art history, even a *genius loci*, dating back over a half-century—the question arises as to the nature of the artistic discourse in southern California, specifically to the nature of art criticism and commentary. Is the region developing its own form(s) of discourse? Do current standards of critical discussion and dissemination suit Los Angeles? Are they being practiced effectively? Do they address both local and international audiences? Are they more or less thorough, sophisticated, and otherwise professional than the commentary available in and from other art centers? How do critics survive in this particular cultural climate, both intellectually and financially? Who is writing and who isn't? Who should be and isn't—and who shouldn't be and is?

#### **A Question of Depth: Collaboration and Interdisciplinary Approaches in Ceramics**

Mary Drach McInnes, Alfred University; and Linda Sormin, Rhode Island School of Design

diverse constituencies, expertise in museum ethics would enhance problem-solving, engender public trust, and promote human rights to a new generation of leaders. Yet museum theorists and professionals, artists, and art historians who discuss museum ethics with their students are often conflicted about how to define the topic and how best to teach it. Is museum ethics a code of conduct, or is it the analysis and revision of principles on which this conduct is based? What is the relationship between museum ethics and advocacy? What are the advantages of creating specific courses in museum ethics? How does a faculty infuse museum ethics into art-history or museum-studies curricula? What resources are available online? How can we work with ethicists in other fields—with, for example, business, environmental, and legal ethicists—to create new conversations? How might studying artists' critiques of the museum be part of a museum-ethics education? How can we collaborate with our university or community museums and galleries to help our students understand the ways in which these institutions deal with ethical issues? Proposals are welcome from art historians, museum-studies faculty, museum professionals, ethicists, and artists interested in teaching museum ethics.

### **Kitsch in the 1960s: Modernism's Subversive Other**

Joan Marter, Rutgers University, Dept. of Art History, 71 Hamilton St.,

New Brunswick, NJ 08901; and Mona Hadler, Brooklyn College and the Graduate Center, City University of New York, Art Dept., Brooklyn College, Brooklyn, NY 11210

From the arrival of Funk art and Pop art in the 1960s to the beginnings of the East Village scene and onset of the feminist movement in the early 1970s, artists had newfound freedom to explore the vulgar, tasteless, and potentially transgressive. Popular and mass culture, including Hollywood films, television programming, commercial advertising, and pulp fiction, opened explorations of bad taste as a perversion of the solemnity and orthodoxy of high modernism. This session seeks papers on the decade of the 1960s, including ones on individual artists, bicoastal Pop, mass culture, theoretical discussions of kitsch, or the effects of this burgeoning culture on later artistic manifestations. Papers with an international focus are also welcome.

### **Empathy in Media**

Darrin Martin, University of California, Davis, Dept. of Art, 1 Shields Ave., Davis, CA 95616-8528; dtmartin@ucdavis.edu

What constitutes the mediation of empathy? Do some media clarify the notion more effectively than others? While some scientists are beginning to approach these questions through cognitive, synesthesia, and sensory methodologies, artists have been

As a traditionally material- and skill-based practice, ceramics has been taught with a focus on a narrow range of processes. With the rising dominance of interdisciplinary activities within art schools, this pedagogy is being challenged. An interest in changing and broadening educational pathways is creating anxiety and fostering apprehension within the ceramic community over the real or perceived loss of technical ability. This panel addresses these fears and asks the following questions: Do we continue to teach technique as a skill set, or do we convey it as a language system? What is the pedagogical balance or tension between material-specific knowledge and interdisciplinary information? What constitutes artistic fluency in the twenty-first century? Is it possible that ceramic's slowness in incorporating interdisciplinary approaches may now be used to critique postmodern practices and offer new strategies of studio practice?

### **Database Aesthetics: Artists Sorting through Bits and Flesh**

Victoria Vesna, University of California, Los Angeles

Archives and databases offer artists a vehicle for commenting on cultural and institutional practices through direct intervention. Art itself has been recognized by conceptualists as an institution with all the training of product production, display, and consumption. In many cases, artists themselves have made us conscious of these issues more successfully than historians, anthropologists, or even sociologists. From the beginning of the twentieth century, the art world has been slowly deconstructed and dissembled by the very artists the institutions were promoting. In parallel, communication technologies have reinforced much of this work, and as an entire new generation of artists and audiences emerges, we are bound to witness an acceleration of change. As computers become smaller, we find a true merging of technology with biological systems, beyond metaphor and into the environment and our bodies. This panel addresses aesthetic and ethical issues of data merging into flesh through work of artists who enter scientific labs and explore a new territory of creative exploration.

### **Truth and Dare: Documentary After the Collapse of the Fact/Fiction Divide**

Julie Wyman, University of California, Davis

Our moment is one that could easily dismiss documentary. Concepts of truth and objectivity have been thoroughly debunked, and ethical questions raised by cameras, subjects, and the effects of images are especially salient as the digital revolution ensues, "spin" becomes a household word, and the documentary format becomes, quite evidently, manipulation. Nonetheless, contemporary documentary filmmaking is alive, well, and strategic in its explorations, representations, and interventions. Comprised of artists and scholars, this panel considers contemporary documentary practice, loosely defined, and its variety of methods and motivations to intentionally blur the fact/fiction line and also to capitalize on the recent dissolution of that line, using its absence as a provocation for the audience. ■

situated with tools that transfer thoughts and feelings to a viewer since the beginning of representation. This panel explores the possibilities in which various technologies deliver means for a greater empathic response. The inclusion of sound, moving images, and interactivity may intensify or weaken the effectiveness of an artist's intent to emotionally involve the viewer. Historians and artists interested in the notion of empathy in art are encouraged to apply.

### **The Secret Spaces of Early Modern Europe**

Timothy McCall, Villanova University, Dept. of History/Art History, 800 Lancaster Ave., Villanova, PA 19085-1699, timothy.mccall@villanova.edu; and Sean Roberts, University of Southern California, seanrobe@usc.edu (e-mail submissions preferred)

Explorations of the concept of secrecy in early modern Europe have suggested that the revelation of the secret was substantially more significant and efficacious than its invisibility or hiddenness. The effectiveness of secrets lay not so much in their content as in their ability to fashion networks of makers, receivers, and keepers as putatively exclusive companies of the knowledgeable. The production and maintenance of boundaries through secrecy suggests that spaces, whether architectural, cartographic, or fictive, played pivotal roles in the creation and activation of early modern secrets. Equally, the emphasis on the process of revealing displayed in early modern secrecy suggests that access and exclusion were often controlled visually. Papers are sought that address any aspect of early modern visual and spatial negotiations of secrecy.

### **Diasporic Boundaries: Art, Slavery, and the Visual Field**

Julie L. McGee, independent scholar, 12 Longfellow Ave., Brunswick, ME 04011; and Moyo Okediji, University of Colorado, Denver, and Denver Art Museum, 4438 Yates St., Denver, CO 80212

"African diaspora" as a term has aged haphazardly. Few would argue its relevance in the context of the history of slavery, in particular the Middle Passage. Artists, curators, and museums deploy visual images to locate slavery, historically or otherwise, in our contemporary consciousness. What is the scope of the visual field when the central point is slavery? How contingent are notions of diaspora on slavery, and vice versa? Can contemporary objects be said to remember slavery at all, or rather the more present, relational African diaspora? How do we account for the absence of experienced memory? This session seeks to explore the interchangeable relationship between slavery and the African diaspora within the visual field, with particular attention to the interplay of historicity and mythology, memory and heritage. Artists, historians, and curators are invited to submit proposals. Papers that address theories of practice and use or aspects beyond iconography are especially welcome.

### **ART HISTORY OPEN SESSION**

#### **Fifteenth- and Sixteenth-Century European Art**

Mark A. Meadow, University of California, Santa Barbara, Galgewater 19, Leiden 2311 VZ, Netherlands; meadow@arthistory.ucsb.edu

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

#### **Agents of Civilization: Civic Art and the National Body at the Turn of the Twentieth Century**

Sarah J. Moore, University of Arizona, School of Art, Box 210002, Tucson, AZ 85721-0002

During the Progressive Era in the United States, civic art—from international exhibitions to pageants to mural cycles to the building of public libraries—participated in a broad cultural construction of social cohesion and national identity. An analgesic for neutralizing the striking heterogeneity that characterized America at the turn of the twentieth century, civic art functioned as an "agent of civilization" in which the topography of public memory and the national body was inscribed and debated. Topics to be addressed might include: the relationship of allegory to emergent modernism in civic art; pageantry as visual allegory, popular amusement, and political vehicle; the role of the library as a civilizing agent and site of transformation; mural painting and the role of the public artist; citizenship rituals; and world's fairs.

### **ART HISTORY OPEN SESSION**

#### **Indigeneity and Artistic Transnationalism: First Nations Artists and Global Discourse**

Kate Morris, Santa Clara University, and Kathleen Ash-Milby, National Museum of the American Indian. Mail to: Kate Morris, Santa Clara University, Dept. of Art and Art History, 500 El Camino Real, Santa Clara, CA 95053-0264, klmorris@scu.edu

The Winter 1998 issue of *Art Journal* brought together a distinguished group of artists and critics to consider what was noticed as a growing trend in contemporary art practice: the nomadic artist. Mónica Amor describes the trend as "the emergence of a global art produced by an international band of cultural nomads who travel widely to create and exhibit their work, much of which derives from the experience of homeland, displacement, migration, and exile." The editors posed the questions: How can we reconcile the forces that propel artists toward a postnational globalism with those that assert fierce allegiance to notions of identity and difference? Where do we position this work between the poles of the global and the local? A decade later, these questions are still relevant—perhaps particularly so for Native artists such as Brian Jungen, Jimmie Durham, James Luna, Edgar Heap of Birds, and Rebecca Belmore, all of whom are increasingly engaged in the international arts arena. This session welcomes papers that address intersections of indigeneity, transnational culture, and artistic practice. We seek papers on artists, exhibitions, or works that challenge the concept of the native, of nomadism, of the global and the local, and of nationalism.

### **Courbet: A Reappraisal**

Mary Morton, J. Paul Getty Museum, 1200 Getty Center Dr., Los Angeles, CA 90049; and Karen Leader, Institute of Fine Arts, New York University, 1 E. 78th St., New York, NY 10075

Gustave Courbet has often served as a lightning rod for new developments in art history. The current resurgence of activity in Courbet studies, which includes both exhibitions and publications, suggests that it is time for a fresh look at the "Courbet

question.” How have academic and museum scholars addressed issues raised by the complex and often-controversial oeuvre (and life) of the Realist master? Papers might address Courbet’s relationship to photography or to pornography; his manipulation of the art market and the Second Empire publicity machine; his legacy in the art of the late nineteenth, twentieth, and twenty-first century; his various receptions in France, Germany, the United States, and elsewhere; the discourses of positivism, Realism, and Romanticism; or the place of the nude or the landscape within his oeuvre.

### **Furniture and Fashion: Interactions**

Alla Myzelev, University of Western Ontario, 2911 Bayview Ave., #E204, North York, ON M2K1E8, Canada; allamyzelev@yahoo.com

What are the relationships between spaces of fashion, body, artifact, and fabric (textiles)? To explore the question, this session focuses on three material and conceptual links: the body, fabric (textiles), and interior design. Fabric and textile provides the two-dimensional surface through which the three-dimensional objects under discussion are created. This panel examines the act of translation that occurs when fabric, furniture, and fashion interact when being worn and used; it is also concerned with the body and the implications of embodiment in the practices of both design domains, which are equally invested in the comfort, aesthetic pleasure, extension, and support of the body in different yet seemingly identical ways. Finally, interior spaces enliven and are enlivened by both furniture and fashion as bodies move through space and use various objects. Too often the study of interior design has neglected to consider how fashion and furniture work together to create a whole experience and understanding of the material and cultural world.

### **HISTORIANS OF BRITISH ART**

#### **Collecting and Displaying Art in London and the Empire, 1753–2010**

Anne Nellis, 4605 Albemarle St. NW, Washington, DC 20016, anne.nellis@gmail.com; and Morna O’Neill, Vanderbilt University, Dept. of History of Art, VU Station B #351801, 2301 Vanderbilt Pl., Nashville, TN 37235-1801, morna.oneill@gmail.com

The British Museum, founded in 1753, was the first of many institutions established in London for the purpose of collecting and displaying art and other objects to the public. During the past 250 years, this collecting has been carried out in a climate characterized by the practices of international exploration and commerce, the growth, evolution, and eventual dissolution of the British Empire, and the development of art markets. These factors affected not only what objects were available for collecting, but also the taste for certain types of objects, their classification as “art,” and the ways in which they might be displayed and interpreted for gallery publics. This session explores the complicated interrelationships between collecting and displaying objects in art institutions and the political and cultural climates in which such institutions seek to carry out their work. We welcome papers that consider these topics in relation to sites anywhere in Britain, the commonwealth, or its former empire.

### **ASSOCIATION FOR LATIN AMERICAN ART**

#### **The Americanization of Neoclassicism in Latin America**

Paul Niell, University of New Mexico, meekinsniell@netzero.net; and Stacie Widdifield, University of Arizona, staciew@email.arizona.edu

The emergence of Neoclassicism in Latin America has effectively been understood as a function of the late-eighteenth-century Bourbon reforms aimed at reordering the empire’s New World colonies. Scholarship on this phenomenon, heavily focused on Mexico, often implicitly operates on two assumptions: that Neoclassicism derives its meaning primarily from its European implementation and so must be regarded as evidence of colonialism; and that as a style, it is implicitly temporal and thus succeeds a Baroque style, rather than coexisting, if tensely, with multiple styles. Examples of the deployment of Neoclassicism by diverse groups in varied contexts across Latin America suggest that the issues are far more complex, and, indeed, at issue is an Americanization of Neoclassicism. Why, for instance, would references to the powerful Afro-Cuban deity Changó appear in a nineteenth-century Neoclassical shrine in Havana, if not to mediate between elite and nonelite sectors of the colonial population? This session invites case studies investigating this nineteenth-century phenomenon in any region of Latin America. Issues that might be raised include style, institutions, and reception, among others.

### **Wunderkammer: Information as Art/Art as Information**

Ferris Olin and Judith K. Brodsky, Institute for Women and Art, Rutgers University, Douglass Library, 8 Chapel Dr., New Brunswick, NJ 08901-8527, olin@rci.rutgers.edu and jbrodsky3@aol.com; and Gloria Orenstein, University of Southern California, Dept. of Comparative Literature, Taper Humanities Hall 174, Los Angeles, CA 90089-0353, orenstei@usc.edu

This panel proposes a *wunderkammer*, a “room of wonders,” for the twenty-first century. Today, many artists are working with their collections of books and memorabilia to create art, and archives have become the new cabinets of wonders. Even the art museum originated as a *wunderkammer*. Examples are Martha Rosler’s Library or *Restricted Access*, an exhibition from *The Performing Archive* by Suzanne Lacy and Leslie Labowitz. Other personal collections and archives—for example, the Hatch-Billops Collection of artists from the African diaspora or the University of Southern California Archive on Pioneer Feminist Artists of Southern California—are also cabinets of wonders, providing treasures to be delved into and disseminated, making them accessible beyond any physical structure, often through new media. We seek papers that examine information as an art form, as documentation, and as a twenty-first-century cabinet of wonders.

### **Photography and Architecture: Shaping a New Dialogue**

Maria Antonella Pelizzari, Hunter College, City University of New York, apelizza@hunter.cuny.edu; and Paolo Scrivano, Boston University, Art History Dept., 725 Commonwealth Ave., Boston, MA 02215, scrivano@bu.edu

Despite the profound influence that photography has had on architectural theory and practice, scholars have rarely investigated the ways in which these two disciplines have collaborated artistically and intellectually. In most cases, the literature on photography and architecture reflects two separate narratives that celebrate either

individual photographers or selected buildings, excluding critical questions about distribution, reception, economy, and aesthetics. This panel invites papers that present significant case studies about the mediation of architecture through photography. We want to investigate the social and cultural reasons that contributed to the transformation of buildings into images and explore responses by architects, theorists, and historians. We are also interested in examining ideological forces behind photographic commissions, reports, books, and magazines in order to rethink architecture as a mediated image that is exhibited, circulated, and repackaged with other visual languages and politics of representation.

### **Los Angeles Light and Space: Reconsidering the Perceptual Rush**

Kirsi Peltomäki, Oregon State University, Art Dept., 106 Fairbanks Hall, Corvallis, OR 97331

Central to debates on Minimalism, perception, and phenomenology, the Los Angeles Light and Space movement of the 1960s and 1970s represented a new take on viewer participation and site-specificity. The artists' obsession with experience has been rekindled in contemporary practices from Olafur Eliasson to Martin Creed. This session invites papers that evaluate Light and Space from a variety of perspectives. Consider "perception" (as opposed to conceptualism) in the environments of Robert Irwin, James Turrell, Larry Bell, Maria Nordman, and Eric Orr. How do Turrell's perceptual activities relate to the sensory installations of Michael Asher? How does Nordman's experiential works fit in the broader context of site-specificity? What was Irwin's impact on Frank Gehry? Papers might also investigate Light and Space's theoretical influences, from Maurice Merleau-Ponty's phenomenology to alchemy, astronomy, and experimental psychology. This panel welcomes presentations that connect theoretical debates to the social history of institutions, events, or influential figures.

### **Stealth Public Art**

Patricia C. Phillips, Cornell University, Dept. of Art, 224 Olive Tjaden Hall, Ithaca, NY 14853

Traditional, sanctioned models of public art generally do not ebb into extinction (although we sometimes may wish this were so) but coexist with new initiatives competing for legitimacy and currency. Object- and design-driven models of permanent public art persist, but other initiatives and innovations have produced an exciting, unsettling, and discursive range of artifactual, social, spatial, and political manifestations—including installations, interventions, performances, products, reenactments, and multiple forms of collaboration—that engage subjects and issues with agility and urgency. It is this thrilling instability and ubiquity that makes "stealth" public art difficult to dismiss and elusive to examine critically. The session seeks papers and presentations from artists, art historians, critics, and curators on alternative practices, projects, and initiatives that seek to question, bypass, or transform existing models and accepted conventions of public art. Whether peripatetic, unobtrusive, or clandestine, these frequently artist-initiated works anticipate imminent issues and stimulate critical ideas regarding the future of the public art and public space.

### **Art and Class**

Frances K. Pohl, Pomona College, Dept. of Art and Art History, 333 N. College Way, Claremont, CA 91711

The last decades of the twentieth century witnessed the emergence of a rich body of art-historical scholarship addressing the role of socioeconomic class in the production and interpretation of works of art in the United States. But the concept of class has come under increasing scrutiny in recent years, a development prompted by profound economic, political, and intellectual changes, nationally and internationally. This session examines what artists, art historians, and museum professionals have to gain by revisiting socioeconomic class as an explanatory category. How have visual representations of labor participated in the articulation of working-class cultures? Have new media enabled more complex representations of class experiences? What challenges do artists face when engaging in working-class causes or organizations? How has socioeconomic class been factored into the outreach efforts of art museums? Papers should focus on the United States in the twentieth and twenty-first centuries.

### **Torture, Extraordinary Renditions, and the Aesthetics of Disappearance**

Nancy Popp, Harvard Westlake School, and Serena Wellen. Mail to: Nancy Popp, Harvard Westlake School, Visual Arts Dept., 3700 Coldwater Canyon Ave., North Hollywood, CA 91604, npopp@hw.com

Five years after the Abu Ghraib photographs were publicly released, lifting the cloak off human-rights violations perpetrated by our government, public response been negligible, almost invisible. In October 2006, the Bush Administration's Military Commissions Act effectively suspended habeas corpus, the eight-hundred-year-old writ that guarantees the right to be free from arbitrary detention. As a result, the "erasure" of individuals has become a legal threat in the United States. This panel explores multidisciplinary perspectives on the aesthetics of disappearance from legal, artistic, psychoanalytic, cultural, and historical vantage points. Participants would present artworks and papers on these and related issues, in particular, how artists and others have responded to the threat of "codified disappearance" and how that absence or presence is felt or seen in current cultural production.

### **Paula Modersohn-Becker: Art and Risk**

Diane Radycki, Moravian College, 166 E. 96th St., Apt. 12-B, New York, NY 10128

The year 2009 is a favorable moment to look at Paula Modersohn-Becker (1876–1907), an artist about whom Rainer Maria Rilke eulogized, "You risked more than any other woman." The first major exhibition tour of her work comes to the United States, to the Neue Galerie, the Bowdoin College Museum of Art, and others, following other exhibitions at the National Gallery in London and the Japan Association of Art Museums. Interest in her work among contemporary artists such as Jenny Holzer, Rosemarie Trockel, and Rineke Dijkstra has also increased. Posthumously, Modersohn-Becker was published by Kurt Wolff Verlag and promoted by gallerists Alfred Flechtheim, and J. B. Neumann, as well as by Alfred H. Barr, Jr. Long a part of avant-

garde discourse, she was classified “degenerate” in 1937. Why, then, has so little been said about her by American postmodernists, feminists, and formalists? Does her work perplex or exhaust these approaches? This session examines the ideological contexts and milieus of modernism in Europe and America vis-à-vis the work of a challenging artist who remains relevant and resistant.

### **The Ecological Imagination: From Land Art to Bioart**

Rita Raley, University of California, Santa Barbara, Dept. of English, Santa Barbara, CA 93106-3170

This session considers the relations between art and ecology, from land art to recent work in bioart, including transgenic art and artificial life. Scholars of contemporary and new-media art are invited to find connections among unframed art practices as seemingly diverse as those of Robert Smithson and Eduardo Kac. Also invited are panelists who can think about relations between contemporary ecological art practices and discourses on bioethics and biopolitics. What imaginaries of “life” are produced by the art practices of Karl Sims, the Critical Art Ensemble, and others? How might we understand artworks that invite our empathetic identification with artificial creatures? From earthworks to geographic-information systems, how have our notions of visualizing landscapes been altered? What aesthetic and political commitments can we trace in visualizations of climate and other environmental data? Papers might focus on any art practice or movement in the twentieth and twenty-first centuries.

### **STUDIO ART OPEN SESSION**

#### **What We Talk about When We Talk about Artist's Books**

Marcia Reed, Getty Research Institute, Collection Development, 1200 Getty Center Dr., Ste. 1100, Los Angeles, CA 90049-1688, mreed@getty.edu

Traditionally, art is viewed or experienced, and books are read. When creative artists seek to produce new media that incorporate texts and images and/or to break down categories, how do processes of historicizing, critiquing, and contextualizing serve to illuminate or explicate the work? Presentations at this session provide different examples of how to talk about artist's books from the diverse perspectives of artists, curators, art historians, and critics. A seminar discussion of related examples from the Getty Research Institute's Research Library follows the session.

#### **Disrupting Reality: Limiting Pictorial Illusion in Early Modern Art**

Todd Richardson, Universiteit Leiden, Opleiding Kunstgeschiedenis, Doelensteeg 16/1174, Leiden, 2311 VL, Netherlands, t.richardson@let.leidenuniv.nl; and John Decker, Georgia State University, School of Art and Design, PO Box 4107, Atlanta, GA 30302-4107, artjrd@langate.gsu.edu

Discussions of the term “realism” have long occupied modern discourses on early modern European art. Scholars primarily have focused attention on the various strategies artists used to construct pictorial illusion but have neglected how artists also consciously limited it. While period artists achieved exceedingly refined levels of naturalism that invited viewers into the fictions

## **Call for Poster-Session Proposals**

CAA invites abstract submissions for Poster Sessions at the 2009 Annual Conference in Los Angeles. 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 9, 2008—the same deadline as the calls for papers in these pages. They should be submitted to [conference@collegeart.org](mailto:conference@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 26, and cleared by 2:00 PM on Saturday, February 28. 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 address 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). ■

they created, they also developed and carefully interwove complex pictorial strategies to disrupt these illusions. This session seeks papers that explore this self-reflexivity and how such disruptions of “reality” functioned for the viewer. Papers may include the ways in which limiting illusion engages period art theory, participates in contemporaneous debates on the *paragone* among the arts, responds to the Protestant and Catholic Reformations, questions the role of the artist, or functions to facilitate spiritual revelation.

## RENAISSANCE SOCIETY OF AMERICA

### Renaissance and/or Early Modern: Naming and/or Knowing the Past

David Rosand, Columbia University, Dept. of Art History and Archaeology, Mail Code 5517, 1190 Amsterdam Ave., New York, NY 10027; and Janet Cox-Rearick, Graduate Center, City University of New York

In recent scholarship, in the titles of journals, and in academic curricula, the “Renaissance” has been disappearing, being replaced terminologically by “early modern.” At its annual meetings in 2000 and 2001, the Renaissance Society of America organized panels to discuss the issue of “Renaissance vs. Early Modern.” This CAA session is also devoted to a reconsideration of this terminological revisionism and its relevance (or irrelevance) to the discipline of art history. However much it may be inspired by resistance, intellectual and ideological, to the continuing influence of historians of an increasingly distant past, Jacob Burckhardt above all, the search for a rubric large enough to cover several centuries of history and the entire continent of Europe—and, indeed, of the New World—is understandable. “Renaissance” was called on to define an awesome range of phenomena. The expansion to “Renaissance and Reformation” seemed adequate to accommodate only a limited aspect of European complexity. But how useful or informative is “early modern” as a descriptor? In particular, how useful is it for the art historian? Does it really answer to the needs of historians of Northern European art, who have long felt uneasy with the Italo-centric concept of the Renaissance—not to mention the historiographic power exerted by Vasari? How essential to our understanding of the history of art is our maintenance of the self-defining concept of a Renaissance?

### Clothing, Flesh, Bone: Visual Culture above and below the Skin

Victoria L. Rovine, University of Florida, Box 115801, Gainesville, FL 32611-5801; and Sarah Adams, University of Michigan, 3502 Barton Farm Rd., Ann Arbor, MI 48105

This panel broadly explores new approaches to the study of visual culture that depicts or adorns the human body. We seek papers that address representations of the body in all media, from sculpture, dress, and performance to medical methodologies and mortuary practices. While papers may examine artistic representations of the body and the use of the body itself as artistic medium, they also may push beyond humanities models to consider the body as it exists below the skin—as flesh, blood, and viscera. Papers might explore the body in visual culture from medical, physiological, or biological perspectives. How is the body depicted across cultures, and what do those

depictions reveal about shifting concepts of the medical body? How is the biological body reflected in diverse media? How does the history of medicine and science itself influence representations of the human body? Does adornment that conceals, reveals, or enhances the body reflect histories and beliefs about the biological body?

### Modern Architecture in East Asia: Regionalism/Transnationalism

Vimalin Rujivacharakul, University of Delaware, vimalin@udel.edu; and Ken Tadashi Oshima, University of Washington, koshima@u.washington.edu

From the Office for Metropolitan Architecture’s CCTV Headquarters in Beijing to Herzog & de Meuron’s Prada Building in Tokyo, East Asia is now the world’s “talk of the town” for its new architectural landscape. The architectural boom in the past decade has inevitably shifted the field’s geographical concentration from Europe and North America to the Asian Pacific Rim. This shift simultaneously raises significant theoretical questions about positioning East Asia in the global discourse of modern architecture. Is prospering East Asia the future, the *other* modern, or simply the land where famous architects deploy their most recent innovations? In a world of increasingly global practice, is architecture defined by the building location or the designer’s identity? Should the new architecture in East Asia be identified as modern East Asian architecture, or should the tag of regionalism be replaced with contemporary architecture in the age of transnationalism? Proposals on interdisciplinary, comparative aspects, either between geographical regions or between time periods, are particularly welcome.

### Cultivating a Taste for Photography in Los Angeles, 1960–1990

Gloria Williams Sander, Norton Simon Museum of Art, 411 W. Colorado Blvd., Pasadena, CA 91105; gwilliams@nortonsimon.org

While contemporary painting and sculpture found validation in museums and galleries of Los Angeles from the 1960s forward, photography’s ascendance as a medium worthy of collecting and exhibiting was altogether different. Museum and gallery attention to photography was sporadic. Fred Parker, curator of photography at the Pasadena Art Museum from 1969 to 1974, embraced contemporary photography in exhibitions and built the collection mainly from donations. For its part, the photography community endeavored to be self-supportive: photo artists curated exhibitions in college art galleries, wrote articles and reviewed exhibits in local journals (including *Artweek*), and banded together to create portfolios such as Silver See. Photo advocates founded the short-lived Photography Museum of Los Angeles, which hosted exhibits at various venues. This session seeks to outline the personalities, institutions, and circumstances that worked to advance the viability of photography as an art form in Los Angeles, including the founding of museum-based photography collections in the 1980s. Contributions from artists, critics, curators, and gallerists are welcome.

### Beholding Royalty in the Arts of Ibero-America, 1520–1820

Jeffrey Schrader, University of Colorado, Denver, Dept. of Visual Arts,

CU Denver Bldg. 815J, Campus Box 177, PO Box 173364, Denver CO 80217-3364; jeffrey.schrader@cudenver.edu.

Despite the importance of their American dominions, Spanish and Portuguese sovereigns never governed these lands in person—with the exception of nineteenth-century Brazil. One solution to the challenge of long-distance rule was to advance royal interests in Latin American societies through the arts. Portraiture, church decoration, and architectural settings, for example, stood in place of absent monarchs. How did this tradition develop, flourish, or evolve in response to historical circumstances? Papers may analyze examples of art or architecture as seen and experienced by its audiences. In particular, the behavioral patterns of viewers deserve consideration for their role in how the New World perceived its remote leaders. While this topic lends itself to studies on the fortification of royal authority, speakers may also evaluate episodes in which people harnessed this art in order to negotiate or redefine the reach of princely power.

### **Interpreting Spolia in Medieval Architecture and Art**

Jenny Shaffer, 661 Tenth Ave., Apt. 4B, New York, NY 10036

The use of spolia—broadly defined as the incorporation of materials produced for another, earlier context into a “new” work—in medieval Europe is well known. Whether the incorporation of early Christian columns in a Gothic nave, a Fatimid rock crystal in an Ottonian book cover, or a classical sculpture in an Umayyad palace, spolia use negotiates boundaries—temporal, stylistic, cultural, political, and geographic, to name a few—as objects transform and are transformed in new contexts. This session explores the diversity and complexity of issues involved in the interpretation of spolia in European architecture and art from ca. 500 to 1400. Papers from a variety of approaches and of differing scopes are welcome.

### **Feminist Design: A Quiet Transformation?**

Aaris Sherin, St. Johns University, 8000 Utopia Pkwy., Queens, NY 11439; and Stephen Eskilson, Eastern Illinois University, Art Dept., Charleston, IL 61920

Beginning in the 1960s, the fine arts were transformed by modern feminism. The design world also changed radically, albeit without the same degree of public visibility. While women designers became more prominent in the field, little discussion was made about what this meant for design styles, the canon of the history of design, and the structure of the profession. It would seem that in many cases feminism transformed the design fields without calling attention to itself in the process. This panel invites papers on the history of feminist design and its effect on contemporary practice. Is there a tradition of a “feminine” voice or design style similar to that which is found in feminist art? Do women designers favor collaboration over individualism, and has this had an impact on the studio system? How do social values and expectations uniquely affect the longevity and breadth of women’s careers? In graphic design, how has the somewhat gendered schism between digital work and illustration developed? It is hoped that a panel can be assembled that represents the diversity of feminist design practice and scholarship.

### **Contemporary Art in the Age of Extremes**

Katy Siegel, Hunter College, City University of New York, Art Dept., 695 Park Ave., New York, NY 10021

In his history of the twentieth century, the historian Eric Hobsbawm aptly named it *The Age of Extremes*, referring to battles among communism, capitalism, and fascism as well as the contrast between tremendous advances in knowledge and violent lows in degradation. In the twenty-first century, not only have ideological positions become more extreme, but so have class inequities, the rollercoaster of speculative markets, and even the weather. Some artists make extremes—of fundamentalism, nationalism, capitalism—the subject of their art. But even more generally, much of the fever pitch of contemporary art belongs to, rather than opposes, the dominant character of the age. Our fascination with beginnings and endings, total negation, celebrations of intense experience, and absolute dichotomies deeply marks contemporary art. I welcome papers from artists, critics, curators, and historians that address extremes in contemporary art, ranging from artistic objects and practices to the ways in which we figure criticism and history.

### **Re-viewing the American Landscape**

Janice Simon, University of Georgia, Lamar Dodd School of Art, Athens, GA 30602; jsimon@uga.edu

Depictions of the American landscape were once a mainstay of art-historical inquiry. During the nineteenth century, art journals emphasized achievements of landscape painters, as did formal histories in the twentieth. Today, historical studies of American landscape painting—whether of past or present-day artists—seem to have taken a backseat to figurative dramas, sociohistorical narratives, or abstractionist mythmaking. Yet the national landscape and its meanings have not diminished in importance or faded from consciousness in our age of ecological abuse. It is time, therefore, to re-view American landscape imagery, both past and present, with eyes attuned to new historical, phenomenological, philosophical, and ecocritical strategies, including those depictions long accepted as among the “giants” of American art. What has and has not been studied, whether artists, topographies and regions, or critical responses? This session seeks papers on American landscape art that reveal its continuing significance for the nineteenth, twentieth, and twenty-first centuries. Even though painting has been the favorite medium of landscape artists, discussions of other media are welcome.

### **John Cage: Repercussions**

Sandra Skurvida, School of Visual Arts, Art History Dept., 209 E. 23rd St., New York, NY 10010-3994

The seminal influence of John Cage on the visual arts of the second half of the twentieth century has been only intermittently acknowledged. This influence, however, has acquired new currency in contemporary art practice and theory since the 1960s. This session calls for an appraisal, from a Cagean perspective, of the interdisciplinary discursive field of avant-garde art—most particularly a revision of visual-arts performance history. Papers from practitioners and scholars of all disciplines are welcome.

## On the Subject of the Photographic

Craig Smith, University of the Arts London, School of Media, London College of Communication, Elephant and Castle, London, SE1 6SB, UK; c.s.smith@lcc.arts.ac.uk

The practice of contemporary art photography has evolved into an all-inclusive, interdisciplinary paradigm. Artists are using original and/or found photography alongside other forms of media production such as video, film, sound, virtual reality, online gaming, robotics, or interactive installation environments. Although contemporary artists may use an inconsistent and interdisciplinary arrangement of photographic works and processes with other media forms, the historical, theoretical, and critical appraisal of such works often continues to pursue more limited or even pedantic classifications of the “photographic.” This session seeks to explore and demonstrate how contemporary photographic art practices can be more dynamically defined, curated, archived, and theorized. It also seeks points of view of artists using any means of media art they determine and define as photographic, as well as the input of art historians, visual theorists, archivists, gallery directors, exhibition organizers, university educators, or cultural critics, in an effort to establish and evolve the dominant terms or languages effecting the photographic in current research and practice. Key questions addressed by this session might include: How is the photographic defined by and used by contemporary artists? How does the photographic reflect growing areas of research and practice such as interactivity, embodiment, or virtuality? How do artist practices and research defining the photographic collide with or coordinate current and pending curatorial programming objectives for cultural and academic institutions?

## Land Use in Contemporary Art

Kirsten Swenson, University of Nevada, Las Vegas, Art Dept., 4505 Maryland Pkwy., Las Vegas, NV 89154-5002

This panel explores themes of land use in art since the 1990s. Interventions, data collection, mappings, imagined geographies, and temporary and permanent modifications of the landscape by artists and collectives have involved roles and strategies that are continuous with practices of scientific investigation, policymaking, habitation, tourism, and land stewardship. The Center for Land Use Interpretation, Andrea Zittel’s High Desert Test Sites, and the work of Francis Alÿs and Cai Guo-Qiang are but a few examples of artists or collectives who have realized new conceptions of land art or represent examples of contemporary art engaged with social aspects of land use. Are now-historical categories of land and environmental art, associated with earthworks, nonsites, and environmental actions produced from the 1960s through the 1980s, conceptually relevant to new land-based practices? How might epic, ongoing projects such as Michael Heizer’s *City* and James Turrell’s *Roden Crater* be situated against more recent artistic strategies and among social and historical shifts in the American West? Papers critically analyzing the practice of artists or collectives that exemplify new approaches to land art or are engaged with contemporary discourse on land use are welcome.

## “Soft, Squishy Things!” Can Bioart Be Gendered?

Marcia Tanner, independent curator and writer, 176 Alvarado Rd., Berkeley, CA 94705; marcialart@aol.com

Feminist critiques of scientific culture have expanded the discourse on scientific history, practice, and theory since the 1960s while also offering new possibilities for artistic investigation. In particular, there have been debates about supposed gender divides between interest in the “hard” (physical, mathematical) versus “soft” (biological, social) sciences; about male-gendered language dominating descriptions of biological and other scientific processes; and about sexual differences in approaches to the study of living organisms and systems. The panel explores these stereotypes via artists working at intersections between art and biological science and invites submissions that support and/or contest them. The session title derives from a mischievous comment by the science-fiction writer Pat Murphy that biology is gendered as a feminine science because it “deals with soft, squishy things!”

## Surrealism *au naturel*

Stephanie L. Taylor, New Mexico State University; and Gavin Parkinson, Courtauld Institute of Art. Mail to: Stephanie L. Taylor, New Mexico State University, Art Dept., MSC 3572, POB 30001, Las Cruces, NM 88005

Long presented as an urban phenomenon, Surrealism seems suited to the metropolis. The Surrealists reveled in the complexity of the modern city, discovering mystery and intrigue there. A closer look at the art created by the Surrealists, however, displays a love of nature that was also forceful in shaping the objects and theories of Surrealism. Help us reveal a breed of Surrealism *au naturel*. We wish to discuss Surrealists in, about, above, with, and against nature. Such topics include: Surrealists and the landscape; Surrealists in the garden; Surrealists on the beach; and Surrealists and natural science and substances. Participants may also wish to describe connections between philosophers of nature and Surrealism. The bicentennial celebration of Charles Darwin’s birth and the 150th anniversary of the publication of his *Origin of the Species* in 2009 makes discussions of this influential natural philosopher’s impact on Surrealist artists especially welcome.

## Problems with Rembrandt

Rebecca Tucker, Colorado College, Art Dept., 14 E. Cache La Poudre, Colorado Springs, CO 80903, rtucker@coloradocollege.edu; and Paul Crenshaw, Washington University in St. Louis, Dept. of Art History and Archaeology, Campus Box 1189, 1 Brookings Dr., St. Louis, MO 63130-4899, crenshaw@WUSTL.edu

Rembrandt’s four hundredth anniversary year in 2006 sparked global celebrations and media fanfare. However, scrutiny and myopia are sometimes locked in a causal relationship. This session examines ways in which Rembrandt scholarship has been, and can yet be, related to the larger history of Dutch art (or adjacent fields). Are Rembrandt issues representative of current inquiry? In what ways is the hegemony of Rembrandt studies a necessary facilitator—or a cumbersome impediment—to the field? What are the remaining lacunae in Rembrandt scholarship? Papers that employ recent developments in Rembrandt scholarship to suggest new directions are particularly welcome, as are topics that use innovative and cross-disciplinary modes of investigation.

## **The State of California Printmaking: History with a Future**

Sylvia Solochek Walters and Barbara L. Foster, San Francisco State University, Art Dept., FA 265, 1600 Holloway Ave., San Francisco, CA 94132

California is often considered a bellwether state, signaling new trends in art, culture, social invention, and educational practice. In this session, leading curators, print publishers, artists, and others address the recent history and future of the print and its practice. Currently, the line between an artist's concept and process and his or her actual practice may fluctuate, allowing artists based in sculpture, conceptual and installation art, performance, painting, and new-media technologies, for example, to find traditional printmaking concepts profoundly affecting their creative process. Powerful California print publishing establishments have given some of these artists a potent new voice and brought them to increased national attention. Other times, independent California artists, some trained as printmakers, have developed significant innovative directions in the print field. Discussants in the session explore the breadth of contemporary print activity in California, perhaps suggesting future trends for the (inter)discipline.

## **International Exhibitions in East Asia**

Meiqin Wang, California State University, Northridge, Dept. of Art, 18111 Nordhoff St., Northridge, CA 91330-8300; mwang@csun.edu (e-mail submissions preferred)

The phenomenon of international exhibitions can be traced to the nineteenth century, when such shows were initiated to support imperialist and nationalist cultures. Since the late twentieth century, however, globalization has contributed to the birth of a number of new international exhibitions in East Asia. Taking the formats of biennial or triennial, these international exhibitions are reconfiguring relations between East and West, Asian and global, and self and Other. From the perspective of globalization and nationalism, this session concerns these exhibitions within their individual political, cultural, and historical frameworks, and, in the meantime, calls for theoretical, historical, and even psychoanalytic investigations of them. How is the idea of nation articulated or redefined through international exhibitions? How do these international exhibitions mobilize new artistic expressions and cultural identities? How do they transform the art scene of the Asian world?

## **Artists and Models**

Ruth Weisberg, University of Southern California, Roski School of Fine Arts, Watt Hall 104, University Park Campus, Los Angeles, CA 90089-0292

This panel brings together artists and models, some of whom are also artists and art historians, to discuss the process of modeling and working from the model. Throughout art history this practice has served as a metaphor for art-making, usually framed by a patriarchal discourse based on the mastery of the artist over the body of the model. However, closer inspection of the historical record reveals many exceptions, some involving the use of artists' families and friends as models. The advent of feminism

and other forms of identity politics precipitated a reevaluation of the subject/object relationship between artist and model and a reactivation of the body as a site of meaning. This panel considers the ongoing transformation of the role of the model and addresses the persistence of ideas about the artist/model interaction that continue to inform the making of art.

## **ART HISTORY OPEN SESSION**

### **The Art and Archeology of Ancient Greece, Rome, and Etruria**

Karol Wight, J. Paul Getty Museum, 1200 Getty Center Dr., Ste. 1000v, Los Angeles, CA 90049-1745; KWight@getty.edu

### **Modeled, Cast, or Carved: Reevaluating Sculptural Reproductions from the Baroque to the Modern Era**

Jennifer Wingate, St. Francis College, jwingate@stfranciscollege.edu; and Jenny Carson, Maryland Institute College of Art, jcarson@mica.edu

This session reexamines sculptural reproductions and how discourses of art and authenticity can better address them. As the market for sculpture grows, dealers and curators scrutinize artists' involvement in the process of making reproductions to help distinguish high-quality copies from unauthorized and/or posthumous ones. At the same time, art historians continue to focus on the meanings that such copies held for their owners and publics, often demonstrating that originality, and even quality, were less important than the familiarity of the image itself. We encourage papers that address new research into sculptural practices with an emphasis on the implications of reproduction. What impact did the size of an edition have on a sculpture's reception? How did slight variations among different versions of the same work satisfy a patron's demand for one-of-a-kind art? How have attitudes toward authorship changed from the seventeenth to the twentieth century?

## **HISTORIANS OF GERMAN AND CENTRAL EUROPEAN ART AND ARCHITECTURE**

### **Forging California Modernism: Central European Emigrés on the West Coast between 1920 and 1945**

Isabel Wünsche, National Humanities Center and Jacobs University; i.wunsche@jacobs-university.de

At the beginning of the twentieth century, California was a cultural melting pot where local traditions of Native American, Hispanic, and Asian cultures mixed with diverse influences of European modernism. Particularly strong among these was the impact of Central European art, which artists brought with them from the East Coast and from Europe. This session discusses the contribution artists and intellectuals from Germany, the former Habsburg Empire, and the region between the Baltic Sea and the Balkans made to the emergence of modernism in California. Proposals from a variety of fields, including art and architectural history, photography and film theory, and musicology and cultural studies, are invited to further and enrich the discourse on the originality and diversity of California modernism.

## ART HISTORY OPEN SESSION

### Relocating Art and Its Public: Administration to Innovation

Kim Yasuda, University of California, Santa Barbara, UC Institute for Research in the Arts, 6046 Humanities and Social Sciences Bldg., Santa Barbara, CA 93106

Public art as a professionalized field has evolved significantly during the past several decades as percent-for-arts programming have been formalized nationwide, promoting an officiated place for the artist. Civic and private administrative agencies have functioned effectively to educate the public and secure the artist's integral role within the built environment as part of an interdisciplinary design team. Are these mediation structures keeping up with a changing time and public? As the public-art profession becomes more anchored in established planning bureaucracies, the place of art, its social dimension, and its relevance requires flexibility and adaptation to rapid shifts within contemporary culture. More recent developments in current art practices indicate that the artist's role as public agent is itself becoming a creative process that goes beyond the production of work. Through unofficiated means, artists themselves are developing and negotiating their own configurations of public engagement, creating new venues for the circulation and presentation of their work while addressing their audiences in more direct and innovative ways. In contrast to more institutionalized programs, are these alternative, improvisational practices by artists equally effective in reaching the public in a manner that is both transformative and sustainable? In a current climate of political uncertainty and loss of public agency,

how do the various roles of the artist play out in public space now? Through case studies of current variants of public practices, this session reviews past trends in the field and explores new opportunities for the artist to relocate his or her creative role in the public realm.

### The Boom in Contemporary Latino/a and Latin American Art in the Context of the US Culture Wars

Adriana Zavala, Tufts University, Dept. of Art History, 11 Talbot Ave., Medford, MA 02155; and Mary K. Coffey, Dartmouth College, Dept. of Art History, 6033 Carpenter Hall, Hanover, NH 03755-3570

Since the 1980s, institutions in the United States have responded to a burgeoning interest in Latin American and Latino/a art. This session revisits this boom and its effects. Proposals are encouraged from scholars, critics, and artists that explore the politics of exhibition, the "latinization" of US culture, or the encompassment of alternative cultural practices by mainstream institutions and/or the market. Papers might contextualize this boom or offer a revision or alternative frameworks for understanding the interest in Latin American or Latino/a art today, or they might focus on cases that examine rubrics of Latin or Latino/a for capturing hemispheric cultural production (e.g., art by Brazilians, expatriates, or non-Hispanophone Caribbeans). The panel chairs hope to include two papers on the art, artists, exhibitions, and issues for Latinos and Latinas, and two presentations on those topics in Latin American and/or the Caribbean.

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## **ADDENDUM: NEW SESSIONS FOR THE 2009 ANNUAL CONFERENCE**

The following sessions have been added to the CAA Annual Conference in Los Angeles. They do not appear in the printed version of the *2009 Call for Participation*, which was mailed to all CAA members. The first session listed below takes place at the Los Angeles Convention Center, the primary conference location. The J. Paul Getty Museum hosts the second and third sessions.

### **ART HISTORY OPEN SESSION**

#### **East Asian Buddhist Art**

Nancy S. Steinhardt, University of Pennsylvania, Dept. of East Asian Languages and Civilizations, 847 Williams Hall, Philadelphia, PA 19104-6395, nssteinh@sas.upenn.edu

This session provides a forum for new research on any topic in Buddhist art or architecture in China, Korea, or Japan from any time period. Historical, methodological, documentary, theoretical, or revisionist approaches are welcome. The session is especially interested in papers that deal with Buddhist art of more than one East Asian country.

#### **The Medieval Manuscript Transformed**

Kristen Collins and Christine Sciacca, J. Paul Getty Museum, Dept. of Manuscripts, 1200 Getty Center Dr., Ste. 1000, Los Angeles, CA 90049; kcollins@getty.edu and csciacca@getty.edu

The transformed object has inspired much recent discussion among scholars of medieval art. Paintings and sculpture, in particular, have been studied as objects whose physical forms have been modified or repurposed through ritual and daily use after their creation. As portable and infinitely mutable objects, manuscripts, in particular, were often altered over time to reflect the changing needs and desires of their owners, both private and institutional. Papers might address manuscripts changed through removals and additions, dismemberment and reconstruction, and relocation and change of ownership. This session explores the life of the medieval book, as objects read and viewed over hundreds of years, and examines the shifting meaning of manuscripts and their images through the manipulation of their physical form.

#### **Luxury Devotional Books and Their Female Owners**

Richard Leson and Thomas Kren, J. Paul Getty Museum, Dept. of Manuscripts, 1200 Getty Center Dr., Ste. 1000, Los Angeles, CA 90049; rleson@gmail.com and tkren@getty.edu

Women were often the patrons or recipients of beautiful and artistically ambitious illuminated devotional books, a genre that occupies an important place in the history of medieval manuscript illumination but is still largely studied piecemeal. This session explores the potential relationship of female owners to the creation of artistically innovative luxury psalters, prayer books, and books of hours, and to the establishment of new pictorial programs and iconographic types as well as to the reinvention of the traditions of the devotional book. We wel-

come papers that consider pictorial programs and imagery across Europe along with evidence for the role of women either as patron or recipient and, more broadly within this context, the issues, factors, and individuals (including benefactors and advisors) that contribute to shaping the programs of illuminated devotional books during the Middle Ages.

Session Participation Proposal Submission Form  
CAA 97th Annual Conference  
Los Angeles, California, February 25–28, 2009

Speaker's Name: \_\_\_\_\_ CAA Member Number: \_\_\_\_\_

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

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

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

Chair(s): \_\_\_\_\_

**Send this form, with 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 9, 2008**



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