



100TH ANNUAL CONFERENCE

LOS ANGELES

FEBRUARY 22-25, 2012

ABSTRACTS



# **ABSTRACTS 2012**



**100th Annual Conference, Los Angeles**  
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50 Broadway, 21st Floor  
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Sessions are listed alphabetically according to the name of the chair.

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CAA International Committee

### **Confrontation in Global Art History: Past/Present; Pride/Prejudice Surrounding Art and Artists**

Chair: Richmond Teye Ackam, Kwame Nkrumah University of Science and Technology

The session examines misconceptions about art and artists from Africa, Latin America, the Middle East, and Asia in the contemporary art world. Both historically and in contemporary criticism, some art and artists outside the mainstream are perceived as belonging to the past rather than to both the past and the present. Speakers explore how certain marginalized art and artists have been presented in the present-day art world through publications and exhibitions in galleries and museums. What is the nature of the confrontation, marginalization, and manifestation of pride and prejudice in the past and present that engulf art and artists globally?

#### **Unintentional Categorization of Marginalized Artists in an Effort to Increase Public Awareness**

Ayako Yoshida, independent curator

If masterpieces are created but no one can see them, does it matter that they exist? My pragmatic self endorses every exposure of unknown works that possess artistic and historical value. Yet through my efforts to exhibit works by the Abstract Expressionist painter and printmaker Matsumi Kanemitsu and other Asian American artists, whose inclusion contribute toward a more comprehensive American art history, I have encountered conflicted and unexpected curatorial perspectives. While we curators make our sincerest efforts to show their works at every possible opportunity, we must be careful not to unintentionally categorize little-known but talented nonwhite artists into geographical, national, racial, or gender groups and further marginalize them into a niche that does not reflect the themes of their artistic expressions. At this panel, I share my findings and attempt to address ways to provide greater visibility to potentially significant works by overlooked and underrepresented artists.

#### **The Marginalized Art under the Brazilian Dictatorship**

Tatiane de Oliveira Elias, Stuttgart State Academy of Art and Design

The Brazilian dictatorship played an important role in the avant-garde of the time and the change in the arts. In this period art was heavily affected by the political conditions and it criticized the violence of the time. The artworks of the avant-garde challenged the politics and created new forms and new expressions in art. The protests against the political and social conditions also influenced the different forms of art produced. Artists created works inspired by the cultural margins. At the same time, the Cinema Marginal emerged in Brazil, which offered a way of portraying the cultural and social situation of the country. This paper shows the importance of marginalized culture in the past and the creation of new forms of art in Brazil, and how politics have influenced Brazilian artists.

#### **Epistemological Possibilities of American Art History: Modern and Contemporary Korean American Art**

Eun Jung Park Smith, University of California, San Diego

Soon after the 1990s, the compassion fatigue of art critics diverted the discourse of artists of color toward an oppressively deconstructive one, where the interpretation of the artwork is always and everywhere diagnosed as politically driven and reflective of a kind of self-assertion.

The recent scholarship in Asian American history necessitates a recalibration of epistemology and hermeneutics of American art history. Utilizing the work of early Korean American artists within the field of Asian American studies opens up a productive void for alternative and subversive histories.

#### **The Writing on the Wall: A Contemporary Art Project between the Middle East and Australia**

Darryn Ansted, Curtin University

This paper engages a recent art intervention entitled *No Member* that was undertaken in Amman, Jordan, by the Palestinian artist Fawzy Emrany, German artist Jörg Köppl, and Austrian artist Peter Začek. Their work involved painting the facade of an abandoned building white, and then painting “NOMEMBER” in large, black letters. This site has since been altered by other local artists and remains an evocative psychological trigger of memory, identity, and displacement. I discuss my own artistic responses to this intervention as it calls into question the ethics of spectatorship of artistic actions. I also consider the significance of such a project in developing meaningful cultural exchange using the strategies of contemporary art. Additionally, I reflect on these projects in light of recent events in the Arab world and question the (in)capacity for an outsider/foreign artist to engage with the critical, reflective practices of practitioners in this region.

#### **Trying to See Eye-to-Eye, from Ethiopia to California**

Michel Oren, independent curator

Besides showing the work of a strong, versatile, and inventive contemporary artist, the recent exhibition of the Ethiopian Elias Simé at the Santa Monica Museum of Art inadvertently—through its mud-smear walls, use of animal horns and cowrie shells, and absence of wall labeling—revived misconceptions familiar from the history of Western primitivism and its relation to the avant-garde. The situation was made more complex and interesting by the presence of the avant-garde theater and opera impresario Peter Sellars and the US-trained Ethiopian anthropologist and folklorist Meskerem Asseged, who served as cocurators. Among questions raised by this show were: Can a non-Western artist or curator primitivize? Did the artist think he was expected to do so, or did he intend to subvert notions of primitivism? Given its epistemological errors, can there be a “good” primitivism—for example, as a “strategic essentialism”? Or is the concept still useful as an analytical tool?

#### **Confrontations in Projecting African Art and Artists in the Art World**

Richmond Teye Ackam, Kwame Nkrumah University of Science and Technology

The paper discusses the incoherent and contradictory issues related to the projection of African art and artists in the art world. Art and artists of African origin have been subjected to misconceptions from the past to the present. The pride surrounding African art and artists is usually diffused and juxtaposed with prejudice. This paper questions such negative stereotyping in view of incoherent exhibitions of artworks in museums such as the Metropolitan Museum in New York and contradictory literature such as *Wrapped in Pride: Ghanaian Kente and African American Identity*. Prehistoric and ancient African art and artists must belong to the past. Similarly, modern or contemporary African art and artists must share the same platform with all other art and artists in the present-day art world.

**Affect and Agency: The Netherlandish Portrait (1400–1750)**

Chair: Ann Jensen Adams, University of California, Santa Barbara

Repeating an ancient trope, Constantijn Huygens wrote that portraits “perform a noble work, that more than any other is necessary for our human needs, . . . through them we in a true sense do not die; furthermore as descendants we can speak intimately with our most distant ancestors.” Through their perceived affective qualities, portraits in the early modern period served—consciously or unconsciously—as active cultural agents, from the formation of the self to strengthening familial bonds, and produced social and political relations. The papers in this session expand our understanding of the imaginative and cultural function of portraiture in the Netherlands and in Germany, in the broadest sense.

**Facing North: Theory and Practice of Portraiture in Holland around 1600**

Ricardo de Mambro Santos, Willamette University

This paper examines Karel van Mander’s remarks on the theory and practice of portraiture in *Het Schilder-Boeck* (1604). Raising his voice against the diffused habit of considering the practice of “portraiture” (*conterfeyten*) as a secondary, marginal, and less difficult field of specialization in the “art of painting” (*schilder-const*), opposed to the “more challenging” depiction of the human body (*beeldt*) and the construction of *historien*, van Mander provides a new frame of reference to his early-seventeenth-century readers. He stresses not only the conceptual relevance of portraiture and its aesthetic value as an autonomous mode of representation but also underlines its proximity to another underestimated field of creation, namely *landschap* painting. More important, van Mander argues that both modes of pictorial representation—portraits and landscapes—should be regarded as domains of specialization in which Northern masters can fully demonstrate their most “proper” (*eyghen*) visual cultural identity.

**Display of Faith: The Religious “Professional” Portrait in the Netherlands and the Question of Collective Identity in Troubled Times**

Edward Wouk, The Metropolitan Museum of Art

Frans Floris’s *Allegory of the Trinity*, signed and dated 1562, is one of few extant examples of the religious “professional” portrait, an image representing individuals assembled to profess specific beliefs. This understudied subgenre departs from the long-standing traditions of corporate portraits and donor images by mediating between the private realm of spirituality and the public function of a collective statement of faith. This paper examines Floris’s treatment of portraits—including his own—in this complex allegory painted in a time of religious and political turmoil. Floris constructed subtle allusions to his own experience as Antwerp’s foremost painter in order to position this composition in an emerging discourse on the status and future direction of Netherlandish art. His monumental painting complicates the notion of artistic projection in sixteenth-century Netherlandish culture and adds new dimensions to Alois Riegl’s foundational study of the development of the Dutch group portrait.

**After-Images of Erasmus: The Humanist Portrait in Early-Sixteenth-Century Netherlands**

Marisa Anne Bass, Columbia University

The images of Desiderius Erasmus by the artists Quentin Massys, Hans Holbein, and Albrecht Dürer have long defined the understanding of the “humanist portrait” in the Netherlands, yet their impact on the subsequent generation of scholars has never been properly investigated. Erasmus’s portraits not only epitomized the power of reproductive media in the propagation of scholarly identity and the rich potentiality of discourse on the relation between the visual likeness and the written word; they also provided his humanist followers with a springboard for their individual and collective ambitions. This paper examines the significance of the Erasmian model for the younger Netherlandish humanist Alardus of Amsterdam (1491–1544). Through both the commission for his own woodcut portrait and the publication of verses dedicated to the likeness of his esteemed predecessor, Alardus reveals the ways in which Erasmus’s portraits functioned in the formation of an enduring intellectual community in the Low Countries.

**“A Rather Engaging Gaucherie”: Gerrit van Honthorst’s Portrait Historié of King Charles I and His Wife Queen Henrietta Maria as Apollo and Diana**

Sheila D. Muller, University of Utah

Buckingham’s gift to the king, Honthorst’s painting (1628) was soon relegated to storage in Whitehall. This paper examines how a well-rewarded achievement fell flat because of repercussions of the Anglo-French war. Honthorst’s composition reworks Rubens’s *The Council of the Gods* in the series for Marie de’ Medici, which allegorized the Queen Mother as world peacemaker through her children’s marriages. In a masque performed in 1626, Buckingham placed Marie and the monarchs of France and Spain among the gods, but situated them beyond the English Channel as enemies. Adaptation of Marie’s iconography was Buckingham’s way of commemorating the marriage of Charles and Henrietta Maria and his own role in achieving this important English foreign-policy objective. The Crown’s vision of domestic harmony is an allegorical group portrait representing *The Marriage of Mercury and Philology*, in which an introduction to the gods is sufficient to confer immortality on the Liberal Arts, their servants.

**The Cuyt Workshop and the Construction of Social Identity in Dordrecht**

John Loughman, University College Dublin

This paper focuses on a series of equestrian portraits painted by Aelbert Cuyt, including the seminal double portrait of Cornelis and Michiel Pompe van Meerdervoort (before 1653). Many of these portraits were commissioned by arriviste families who regarded them as part of a strategy for social advancement that included dynastic marriage, the purchase of estates and titles, and the acquisition of foreign patents of nobility. The portraiture of Aelbert and his father, Jacob, who successively ran the most prolific portrait workshop in Dordrecht, was perfectly calibrated to satisfy a demand among their clientele for images that refer to ceremony, land ownership, hunting, equine skills, villa culture, and knightly antecedents. Additionally, the younger Cuyt produced “surrogate portraits,” generalized representations of anonymous horsemen that could be construed and presented by their owners as actual family portraits.

## Visual Culture and Mathematics in the Early Modern Period, Part I

Chair: Ingrid Alexander-Skipnes, University of Freiburg

Mathematics has had a significant role in the cultural production of early modern Europe. However, the nature of mathematics is such that historians have often neglected to examine the broad range of its impact on the period's cultural environment. This two-part panel explores a wide spectrum of topics where visual culture and mathematics meet. Papers explore a variety of perspectives: the interpretation of a portrait with mathematical computation; some artists who were so skilled in mathematics that they could be regarded as mathematicians, thus playing a dual role; philosophical ideas expressed through meaning given to irrational numbers; the particular taste among Renaissance intellectuals for geometrical figures. Geometry was central in discussions on theory. Presentations also examine whether geometry should take precedence over artistic intuition, and how geometry could find a common ground with numerical methods for architectural design. Euclid's fundamental role from the fifteenth through the seventeenth centuries is examined in papers that explore theories of proportion and drawing practice.

### Artful Arithmetic: Barthel Beham's *Rechner* and the Dilemma of Accuracy

Jessica Buskirk, Technical University Dresden

In his portrait of an unidentified man (Vienna, 1529), Barthel Beham portrays the sitter paused in the midst of a math problem. The numbers and symbols belong to the vocabulary of algorithmic computation, which raises the question of why a patron would want to be shown doing algorithmic computation in a portrait. In 1529 algorithmic math was a commercial tool, not a field with humanistic/social cachet such as geometry. Further, the depicted computation doesn't make sense—the symbols and numbers are arranged in the form of a problem without actually being one. Yet, the patron either did not notice or did not care. This paper explains the presence of this incomplete computation by looking at the history of math in sixteenth-century Germany in general and the courtly context in which Beham worked in particular.

### Giuseppe Porta Salviati: The Artist as Mathematician or the Mathematician as Artist?

Blake de Maria, Santa Clara University

Giuseppe Porta Salviati was one of early modern Venice's most popular artists, yet today he does not enjoy the same level of aesthetic acclaim as Titian, Tintoretto, and Veronese. Such was not the case during his lifetime, as his scientific reputation, especially in the fields of mathematics and astronomy, far surpassed that of his better-known colleagues. Salviati's dual career as "painter and mathematician" rendered him one of the most sought after artists working in sixteenth-century Venice. Despite his impressive artistic, scientific, and social reputation, Salviati has received only limited attention in modern scholarship, viewed as subordinate in stature to his Golden Age peers. This presentation rectifies this omission by focusing on Salviati's art and his substantial mathematical writings to better understand the complexities and innovations of one of the most intellectually gifted, and scientifically inclined, artists of the Italian Renaissance.

### "A Line Is Produc'd by the Motion of a Point": Euclid's *Elements* in the Seventeenth Century

Caroline O. Fowler, Princeton University

The first two elucidations of Euclid's *Elements* define the point (that which has no parts) and the line (length without breadth). The sixteenth-century translations of Euclid's *Elements* did not expand upon the epistemic simplicity of these opening definitions. Yet as theories of space and movement—tracing a point through space—developed in the seventeenth century, the translations of Euclid's *Elements* began to reflect shifting concepts of extension and movement. This paper examines the interrelationship among changing commentaries on Euclid's expositions on the point and the line in relationship to an expanding discourse on the line in drawing practice. A comparative study of the various interpretations of Euclid's *Elements* in relationship to printed drawing manuals reveals the engagement of both geometry and drawing not only with each other but also with seventeenth-century philosophical discourses, which explored bodies (and their fragmented, divided parts) moving through space.

### The Geometric Spirit in the Artist's Studio: Bosse, Pascal, and the Question of Theory in the *Académie de Peinture et Sculpture* in the 1650s

Tatiana Senkevitch, Cornell University

Blaise Pascal and Abraham Bosse are two prominent figures in the rapprochement between painting and geometry in seventeenth-century France. This paper examines Pascal's *On the Difference between the Geometric and the Intuitive Mind* together with Bosse's *Sentiments sur la distinction des diverses manières de peinture* (1649) with an eye to how these two authors, who were linked through Girard Desargues's innovative treatment of geometry, viewed the potential and the limits of the authority that this discipline could have if applied to techniques of representation and of persuasion. The paper asks why geometry functions so differently in the interpretations of Bosse and Pascal, and what consequences Bosse's pedagogy had for the discourses of art theory in the "classical age." What relationship did Bosse's concept of perspective as a model for pictorial representations have to Pascal's account of the two types of reasoning, whether subjective and intuitive or objective and geometric?

## Visual Culture and Mathematics in the Early Modern Period, Part II

Chair: Ingrid Alexander-Skipnes, University of Freiburg

### Design Method and Mathematics in Francesco di Giorgio's *Trattati*

Angeliki Pollali, DERE—The American College of Greece

The Vitruvian orders have been thought to represent the cornerstone of the Renaissance theory of proportion, because they offer a perfect example of numeric ratios. As encapsulated by Rudolf Wittkower, the Pythagoreo-Platonic tradition of antiquity provided the two major systems of proportion: geometric, which was favored in the Middle Ages; and arithmetic, which was preferred in the Italian Renaissance. In the fifteenth century, the only theoretical statement of such a system appears in Francesco di Giorgio's treatise, and more specifically the version found in *Codex Magliabechianus III.141*. This paper examines the system's relation to arithmetic and geometry, as well as its Vitruvian prototype. The Quattrocento theorist does not intend to abandon

geometry but rather wishes to establish a correspondence between geometrical and numerical methods. Francesco's modular system does not derive from Vitruvius's text, but it should be seen in relation to Euclidean mathematics.

### **Mathematics and Proportion Theories among Artist/Engineers at the Turn of the Sixteenth Century**

Matthew Landrus, Rhode Island School of Design

A century after Francesco di Giorgio's 1478 *Opusculum de architectura*, Ignatio Danti complained of the reduction of mathematical sciences among natural philosophers, such that "the little which remains to us is limited to some practical aspects learned from the mechanical artificers." The development of mathematical studies chiefly among artist/engineers was rooted in the traditions of intellectual *omini pratici* dating back to the treatises of Lorenzo Ghiberti, Leon Battista Alberti, Filarete, Piero della Francesca, and Francesco di Giorgio. Followers of this scholarship in the region from central Italy to southern Germany believed that the universal form and function of necessity was a matter of proper proportion, and by extension, the universal architecture of that necessity was geometry. This paper addresses this central role of proportional geometry among artist/engineers about 1500 for their approaches to mathematics in natural philosophy and the practical arts.

### **The Meaningful Use of $\Phi$ and $\Pi$ in the Paintings of Piero della Francesca**

Perry Brooks, Stony Brook University, State University of New York

This paper examines the structural use of the irrational numbers  $\phi$  (1.618 . . . , also called "the golden section" or "mean and extreme ratio") and  $\pi$  (3.14 . . . , the ratio of the circumference to the diameter of a circle) in some paintings by Piero della Francesca, not as determinants of beauty but rather as bearers of meaning related to ideas expressed in contemporaneous writings by figures like Nicolaus Cusanus and Luca Pacioli. It avoids trussing the works in "Euclidean cages" (complex geometrical schema determining surface design) and focuses instead on the proportioning of edges (the liminal interface of sacred pictorial space and profane viewer space) and the disclosure of significant dimensions through synecdoche (revelation of the part to suggest the whole) and enacted measure (in poses natural to the portrayed narrative that double as acts of measurement).

### **The Intellectual Dimensions of Perfect, Semiperfect, Toroidal Polyhedra in the Renaissance**

Renzo Baldasso, Southern Illinois University

The Platonic solid in the lower right of *Portrait of Luca Pacioli and Disciple* (1495) (Museo e Gallerie Nazionali di Capodimonte, Naples) exemplifies the use of complex geometrical figures as means to determine the social-intellectual status of the Renaissance beholder. Considering cases of famous geometric solids, from Paolo Uccello's mosaic on the floor of San Marco in Venice to Fra' Giovanni's *intarsia* in Santa Maria in Organo (Verona), the Urbino studiolo, and Monte Olive Maggiore (Asciano, Siena) to those appearing in print such as in Dürer's *Melancholia* (1514) and Pacioli's *Summa* (1494) to the wooden twisted torus in the collections of Archduke Ferdinand II (1529–1565) (Schloss Ambras Museum), the paper traces the intellectual qualifications projected by these figures and objects onto their audiences, makers, and owners, paying particular attention to the visual reasoning skills that their appreciation demanded.

Association of Historians of Nineteenth-Century Art

### **Future Directions in Nineteenth-Century Art History**

Chair: Scott Allan, J. Paul Getty Museum

### **Michelangelo as Model: Xavier Sigalon's Copy of the *Last Judgment***

Allan Doyle, Princeton University

This paper examines a full-scale copy of Michelangelo's *Last Judgment* commissioned by Adolph Thiers and executed by Xavier Sigalon that was installed in Paris at the École des Beaux-Arts in 1837. The replica was a key element of Thiers's Musée des études, a collection of pedagogic copies that were to fill the ground-floor rooms of the École. Thiers hoped that expanding the academic canon of emulative models to include "modern" (i.e., Italian Renaissance) prototypes would renew the moribund French tradition. This paper considers this controversial project in relation to contemporary debates concerning the role of copying old masters. Drawing upon the correspondence and published writings of Thiers and the first director of the Musée des études, Louis Peisse, it argues that the Michelangelo copy had a problematic status within their larger project and made manifest crucial tensions between post-Enlightenment notions of genius and academic instruction.

### **Ruskin's Botticelli: Labyrinth and Grave**

Jeremy Melius, Johns Hopkins University

What does it mean to say that art has a history? And why, since the nineteenth century, has historicity been taken to be art's most important dimension—that aspect most open to understanding and restatement in written form? These questions guide the paper's engagement with a particular, privileged case: John Ruskin's fraught investments in the figure of Botticelli. More specifically, it explores the rhetorical structures of *Ariadne Florentina* (1873–76), a set of lectures on Florentine engraving delivered during Ruskin's tenure as Slade Professor at Oxford. Focusing on a set of prints no longer attributed to Botticelli, Ruskin takes his classicizing objects to allegorize their own relation to history. Moreover, in his own figurative language, Ruskin offers up—indeed, performs—a set of overdetermined relations between artworks and the historical experiences they supposedly give onto, bringing into focus his period's paradoxical sense of art as an embodiment of the past.

### **Reading from the Book of Gustave Doré: Religious Media and the Shaping of Modernity**

Sarah C. Schaefer, Columbia University

Although the spiritual power of images has been investigated in a number of historical and geographical circumstances, there have been few serious inquiries into how the conditions of modernity have affected the production and reception of religious images. This paper argues that Gustave Doré's religious images were critical for the establishment of transnational and pandenominational visual programs for modern Judeo-Christianity. From Catholic France to Anglican England to Protestant America, from Bible illustration to painting to magic lantern slides to prayer cards, these images generated a set of modern viewing practices situated precariously between the secular and the sacred at a time when religious establishments were undergoing dramatic transformations. Doré's images constituted a modern experience of visual piety, negotiating both modernity and the sacred in the process, and giving us a glimpse into the largely untold story of seeing and believing in the nineteenth century.

## **The Body Politic: The Role of Body Art and Anthropomorphic Depictions in Oceanic Societies**

Chair: Anne E. Guernsey Allen, Indiana University Southeast

Throughout the South Pacific, the human body as art subject or expressive medium has been used to convey political ideals and to structure society. Recently, work across a number of academic fields has focused on embodiment. Shilling has critiqued the most prominent perspectives: constructionism considers the body as a locus for society, phenomenology approaches it as the source of society, and structuration theories view the body as a link between the individual with society. Each of these effectively leaves the material form “invisible,” ignoring “how the body is not only a location for social classification but is actually generative of social relations and human knowledge”. Consequently Shilling calls for a holistic approach that acknowledges the “body as material phenomenon which shaped, as well as being shaped by, its social environment” and is “[c]entral to our ability . . . to exercise agency in the world”. Sociological and philosophical studies have addressed the presentation of the body. However, considering embodiment from the viewpoint of aesthetics or art is less widespread, and most research has focused on Western societies. Yet Shilling’s ideas have applicability to Oceanic cultures and their artistic expression. This panel takes as its starting point Shilling’s contention that the corporeal body is “a multidimensional medium for the constitution of society (a source of, a location for, and a means of positioning individuals within, society)”. As a source, bodies or their depictions transcend their physicality. As location, the limits of subsequent social actions in regard to the body are established. As a means of positioning, social reproduction and transformation are mediated through embodied forms, including art.

### **Bodily Transformations: The Sociopolitics and Symbolic Inversions of Men as Pigs and Pigs as Men in a Pacific Island Chieftainship**

Nancy Lutkehaus, University of Southern California

This paper augments Shilling’s theories of the body through the analysis of an anthropomorphic equivalent in the culture of Manam Island, Sepik River, Papua New Guinea—in this case, the decorated body of a pig. Here the adorned pig functions as a symbolic transformation of a specific individual as well as the society itself, the body politic. In Manam the male body is decorated for exchange events, called *buleka*. Adornment and dance represent sociopolitical differentiation between men of chiefly status and commoners, in particular the spatial choreography that symbolizes the chief as “the meat” (the pig) surrounded by the commoner men (“the fence” around the pig). With the death of a man of chiefly status, aspects of Manam sociopolitical structure are reversed; on this occasion, a huge pig is adorned with the regalia of a chief, transforming the animal into the anthropomorphic equivalent of the deceased leader.

### **Body Ornaments and Tattooing; Canoes, Shields, Images: Ornamental Equivalences and Translations as Social Markers in Western and Nggela Provinces, Solomon Islands**

Deborah Waite, University of Hawai‘i

In Western Province, Solomon Islands, during the mid–late nineteenth century, wooden carvings that constituted translations of personal ornaments (shell rings, pendants) empowered war canoes and war shields. Sometimes actual shell ornaments were placed in a canoe or were sewn to a shield for this purpose. Shell-inlaid designs on certain canoe prow carvings reiterated the face paint of warriors. Shell

materials utilized for personal ornaments as well as for the inlaid ornamentation of canoes and canoe carvings contained their own specific agency. Carved and plaited designs on war shields translated body paint and ornaments. Resultant imagery signaled an immediate personal identification between canoe or shield and social leader, and have been said to convey an “aesthetics of intimidation” (Thomas). On Nggela, personal tattooing inscribed on images and clubs transmitted the identity and agency of their owners. In every instance, these “agentic actions” (Shilling) transformed artifacts into multidimensional social bodies.

### **Hawaiian Bodyscape: Hair Rituals ca. 1800**

Teri Sowell, University of California, San Diego

The body mediates all action and is the primary instrument through which we interact with our physical and social worlds. In addition, the body is the locus for cosmological experience. This paper explores these concepts as they relate to the bodyscape of the Hawaiian chiefly class (*ali‘i*) in the era before Christianity (pre-1820), with a special emphasis on human hair in social practice. Since the head was considered the most sacred part of the body, hair was valued for containing a unique generative potency (*mana*). Highly visible and easily modified, hair could be artistically manipulated on the body or severed for incorporation into ritual objects (such as wigs, body ornaments, and figurative sculptures) and to foster dynamic social relationships between human and spiritual entities.

### **Moko as Politics, Politics as Moko 1813–40**

Ngarino Ellis, University of Auckland

In Aotearoa, New Zealand, inscribing the body to show political and cultural alliances was brought from the Pacific on the skins of the first ancestors. The early *tatau* evolved into a distinct practice that was curvilinear and carved into the skin—*moko*. It related information about one’s identity, both political and social, and was used to emphasize and reinforce hierarchies within groups by delineating lines of status and power. Such ideas were put under pressure with the arrival of new peoples. This paper explores how Maori used their *moko* as a political gesture, focusing on two documents on which chiefs used their *moko* as signature: a letter to King William IV in 1813 and the Treaty of Waitangi 1840. This letter and the treaty are today considered by Maori as critical documents in relation to cultural alienation and the redress of land.

### **Tiki Kitsch, American Appropriation, and the Disappearance of the Pacific Islander Body**

Dan Taulapapa McMullin

The Pacific Islander body under American colonization is not the embodiment of an ideal but the capitalization of the Pacific Islands through appropriation. The appropriation of Polynesian and Pacific Islander sacred images and bodies in American Tiki Kitsch, beginning in Los Angeles in the 1940s and coming out of Hollywood commodification of the colonized Pacific Islander body, is the continuation of Western gunboat politics and missionary erasure. For indigenous contemporary Pacific Islander artists, working in a variety of media and from many platforms, the project of the indigenous interrogates many assumptions in art criticism and curatorial practice. Rarely addressed from an indigenous positionality, the arguments of appropriation and intellectual property are complicated by Pacific Islander contemporary artists working today.

## **(Re)Writing the Local in Latin American Art**

Chairs: Mariola V. Alvarez, University of California, San Diego;  
Bill Kelley Jr., independent scholar

The twentieth-century Uruguayan artist Joaquín Torres-García once turned the map of South America upside down to reorient geography as politics. As a metaphor for the construction of Latin American art history, this binary of North–South has now given way to new theoretical models that emphasize the multinodal and transnational, as well as the global. As a result such paradigms eclipse local narratives and artistic practices precisely because these narratives and practices do not circulate in the dominant art market. This panel examines the writing of Latin American art history including its own history and its absences, erasures, and voids. What does it mean to produce histories or art that are engaged with the local context and not directed at global audiences? Within Latin American art criticism and art making, what are the methodologies and practices that could address this needed reassessment of the local and expand the categories of Latin American art? The production and formation of knowledge can easily become canonical and linear, whereas Latin American art history continues to hold the possibility to challenge and critique how to write history(s) as it is itself being formed, consolidated, and constituted.

### **The BAW/TAF's Maclovio Rojas Project: Intervention, Art, or Other?**

Ila N. Sheren, University of Toronto

This paper addresses the subject of post-autonomous art practices on the US–Mexico border, using the binational collective Border Art Workshop/Taller de Arte Fronterizo (BAW/TAF) as a key example. In 1997 BAW/TAF members helped to stage an intervention in the settlement of Maclovio Rojas, setting women and children in place against Tijuana's police force. Later that year, the BAW/TAF, led by artist and professor Michael Schnorr, raised funds to build a cultural center in the *poblado* and began work on infrastructural improvements. Such projects as the Maclovio Rojas intervention defy easy categorization. Was it a work of art, a form of community organization or social protest, or a political action? Or was it instead a hybrid art form, meant to challenge the artist's role? Understanding these interventions in art-historical terms allows for a deeper understanding of the nature of art and its purpose in a politically charged climate.

### **Un Espacio Abierto: Metaphors of Space and Community in Mexico City's Temístocles 44**

Emily Sessions, New York University

From 1993 to 1995 a group of young artists, many of whom would soon become key figures in the global art world, organized a groundbreaking series of exhibitions, debates, and other events in a space in Mexico City called Temístocles 44. This key moment in contemporary Mexican art remains almost entirely unexamined, a lacuna addressed in this paper. The participating artists of the Temístocles 44 group used a range of relational and dematerialized art practices from abroad as well as from recent Mexican art, but they shifted these approaches to address specific local issues in a noncommercial context. The artworks they created were firmly rooted in Mexico City and demonstrate a nuanced understanding of these issues expressed through spatial metaphor. Each tells a complex story of the social potential of the global/local interchange.

## **(Re)Considering Contemporary Maya Visual Practices**

Diana Rose, University of California, Santa Cruz

Even though there is a desire in contemporary Latin American art scholarship to include local practices, the academic discussion remains heavily focused on urban artists and works that fall within a particular global discourse. This paper addresses this imbalance by looking at visual representations produced by Maya artists, such as Antun Koxlom and Maruch Santiz, who emphasize cultural traditions and appropriate pre-Hispanic imagery in their work. By using such strategies these artists resist the attempts of cultural erasure imposed on them by European colonization, globalization, and modernity while also challenging the categorization of indigenous artistic expression primarily as “folk” art.

### **Education, Theology, Art, and Liberation**

Maria Fernanda Cartagena, Red Conceptualismos del Sur

Education and liberation theology emerged during the Second Latin American Episcopal Conference (Medellín, 1968), a historic meeting that focused the Church's mission in the transformation of Latin America. This assembly challenged the Western model of the universal Church and contributed to their interpretation in the Latin American reality, realizing the injustice and poverty in the region, conditioned by structures of economic dependency and cultural policy. In liberation education the oppressed historical subjects become capable of transforming their own reality by taking an active part in the process of awareness. Community-driven art practices in Latin America demonstrate contemporary convergences (consciously or unconsciously) with emancipatory education, and methods of theoretical and practical learning such as Seeing, Judging, and Acting and the psychosocial and dialogical work of Paulo Freire, in such a way as to reflect on the decolonization of knowledge and aesthetics.

ARTspace

### **Art in the Public Realm: Activism and Interventions**

Chairs: Jacki Apple, Art Center College of Design; Tim Nolan, independent artist; and Conrad Gleber, LaSalle University

This sessions asks: How can artist/designers act as dynamic catalysts in social and civic life beyond traditional and official “sponsoring” institutions of government and culture? How can artists/designers “feed innovative ideas into the bloodstream of society” through performance strategies and processes that activate public spaces? What are the models of public exchange? What kinds of collaborative interfaces can be created between urban spaces and the internet?

ARTspace

### **Art in the Public Realm: The Global Environment**

Chairs: Jacki Apple, Art Center College of Design; Tim Nolan, independent artist; and Conrad Gleber, LaSalle University

This sessions asks: How can artists and designers effectively address environmental issues, ecosystems in crisis, and sustainable practices? What kinds of collaborations are emerging between artists, designers, architects, scientists, and communities? What new forms, strategies, and processes are they generating? How can cultural practices engage and activate public awareness and a rethinking of values?

ARTspace

### **Art in the Public Realm: Creating New Paradigms**

Chairs: Jacki Apple, Art Center College of Design; Tim Nolan, independent artist; and Conrad Gleber, LaSalle University

This session asks: How can the arts lead in sustainable thinking and its application in urban and rural, industrial and wilderness environments, and in civic, social, and cultural life? How can new art and design “fuel the best of what’s yet to come on this planet”? What role can new approaches to education play? Can art and design thinking be applied in all fields of human endeavor?

Design Studies Forum

### **Design, Thing Theory, and the Lives of Objects**

Chair: Leslie Atzmon, Eastern Michigan University

The literary critic Bill Brown’s groundbreaking special issue of *Critical Inquiry* (2001) spurred a new fascination with objects. Waggishly dubbed “Thing Theory,” this field has the potential to be an emerging site of interdisciplinary practice for design. Thing Theory can be understood as a deeply pragmatic form of material culture studies in which objects are evaluated for more than just their cultural exchange value. Have Brown’s ideas fundamentally changed the types of objects we consider or make, or what we identify as a thing? Design, with its focus on how objects make meaning in the cultures in which they are created or used, is particularly well positioned to play a crucial role in the future of Thing Theory. What is at stake in the productive interplay between design and Thing Theory? This panel investigates how Thing Theory levels hierarchical or chronological distinctions among media, and in so doing produces ideas that can foster new directions in design thinking. It also considers how we can reframe the interdisciplinary aspects of design in response to ideas about objects from other disciplines, and how design could play a special role in shaping the emerging interdisciplinary practice of Thing Theory.

### **The Thingness of Making: Attending to Production and the Appropriation of the Handmade in Contemporary Design Practice**

Catharine Rossi, Edinburgh College of Art

Manually producing a toaster from scratch, remaking plastics for a post-oil era—the production strategies of today’s designers propose a shift in the manufacture of things. Designers such as Thomas Thwaites and Studio Formafantasma are attending to production and employing alternative manufacturing methods grounded in place, materiality, and the handmade that in turn inform our encounter with the thing. In essence, these designers are highly alert to the thingness of making, an area that has received little critical reflection so far. This is part of a larger emphasis on process-led design, in which objects such as Thwaites’s visibly handmade toaster draw much of their communicative strength from the fact that they speak so loudly about their production. This paper examines such foregrounding of craft-based manufacturing approaches to think about how things get made and the thingness of making in order to engender new critical approaches to contemporary craft and design.

### **Distributing Stresses: A Consideration of the Lives of Human and Nonhuman Things in the Eames DCM Chair**

Michael Golec, School of the Art Institute of Chicago

This paper takes as a focal point the ubiquitous Eames DCM chair in a program of media/material action and distribution: wood devices made for caring for the injured to wood devices made for sitting and caring. The design of chairs and the advances of orthopedic medicine were enmeshed in composite form as the many splints supporting the many torn and fractured limbs of US sailors. The DCM system of sitting assisted the postwar body in contending with the challenges of public helplessness deeply felt in the age of “the lonely crowd” and “the organization man.” The paper follows connections, distributions, and redistributions from splints to bodies to shock mounts to chairs and from medics to design for living. Through this assemblage of textual, technical, and human intermediaries, it argues that the DCM chairs, shifting between medics and aesthetics, assisted postwar Americans in comporting themselves to the pressures of ever increasing social and psychological conformities.

### **Neo-Animism and Design: A New Paradigm in Object Theory**

Betti Marenko, Central Saint Martins College of Art and Design

Our relationship with objects is less clear-cut than a subject/object-based materialism would have us believe. On the contrary, it is a messy and unpredictable one, electrified by emotional investments, never neutral, always implicated in powerful identity-forming practices. This paper examines instances of contemporary animism in our relationship with object-relics by mapping the symbolic and affective charges these objects possess. The hypothesis is that their borderline ontological status defies simple categorization and thus should be investigated through the lens of a neo-animist paradigm that can express the complex, relational, and negotiated engagement between the material world and us. The belief in the thaumaturgic power of object-relics is a persistent cultural topos. Precisely because it operates through a wide array of commodities, this way of thinking can be the entry point for an investigation into how the meaning of things around us is generated.

Women’s Caucus for Art

### **Multiplicities in Dialogue: From Political Caucus to Engaged Community**

Chairs: Tanya Augsborg, San Francisco State University; Deborah Thomas, Glendale College

This session is organized on the occasion of the fortieth anniversary of the founding of the Women’s Caucus for Art to explore the trajectory of engaged activism within the women’s art movement from its origins in the 1960s and 1970s to twenty-first-century initiatives. Postmodern, heterogeneous, and extremely diverse, the women’s art movement consists of a multiplicity of art professionals who form partnerships, collaborations, collectives, networks, and alternative learning spaces—often with the aid of new technologies. In an Open Forum format, five paired dialogues following session chair Tanya Augsborg’s introduction offer a sampling of contemporary models for innovative artistic engagement that have been inspired and informed by feminist perspectives. Annie Sprinkle and Beth Stephens discuss their ongoing artist couple partnership in making ecosexual art while raising awareness for marriage equality. The artists Karen Frostig of Lesley University and Yueh-mei Cheng of Finlandia University examine

global and transnational collaborations. Judy Baca, founder and artistic director of Social and Public Art Resources Center (SPARC), and Cathy Salser, founder and executive director of A Window Between Worlds (AWBW), reflect upon their experiences leading arts organizations where engagement with specific communities is an integral part of their personal artistic process. Jenny Yoo from DIY Graduate School, and Dena Muller, executive director of ArtTable, spotlight emergent forms of institutional critique and alternative educational spaces. Issues of image and identity in both popular media and new genres are probed by Carol Wells, art historian and founding director of the Center for the Study of Political Graphics (CSPG), and Julie Orser, video artist and New Genres Lab Supervisor at University of California, Los Angeles. Cochair Deborah Thomas provides concluding remarks as discussant. The session offers numerous ways to engage the audience including a Q/A period and an online forum where the dialogues can continue after the session.

### **Making Up a Historiography: Contemporary Arts of the Middle East**

Chairs: Sussan Babaie, Ludwig-Maximilian University, Munich; Abdallah Kahil, Lebanese American University

International interest in contemporary arts from the greater Middle East is only a decade old but has already spun a vibrant exposition industry. An equally prolific and fast-paced publishing craze accompanies these exhibitions locally and internationally, while marketing strategies promise transnational profits in fame as much as in fortune. Artworks and artists are promoted, nevertheless, for the specificities of the locale and its ethnonational categories of ideas, motifs, and methods. It is not so much the double standard that is troubling but the realization that we know little about the art histories that bridge the chronological gap between the turn of our century and the end of “Islamic” arts. This session explores the “consequences” for the contemporary arts from the greater Middle East of the gap in art historiography of local variants of modernisms and of the tracings of a transition from premodern to postmodern. Presentations contribute to a transdisciplinary dialogue about the methods of knowledge production on contemporary art practices and the historiographic challenges posed by the prevailing publishing and marketing strategies. They ask whether this contemporary art phenomenon can be propositioned as “post-Islamic,” a conceptual framing device somewhat analogous to postfeminist or postblack.

### **An Archive of One’s Own: Constructing a History of Photography in the Middle East**

Mitra Abbaspour, The Graduate Center, City University of New York

In exhibitions and publications—from nineteenth-century travel albums to the installations of contemporary diaspora artists—photographs representing the Middle East have held particular sway as historical documents of the region throughout the modern era. However, the recent emergence of archives that assemble expansive collections of photographs taken by local practitioners not only represent the region but also operate as a mechanism to define its history in the modern era through its photographic practices. Through an examination of three such archives, this paper considers the strategies by which each collection of photographs asserts a specific history of the Middle East, one based on shared cultural experiences as opposed to the political and geographic borders of modern nation-states. As such, the archives in question represent distinctive models for constructing a history of both photographic practice in the region and the region in the modern era.

### **Closeted Historiography: “Boxes Are Fine, since You Can Hide (in) Them”**

Talinn Grigor, Brandeis University

Two days before the 2009 presidential election, the renowned sculptor Parviz Tanavoli described Iranian street art as “non-art.” In the days that followed, the role of this (non)art in realpolitics unraveled. The 1979 Iranian Revolution that had ruptured the country’s modern art history had in effect shattered the *raison d’être* of art for Iranians. That is, for a decade or so, the revolution arrested the artist’s quest for the discovery and definition of a flawless depiction of Iranian self-sameness, because of and in spite of the West. Since then, the artistic schizophrenia ruptured by political turmoil, the strained relation between the avant-garde of the studio and the populist art of the street, and the tensions between oil money of the Gulf States and Iran’s art history are pivotal moments that define the history of Iran’s contemporary visual culture. So does the network that tangles them into a discourse.

### **Translations of Islamic Art into Modern and Contemporary Art of Turkey**

Wendy Shaw, University of Bern

In an attempt to question the paradigm of an “end” to Islamic art coincident with the modern era, this paper examines the place of Islam within the modern and contemporary arts of Turkey. It begins by considering the artistic production of those artists privy to a dual cultural heritage rooted in Ottoman traditions as well as Western education that became increasingly common among elites after the late nineteenth century. In particular, focus is on the mediation of Bergsonianism through Sufism in the promotion of Cubism by the d Group, which exhibited between 1933 and 1950. This paper then compares this cross-cultural modality to that of contemporary artists engaging with Islamic symbols as a language of heritage, including artists such as Kutluğ Ataman, Şener Özmen, Murat Morova, and Canan Şenol.

### **Transient Histories: Art in Lebanon through Gallery Politics before and after the Civil War**

Abdallah Kahil, Lebanese American University

A great divide characterizes the arts in Lebanon between the period preceding the civil war in 1975–76 and the so-called Reconstruction period after 1998. Private galleries played a major role in setting trends by stating artistic directions that affected younger practitioners in both periods. Two galleries in particular were pivotal to the pre-1975 phase: Gallerie One and Dar al-Adab wa al-Fann. In the postwar period, Espace SD and Gallerie Janine Rbeiz took the lead. This study delineates the opposing “aesthetic” roles played by the pairs of galleries operating before and after the civil war. Exhibitions mounted by these galleries are culled for their representation of the competing and contesting “taste-making” agendas. The goal is to peel away at the marketing layers and to better understand the mechanics of art practice in Lebanon by focusing on galleries as vectors with external links to both regional and international artistic movements.

## Slavs and Tatars: *Régions d'être*

Payam Sharifi, Slavs and Tatars

The story behind a name, a collective, or an identity is often a convoluted, knotted one. Telling it unlocks a particularly heterogeneous inventory of ideas, human relationships, poetics, and politics. This presentation looks at the transcultural and resolutely interdisciplinary work of Slavs and Tatars, with a particular emphasis on two cycles of work to date, *Kidnapping Mountains* and *Friendship of Nations: Polish Shi'ite Showbiz*, on the Caucasus and the unlikely heritage between Poland and Iran, respectively. It demonstrates, from methodology of research to production, the urgency to operate across languages, scripts, and media but equally across voice and registers in an attempt to celebrate complexity in a manner worthy of the Eurasian region.

## Concerning the Spiritual in Art: Kandinsky's Radical Work at 100

Chairs: Susan J. Baker, University of Houston, Downtown;  
Valerie Hedquist, University of Montana

One hundred years have passed since Wassily Kandinsky's landmark book *Concerning the Spiritual in Art* (*Über das Geistige in der Kunst*) was first published. Seemingly fascinated by the latest physical understandings of matter and energy, Kandinsky sought language that expressed his novel ideas about nonobjectivity in painting. For both author and readers, how limited or popularly available was the scientific language about matter and energy at the time Kandinsky wrote his book? Were Kandinsky's word choices, especially in subsequent translations, incapable of expressing his understanding of nonobjectivity? Would his language have been more scientific in nature rather than suggestive of Catholic religiosity, as words like *spiritual*, *soul*, and *Apocalypse* suggest, had precise language been more available to him or his readers? The nuances of Kandinsky's vocabulary for discussing such radically new ideas are issues addressed in this session, but another regards whether years of translating and interpreting Kandinsky's book have resulted in a reading of his vocabulary as something spiritual in the religious sense rather than something more scientific like energy. Kandinsky's justification for nonobjectivity in painting has been read by thousands of artists and critics, each interpreting the text through his/her own creations or post-Abstract Expressionist lens. Have years of readers and interpreters of the book resulted in veiling Kandinsky's original meaning in any way?

## Wassily Kandinsky and the Ether of Space as the Meta-Reality and Medium of Modernism

Linda Dalrymple Henderson, University of Texas at Austin

Far more than has been previously realized, Wassily Kandinsky's quest for an antimaterial, spiritual form of painting was grounded in contemporary culture, including the late Victorian ether physics still dominant for the public in the first two decades of the twentieth century. And the occult ideas that interested him, including the work of Hippolyte Baraduc, were not seen as radically opposed to science in this period but rather as a parallel mode for investigating invisible meta-realities beyond the reach of human vision. The impalpable ether was one of the central signifiers of that unseen realm as well as the practical medium for vibratory communication via telegraphy and telepathy, which offered Kandinsky strong support for his belief in his paintings' direct impact on a viewer. Instead of a figure on the "fringe," Kandinsky, like Boccioni and Duchamp, was responding creatively to the exhilarating new scientific and occult ideas of his day.

## The Politics of "the Spiritual in Art" in Russia

Sarah Warren, Purchase College, State University of New York

In 1910 a draft of *Concerning the Spiritual in Art* was read at an artists' congress in Saint Petersburg. The reading followed a lecture by the poet Sergei Bobrov praising Russian painters who based their works on Russian icons and had "become one with [that spirit], penetrated into the very soul of it." Like Kandinsky, Bobrov endowed Russian folk culture with a special significance. But Bobrov and the artists he spoke for still lived in Russia, where the role of icons was transformed by the cultural upheavals following the 1905 revolution. The pairing of Kandinsky with Bobrov suggests that *Concerning the Spiritual in Art* was understood as part of this struggle over the meaning of traditional icons—either embodiments of the sacred connection between Tsar and people, or evidence of the betrayal of the Russian people by the state. Within this framework, Kandinsky's antimaterialist rhetoric takes on a more concrete resonance.

## Wassily Kandinsky's Affective Formalism

Todd Cronan, Emory University

The "purpose of any work of art is to produce some kind of effect on man," Kandinsky explained. He developed complex tools—from questionnaires to heat monitors to color baths—to determine the "exact psychic effects that form produces upon the individual" and to instruct others in the proper deployment of those effects (i.e., the Bauhaus). Nonetheless, the problem with effects was their promiscuity. "Every object (regardless if it is natural or made by human hands) is a being" that bears "its own effect." Artists are charged with channeling these effects to constructive purpose. Or rather—and this is the Kandinsky paradox—the artist must engage his "arsenal of expressive means" to defeat his desire to produce effects at all. When the artist creates, he should have "no thought to what its effect will be or whether it will have any effect at all."

## The Problem of Life and the Problem of Positivism: Kandinsky, Nietzsche, and Wittgenstein on Art and Science

Michael R. Smith, Institute for Doctoral Studies in the Visual Arts

While Kandinsky admired the scientific endeavor, this admiration was often tempered by a thinly veiled contempt for the positivistic metaphysics that sometimes informs it. This tension plays itself out in several ways. In the first place, Kandinsky seems to have applied the general "onward and upward" outlook of enlightenment scientific discourse to his own conception of development in the visual arts. Kandinsky's reaction against positivism, moreover, is indicative of a general malaise that had befallen many in the late nineteenth and early twentieth century. Perhaps most notable among them were Nietzsche and Wittgenstein, who shared many of Kandinsky's misgivings about science. For all three there was something gravely problematic about positivist metaphysics disguised as good science: the specter of nihilism. This is not an objection to science per se, only to the dogmatism of the positivist who takes the meaning of life and the meaning of science to be synonymous.

## **Redefining Mediterranean Aesthetics**

Chairs: John Baldacchino, University College Falmouth;  
Elena Stylianou, European University Cyprus

The Mediterranean has always functioned as a relatively “shared” space of diverse communication, as well as the location of much cultural, economic, and political differences and differentiations. In literary and artistic works, the Mediterranean has often been identified with notions of nostalgia and of the never-ending journey as a process of finding oneself. While there is a growing interest in exploring Mediterranean culture and identity in recent years, the understanding of the region and its unique set of cultural values, needs, and interests that reflect and define the discursive of its nature is limited. Thus, Mediterranean culture remains mis- or underrepresented, especially in relation to art history and more particularly in relation to both historic and contemporary art practices. Even though the European Union might seemingly allow for a renewed strengthening of the region’s unification—its connections and similarities weakened during modernity—there is still some way to go before one can identify with a commonly shared Mediterranean identity. This session generates interdisciplinary and critical discussion on the present forms and future potential of a Mediterranean shared identity, taking into consideration the vitality and diversity of the Mediterranean region.

### **Christoforos Savva’s *Ifasmatografies* (1959–68): Avant-Garde on the Periphery, as a Manifestation of “Mediterranean Aesthetics”?**

Antonios Danos, Cyprus University of Technology

The paper focuses on a group of works by the Cypriot artist Christoforos Savva (1924–1968), namely, his *ifasmatografies* (1959–68). These appliqués or patchworks, created in parallel to his other more apparently modernist work, referred to and appropriated a tradition of “female” crafts (weaving and needlework), incorporating it into the space of “fine arts.” Such a process became important in international feminist artistic practice almost a decade after Savva created his first *ifasmatografia*. Yet, he was working in a cultural backwater, a “province” at the margins of Europe, and he was far from (and earlier than) this feminist discourse. The paper negotiates Savva’s work within the framework of a Mediterranean aesthetic that made possible such a creation, in a milieu where modernity may have been experienced in alternative ways to the dominant canon—an aesthetic characterized by absence of dogmatism and open-endedness; perhaps, an aesthetic of hybridity.

### **Wanted! Dead or Alive: The Influence of Politics on Archaeology and Contemporary Art on the Island of Cyprus**

Yiannis Toumazis, Frederick University and Pierides Foundation;  
Sophia Antoniadou, Pierides Foundation

Across the spectrum of archaeology and contemporary art, few would deny that political realities impact powerfully, sometimes positively, and often negatively on archaeological/arts practice and interpretation. On the one hand, we hear more and more of archaeology’s role in the construction and legitimization of cultural and ethnic identity; on the other hand, we observe the critical role of contemporary art vis-à-vis the historical past, memory and trauma, political power and oppression. Given the impact politics have on either field, political neutrality is unachievable and can no longer be condoned by either archaeologists or art professionals. Archaeology cannot deny its overtly political role in informing us about our past, nor can contemporary art about our present. This paper explores current politics on the Mediterranean island of Cyprus to provide a different reading of political powers of past and present using data from Cypriot Mediterranean cultural history.

## **Art in the Balkans: The Condition of Contemporary**

### **Art in Croatia**

Amy Vena, Rochester Institute of Technology

This research investigates the diversity and growth of Croatian aesthetics through the twentieth and twenty-first centuries. Throughout history the development of art movements is relative to the socioeconomic situation of an era. “The Balkans,” the geographic area formerly known as the Federative Peoples Republic of Yugoslavia, is distinct in twentieth-century history as an area of active reformation, struggle, and reform. Although multiple unions and reforms were made, it appears the artists remained resilient and produced art similar to Western European art movements of the twentieth century. This session examines the impact of war, independence, and tourist demand on the artists of Croatia. Dubrovnik, a small city known for its Old Town and historical architecture, is an ideal locus of control for high-volume tourism and its socioeconomic imprint. Croatia’s rumored accession into the European Union would affect trade, cultural diffusion, and representation of artwork.

### **Constructing, Deconstructing, and Reconstructing the Mediterranean in Contemporary Greek Art: Kostas Tsoklis, Jannis Kounellis, Dimitris Alithinos**

Anna Tahinci, University of Minnesota and Minneapolis College of Art and Design

This paper focuses on how contemporary Greek artists constructed, deconstructed, and reconstructed the Mediterranean as an element of memory and identity. The examination compares and contrasts artworks by Kostas Tsoklis (b. 1930), Jannis Kounellis (b. 1936), and Dimitris Alithinos (b. 1945). Tsoklis deconstructs and reconstructs seascapes based on nostalgic memories, creating a new Mediterranean identity. Kounellis uses the Mediterranean as an art medium with “living” qualities he explores by creating aquariums, by incorporating typically Mediterranean found objects into his installations, and by transforming a ship into a shared space of initiation and interaction with the viewer. In his series *Concealments*, Alithinos questions globalization by interrupting and preserving symbols of memory and identity around the world for future generations. This study brings to light the complex ways contemporary Greek artists were involved in the formulation of a Mediterranean identity.

### **Digital Representations of Interstitial Spaces between Seas, Lands, and Skies: Artists’ Existences and Aesthetics in the Mediterranean**

Lanfranco Aceti, Sabanci University

The paper presents a comparative analysis between two Mediterranean cities, Naples and Istanbul, considering the artistic representations and aesthetics of interstitial spaces—the boundaries between sea, land, and sky. Contemporary art in the Mediterranean and its aesthetic are currently facing challenges that are “redrawing boundaries” of engagement and millenarian artistic practices and altering cultural contexts and frameworks of production. Concepts of identity, cultural identifiers, nation-state, and belonging as well as place and time are challenged in both real and virtual contexts. The paper proposes that the idea of creating cultural products as solely a reflection of a localized and isolated space denies the reality of contemporary mediated lives and of physical routes that today reach a diverse audience worldwide, focusing on the strict relationship between real and virtual as a process toward the transformation of the artwork’s multiple cultural contexts.

## Sharing the Paradox: How “Mediterranean” Is Mediterranean Aesthetics?

John Baldacchino, University College Falmouth

Reacting to the papers presented in this session, this paper looks at the extents to which “Mediterranean aesthetics” could work as a term that reflects what it appears to say and do. More specifically, what, if any, could a working definition be of a Mediterranean aesthetics, and what is revealed from the various approaches that it opens? Here, *aesthetics* does not simply include artistic or cultural traditions as these have developed on the Mediterranean coast; it also raises a paradoxical terrain of ambiguities and challenges in terms of how we approach this definition. Thus, this response remains open-ended, just as it tries to bring together the various strands that emerge from the papers presented.

Centennial Session

### **The Eye, the Hand, the Mind: Revelations**

Chair: Susan Ball, New York Foundation for the Arts

*The Eye, the Hand, the Mind* is a cultural and political history of the College Art Association, an institution founded to serve both artists and historians of art and architecture. Ever since Michel Foucault’s pioneering studies in the 1970s, institutions have been a major focus of critical theory. Yet, although institutional history is at the cutting edge of cultural studies, the discourse has rarely embraced individual academic disciplines explicitly and the learned societies that support and foster them. CAA was founded in 1911 when a group of college art teachers split off from the Western Drawing and Manual Training Association to form their own organization that published a journal, convened at an annual conference, and advocated for visual arts and art history to be recognized as academic subjects worthy of being offered on the college and university level. One hundred years and many thousands of members later, CAA is as diverse as the decades that witnessed its maturity and growth. Leadership and membership grew dynamically, and art and art history professors were soon joined by museum professionals, art librarians, visual resource curators, and later by independent scholars and artists, collectors, dealers, conservators, and secondary school educators. Concomitantly, the goals, interests, and activities became more complex.

### **Avant ’68: France and the Transnational Flow of Culture in the Global “Long Sixties”**

Chairs: Noit Banai, Tufts University and School of the Museum of Fine Arts; Hannah Feldman, Northwestern University

This session considers the varied aesthetic practices that emerged in France between 1954 and 1972 as crucial and constitutive components of the “Long Sixties,” a period marked by immense social, political, and economic transformations that extended beyond national boundaries even as they often responded to specific and sited local situations. Instead of relegating the cultural production of this period to the nostalgic preoccupations and comparisons suggested by the common moniker *postwar* or positioning it as a present-driven portent for the emergence of the contemporary, our aim is to bring into relief the generative artistic experimentation and cultural commitments of the Long Sixties. In emphasizing the rich intertwinement between local and global phenomenon avant ’68, we hope to complicate dominant narratives that still characterize this period in art-historical literature: for instance, that while artists in the Hexagon were retrospectively engaged with the trauma of World War II, the United States usurped France as the epicenter of artistic innovation; that French artistic production was exclusively preoccupied by local concerns and devoid

of transnational dialogue; or that compliance with capitalist processes diminished the political potential of artistic practice at home and abroad, especially in comparison with earlier avant-garde movements, other geographic regions, and the subsequent “events” of May 1968.

### **Making Awful Music Together: The Jam Sessions of Asger Jorn and Jean Dubuffet**

Sarah K. Rich, Pennsylvania State University

This presentation treats the musical collaborations that Jorn and Dubuffet conducted in 1960 and 1961, in which they played a multinational array of folk instruments including Bedouin oboes, sub-Saharan thumb pianos, nasal flutes, castanets, and accordions. Their dissonant sessions were an experiment in artistic erasure, as the sonic medium melded their two artistic identities and denied them the signature visual styles for which they were famous. In the process, these two men crafted a micro-community in which a lack of proficiency with national music cultures was the chief common denominator. In other words, they attempted to produce a moment of negative identity in which they recognized in each other their mutual inability to perform according to preordained models of subjecthood. This paper investigates the political implications of such investment in folk culture as the means to negative subject formation.

### **“There Really Is No Substitute for Participation!”**

#### **The Techno-Geographies of GRAV**

Ágnes Berecz, Pratt Institute

Among practices aiming to reinvent the relationships between art and everyday life in response to the technological modernization of France, those centered around the notion of participation were at the core of the pursuits of GRAV, the international group of Paris-based artists active between 1960 and 1968. Proposing a conceptual link between GRAV’s methodical incorporation of technology and its programmatic shift of the geopolitical axes that dominated the cultural exchanges of the Parisian scene in the early 1960s, the paper examines GRAV’s practice of participation by looking at their *Instabilité* (1962–65), the collectively constructed, interactive, multisensorial environment displayed in various constellations in Europe and the Americas, and *Une journée dans la rue*, the street festival and event series that the group orchestrated at several locations in Paris on April 19, 1966.

### **Les Orgues de Flandre and the Limits of Architecture**

Sean Weiss, Baruch College and The Graduate Center, City University of New York

In 1967 the architect Martin Schultz van Treeck mobilized a probing camera to develop his design for *Les Orgues de Flandre*, a social housing complex located in Paris’s nineteenth arrondissement. This adapted endoscope, which he dubbed the “relatoscope,” consisted of a camera fastened to a long, flexible tube that van Treeck then pushed through his architectural models. The resulting photographs simulated the vision of a pedestrian circumambulating the building. With this process, van Treeck crafted the complex according to embodied perception; yet, his method raises the question of whose bodies were meant to experience the building. Under the watchword of *renovation*, the government razed an Algerian slum in the early 1960s to make way for the housing complex. This paper interrogates the limits of van Treeck’s conception of architecture as an experiential practice in the face of Paris’s radical political and racial upheavals in the Long ’60s.

### **Été '70: The Plein-Air Exhibitions of Supports-Surfaces**

Rosemary O'Neill, Parsons, The New School for Design

From May to September 1970 artists affiliated with the collective Supports-Surfaces embarked on an ambitious program of installations and actions along the Mediterranean from Montpellier to Coaraze—a prelude to their singular exhibition in Paris as a named group organized by Pierre Gaudibert for ARC 1, Musée Nationale d'Art Moderne de la Ville de Paris (September 23–October 15, 1970). Installed on beaches, ports, hill towns, riverbeds, and landscapes in the lower Alps, their ephemeral works marked spaces, delineated routes, and were embedded within geographic locales redefining the relationships between painting and ground, action and installation, and abstraction and nature. In these works, their socially grounded practice and poetic materials and forms coexisted in a succession of ephemeral events. This paper examines the spaces, actions, and photographic documents of these artists with a focus on the documentation published by Jean Fournier Gallery under the title *Été '70*.

### **Elles Voient Rouge: Women's Art in France Before and After '68**

Rakhee Balaram, Jawaharlal Nehru University

This paper proposes redefining French culture in relation to little-known art and feminist practices in France between 1968 and 1972 in order to consider how such practices were articulated in both a local and national context. Borrowing models from the United States and Great Britain, France's feminist movement emerged not only in light of the events of May '68 but also in tandem with liberation movements outside of the country. This paper focuses on the status of women artists in France after May '68 and questions the extent to which they were influenced by or shared political ideals with the wider Mouvement de Libération des Femmes, or MLF. The work of women artists is also considered in relation to their male counterparts through theoretical models. Is there a shared terrain of the "feminine"? Or can one be considered?

### **About Time in the Ancient Americas**

Chairs: William Landon Barnes, University of St. Thomas;  
Bryan R. Just, Princeton University Art Museum

Despite popularly manufactured claims of "mystery" related to the Mesoamerican calendar (now spurred by the 2012 close of the Maya thirteenth *baktun*), indigenous American artists produced a large corpus of works that depict and address reckoned time. Seeking to understand the emic importance of various passages of time and their representation, this session explores calendrical and temporal rhetoric employed by pre-Hispanic and Native artists and patrons to achieve particular goals, whether claiming preeminence for a polity, arguing for the legitimacy of a ruling elite, or narrating episodes of divine creation/destruction. How did these artists transcribe the fundamentally ephemeral fourth dimension using static two- and three-dimensional media, and to what ends did they do so? This session addresses how both early and later Mesoamerican and Andean peoples made use of such strategies in their art and visual culture.

### **Expressing Time before the Mesoamerican Calendars**

Carolyn Tate, Texas Tech University

Centuries of experimentation preceded the earliest graphically recorded dates in Mesoamerica about 600 BC. Several scholars (Justeson 1986; Marcus 1992; Rice 2007) have explored the practices and concepts through which Archaic and Formative-period peoples arrived at the important counts and calendars of Mesoamerica. This paper augments previous research by examining how the subjects, placements, and numeric counts of stone objects at La Venta were deployed as references to temporal phenomena before the advent of graphic notational systems in Mesoamerica. It identifies several strategies that Middle Formative people used to represent their knowledge of temporal cycles: multiples of important numerical counts encoded in architecture (Clark 1999) and in counts of cached objects; cyclical arrays of narrative sculptures; and sculptural subjects that include gestating beings, landscape features ("portals"), and characters from previous eras of creation.

### **History and Time in the Aztec *Codex Borbonicus***

Catherine DiCesare, Colorado State University

This paper examines the Mexican *Codex Borbonicus* representation of the pre-Columbian festival Huey Tozoztli. In contrast to typical celebrations of newly sprouted maize at the temple of Chicomecoatl, the *Borbonicus* emphasizes the rain god Tlaloc at his mountaintop shrine. Since indigenous year-dates One Rabbit and Two Reed in the *Borbonicus* appear to anchor its festivals within historical, reckoned time, this study frames the Huey Tozoztli scene as a singular event that took place in Two Reed, probably 1507. This year may have seen a powerful confluence of dates, when feasts to both Chicomecoatl and Tlaloc governed by the 260-day *tonalpohualli* calendar intersected with Huey Tozoztli, which was timed by the 365-day solar calendar. Moreover, the year Two Reed had profound primordial associations, as a time for renewing the earth and providing sustenance. While scholars have typically treated the *Borbonicus* ahistorically, this paper proposes an interpretive strategy that positions cyclically repeating rituals within chronological time.

### **Perpetual Histories: Myth Making in the Ancient Andes**

George Lau, University of East Anglia

Some Amerindian groups acknowledged and managed time through special objects, settings, and action. Scholars have noted time reckoning as especially prominent where leaders developed elaborate ritual sequences and things to elide their lives and deaths with ancestors, heroes, and divinities. Ancestral monuments and funerary practices, in particular, were milestones of Amerindian chiefly temporality. This paper examines emergent forms of chiefly cosmology for a little-known cultural tradition of the Central Andean highlands: Recuay (ca. AD 1–700). Different media associated primarily with mortuary cult of elites, such as ceramic effigies, sculpture, textiles, and metal items, were employed to instantiate indigenous Recuay notions of time and chronology. Recuay chiefly personhood was articulated and, we might say, enculturated in three principal ways: visual anonymity in artworks; emulation in costume; and repetition of gesture and action. In the process, local ritual collectivities incorporated the recently deceased into ancestral, mythic orders.

### **Inca Control of Time**

Jessica Christie, East Carolina University

The Inca recorded time by observing sunset positions between pillars strung along the western horizon line from the *usnu* stone in the central plaza of Cusco. Seated upon the *usnu*, the ruler could have tracked solstices and equinoxes. The Inca royal couple validated their authority by claiming to be direct descendants from the Sun and Moon, and the ruler maintained ritual discourse with the Sun. Similar spatial alignments have been documented at the sanctuary on the Island of the Sun in Lake Titicaca and on Wayna Qhapaq's royal estate at Urubamba. Recently a set of thirteen towers has been identified at the Early Horizon site of Chankillo, which could have functioned as horizon markers for a solar observatory. The Inca appropriated a long known spatial mechanism but transformed the physical construct into a ritual performance that conceptually legitimized the ultimate authority of the Inca emperor.

### **Beyond the Oil Spill: Art and Ecology in the Americas**

Chairs: Florencia Bazzano-Nelson, Tulane University; Santiago Rueda Fajardo, independent scholar, Bogotá, Colombia

The relationship among artists, art, nature, land, environment, and ecology is not new, but its importance emerges in moments of crisis. For instance, the oil spill in the Gulf of Mexico inspired poignant responses from many artists. While recognizing our shared addiction to oil and less-than-sustainable lifestyles, this panel engages ecological art, ecoactivism, and ecocriticism from multiple perspectives in the Americas and beyond. Topics include considering nature, landscape, and territory as artistic, visual, and conceptual constructs; the exploration of science and art as combined tools to deal with bioethical subjects; the artistic and cultural patronage of corporations and agencies responsible for environmental degradation and global warming; the biodiversity and the indigenous cultural heritages of the Amazonian basin as subjects with complex historical dimensions; the tension between the local, regional, and global as frames of reference when examining the relationship of art with the environment; and the limitations and potentialities of ecological activism in the arts.

### **Landscape Seen through the Eyes of Contemporary Art and Science**

Hugo Fortes, Universidade de São Paulo

Contact between contemporary human beings and nature no longer occurs in a direct way but is mediated by social and scientific discourses. The scientific reports that the media spreads transform our perception of nature, incorporating concepts and analyses formerly accessible only to specialists. The elaboration of images of contemporary landscapes not only is informed by historical artistic heritages but also incorporates concepts and models from biology, architecture, engineering, physics, meteorology, and so on. Contemporary artists have access to these images, and their vision of the world is contaminated by these interdisciplinary paradigms. Instead of seeking an unreachable original nature, several contemporary artists such as Mark Dion, Olafur Eliasson, Alberto Baraya, and Walmor Correa assume a critical position concerning the relation between art and nature. By discussing their work, this study contributes to the sensitive perception of the relationship between art, landscape, and the natural sciences.

### **The Land, the Road, and the Freedom to Move On: Allegory vs. Documentary in *Iracema, uma transa amazônica***

Erin Aldana, independent scholar, San Diego

The 1974 film *Iracema, uma transa amazônica*, directed by Jorge Bodanzky and Orlando Senna, tells the story of an indigenous teenage girl who becomes a prostitute and accepts a ride along the Transamazonian Highway from a truck driver who calls himself Tião Brasil Grande (Sebastian Big Brazil). The film engages various levels of "reality" in exploring the Brazilian government's claims that the highway would bring development and progress to the previously isolated Amazon region. Bodanzky places the actors who play the roles of Iracema and Tião in various interactions with the people they encounter along the way, the spontaneity of their unscripted dialogue providing a sense of veracity. Combining the visual style of documentary film with symbolism taken straight from the classics of Brazilian literature (the romantic novel *Iracema, lenda do Ceará*, 1865, by José de Alencar), *Iracema* denounces the poverty and exploitation behind the illusion of Amazonian development.

### **Environmental Crisis and Creative Response: Ala Plástica's *Magdalena Project***

Lisa Crossman, Tulane University

The Argentine collective Ala Plástica's artistic collaborations and interventions confront a variety of environmental problems regionally and internationally. This paper critically examines this group's multifaceted response to the 1999 Shell oil spill near Magdalena, Argentina. Through multidisciplinary collaboration and research, Ala Plástica produced reports and visual material that documented the spill's environmental impact. Ala Plástica's action proposes an alternate vision of the artist's role as social and creative agent, demonstrating the potential for art to respond to environmental crises and encourage sustainable development. This paper looks at the collective's practice in relation to theoretical and biological considerations of the rhizome and Grant Kester's proposal of a dialogical aesthetic. Ala Plástica's projects seek to expose power structures that underpin processes of industrial development, empower local communities, and draw attention to ethical and conceptual issues related to land use.

### ***The Invisible Beginning: Imagining Trees in the Contemporary Urban Environment***

Gesche Würfel, Goldsmiths, University of London

Trees in public spaces are often experienced on a subconscious level. They are so common that they are taken for granted and usually their origins are not scrutinized. The photography project *The Invisible Beginning* exposes the urban arboreal life-cycle by tracing the trees' passage from seedling labs to tree nurseries to public planting in urban spaces in selected places in the United States and the United Kingdom. These images provide viewers with a rare glimpse of the vast industry behind urban trees and provoke questions about whether this process could be managed more sustainably. One of the main themes in the project is the issue of dwindling biodiversity.

Coalition of Women in the Arts Organization

### **Asian American Women Artists: A Postmodern Perspective**

Chair: Kyra Belán, Coalition of Women in the Arts Organization

The inspiration to create a panel about the Asian American women's experience as artists came in part because of my admiration for an artist of worldwide recognition who has dominated conceptual and performance art for several decades: Yoko Ono. Yet Ono's presence in the art world as a monumental force did not facilitate more recognition for her Asian sisters who are creating art in America. This panel examines the arts of Asian American women who are working within the United States but also draw inspiration from their cultures of origin. Their unique contributions are often overlooked by an art establishment that favors male artists of all races. The panel concentrates on and examines the feminine perspective inherent to the creative productions of women whose roots connect them to Asia; these deep connections can be gleaned through their artistic productions, exposing the viewers to an aspect of American culture that is nuanced by the Asian female points of view.

#### **R(Evolution)**

Kay Kang, independent artist

As one of twenty-three Asian American women artists, I created a large installation entitled *A Place of Her Own*. Asian American Women Artists Association's curator Cynthia Tom asked us to answer in a visual construct the question, If you have a place of your own, what would it be? During my twenty-some years of artistic practice, I have shuffled back and forth between two cultures, Western and Asian. When I visit Seoul, I yearn for my roots and visit national museums to find the familiarity of my youth. Sometimes trying to reconcile the "women from Korea" with the "artists in America," I find that working with the tension between these cultures provides me with a critical point of reference that helps me to more effectively illuminate my inspirations.

### **The Art of Being Asian: Art and Politics of Asian American Women Artists Now**

Linda Inson Choy, independent art curator

The complexities of being Asian American women artists are only beginning to be understood. In the rapidly growing global culture, artists who formerly defined themselves as Asian American women artists are no longer confined to one specific geographic location (United States). It has been discovered that it is much more profitable to use multiple identities, for example, as Korean artist vs. Asian American woman artist. The increasingly compartmentalized society has created yet another dilemma for the Asian American women artists where we are once again relegated to the periphery of the art world forcing us to redefine who we are. Contextuality has been a struggle as Asian Americans trying to find a foothold within American art history. This paper addresses the historical lapse and suggests ways to repair and promote the visibility of Asian American women artists for the next generation.

### **Cultural Surrealism as a Platform for Social Activism**

Cynthia Tom, independent artist

My work can be best defined under the label of "Cultural Surrealism"; this genre acts as the perfect platform to explore and expose my social activism. As a seeker and philosopher about women's issues, my work

points toward my passion for social justice, personal feminism, ethnic relevance, and familial storytelling. I often portray women of color in extraordinary situations, whether they are placed in circus dreamscapes, liquid interiors, or dry deserts, and almost always heavily costumed. They persuade us to look beyond the aesthetic—to challenge stereotypes and traditional roles, questioning paradigms and encouraging that internal dialogue. As board president of Asian American Women Artists Association (AAWAA), I have made it my mission to help bring women into their own light and triumph.

### **The Modern Gesamtkunstwerk**

Chairs: Juliet Bellow, American University; Jenny Anger, Grinnell College

The *Gesamtkunstwerk*—the "total artwork" theorized and promoted by the composer Richard Wagner in the mid-nineteenth century—simultaneously echoes throughout modern art and challenges traditional paradigms of modernism. A synthetic, multimedia entity, the *Gesamtkunstwerk* appears to clash with the autonomy and medium specificity extolled by modernist critics such as Clement Greenberg and Michael Fried. At the same time, the aesthetic totality inherent in this project does not seem to fit with the Anti-Art stance and political radicalism imputed to the "historical avant-garde." Further, like Wagner himself, the total artwork has long suffered from an association with totalitarian art and politics. Building on recent scholarship that returns the revolutionary potential that Wagner envisioned to his unfinished project, this panel moves beyond such assumptions about the *Gesamtkunstwerk*. Scholars today find unexpected—and potentially conflicting—resonances of the *Gesamtkunstwerk* in art of the late nineteenth and early twentieth centuries. Has the *Gesamtkunstwerk* lost all meaning, or is it meaningful that the *Gesamtkunstwerk* is reemerging in the analysis of aesthetic tendencies previously presumed to be divergent? What should we make of artists' engagement with forms of the total artwork in the late nineteenth and early twentieth centuries? How did artists of that period envision the *Gesamtkunstwerk*, and how did their concepts come to fruition? This panel examines adaptations of Wagner's project, attending to the aesthetic and political dimensions of actual or imagined total artworks to consider whether and how a reconsideration of the *Gesamtkunstwerk* might reshape our understanding of modern art.

### **From Art to Artlessness: Richard Riemerschmid's Transformation of Gesamtkunstwerk to Alltagskunst**

Freyja Hartzell, Yale University

In 1901 the German design reformer and cultural critic Hermann Muthesius predicted that "only when art has once again become a common necessity, will we enter the new Age of Art." Muthesius's vision of an everyday art, or *Alltagskunst*, was fulfilled in 1905 by the Munich artist Richard Riemerschmid, whose "Machine Furniture" appeared artless in its revealed construction and lack of ornament. And yet this "artless" furniture was designed by an artist who, a decade earlier, had been instrumental in orchestrating the aesthetically unified decor of the *Gesamtkunstwerk* interior. While the designers of Riemerschmid's generation would seem to have turned on erstwhile decorative excesses, this apparent rejection of the *Gesamtkunstwerk* actually constituted its deeper embrace. Riemerschmid's designs trace the expansion of the total work of art's utopian premise to unite all aspects of life: the explosion of the *Gesamtkunstwerk*'s rarefied luxury to embrace the "common necessity" of an *Alltagskunst*.

### ***Métachorie* as *Gesamtkunstwerk*: Valentine de Saint-Point and Futurist Dance**

Alison W. Chang, University of Pennsylvania

Between 1913 and 1917 the artist and critic Valentine de Saint-Point staged a form of Futurist dance that she termed *métachorie*, or “outside the chorus.” As Saint-Point sought to differentiate her choreography from both traditional ballet and modern dance, *métachorie* also connoted “outside the dance”; she intended her art to transcend existing dance genres. Saint-Point’s *métachorie*, surprisingly, diverged from some aspects of Futurist doctrine as well. Her multimedia performances are more closely linked to Richard Wagner’s conception of the *Gesamtkunstwerk* than to more familiar Futurist ideals. Like Wagner, Saint-Point took inspiration from ancient Greek poetry rather than modern technology, and she believed that the union of art forms in *métachorie* would advance each art toward its ultimate fulfillment. Saint-Point’s metachoric dances exemplify the ambivalence that pervades the Futurist movement, emphasizing contradictions between rhetoric and practice. *Métachorie* invites a reevaluation of Futurism’s complex relationship with the *Gesamtkunstwerk*.

### **Matisse’s Decoration as Total Artwork**

John Klein, Washington University in St. Louis

Throughout his career, Henri Matisse was exposed to, aspired to, and actively engaged in many forms of decoration—the creation of unified programs of environmental art—and decorative arts, ranging from textile design and pottery making to the high-minded didactic instrument of public mural painting and the ecclesiastical expression of stained glass. In status, decoration and the decorative arts were thus both “below” and “above” the autonomy and alleged purity of modernist easel painting. In Matisse’s work the so-called low and high forms of decoration were united in a multimedia decorative aesthetic that begs the limitations of modernist “purity.” The complex decor of the Vence Chapel was only the most self-evidently total artwork of Matisse’s career. Modernist autonomy could also be transcended by a tile composition, a carpet, or a woman’s headscarf, indeed by Matisse’s entire practice of decoration.

### **The Global *Gesamtkunstwerk***

Matthew Biro, University of Michigan

Between 1993 and 2007 La Ribaute, Anselm Kiefer’s studio-estate in Barjac, France, also became his most developed artwork, the site where the artist created, collected, and reimagined his art, while working with a fluctuating team of assistants. A former silk factory on a hill that Kiefer transformed into a vast complex of living spaces, studios, workshops, and storage facilities, it was also an environment in which he created a new type of land art consisting of gigantic concrete structures, some reduced to postwar-like ruins, amid the rural French countryside. This paper examines La Ribaute as a global *Gesamtkunstwerk*. The complex is a *Gesamtkunstwerk* because it synthesizes different media—poetry, painting, sculpture, architecture, natural sound, and the environment—and encourages new forms of spectatorship. It is global because it employs an iconography of shipping and intercontinental travel as well as an engagement with Asia and the Middle East.

### **Historians of German and Central European Art and Architecture Emerging Scholars**

Chair: Timothy O. Benson, Los Angeles County Museum of Art

Over the past several years the Historians of German and Central European Art and Architecture have sponsored sessions offering an opportunity for young scholars to share their works in progress with a professional audience. We aim to enrich the discourse within the field of German and Central European topics by encouraging a new generation of researchers. This year’s session considers a broad geographic and chronological scope that includes the Americas during the early modern period, Vienna in the late nineteenth century through the eyes of critics Wilhelm Lübke and Ludwig Hevesi, and Moscow’s architectural scene during the 1930s.

### ***Viva Durer!* Albrecht Dürer and German Art in Nueva España**

Jennifer A. Morris, Princeton University

In the early modern period, settlers and missionaries from the farthest reaches of Europe traveled to the Americas with the goal of converting the New World into a Christian paradise. With them came a number of artworks that circulated widely and served as prototypes for the “hybrid” art forms of Colonial America described by George Kubler and others. This paper examines the presence and impact of German art in the New World in particular, using the transmission and imitation of Albrecht Dürer’s prints in Nueva España as a model for the interaction between Indo-American and German art in New Spain and hence for the reception of Central European styles in Colonial art at large. By considering the afterlife of Dürer in the New World, this study demonstrates that Central European art was pervasive and continuously influential in the Americas, serving important artistic, religious, and political functions in a spiritual battlefield.

### **“Opium Rush”: Hans Makart, Richard Wagner, and the Aesthetic Environment in Ringstrasse Vienna**

Eric Anderson, Kendall College of Art and Design

In 1871 the critic Wilhelm Lübke characterized the paintings of the Viennese artist Hans Makart as *gemalte Zukunftsmusik*. Lübke intended no compliment. Drawing a comparison to composer Richard Wagner, Lübke denounced Makart’s art as mere surface, lacking intellectual or moral value. Both Wagner’s “colossal masses of sound” and Makart’s “nerve-tingling colors,” he wrote, offered only a stupefying narcosis for the sensation-addled parvenu of the Ringstrasse: “an opium rush, received through the ear or the eye.” About 1900 the Viennese critic Ludwig Hevesi offered a striking reassessment, celebrating the decorative, psychologically immersive character of Makart’s paintings, and especially his decorated interiors, as a sophisticated and elegant means of escaping the crises of modernity. Taking Hevesi’s remarks as a starting point, this paper reconsiders the relationship between Makart’s interiors and Wagner’s concept of immersive experience, taking into account links to aestheticism, the Secession, and fin-de-siècle theories of mental life that informed Hevesi’s analysis.

## Architecture on Moscow Standard Time

Richard Anderson, Columbia University

Focusing on the 1930s, this paper explores architecture's relationship to the Communist Party's politics of time. After the competition for the Palace of the Soviets of 1932, Party officials prescribed the use of "both new techniques and the best techniques of classical architecture" in future projects. Although this event has long been interpreted as a negation of the agency of the avant-garde, this paper presents the architectural debates that followed as symptoms of the chronotope—the time-space—in which they unfolded. Concretely, it traces the ways that leading architects such as Moisei Ginzburg, Aleksandr Vesnin, and Ivan Leonidov, among others, responded to the proposition that a progressive, socialist architecture could arise only from the "critical appropriation of architectural heritage." By attending to rarely discussed projects and texts, this paper shows how Soviet architects articulated a theoretical program that would position socialist architecture ahead of the West, paradoxically, by turning to the past.

## Is It Time to Question the "Privileging" of Visual Art?

Chairs: Greta Berman, The Juilliard School; Ellen K. Levy, independent artist, New York

The twenty-first century has increasingly witnessed the broadening of the term "art" to include all the senses. It is no longer delimited by visual art. In fact, many artists today might claim that the word not only privileges the "visual" but also dismisses an artistic opportunity to engage with the full richness of experience. Judging by recent exhibitions taking place on a global scale, we see ongoing attempts to create art that includes haptic elements and that addresses senses apart from vision, including smell and taste. One way to view these developments is as a rejection of some of modernism's tenets, as Caroline Jones has proposed. Others have stressed the importance of transdisciplinary exchanges among the arts, sciences, and technology as critical to these changes. Much evidence supports a view of perception in which each sensory pathway is significantly modulated by other pathways. Since we experience the world through multiple senses, it is important to consider how artists today address the sensorium and the benefits of collaborative research. This panel therefore concentrates on four questions: How have artists contributed toward the understanding of crossmodal interactions? How are these artistic experiments pertinent to understanding the brain's capacity for creativity? Can art foster integration of the cognitive and cultural dimensions of experience, and, if so, what is the place of multimodal art in this process? If visual art exemplified modernism, what are the cultural implications for multimodal art?

## What Has Happened to the "Peak Shift" Theory and Other Related Ideas about Art? A Conversation with Elizabeth Laura Seckel

Greta Berman, The Juilliard School; Elizabeth Laura Seckel, University of California, San Diego

For this open session, we plan two sets of casual yet focused interchanges. The art historian Greta Berman, who teaches at Juilliard and is an expert on synesthesia, will converse with the neuroscientist Elizabeth Laura Seckel, a postdoc at Vilayanur Ramachandran's neuroscience laboratory at the University of California, San Diego. They will address creativity, art, metaphor, and the brain, and will explore the implications of the much-debated "peak shift" theory as a way to understand art production and aesthetic pleasure.

## A Conversation about Ocular Centricity

Ellen K. Levy, independent artist, New York; Anjan Chatterjee, University of Pennsylvania

This open forum explores multimodal art and research, including sound installations, interactive video, haptics, and traditional media. The cochairs consider that multimodality has increasingly become an important topic. The artist Ellen K. Levy, who has done extensive research on inattention blindness, and the neurologist Anjan Chatterjee, whose research program addresses whether fundamental principles of neuroscience drive visual aesthetics, will engage in open conversation and discuss the neurophysiology of visual artistic production, multimodal art, and the roles of interactivity and technology.

## An Interview with John Onians

Carl Schoonover, Columbia University; John Onians, University of East Anglia, Norwich

In this component of our open session, the cochairs ask John Onians to expand on insights from his book *Neuroarthistory: From Aristotle and Pliny to Baxandall and Zeki* (2007).

## Brain Music

David Rosenboom, California Institute of the Arts

David Rosenboom's past work includes his appearance on the *Mike Douglas Show* in the early 1970s, with John Lennon, Yoko Ono, Chuck Berry, and Mike Douglas, all making music with their brains. His notes describe the media used in his 1995 performance *On Being Invisible II*: "A full-scale production requires . . . real-time digital signal synthesis and processing, brainwave data acquisition and analysis, MIDI devices, computer controlled video laser disc with projection, slide projectors with dissolves, stage lighting, interactive HMSL software, sound reinforcement and audio mixing. Auditory evoked responses are extracted from the brainwaves of the performers and are used to construct an electronic musical fabric, to create sequences of transforming visual icons and select and arrange text materials from sampled voices."

Mid America College Art Association

## What Is Conceptual Thinking?

Chair: Steven Bleicher, Coastal Carolina University

The term "conceptual thinking" is used frequently in both art and design—but what are we really talking about? What does it mean in relation to teaching art, design, and art history today? The goal is to stimulate the student's thinking and thought process so that he/she produces artworks, designs, or art history papers that are original and look at things from a new and fresh perspective. The question becomes, how can we as faculty stimulate the conceptual and creative thought process in our students? What assignments, class exercises, or strategies are you using to make creative and conceptual thinkers of your students? What are the best practices to motivate critical and original thought? This session examines these issues in a concrete and practical manner.

## Applying Relevancy

Barbara Bergstrom, University of Arizona

This talk introduces preparations for new assignments that include the questions: Why would students do the activity assigned? What might their endeavor inspire? How will this activity make them a stronger artist than they were yesterday? In class, with directions in hand, before they delve into their projects, students articulate why they think I am assigning this exercise. In their own words, they explain (out loud or in writing) how they might become more informed artists from the experience. This presentation discusses highlights from the art-teaching approaches of thinkers from John Dewey to Daniel Pink. Specific classroom activities addressed support the development of meaningful, relevant, and contemporary teaching strategies for higher education in the fine arts.

## Crisis to Concept: Developing Conceptual Thinking

Jane Venes, Iowa State University

Concept, probably more than any other factor, differentiates art and design from other disciplines. It is the factor that generates creative solutions to design tasks. All problem-solving processes establish criteria for a successful solution. What makes the arts unique is that we first invent the concept and then use it to create the criteria. Some students, however, seem to resist conceptual thinking. They try to accomplish design tasks by purely aesthetic means, and their creative process might best be described as late-night crisis management. To solve these problems, we as educators need to understand the thinking skills we are trying to elicit. Teaching methodology and instructional sequence are key factors in overcoming the crisis-management approach to creativity. An easy way to begin is to simply assign a concept. This presentation discusses sequential development of thinking skills and offers a beginning strategy, illustrated with actual examples of student work.

## Why Figure Painting?

Margi Weir, Wayne State University

Figure painting is the quintessential “academic” studio class. It has a time-honored tradition and is a valuable part of a painting curriculum, but it can be a constant struggle to encourage students to “own” each pose and to transcend the dry, straightforward presentation of a nude model posing on a platform in front of the class. Being fearless, making choices, asking questions, and being aware of the world and art world are characteristics that students need to develop in pursuit of creative thinking. This paper demonstrates the various approaches that I use to nudge my figure-painting students into making the jump from classroom exercise to personal statement.

CAA Student and Emerging Professionals Committee

## What Makes a Competitive Candidate?

Chair: Steven Bleicher, Coastal Carolina University

In today’s highly competitive academic job market, why is one candidate sought after more than another? Nowadays a faculty opening may have fifty to two hundred applications for a position. What makes one application package rise to the top and get noticed? How can you position yourself to be one of those candidates to get a first-round interview? This session concretely addresses the factors that search committees look for in potential candidates. Panelists include members

from art history, studio art, design, art education, and museums. All panel members have either chaired departments, led faculty search committees, or are senior members of their respective departments. They share their experiences and discuss how to respond to an ad, how to present your accomplishments, portfolio, and research, as well as many other insightful tips and strategies. This session is essential for anyone who is currently searching for a position or who may be considering it in the future.

National Alliance of Artists from Historical Black Colleges and Universities

## Perceptions and Assumptions: Whiteness

Chairs: Peggy Blood, National Alliance of Artists from Historical Black Colleges and Universities; Zelana Davis, Savannah State University

How is “whiteness” viewed by black American artists? Are there assumptions and expectations, or is there unconscious brainwashing that leads black artists to think the way they do about their acceptance as artists in a white world? What are those thoughts, and do they have validity? One objective of the open forum discussion is to provide visual experiences of how people who are other than Caucasian perceive the white experience. African Americans, for example, have had to learn to adapt and live in the white world in order to survive a culture that was perceived as completely different from white America. Since the migration of slaves to the United States through the present, white Americans have judged black Americans and have depicted these perceptions of Blacks through movies, songs, literature, and art. And, some Black and Brown Americans have judged the same of themselves and whites as well, through what may have been an indoctrination or brainwashing. Perceptions of whites and Blacks have become a major discussion in today’s media. Is there really a color line now for these expectations to grow? These expectations and perceptions have invaded across culture lines and feed on discrimination.

## Visual Media

Zelana Davis, Savannah State University

Visual media communicate beliefs and values of an artist to a viewer who has his/her own set of beliefs and values. In terms of “majority” and “minority” social structures, the voice of the majority is often the loudest heard. What of the minority voice and its interpretation of the majority? In this session, one is led to evaluate questions such as, how is “whiteness” portrayed by black American artists? Are there clues within African American-produced images of Caucasian Americans of stereotypes, assumptions, or judgments of a monolithic white persona? If so, where do the assumptions come from, and how do those biases reflect the self-valuation of the artist and the viewer? Are presumptions mostly positive or negative, and how are they reinforced or dispelled by American media and culture?

## Otherness

Deborah Elaine Roberts, independent artist

Whether I was aware of it or not, the notion of otherness has been at the center of my work from the beginning. My early ideals of whiteness and beauty were linked through paintings of Renaissance artists and photographs in fashion magazines. Those images are heroic, beautiful, and powerful and did not look like anyone I knew. They influenced the way I viewed myself and other African Americans, which led me to investigate, How has African American identity been imagined and

shaped by whiteness? Stereotypes and myths were the first challenges in my work; I created a dialogue between the ideas of inclusion, consumption, and subjectivity by addressing whiteness in the form of a Greco-Roman Venus. My process combines interspersed images of iconology: Afros, ice cream cones, large hoop earrings, and big-circled red lips. Each component has character and agency both in the motif and in the realm of popular culture.

### **The Politics of Otherness**

Zoë Charlton, American University

In a post-black era, how do black artists in academia continue to challenge the Western canon? How does our agenda differ from that of Hank Willis Thomas and Howardina Pindell, who directly appropriate whitewashed images of the “Other”? Is there a subversive angle in the attitude of those who choose NOT to address Blackness (e.g., Sam Gilliam and Louis Cameron) or to explore the edge of race and ethnicity through new media, as does Sanford Biggers? These divergent models challenge us to consider how much further and in what direction we can push this critique.

Arts Council of the African Studies Association

### **Theorizing the Body**

Chair: Jean M. Borgatti, Clark University

The human body is a common reference point for artists of many periods and places—and exploited for expressive purposes, in a transformed state or in its absence. This panel offers a cross-cultural and global representation of how the body has been theorized, with a specific focus on calling into question certain binary oppositions that inform conventional wisdom about such contrasting relationships as mother and monster, dyads like beautiful and ugly, human and animal, female and male, man and machine, pleasure and disgust, and so on, but that also go beyond the dyad to seek the space in between, an area of dialogue and negotiation that is the locus of particular creativity. It is not just the canon (who creates it, how it is transgressed, and for what purposes) that is at issue; it is ambiguity, its function in art, and its affective power in a given time and place.

### **Medusa as “Seduction of Excess”**

Basia Sliwinska, independent scholar

This paper looks at the works of women artists and critically engages in the discussion on the image of “woman” constructed according to various beauty myths. Culturally, the body is split into two categories—beautiful and ugly. This binary implies the dialectic of the fragmented body, which derives from myths of beauty and ugliness, desire and repulsion—Venus and Medusa. The concept of the ugly body is questioned through myths associated with monstrosity that imprison women in images and make their portrayal terrifying. They embody the Baudrillardian “seduction of excess,” the metaphor of the mirror and narcissism. This paper combines different perspectives of gaze, which empowers and politicizes the object of looking, deobjectifying and decolonizing it. Discussing Medusa through Venus illustrates how ugliness complicates beauty, challenging the image of Venus’s body and bringing forward caliginophobia—the fear of beautiful women as icons.

### **Body of Work: Stylization and Ambiguity in the Benin Plaque Corpus**

Kathryn Wysocki Gunsch, New York University

The Benin bronze plaques are traditionally celebrated for their mimetic naturalism. Yet throughout the corpus, the artists’ primary focus is on details of clothing and weaponry that signal rank; bodies are presented as conventionalized signs. The abstracted body is both present and absent, an interchangeable unit rather than an exploration of the human form or a portrait. The stylization of the body, and the artists’ focus on rank, ensures that the plaques both represent and present the members of the court, doubling the living courtiers in assembly while also referencing historical figures. Using a conventionalized sign for the human form allows for ever-shifting reception of the figures’ identities, encouraging a temporal ambiguity that complements the goals of oral history. This paper argues that the dominant narrative of Benin “naturalism” is a disservice to the works, one that hides the physical and iconographic ambiguity accomplished through stylization of the human form.

### **Body Networks: Corporeality in Luba Art and Politics**

Mary (Polly) Nooter Roberts, University of California, Los Angeles

Cross-cultural studies of the body provide an opportunity to excavate and expand notions of corporeality through specific epistemological frames, and to acknowledge the importance of ambiguity as agency in multiply sourced experiences of embodiment. This paper presents Luba cultural constructions of the body and the purposefully ambiguous gendering of power that manifests in Luba royal emblems and political practices of central Africa. Luba arts associated with royal culture emphasize the female form yet allude to the king and complex networks of spiritual and ecological resources. Luba concepts of the body, as represented in life, sculpture, and related performative practices of investiture, divination, and succession, offer exciting opportunities for theorizing the body in the interstitial, negotiated zones of male/female, human/spirit, body/landscape, and memory/history as a means to consolidate efficacy and assert agency. By exploring the constitution of the “body” in the “body politic,” we may arrive at more focused definitions and observations.

### **H(ai)rmenueutics**

Shir Aloni Yaari, Courtauld Institute

At once subject, object, and “abject,” hair resides on the boundary between human and animal, male and female, the erotic and the morbid. Embodying myriad hybridities and ambiguities, it provides a potent trope for the rendering of liminal and transitional states, like the ones materialized in the palimpsestic environments of Ann Hamilton, Mona Hatoum, and Anne Wilson. While alluding to poetic narratives and critical theories of the body, these artists utilize hair itself as a “theoretical object,” a term proposed by Mieke Bal to designate artworks that deploy their own aesthetic medium to articulate reflections about art and its affective power. Suspended between past and present, presence and absence, the semiotic and the symbolic, their evocative h(ai)rmenueutics move beyond conventional dichotomies to reveal the vestiges of “other meaning and lives, traces of other configurations of the subject and the body” (Griselda Pollock, *Inscriptions in the Feminine*, 1996).

**Humorous Transformations into Abstraction: Layering Images of Identity in the Art of Shahzia Sikander**  
Anneke Schulenberg, Radboud University, Nijmegen

In contemporary art the human body is often the principal arena for the politics of identity. Female bodies in the work of the American-Pakistani artist Shahzia Sikander are emphatically cross-cultural because she combines Hindu, Islamic, and Western imagery. By layering, transforming, and recontextualizing images from different times, religions, and cultures, Sikander questions representations of identity. She plays with various cultural symbols that mark the female body and affect the construction of identity to unsettle the idea of one that is fixed. By challenging binaries such as West vs. East, male vs. female, and representation vs. abstraction, Sikander disputes established power hierarchies. This paper examines how Sikander questions and subverts present-day notions of power hierarchies by deconstructing binaries, using humor and abstraction to explore representation outside of the binary oppositions.

Art History Open Session: Renaissance Art  
**Form and Function: Art and Design?**

Chair: Antonia Madeleine Boström, J. Paul Getty Museum

This session investigates the frequently indistinct status of objects designed for functional use that simultaneously survive as works of art of the highest order. Though functional design is a familiar and distinct discipline in a postindustrial age, such distinctions were not recognized during the long Renaissance. The design and ornamentation of a quotidian object (a pilgrim flask, a holy water stoup, a silver vessel, trellis work) may include extravagant embellishment or demonstrate bravura craftsmanship that all but obscures the work's original purpose, especially when displayed in a museum context. Papers address how during this period art and function were inextricably linked and use as evidence drawings, models, documents, and archives, as well as the intrinsic material information contained within the object itself.

**The Separation of Form and Function: Challenging the Historiography of Renaissance Pilgrim Flasks**  
Annette LeZotte, Wichita State University

Form and function were inextricably joined in Early Christian and medieval pilgrim flasks. These vessels were used for holy waters or oils from popular pilgrimage destinations. The decoration of the form signified the provenance, sanctity, and apotropaic powers of the liquid inside, constructing a symbolic dialogue referencing function that continued long after the liquid was gone. However, the understanding of this interrelationship is often dismissed by scholars studying Renaissance-era pilgrim flasks. During the fifteenth and sixteenth centuries the media, designs, and decorations of pilgrim flasks rapidly evolved, and the visual and material complexities of these new vessels increasingly were explained by scholars as serving "purely decorative" functions. This paper challenges the premise that decoration becomes function in pilgrim flasks of the Renaissance period and argues that the ritualistic marriage of form and function acknowledged in Early Christian and medieval manifestations of the object continues into the Renaissance.

**Function, Ritual, and Sculpture: Holy-Water Stoups in Early Modern Tuscany**  
Francesco Freddolini, Getty Research Institute

Although destined for eminently liturgical purposes, holy-water stoups have always captured sculptors' imagination. This paper focuses on holy-water stoups designed and executed by sixteenth- and early-seventeenth-century Florentine artists (Giorgio Vasari, Battista Lorenzi, Bernardo Buontalenti, and Giovan Francesco Susini, among others) and investigates how in the early modern period such works were considered simultaneously liturgical, functional furnishings and proper sculptural objects. By analyzing both preparatory drawings and objects in their original liturgical context, the paper explores how the relationships among rituals, iconography, typology, material(s), and style were negotiated by architects/designers, sculptors, stonemasons, and their patrons. This approach unveils also workshop practices and collaboration models/hierarchies among the artists involved. Furthermore, the chronological span enables the paper to discuss the impact of the antique on the decorative vocabulary, to explore the relations and reciprocal influences between holy-water stoups and other sculptural monuments (especially fountains), and to address stylistic and typological developments.

**Trellage in Sixteenth-Century Italy and France: Between Art and Craft**

Natsumi Nonaka, University of Texas at Austin

Trellage is a fascinating but somewhat obscure art that played a significant role in the garden design of early modern Italy and France. The term refers to trelliswork structures created by the art or craft of carpentry. This paper examines two examples illustrating the high level of the art of trellage in sixteenth-century Italy and France: Giovanni Colonna da Tivoli's drawing for a pergola in the Ghinucci garden in Rome, and the pergola at the Château of Montargis near Orléans. The anonymous carpenters drew artistic motifs and structural principles from high architecture made of stone, but combined them with light, diaphanous, and translucent materials and surfaces. Sophisticated patrons appreciated the craftsmanship in these pieces as much as in other works of art. The paper addresses how the wavering distinction between the aesthetic and the utilitarian, and between art and craft, may have had lesser resonance in this age.

**"Modern in an Antique Way": Giulio Romano's Designs for Living**  
Valerie Taylor, independent scholar

Giulio Romano (1499–1546), the court artist and architect to Duke Federico II Gonzaga, designed splendid banquet plates for the Mantuan court. More than three hundred autograph drawings document the look of these now-lost services. Giulio's graphic corpus provides a visual reference for discussing the relative value of the drawings themselves in relation to the vessels that were fashioned from them. While the artist's interpretations of utilitarian items achieved the status of luxury goods by virtue of their design, his drawings for table furnishings were exchanged and collected as cultural cachet in their own right. Beyond Mantua, Giulio's metalwork designs were adapted and adopted as true indicators of princely style by later artists across Europe. This paper investigates the impact of Giulio's style on the worth and appreciation of Renaissance silverware and offers a case study of how forms and functions of vessels were evaluated beyond their weight in silver or gold.

### **Winds, Farts, and Bellows: The Airy Imagery of Early Modern Ornament Prints**

Madeleine C. Viljoen, New York Public Library

Ornament prints encompass a broad variety of works on paper that could be used as the basis for architectural, sculptural, and decorative projects, and scholars as a consequence commonly examine them for what they can tell us about the history of style and design. Rarely have engraved ornaments been studied as independent artworks in their own right, though their creators conceived them with artists and artisans as well as collectors in mind. There is considerable evidence that connoisseurs sought them out and amassed them for their own private enjoyment. Focusing on the period from the mid-sixteenth through seventeenth centuries, this paper studies the imagery of wind and air—often bawdy and scatological—in ornament prints from the Netherlands, Germany, and France for evidence of the ways their designers engaged ideas about aria and caprice to make a case for the artfulness of their inventions.

### **Breaking Laws in the Name of Art: New Perspectives on Contemporary Latin American Art**

Chair: Estrellita B. Brodsky, independent scholar and curator

This panel focuses on how a growing number of contemporary Latin American artists have transgressed legal or ethical boundaries in the name of art. As in Anibal López's staged armed robbery of an unwitting passerby to finance his conceptual work *The Loan*, Santiago Sierra's abusive employment of illegal immigrants and prostitutes, William Cordova's sculptures made of "borrowed" artifacts, and Javier Téllez's shooting of a human cannonball over the US/Mexican border in *One Flew over the Void*, looting, vandalism, and delinquent tactics have become instruments of political and institutional critique in the artists' practice. These and other artists working in Latin America have tested the limits of social/moral standards in increasingly aggressive ways. The artists' motivations vary, ranging from the examination of the public's ethical standards and the media fascination with outlaws to the analysis of political power structures and the forms in which cultural meaning is ascribed to property. Bringing together a mix of art historians and museum curators, this panel examines the legal and historical grounding of such artistic strategies in Latin America, a region that has a colonial and postcolonial history marked by acts of looting. Can the notion of "art" justify the perpetration of illegal actions? What are the ethical boundaries of artistic production?

### **Brazilian Art in the 1960s and 1970s: An "Aesthetics of the Margins"?**

Claudia Calirman, John Jay College, City University of New York

The idea of marginality played in the imagination of Brazilian artists in the 1960s and 1970s. Many of them saw themselves as outcasts in the same way that criminals and psychiatric patients existed apart from and alienated by society. This connection was exemplified by Hélio Oiticica's banner *Seja marginal, Seja herói* (*Be an Outcast, Be a Hero*) (1968). The interest in notions of marginality also stemmed from the artists' interest in the borderline of art and madness. The work of Dr. Nise da Silveira with patients suffering from schizophrenia was highly praised by the art critic Mário Pedrosa. To describe the new visual style of the time, the art critic Frederico Moraes coined the expression "aesthetics of the margins." This paper considers the contradictions embedded in the term and explores how it became emblematic of the period.

### **Something Old, Something New, Something "Borrowed": William Cordova's *Laberintos* (after Octavio Paz) and the Machu Picchu Artifacts at Yale**

Jennifer King, Princeton University

In the press reviews that followed William Cordova's 2009 exhibition at Sikkema Jenkins & Co. in New York, many critics focused on the literary associations of the show's central artwork, *Laberintos* (after Octavio Paz), 2003–2009. Not a single reviewer, however, ventured an interpretation of the media line provided by the artist, "Appropriated vinyl records from undisclosed ivy league institution in response to that institution's refusal to return two hundred Inca artifacts from Peru after it originally borrowed them in 1914." Though not identified by name, the thinly veiled "ivy league institution" was clearly Yale University, where Cordova earned his MFA and where a collection of Machu Picchu artifacts was placed following their excavation beginning in 1911. This paper examines the issues at stake in both acts of appropriation—the university's claim to the Machu Picchu artifacts and Cordova's theft of the LPs constituting his work.

### **Censored: Tania Bruguera's Radical Political Artistic Practice**

Beth Rosenblum, University of California, Los Angeles

Although freedom of expression allegedly exists in Cuba, various artists since the 1990s have addressed the hypocrisy of such revolutionary rhetoric and delivered critical commentary poised at the country's changing socioeconomic and political structure. Focused on the Cuban artist Tania Bruguera's radical practice and her deployment of themes of censorship and power (1993–2009), this presentation examines the artist's use of risky guerrilla tactics to both circumvent censorship and/or publicize the very abuse of power in Cuba. Furthermore, it analyzes how Bruguera's practice has been affected by the island's social and political conditions, as well as the consequences she has suffered for employing such strategies.

### **A-153167 and Regina Galindo: Radical Performance Art in Guatemala**

Idurre Alonso, Museum of Latin American Art

With very few exceptions performance art was not prevalent in Central America until the 1990s, a decade that coincides with the signing of peace agreements and the establishment of democratic governments. Since that decade, Guatemala, with the works of significant artists such as A-153167 (Anibal López), Regina Galindo, Sandra Monterroso, and Jessica Lagunas, has become the main center for this type of artistic practice in the Central American region. For most of the artists the sociopolitical content of their performances and the antiestablishment strategies of their practices have become key aspects to their work. This presentation analyzes the radical approaches of two Guatemalan artists—A-153167 and Regina Galindo—by exploring the different methods they used to point out the inequalities and sociopolitical conflicts of the Guatemalan past and present.

American Society for Hispanic Art Historical Studies

### **New Research in the Early Modern Hispanic World**

Chairs: Michael A. Brown, Denver Art Museum; Sofia Sanabrajs, Los Angeles County Museum of Art

From the sixteenth to the eighteenth century, the art and architecture of Spain, Portugal, and their American dominions witnessed a period of tremendous transformation and provided fertile ground for the development of a new artistic vocabulary. This session examines new research and innovative approaches to the study of the early modern Hispanic world. In the last ten years, the field has attracted increased attention and produced groundbreaking exhibitions as scholars grapple with problems of patronage; the struggle between native and imported elements from Europe, the Americas, and Asia; and the use of art to create a sense of a New World identity distinct from its European sources.

### **Old Meets New: Classicizing Visions in Diego de Valadés's *Rhetorica Christiana***

Laura Leaper, Institute of Fine Arts, New York University

The exploration of the Americas sparked Europe's interest in the civilizations of the New World—its traditions, rituals, landscape, and material culture. Books incorporating images of the New World helped to piece together a picture of lands not ever seen by the average European. Travelers' notebooks, eyewitness accounts, and fantastical stories of the new territories abounded, and ideas and mythologies about these previously unknown places and cultures began to crystallize. In his *Rhetorica Christiana* (1579), Diego de Valadés embellishes discussions of New Spain with images that employ a classical visual language in order to express his unique ideas about a civilized America. By representing the Nahua in classical terms, Valadés was able to shape conceptions about them, highlighting their natural intelligence and rationality and thereby raising the value of New Spanish culture in Christian/Western minds.

### **Soldier Ecclesiasticus: Images of the Archangel Michael in New Spain**

Niria Leyva-Gutiérrez, Institute of Fine Arts, New York University

A symbol of the Church Triumphant, the image of Saint Michael appears in sacristies all over Mexico serving as an ever-present defender of New Spanish bishops and an emblem of their power. New Spanish bishops legitimized and invigorated the cult of the Archangel in New Spain, fashioning themselves as spiritual conduits of Saint Michael's ongoing protection in colonies, and the Archangel, in turn, triumphantly emerged as "soldier ecclesiasticus," protecting the bishop's place in the church's chain of command. Saint Michael's cult commissioned works depicting the angel as a kind of codefender of the faith and emblem of righteous power. Nowhere were these political associations made more patent than in seventeenth-century New Spain, where the political complexion was colored by a constant jockeying for power among the various realms of governance and, in particular, between the regular and secular branches of the church.

### **Dovetailed Cultures**

Sylvia Shorto, American University of Beirut

What roles might the understanding of material culture play in linking the colonies of different "parent" countries? This case study is a distinctive method of decorative dovetailing, used for making chests in late-seventeenth-century Bermuda. Similar chests had been produced

by Mudéjar artisans in sixteenth-century Seville and manifest an embedded formal continuity with the earlier arts of Islam. Dovetailed chests were made in large numbers in the Canary Islands, as well as in Spain's colonies around the Caribbean rim. This paper explores the transmission of the dovetail joints across the Atlantic, as well as their improbable adoption in a tiny, though strategically important, English colony never held by Spain. The furniture supports the idea of extended informal contact during what was essentially a period of colonial wars between Spain and England.

### **"A Palace for the Maize": The Granary of Granaditas in Guanajuato and the Neoclassical Civic Architecture in Colonial Mexico**

Luis Gordo-Peláez, University of Texas at Austin

The process of giving the city of Guanajuato a new and more useful building for the storage of grain and other supplies started in the winter of 1798. Promoted by Intendente Juan Antonio de Riaño, this unique granary would soon become a representative and singular example of civic architecture, Neoclassicism, and *buen gusto*, or "good taste," in late-eighteenth-century Mexico. The history of this "palace for the maize" involved some of the most talented and distinguished characters of late Colonial Mexico, among them, Viceroy Branciforte and Iturrigaray; Intendente Riaño; and the architects Manuel Tolsá, Juan de Dios de Trinidad Pérez, Francisco Ortiz de Castro, and José del Mazo y Avilés. The construction of the granary ended on November 8, 1809, just months before it became a battleground of the Mexican War of Independence.

### **Visible Empire: Science, Imperial Knowledge, and Visual Evidence in the Hispanic World**

Daniela Bleichmar, University of Southern California

This paper addresses the production, circulation, and uses of visual materials connected to scientific knowledge—particularly natural historical—in the Spanish Americas and Spain. The focus, in particular, is on two moments: a sixteenth-century moment connected to the materials compiled by the Spanish physician Francisco Hernández during his seven years traveling in the New World under Philip II's instructions to collect medicinal information and products; and an eighteenth-century moment connected to the multiple scientific expeditions that traveled throughout the Hispanic world collecting natural history specimens and information and creating scientific illustrations. The eighteenth-century expeditions were conceived as a continuation and expansion of Hernández's travels, linking the two moments. In both the 1570s and the 1770s–1800s, there were tensions between European and American knowledge systems, and visual material is central to the complex negotiations through which American nature was transformed into imperial science.

CAA Committee on Women in the Arts

### **"Necessary Positions": Intergenerational Collaboration in Feminist Art and Activism**

Chair: Maria Elena Buszek, University of Colorado, Denver

In Suzanne Lacy and Andrea Bowers's recent happening *Necessary Positions: A Conversation about Feminist Art, Then and Now*, the artists assembled a speak-out involving women of different backgrounds, experience, and generations to address the evolution and continuing relevance of feminism in their lives. Contrary to suggestions ranging from the mass media's consistent "death-of-feminism" press

to historically minded “blockbuster” exhibitions, in which feminism is constructed as a relic of the past, such collaborations in the contemporary art world are a reminder that feminist thought continues to affect and be affected by the generations drawn to feminism since the movement’s second wave in the 1960s. These collaborations also serve as a reminder of the oft-unspoken fact of feminism’s current, third wave; unlike previous “waves” of the movement, today many generations are living and working together, contributing to the definition, history, and future of feminism. While this has led to much debate concerning the resultant intergenerational tensions that have emerged in contemporary feminism, too infrequently discussed are intergenerational collaborations like Lacy and Bowers’s. This panel brings together artists and scholars from their twenties to their seventies to address the issue of intergenerational collaboration in contemporary feminist art and scholarship, where the pleasures, problems, and power of such collaborations suggest the myriad forms that feminist activism and influence may take.

### **(RE)PRESENT: An Ongoing Intergenerational Collaboration**

Nancy Azara, independent artist; Katie Cercone, School of the Visual Arts

“(RE)PRESENT: Feminism(s) and Art” is a nonhierarchical round-table meeting based on the 1970s feminist movement-derived consciousness raising circle and designed to foster a broad dialogue across generations of artists interested in contemporary feminist concerns. REPRESENT grew out of a call for artists and others who had participated in the New York Feminist Art Institute (1979–90), a school and resource for women in the arts, in order to reconvene and discuss, evaluate and assert NYFAI’s historical place in the women’s art movement. Many who responded were young women curious about the history of NYFAI. In this presentation, the artists Nancy Azara (age 72) and Katie Cercone (age 26) discuss the dynamics of the ongoing intergenerational public dialogue they have cultivated within the greater New York area since 2007, including an overview of several meeting topics including the politics of power, spirituality, creative process, personal as political, and mentors and collaboration.

### ***Still Partying: A Collective Response to Judy Chicago’s “Dinner Party”***

Margaret Cuonzo and Liz Rudey, Long Island University, Brooklyn Campus

In 2010 Margaret Cuonzo’s and Liz Rudey’s students from Long Island University created a collective work of art, *Still Partying: A Collective Response to Judy Chicago’s “Dinner Party.”* The students’ work took place in the context of an interdisciplinary course that analyzed *The Dinner Party* as well as those women who are given place settings within it. These young artists also developed an understanding of the artistic processes that were involved in its creation, especially ceramics techniques, embroidery, and needlework. In the process, a dialogue was promoted among different generations of feminists, which both acknowledged the importance of the work of feminist artists and theorists of the time the work was first exhibited (1979) and reflected on individuals and issues that were not as prominent. Ultimately, the students’ piece answered some of the criticism of Chicago’s work, even as it was a loving “homage” to the original.

### **Losing the Mother/Daughter Plot? Bridging the Generational Divide in Feminist Art Practice, Theory, and History**

Joanne Heath, University of Leeds

As feminism itself has become subject to historical revision and critique, the issue of generational difference/rupture has come increasingly to the fore. This paper argues that it is necessary to move beyond the tendency to confine that generation of artists and theorists now most closely associated with the reemergence of feminism in the early 1970s to the annals of (art) history, and to allow instead for a more productive conversation between those who have positioned themselves in relation to feminism at different moments in time and in different cultural contexts. As emergent scholars, we now need to transcend the “anxiety of influence” that has thus far dogged attempts to produce a history of feminist art practice and theory, and to find new ways of relating to our feminist predecessors that do not simply reduplicate existing structures of rivalry and displacement.

### **Paradise in Her Hands: Blasts of Inspiration, the Activation of Creative Flow, and the Discovery of the Wonder-Worlds of Fiber**

Xenobia Bailey, independent artist

In this short memoir of inspiration and feminine cultural salvation, Xenobia Bailey shares her artistic journey, from her childhood in Seattle in the 1960s to her practice as an artist in Harlem. Bailey speaks to the influence of young creative girls, adventurous teens, women artists, and cultural activists who have formed her vision and dynamic life as an artist who dared to use crochet as a medium of expression that inspired her epic traveling exhibition, *Paradise under Reconstruction in the Aesthetic of Funk*, which began in 1999 during her residency at the Studio Museum in Harlem.

In this panel, Bailey shares how she was greatly inspired by these “sheroes,” who are all so very gifted, wild, and blessed with insight, love, vision, and technological and other transforming skills that go with all the other good stuff that comes from the energy of passion, belief, and the presence of “Motherwit.”

### **Necessary Positions: A Dialogue**

Suzanne Lacy, Otis College of Art and Design; and Andrea Bowers, independent artist

A visual romp through a relationship formed between two feminist artists of different generations, each of whom, in her own work and in different ways, explores issues of legacy, relationality, and the politics of gender. Suzanne Lacy and Andrea Bowers were drawn together by curiosity, personal interests, and political commitment, and their friendship has resulted in collaborative and individual works that offer questions for, and open spaces around, the way art addresses and has meanings for different publics. Bowers disrupts the age hierarchy with a discussion about an invisible legacy made visible in works such as *An Army of Three*. Lacy discusses how women’s histories, including her own, are translated to young women through the lens of art history in an installation with Leslie Labowitz, *The Performing Archives*. Together, they discuss how these works and their meeting resulted in new works together.

ARTspace

### **Contemporary Collaboratives and Collectives**

Chairs: Sharon L. Butler, Eastern Connecticut State University; and Micol Hebron, Chapman University

The paradigm of the isolated artist in the hermetic studio is obsolete. There has been a resurgence of collaborative activity in the art world in recent years as artist collaboratives and collective art practices have moved into the mainstream. Yet this new framework has raised complicated questions regarding authorship and about artists' relationships to their work, to one another, to their groups, to art critics, to collectors, and to institutions. This set of connections determines whether a given collective will flourish in the art world or wither and disband. Artist collectives take many forms—from localized community groups to international collaboratives to online collectives. Some are one-time pop-ups and others endure for years. The original motivation behind a collective may include political activism, social interaction, and/or strategic career building. This panel is presented in two parts: Part I includes panelists from collectives that work in real life, together, to create collaborative works; and Part II includes panelists who create collaborative projects via digital and social media and virtual environments.

### **Ephemeral Cinema: Film and the Other Arts**

Chair: Kaira Cabañas, Columbia University

This panel presents cross-disciplinary perspectives on an increasingly popular area of avant-garde film from the 1950s to 1970s: ephemeral cinema. "Ephemeral cinema" serves as an umbrella term for such divergent practices as lettrist cinema, New American Cinema, expanded cinema, structural film, Viennese formal film, and British material film. Broadly conceived, ephemeral cinema produces forms of cinematic experience that remain incomplete without the incorporation of a live element. It thus offers a new perspective from which to engage how otherwise unrelated film practices incorporate the visual and performing arts. The panel seeks to enrich existent discussions in cinema studies from the perspective of art history, a field that since the late 1990s has increasingly moved beyond object-based trajectories to broach music, dance, theater, and film.

### **Fractured Film: Wallace Berman's Disappearing Movie**

Lucy Bradnock, Getty Research Institute

This paper considers the destructive tendencies of collaged and assembled film. Wallace Berman's filmic project *Aleph* (1958–76) privileged the materiality of the filmstrip, rendering it too precarious to survive the projector. The paper compares this strategy of ephemerality with the physical decay of assemblage sculpture, finding common ground in the ways both film and sculpture demanded from their viewers a physical engagement over time. If assemblage represented the ephemeral potential of sculpture through the accumulation of materials, then both Berman's *Aleph* and Bruce Conner's *A MOVIE* (1958) extended this notion into the realm of film. But where the ephemeral status of assemblage sculpture was largely consequential, in Berman's film ephemerality was integral. Even as the Museum of Modern Art instigated the institutionalization and canonization of the once radical medium of assemblage, Berman's assembled film was engaged in a powerful cycle of accretion, attrition, and eventual disappearance.

### **"What Doesn't Exist Is Important": Jack Smith's Aesthetic of Deferral**

Jacob Proctor, Aspen Art Museum

Following the social and legal battles surrounding his 1963 film *Flaming Creatures*, Jack Smith never again completed another stand-alone film for conventional theatrical presentation. Instead, Smith subjected his subsequent films to a process of continual reediting—sometimes as they were being projected—and incorporated them into an expanded cinematic practice that actively blurred the boundaries between cinema, performance, and everyday life. Through analyses of individual films and slide shows, as well as quasi-b-cinematic performances such as *Rehearsal for the Destruction of Atlantis* (1964), the paper examines both the politics and the poetics of the unfinished and the open-ended in Smith's live and deliberately ephemeral works of the late 1960s and early 1970s.

### **Invisible Adversaries and the Remediation of Ephemeral Cinema**

Jennifer Stob, Colgate University

The Austrian artist VALIE EXPORT was an important practitioner of "expanded cinema" from 1968 until 1975. Her self-reflexive, meta-filmic environments deconstructed the conventional cinematic apparatus and synthesized feminist critique with a critique of media spectacle. In 1975, however, EXPORT shifted away from art that redefined the environment of cinema and focused on redefining cinema's relationship to its environment and to the visual arts from within the film diegesis. *Unsichtbare Gegner* (*Invisible Adversaries*), her feature-length film from 1975–76, employs a number of EXPORT's previously created body actions, video artworks, and photographs to motivate the fictional story of a media artist who fears that her city as well as her own identity have been invaded by nefarious social forces. *Invisible Adversaries* narrates the plight of artistic creation within the medial flux of the mid-1970s, contrasting the limits of ephemeral cinema's "liveness" with cinema's seemingly limitless powers of remediation.

### **Film as Model: On Superstudio's Supersurface**

Craig Buckley, Columbia University

As the 1960s drew to a close in Italy, the Florentine architectural group Superstudio turned to the production of several short films, a crucial medium for articulating the group's discipline-testing projects. The paper argues that a particular combination of cinematic and architectural form shaped the montage practice through which the group's projects were formulated. In the mid-1960s students in the Florence faculty of architecture introduced film into their thesis projects. From these early efforts, film gradually acquired the status of a conceptual model, capable of mediating between specifically architectural concerns and those of mass communication. Forcing architecture to engage the mass-media environment, a film such as *Supersurface* (1972) can be understood as a model that reflects on, and is designed for, new forms of dissemination, from broadcast television to experimental clubs such as Space Electronic and from international networks for film distribution to multimedia exhibition environments.

Italian Art Society

### **Territory and Border: Geographic Considerations of Italian Art and Architecture**

Chairs: Nicola Camerlenghi, University of Oregon; Catherine Carver McCurrach, University of Michigan

This session examines the geographic parameters that circumscribe the art and architecture of Italy. What common elements of intellectual inquiry are shared by scholars of Pompeii and those of Piedmont? How do the geographic boundaries of modern Italy shape the study of Italian art? What is gained—or distorted—by dutifully fitting eclectic and regional trends into a coherent narrative spanning centuries but limited to modern territorial borders? In light of Italy's relation to the Mediterranean Sea, what geographic considerations ought to define the study of Italian art? As the culminating session of the year-long Italian Art Society theme "The Study of the Art and Architecture of Italy: A Reassessment of the Discipline," papers reconsider fundamental assumptions underlying the current study of the art and architecture of Italy from antiquity to the present by addressing broad methodological themes centered around geographic definitions and boundaries.

### **Forging a National Audience for Regional Monuments: Giuseppe Fiorelli and the Superintendentcy for Excavations and Museums**

John Nicholas Napoli, Pratt Institute

Examining Giuseppe Fiorelli's work as the manager of Italy's cultural patrimony for the newly unified Italian state, this paper considers how the notion of an Italian artistic geography (not unlike the idea of the modern Italian state) required a shared sense of national cultural patrimony that transcended regional affiliations. Focusing on Fiorelli's tutelage of the archaeological sites of Herculaneum and Pompeii and the monastic complexes of San Martino in Naples and Santa Maria delle Grazie outside Pavia, it considers how his initiatives sought to create a peninsula-wide network of sites and museums, as well as a national audience for these monuments. It also illuminates the cases in which monuments, such as the monasteries of Naples and Pavia, retained a stronger regional character despite their designation as national museums. Ultimately, Fiorelli's initiatives had a paradoxical effect on the artistic geography of Italy; they simultaneously nationalized and regionalized Italian art and culture.

### **Defining Territories and Borders in Italian Romanesque Architecture: Regions, Subregions, Meta-Regions**

Michele Luigi Vescovi, Università degli Studi di Parma

From the earliest studies on Italian medieval architecture, the concept of Romanesque has been intricately connected to the notion of regions. Yet nearly one century after Arthur Kingsley Porter's *Lombard Architecture*, it is time we return to questions of borders. In this paper, different cases are used to highlight why we must reconsider historical boundaries and to show the problems inherent in the concept of regionalism. We must reconceive our notions of the geography of Italian Romanesque architecture as a connection of distinct historical subregions. This paper discusses the problem related to transmission and cultural contacts between different regions and subregions. In particular, subregions should be viewed within a wider context, one subject to the diverse phenomena of cross-cultural exchange, such as the demands of patrons, the installation of "foreign" monastic orders, and the transmigration of workshops.

### **Tracing Renaissance Geographic Imagination in the Chronicle of Benedetto Dei**

Niall Atkinson, University of Chicago

In his fifteenth-century chronicle, Benedetto Dei adapts the accounting practices of Florentine merchants to organize his world into an aggregate and random textual urban geography. He merges this with accounts of foreign travels, collapsing the spatial and temporal coherence of travel literature into a disconnected series of juxtaposed fragments. Conventional notions of territorial contiguity are therefore undermined by an author probing his own social geography. What emerges is an alternative geographic imagination that dispenses with the logical relations between events and places, reconstructing the world as a series of fluid territories. It challenges the assumption that the increasing topographical and historical accuracy of Renaissance representational practices necessarily led to the fixed and expanding borders of nation and empire or to the colluding geographic boundaries of our discipline. Rather, Benedetto overlays strange discoveries onto familiar spaces and collapses geographic distances into new contiguities, thus transforming territorial boundaries into modes of cultural exchange.

### **Geography, Hegemony, and Expansive Examples from the Veneto**

Diana Gisolfi, Pratt Institute and Pratt in Venice

Sydney Freedberg once remarked that Italian art historians tend to frame studies geographically (Parma), whereas Americans tend to limit work chronologically (Quattrocento). In our "global" era, Italian and American scholars examine connections across boundaries, conscious of complex interrelationships of geography and economic and political history. Italy's very form and many port cities indicate the importance of relationships both across seas and within the peninsula. The city of Verona illuminates these complexities. Strategically located at the crossroads of North Italy, the city maintained her importance throughout the Roman and medieval periods. Her strong identity, in fact, survived the dominion of the Republic of Venice after 1406. Indeed, among architects/artists who served Venice and her territories on land and across sea, three "Renaissance" men from Verona played parts that reach across time and borders: Fra Giovanni Giocondo, Michele Sanmicheli, and Cristoforo Sorte.

### **For an Italian Landscape: Regionalism in the Postwar**

Karen Pinkus, Cornell University

In the 1940s, as fascism waned, a number of Leftist filmmakers (including Giuseppe De Santis and Luchino Visconti) and painters (including Renato Guttuso) explored the possibilities and limits of authentic Italian landscapes. While regionalism in Italian painting was maligned, practically a synonym for *kitsch*, artists—filmmakers and painters—still felt a compelling commitment to represent and preserve both geological and cultural specificity. In film much was at stake politically and aesthetically, in the choice of location, the relation of background information to foreground figures, the use of dialects in soundtracks, and so on. In their engaged quest for authenticity, painters turned to a rather impressionistic and aleatory series of references, from Brueghel's landscapes to American urbanism, rather than draw inspiration from the history of Italian painting. This talk explores these issues in the interrelations of location shooting, filmic neorealism, painting, and politics in the postwar period.

Queer Caucus for Art: The Lesbian, Gay, Bisexual,  
and Transgender Caucus for Art, Artists, and Historians  
**Flagging: Aesthetic Tactics and Queer Signification**  
Chair: Anna Campbell, Grand Valley State University

As a system of declaring desire and eliciting action, the hanky code offers a provocative model for a queer aesthetic: the code is dependent on signals not intended to be legible beyond a queer audience; the appetite that drives the aesthetic continues to be associated with gay male culture; the immediacy of such signification communicates a definite clarity of purpose. These characteristics point toward a series of concerns: who is the audience for a queer aesthetic? Who defines and uses a queer aesthetic (and who is visible doing so)? And what are the desired outcomes of communicating via a queer aesthetic? This session uses these concerns as an entry point into a conversation on the multiple ways queerness is expressed visually. Rather than formulating a definition or creating a taxonomy of the multiple frequencies of queer aesthetics, the session comprises a series of diverse case studies. What may be considered a queer aesthetic shifts easily over time, geography, and bodies. As the imperative of the closet has declined, the continued use of codes and aesthetic signals has taken on new meanings (perhaps related to counterculture nostalgia or meant as cross-generational overtures). Using the hanky code as a point of departure, this session engenders dialogue on who is “flagging” and to whom, the impact of queer visibility, and also the limitations of codes.

**Impersonating History: David Wojnarowicz’s *Arthur Rimbaud in New York, 1978–79***

Jenevive Nykolak, University of Rochester

David Wojnarowicz’s well-known, early photographic series *Arthur Rimbaud in New York (1978–79)* features a masked figure bearing the crudely reproduced face of the French poet posed among the alternately bustling and derelict spaces of the city. This paper attends to the initial circulation of images from the series in *The Soho Weekly News* and Dennis Cooper’s ’zine *Little Caesar* in 1980, considering the influence of artists’ magazines and the visual culture of gay liberation on the elaboration of the work. Wojnarowicz’s photographic staging of Rimbaud’s presence through the self-effacing device of the mask joins an assertion of affinity with anachronistic possibilities of encounter in a manner that far exceeds the notions of identification typically applied to this series. This mode of impersonation articulates the strange persistence of the past in the present and broadcasts the risks and pleasures of being haunted by history.

**FLAWED + FEMME + IN + (VISIBLE) = Abstracting Queerness**

Syniva Whitney, independent artist

Blorwegian (Black + Norwegian + etc.) + dabbling anarchist–poor brown trash/(queer) > ? + Femme = Syniva Whitney uses digital weaving techniques, stop-motion animation, performance, and sculptural techniques to abstract forms: wrinkles, scars, sleeves, leather, lace, movie stars, maps, magazines. Materials are employed for unintended purposes. Party ribbon becomes a scar’s surface, glossy tabloid cutouts create a ridiculous gender-weird landscape. Wire and cotton expand into a wart while metal studs and sleeves create a new collective entity. Something develops between the glamorous and the gross, the feminine and the masculine, and all the areas in between. Structures are inspired by astronomical data, punk rock and hip-hop,

failed revolutions, sitcoms, and geological formations. Syniva presents digital weavings from her *FLAWED* series, footage from the short film *Shot Day*, and more. Femme visibility in the queer community, Nan Goldin, Bill T. Jones, Adrienne Kennedy, Félix González-Torres, Bikini Kill, and Amy Sedaris are also discussed.

**Homo Home: Queer Identity and the Domestic Sphere**

Garth Amundson, Western Washington University; Pierre Gour, independent artist

For this session we contribute to the theme of aesthetic tactics and queer signification. Sharing our most recent projects exploring perceptions surrounding the home and identity politics, we illustrate the shifting aesthetics and codes surrounding the production of queer art as related to the domestic sphere. Sense of place has been thoroughly investigated as a topic in contemporary art. In the context of the queer home, this definition is further complicated by the constructs of private/public definitions of domestic space and identity. Tom Ford’s movie *A Single Man* vividly illustrates the historic sanctity of queer private space. Traditionally, gay couples have used the home as a safe haven in a different manner than their straight counterparts; it becomes a nest and a place of security and self-definition without public scrutiny or the need to camouflage. As visual artists using selves-as-subject, we question these ideas, addressing them within our collaborative process.

**Leave Them Unconnected**

Andrew Campbell, University of Texas at Austin

This paper focuses on a 2007 painting entitled *Bodily Fluids* by the California-born and Berlin-based artist Dean Sameshima. The painting, which is a life-size silkscreened tangle of hundreds of yellow numbers and dots on canvas, takes as its source material a series of erotic connect-the-dot activities first published in *Drummer Magazine* in the late 1970s. *Bodily Fluids*, and the other multicolored paintings in Sameshima’s series, offers a précis on kinky and public sex pioneered and codified by gay and lesbian leatherfolks. *Bodily Fluids* suggests the radical potential of dwelling in the space of as-of-yet unrealized desires so as to counter neoliberalist political moves that normalize queer identities. As much as this paper is about the activities of painting and mining archives, it is also concerned with the messier activities of history and sex.

**A Critical Embodiment of Queer Substitutes**

Jane Chin Davidson, University of Houston, Clear Lake

The use of codes and aesthetic signals for a queer declaration can be perceived as a theatricalization of the distinctions of queer desire. When performed as gestures of camp theater, the queer subject is often represented through a series of surrogates and doubles. In her ensemble performance work, Kristina Wong plays the titular figure of the Cat Lady, whose principal exchange is with her surrogate lover Oliver the cat, played by the professional drag queen Barbie Q. Cat Lady is a poignant and laughable metaphor for the spinster and lesbian, but illustrates the question: what is a cat fetish if not an exotic substitute? By developing the queer tactics of camp and adopting the affective use of the body, Wong’s representation of libidinous doubles provides a unique opportunity to investigate the complex disavowals of “race,” desire, and sexuality.

**Intersecting Publics: Access, Audience, and Circulation in Colonial Indian Photography**

Chair: Gianna M. Carotenuto, University of Washington

Photography's ability to destabilize British colonial narratives in the Indian subcontinent has been extensively investigated in a growing body of literature. While acknowledging the technological impulse behind photography's widespread dissemination and appeal, scholars have revealed also how indigenous voices might "speak" through the image. This panel extends the reach of such inquiries by examining indigenous contributions to the colonial discourse of photography in India, either as patrons, photographers, or as part of a larger viewing public. By focusing on the related issues of circulation, access, and audience, the papers demonstrate how emerging "publics" could disturb imperial formulations of native experience in ways that expand well beyond the photographic process. As early as the 1850s, the photographic image in India was more than an important tool deployed within the scientific, institutional, and imperial contexts of the British Empire; it also functioned as a medium of engagement for a much broader audience, both foreign and native. Seeking to refine understandings of not only how photography produced the lives of the colonial subject but also how photography's publics in turn changed the medium, this panel traces the intersection of multiple viewing spheres with an emerging modern consumer.

**Photography of Desire: Politics of Representation and Circulation in Abbas Ali's Nineteenth-Century Colonial Albums**

Zainab Cheema, University of California, Irvine

The nineteenth-century Indian photographer Abbas Ali occupies a double position as colonial photographer and municipal engineer under British authorities and a commemorator of pre-Mutiny buildings and subjects. This paper investigates how this double position is reflected in the strategies of representation he undertakes in two photographic albums: The Lucknow Album devoted to Nawabi and British monuments and architectural landmarks in the city of Lucknow; and the Urdu-language Haseenain Lucknow, on the city's courtesans. Using theories of photography by Susan Sontag, Christopher Pinney, and Malek Alloula, the paper also investigates the presentation and the different trajectories of circulation of these two albums in British and Indian publics.

**Opium Subjects: Photography and the Visual Public Sphere in Late-Nineteenth-Century India**

Hope Marie Childers, Alfred University

The extensive scholarship on the use of ethnographic photography by colonial authorities in India offers little about the participation of elite Indians in this knowledge discourse. This paper examines a set of ethnographic portraits of opium users, privately commissioned and published by Rustom Pestanji Jehangir, a Parsi gentleman who served as Inspector for the Opium Department in Bombay in the late nineteenth century. These photographs, framed as a rebuttal to the visual propaganda of the antiopium campaigns, also became a prominent piece of evidence for the Royal Commission on Opium (1893–95). These portraits and their accompanying text put forth a nuanced case for allowing practices of consumption to continue. Positioned in between the antiopium discourse of prohibition and the colonial government's stance of regulation, these images represent how photography could serve as a key mode of political expression for local interests and audiences in an emergent, indigenous public sphere.

**The People of India: Beyond the Binding**

Jessica Farquhar, University of California, Los Angeles

Studies of the large-scale ethnographic project titled *People of India* have focused exclusively on the publication and its production as a comprehensive catalogue. However, a number of the photographs compiled to fill its volumes were continuously reproduced in multiple contexts for decades after the issuance of the 1861 circular. Despite the poor reception and professed unscientific nature of *People of India*, the ethnographic portraits produced also appeared in commercial contexts for the public to buy and collect. What are the larger implications of the continued reproduction of these ethnographic portraits long after the popularity of the ethnography itself waned? What happens when these same images are completely decontextualized and sold to individuals who place them in private photographic albums? This paper argues for the pivotal impact of commercial photographic studios upon the *People of India* project and their role in cultivating new audiences and access points for images of the colony.

**New Media Caucus  
Magic and Media**

Chairs: Mina Cheon, Maryland Institute College of Art;  
Lisa Paul Streitfeld, independent curator

This panel investigates the relationship between magic and media in the age of new-media culture. From freak (reality) shows, horror flicks, and scholarship of vampirism to New Age re-creations of religious cults, online spiritual healing, and pop-star worship, we live in an age where the often separated ideas of magic and media intersect in phantasmagoric ways, exposing fragments of our chaotic humanity, cultural diversity, and indefinable limbo existence. Caught in the cobweb of dreams, desires, and realities (and virtuality), artists and culturalists are asked to respond to the mass-media culture that fuels the aesthetic of the unknown, expanding vocabularies on dark magic that resides in our everyday life, and to challenge the taboos that limit the spirit of our time.

**Endopsychic Genealogy in *Dark City***

Laurence A. Rickels, Academy of Fine Arts, Karlsruhe

Magic means, basically, to render one's reference to outside reality a constitutive part of that reality. In his reading of the *Memoirs of Daniel Paul Schreber*, Freud identified as endopsychic perception the way the details of delusional systems do more than reflect or illustrate an inside view of the illness itself but in fact constitute a detailed duplication of the very theory that would understand the illness in terms of psychic reality. Sometimes psychoanalysis is what it talks about. And that is how it relates to, internalizes, or syndicates outside influences and references. In *Dark City* Dr. Schreber is the intermediary between human test subjects and the Alien experimenters, who are Nosferatu lookalikes. What lies condensed in this science fiction film is a concise endopsychic genealogy of what is being newly termed *Psy Fi*, which is explored in *Dark City* and its intertexts.

### **The Masked Magician: Enacting Archaic Desires**

Sue Taylor, Portland State University

While presenting mass-media spectacle, Valentino, Fox TV's "Masked Magician," relies on certain centuries-old formulas. The very repetitious nature of his routines invites us to consider what unconscious desires they might gratify. The masterly magician and his retinue of female assistants invert the early relationship of the helpless child (often one of several siblings) to the singular, all-powerful mother. Disappearing his helper and bringing her back, Valentino rehearses Freud's *fort-da* game, in which the infant masters his fear of losing his mother by repeatedly throwing an object away and delightedly retrieving it. In the sawing illusion, when Valentino pretends to cut his assistant apart then miraculously undoes the damage, he dramatizes the infant's sadistic/reparative impulses, destroying the loved object in fantasy but then, guilty and bereft, wishing to restore her. These and other examples suggest how archaic affects can be revisited in the vicarious pleasures of the magic act.

### **The Freak Show and Transformation in Michael Jackson's Life and Work**

Rita Alves, independent artist

Michael Jackson, the man who took the music video, concert, and celebrity relationship with the tabloid press to a new level of spectacle, had a lifelong fascination with P. T. Barnum's freak show. Medical mysteries, spectacular performance, and magical transformations all play into the logic of the freak show. This paper explores these themes through visual analysis of Jackson's music videos, tabloid hoaxes, and physical transformation to show Jackson's relevance as a video and performance artist. Jackson's life and work are discussed in the context of performance art and placed in art-historical context, with comparisons to other artists working with body transformation such as Orlan and Lynda Benglis as well as those working with Jackson's material, including Bruce High Quality Foundation's video installation shown at the 2010 Whitney Biennial.

### **Trauma and the Internet Oracle**

Evan Malater, independent scholar

The paper is a portion of a book in progress, *Father; Hello*, a cross-genre work that combines experimental writing, memoir, and psychoanalysis as a means to confront a traumatic family history. The project consults the internet oracle to ask unanswerable questions about a disturbed and violent father, searching databases, making freedom-of-information requests, finally piecing together a coherent narrative of what had been shrouded in silence. If there is magic here, it is the magic of Freud's "uncanny." Freud connected the experience of the uncanny with an encounter with one's double. Through the internet we construct doubles, profiles, and narratives, often leading to the creation of the facade, a false self—but there is another possibility: the magic found in encountering lost fragments of a shattered past, the magic that allows the unspeakable to be spoken.

Historians of Eighteenth-Century Art and Architecture

### **New Scholars Session**

Chair: Kevin Chua, Texas Tech University

### **The Garden Landscape and the French Interior**

Lauren Cannady, Institute of Fine Arts, New York University

In the second half of the eighteenth century, domestic interiors were transformed into simulations of the garden landscape. The aesthetic of the garden landscape took on a unique form of expression in pleasure pavilions, intimate and luxuriously appointed follies built to ornament the gardens in which they were situated. Inside many of these pavilions were spaces—salons and *salles à manger*—where the garden landscape, whether urban or pastoral, was evoked. In various manifestations and across media, the garden landscape maintained a presence within the space of the interior. For example, floral-scented pigments covered the walls of the fictive pavilion in Jean-François de Bastide's libertine novella *La Petite Maison* (1757). The physical garden and the garden landscape as materialized in the space of the interior each necessitated the other by throwing into relief the respective natural and artificial qualities of its counterpart.

### **Last Visit from the Doctors Assistant: Thomas Rowlandson's Tribute to the Dying Nabob and the Birth of the British Body Abroad**

Christina Smylitopoulos, University of McGill

A composite figure wrought from ruthless ambition and Mogul example, the "nabob" was both a product of and a reaction to uncertainty in emerging debates about national distinctiveness. In *Last Visit from the Doctors Assistant* (1816), Thomas Rowlandson resisted British imperial rhetoric of Indian rule by entering debates concerning the ability of the European body to cope with tropical climates. As India gradually attained sovereignty, the reviled nabob's body was being invited back into the embrace of the metropole, shedding its reputation as carrier of Eastern corruption and becoming a melancholic figure who sacrifices himself for the sake of empire. This paper examines how Rowlandson located the source of imperial illness in the metropole and criticized the notion of imperial martyrdom. By challenging the negotiation of British national identity, Rowlandson argued that the nabob was merely a British man abroad.

### **Hogarth among the Moderns**

Abigail Zitin, Trinity University

In his middle-class origins, generic and media innovations, and depictions of contemporary urban life, William Hogarth has been widely interpreted as participating in and responding to a vigorous and vertiginous modernity. The modernist tendencies of his art theory, as articulated in *The Analysis of Beauty* (1753), have, however, been less frequently remarked upon. This paper lays out the broad strokes of a (perhaps counterintuitive) Hogarthian theory of abstraction. Because Hogarth understood spectatorship as continuous with artistic creation, he cast formal abstraction as a necessary part of any aesthetic encounter. Taking Hogarth seriously as a theorist—not just as a documentarian of modern mores—the paper extrapolates from his formalist aesthetics a revision of its modern counterpart as formulated by Clement Greenberg and Michael Fried. To wit, an understanding of abstraction as rooted in process can accommodate haptic values and anthropomorphic art objects.

## **Tourism (and) Culture, Part I**

Chair: Laurie Beth Clark, University of Wisconsin

This panel looks at the role that culture plays in defining tourism and the role that tourism plays in defining culture. Culture often provides the pretense or alibi for travel, the serious element of an otherwise frivolous pursuit, but sometimes tourist interest keeps traditional cultural forms alive where local cultures cannot. Tourists also access unfamiliar cultures by buying cultural artifacts. Some souvenirs are deliberately produced for tourists, while increasingly there are development efforts that teach crafts skills to impoverished populations as a way of providing economic opportunities. Other souvenirs are adapted from traditional forms or gathered from surrounding cultures to create a destination marketplace. The practice of tourism is itself a form of culture. In industrial nations, tourism is the subject of many works of art, and depictions of tourists can also be found in many parts of the developing world. While the emerging field of tourism studies has given a great deal of attention to the economic dimensions of tourism, only recently has there developed a cultural approach to understanding the affective dimensions of tourism. This cluster of three panels (two at the conference venue and one as a special event at the University of Southern California) looks at artworks made for sale to tourists, artworks that represent tourists, and artworks that derive from the experiences tourists have.

### **Reciprocal Views: Community-Based Art, Tourism, and the Globalization of Rio de Janeiro's Informal Housing Settlements**

Melissa Geppert, Southern Oregon University

There is a reciprocal relationship between community-based art and community-based tourism. In the former, communities are exported via aesthetic frameworks to international exhibition venues. In the latter, international tourists are imported to communities, where art provides digestible visualizations of "local culture." Consequently, the debates surrounding these practices often converge on questions of ethics, agency, and aesthetics. How are issues of voyeurism and cultural exploitation negotiated? What kinds of institutions support these two forms of cultural display? What do the various stakeholders gain, and who profits most? This paper explores such questions through analyzing three projects sited in the Morro da Providência favela (informal housing settlement) in Rio de Janeiro: the French artist JR's large-scale photography murals; the nongovernmental organization Favelarte; and the Open Air Museum sponsored by the urban renewal program Favela-Bairro.

### **Seeing Patzcuaro, Imagining Mexico: Art, Tourism, and the Reintegration of Postrevolutionary Mexico**

Jennifer Jolly, Ithaca College

Under the leadership of President Lázaro Cárdenas, the Lake Patzcuaro region of Michoacán came to perform a key role in representing Mexico to its citizens and the world. Visiting artists and intellectuals paved the way for other middle-class Mexican tourists, who were told that visiting Patzcuaro would enhance their national consciousness, while their foreign counterparts were cast as diplomats. This paper explores how Cárdenas's development of new spaces for tourism generated new ways of experiencing, seeing, representing, and imagining the region and ultimately Mexico. Moving beyond Mexico's avant-garde artists' critique of "tourist-art," the dialogue taking place in Michoacán between art and tourism can be evaluated in terms of its contribution to revolutionary nationalism, its ability to facilitate (and enforce) national integration in an area of Mexico that had recently been militarily subdued, and local populations' ability to assert their own agendas in the face of the region's transformation.

## **Cultural Capital: Selling Havana as a Tourist Destination in the 1950s**

Erica Morawski, University of Illinois, Chicago

After World War II thousands of Americans flocked to Havana for vacations, where they were met by a rather sophisticated tourism industry. Through an examination of a selection of the spaces, performances, and artworks that tourists interacted with, this paper investigates tourism and cultural consumption as carefully constructed and mediated by the government and private interests to promote Cuba as a place of rich cultural heritage. In particular, this study focuses on how the intersection of architecture and art and created spaces encouraged the tourist to experience Cuba and its culture as simultaneously modern and historic, as well as exotic. As one of the most popular postwar vacation destinations in the Caribbean, Havana functions as an illustrative case study that raises broader issues of how culture is utilized as a marketing strategy for the tourist trade and manipulated to meet and shape tourist expectations.

### **Mapping a Landscape of African American Travel, 1944–64: Invisibility, Mobility, and Autonomy**

Jennifer Reut, National Museum of African American History and Culture, Smithsonian Institute

The history of African American tourists is not one that has been part of the historical discourse on race, yet travel, with its implications for autonomy and freedom of movement, was a significant aspect of the ongoing struggle for African American self-determination. Postwar travel guides for African Americans offer a rich opportunity for historians of American culture, architecture, and race to understand how segregation was inscribed and resisted in the landscape in clandestine ways. This project identifies and records the spatial and landscape consequences of that history through a series of maps, derived from a handful of African American travel guides, that reveal the multiple terrains and itineraries of African American mobility. Through the act of recovering, recording, and mapping the sites, networks, and patterns of automobile tourism, this project contributes to the broader venture of documenting the landscape of African American mobility and autonomy.

### **Art, Tourism, and the Spectacle of the Southwest: Visually Enchanting the Land of Enchantment**

Joy Sperling, Denison University

This paper investigates the conceptual and empirical platforms, structures, and forces that combined to construct the myth of the "enchanted" Southwest in interwar America. It examines the confluence of agencies among visual-culture producers and consumers, tourist and transportation industries, and renegotiated national identities that functioned to produce a reimagined Southwest. The paper interrogates the ways a seamless, engaging, and entertaining visual narrative was co-constructed by the visual presentation of "native peoples" at world's fairs and expositions, by railroad, automobile, and hotel industry advertising agents, tour guides, and American Indian artists and craftspeople. This inquiry departs from current scholarship in one crucial respect: Southwestern visual culture is located within a larger national discourse to reveal the complexities of an anxious and ambivalent American identity at a time of radical cultural and social change and instability. The paper examines how tourist and resident identities were reified through it.

## **Tourism (and) Culture, Part II**

Chair: Laurie Beth Clark, University of Wisconsin

### **Negotiating the Visual Culture of Antarctica in the Artwork of Anne Noble**

Lisa Bloom, University of California, San Diego

This paper focuses on the iconic work of Anne Noble, a New Zealand photo-based artist who is well known internationally for interrogating the role of tourism in landscape photography and for creating an extensive body of photographic work on Antarctica that interrogates Antarctica as myth. Her work situates itself in the gap between the real and the collective imaginary of Antarctica, focusing on the way that Antarctica has been exoticized and turned into a universal commercial and aesthetic product for the tourist industry. What do women artists like Noble see in a place where their history has been so brief? How has the history of heroic Antarctic exploration narratives framed their vision? What impact has this older history had on how they visualize climate change in their work now?

### **Max among Some of His Favorite Dolls: Max Ernst's Tourist Aesthetic**

Carolyn Butler Palmer, University of Victoria

James Buzard's seminal text in tourist studies, *The Beaten Track*, interrogates the conceptual separation of unique travel experiences sought by the elite from the beaten track followed by the common middle-class tourist. This paper examines the concept of the beaten track as it pertains to Surrealists who cultivated their own identities as collectors of Native American objects. *Max among Some of His Favorite Dolls* (ca. 1941), a photograph of the Surrealist Max Ernst dressed in a white fur coat and surrounded by an array of Hopi and Zuni Katsina (Kachina) figurines, reveals Ernst's experiences of Arizona and New Mexico, which were crucially meditated through the Fred Harvey Company's Southwest tourist industry. Ernst's display of his figurines shows his embrace of a tourist aesthetic, an embrace that distinguishes him from his colleagues, whose narratives, bolstered by forays into anthropology and references to museum displays, bespoke the authenticity of their experiences.

### **The Journey West: Seeing and Selling America in Beijing**

Dan Wang, Columbia College Chicago; Stephanie Rothenberg, University at Buffalo, State University of New York

Two phenomena of contemporary tourism interest us: the massive, rapid, and clumsy embrace of tourism by the new Chinese middle class; and the present-day critical use of the tour and tourism by socially engaged artists of the United States. We describe and reflect on *The Journey West*, our experimental installation presented at street level in the Drum Tower district of Beijing designed to examine the two phenomena in a single project. *The Journey West* translates the American critical art tour's didactic anti-aestheticism (using actual tour content from a pool of collaborating American artists) into the surreal language and aesthetic of contemporary global consumer tourism, specifically in its emergent Chinese variety, but with hopes for retaining the essential political meaning of those tours. Along with selected images and brief documentary video clips, the presentation ends with a self-critical distillation of our remaining questions.

## **Rubbernecking from the White Cube: The Art of Disaster Tourism and Post-Katrina New Orleans**

Megan Koza Young, Spencer Museum of Art, University of Kansas

When Hurricane Katrina's floodwaters receded many visual artists, native and nonnative to the South, felt drawn to attend to the catastrophe that befell the Crescent City. Rampant news reportage encouraged "armchair" tourism, and it became unnecessary to leave home to feel affected by Katrina's aftermath. For artists responding to Katrina a form of disaster tourism emerged where the touristic gaze revolved around prolonged engagement with the trauma of the storm. This paper considers ways both extrinsic and intrinsic artistic views of the South reflect a touristic gaze of the post-Katrina southern landscape, specifically how artists of disparate cultural and geographical origins creatively approached post-Katrina New Orleans. This study of varied artistic interpretations of the post-Katrina South highlights differences between the touristic gaze and the local gaze, how the touristic gaze often more fully shapes understanding of contemporary southern culture and the changes in that culture following in Katrina's wake.

Association for Textual Scholarship in Art History

### **Classicism, Idealism, and the Symbolist Avant-Garde**

Chair: Brendan Cole, Eton College

This panel examines the relationship between Symbolist art of the fin de siècle and the classical tradition in painting. In its widest sense the classical tradition both inspired new forms of expression as well as provided a source of mythological and symbolic imagery of the art of the era. Many younger artists of the period (such as Maurice Denis, Armand Point, and Jean Delville) were passionately converted to the classical tradition after their contact with Rome and Florence, and their researches had an indelible effect on the new directions taken by this generation during the 1890s. By adapting the formal language of Classicism—with its purified articulation of line, color, and form—many believed in an art that could convey higher and at times transcendental values, which were, for them, only possible if expressed using the purified syntax of an evolved classical visual language. This session explores the nature and extent of this influence on the contemporary avant-garde, as well as its influence on early-twentieth-century artistic trends—notably abstraction.

### **Odilon Redon's Profiles of Light: Fifteenth-Century Florence, Mallarmé, and Symbolist Idealism in fin-de-siècle France**

Cassandra Sciortino, University of California, Santa Barbara

In 1894 Odilon Redon wrote to his friend André Mellerio, "the good and the beautiful are in heaven. Science is on earth, it crawls." Mellerio echoes this remark in the catalog to Redon's first retrospective exhibition, writing of his "great work, which begins with origins and ends with supreme mysticism, from Darwinian epic to Christian Martyrdom." Barbara Larson (*The Dark Side of Nature: Science, Society, and the Fantastic in the Work of Odilon Redon*, 2005) has complicated this telos and general division between science and spirituality. Widely recognized for its revisionary achievement, the book shows that spiritual and scientific concepts were often closely linked. This paper looks at a form which belongs in Mellerio's class of "supreme mysticism": the hieratic, profile portrait deriving from fifteenth-century Florentine art, which the idealist strand of French Symbolism had taken to embody a transcendental aesthetic rooted in Neo-Platonism. It places the motif in this idealist context and the negative poetics of Mallarmé, and considers how it relates to broader currencies of evolution and scientific progress.

### **Merging the Fork in the Road: Gustave Moreau's Quest for Modernity via the Language of the Past**

Sarah Lippert, University of Michigan, Flint

In 1849, when Gustave Moreau lost the prestigious Prix de Rome competition, he resolved to remedy the situation independently, by embarking on travels throughout Italy. Curiously, the mode of painting for which Moreau would later become famous seemingly departed stylistically and narratively from the supposed purity of classical precedents. His highly detailed, often esoteric, and sensually overwhelming scenes were frequently interpreted as bizarre hybrids of barely recognizable, albeit famous, antique motifs, such as that of the disembodied head. Pairing such methods with captivating depictions of the ideal nude, Moreau emblazoned his scenes onto the public's collective visual memory. A close examination of his works reveals that his odd style was rooted in an effort to reconcile past and present, thereby generating one of the most nuanced styles among his Symbolist contemporaries.

### **Agents of Social Change: Women Artists and Women Patrons in Postrevolutionary Mexico**

Chair: Gina Costa, Snite Museum of Art, University of Notre Dame

The year 2012 marks the seventy-fifth anniversary of the formation of the Taller de Gráfica Popular, a workshop of politically engaged artists working in Mexico City from about 1937 to 1953. These artists worked during a time of immense political change as well as rich artistic activity. Their work reflects the issues of postrevolutionary Mexico's political, cultural, and social upheaval. The immense contributions of women artists and patrons associated with these workshops have been largely underrecognized, and only recently have scholars begun to assess the importance of these women. This session brings current research on this topic to a wider audience, revealing the role of women artists and patrons as important agents of change in postrevolutionary Mexico. It is fitting to mark the achievements of these dedicated and inspired figures at the CAA conference in Los Angeles, a city that, during these years, supported the aims of the Mexican people.

### **"For Liberation and for Life": Elizabeth Catlett as an Agent of Social Change at the Taller de Gráfica Popular, 1946–66**

Melanie Herzog, Edgewood College

In 1946 Elizabeth Catlett (b. 1915) went to Mexico to complete her *Negro Woman* series of linoleum cuts, paintings, and sculpture. She subsequently became a member of the Taller de Gráfica Popular (TGP), where she made prints that commemorate the struggles and triumphs of the Mexican Revolution and illuminate the realities of Mexican people's lives, the ongoing efforts for civil rights and self-determination for African Americans, and the experiences and concerns shared by women across cultural borders. Like other women printmakers at the TGP, Catlett often foregrounded women as integral to historic and contemporary movements for justice. Yet these are not essentialized or unmediated images of "women." Rather, they invoke historically specific narratives of social change that are informed by the unique social conditions of their production and reception while they simultaneously resonate for multiple audiences as eloquent and impassioned visual statements, as Catlett says, "for liberation and for life."

### **Rina Lazo: Beyond Diego Rivera and the Taller de Gráfica Popular**

Linda Williams, University of Puget Sound; John Lear, University of Puget Sound

Diego Rivera featured his assistant Rina Lazo in his portable mural *La Gloriosa Victoria* in the front line against the US-backed intervention in her native Guatemala in 1954. Not surprisingly, Lazo (b. 1928) has generally been viewed in relation to her mentor Rivera or to her Mexican husband, the Taller de Gráfica Popular member Arturo García Bustos. Beyond these influences (suggested by Rivera's portrayal), Lazo's life and works embody the fight for social justice in Mexico and Guatemala during the 1950s and 1960s in an idiom uniquely her own. This presentation analyzes Lazo's political art, mediated by gender and nationality in her independent mural commissions for the Communist Party, her portable mural *Venceremos*, and her haunting lithographs executed during her imprisonment in the *cárcel de mujeres* in 1968. Through these works and experiences, it examines the ways in which Lazo developed her own artistic identity while remaining committed to social concerns.

### **Emmy Lou Packard and the Promotion of Postrevolutionary Mexico in San Francisco, California**

Amy Galpin, San Diego Museum of Art

Emmy Lou Packard was a teenager when her family lived in Mexico City, where she met Diego Rivera. In 1940 she worked with Rivera on his mural *Pan American Unity, 1940* in San Francisco. After the mural was completed, Packard returned to Mexico and lived with Rivera and Frida Kahlo for a year. Mexican revolutionary ideals such as agrarian reform, improved rights for the indigenous population, and government legitimacy did not translate well in an American context, but notions of art for the people, community activism, and respect for laborers were adapted by Packard in her work in the United States. This paper locates the work of Packard in relation to her contemporaries in both Mexico and California in the years following the Revolution, and examines how the influence of Mexico led to her roles as community leader and unofficial ambassador of the Mexican mural movement in San Francisco.

### **Lola Cueto and the Teatro Nahual**

Terri Geis, Pomona College Museum of Art

This paper will examine the career of Lola Cueto as a puppet maker, performer, and director of the Teatro Nahual in the 1930s and 1940s. Cueto's use of puppet performances as a means for social change developed alongside the work of the most prominent artists in postrevolutionary Mexico. In the early 1920s, Cueto and her husband, Germán Cueto, established an experimental puppet theater in Mexico City, and while in Paris from 1927–32 they were inspired by Guignol puppet shows. The Teatro Nahual, which traveled to rural regions of Mexico as part of literacy and hygiene campaigns for children, featured puppets of illustrious figures such as Benito Juárez, but also whimsical puppets such as those shaped like a toothbrush and a germ. Simultaneously seeking to improve rural conditions and celebrate indigenous traditions, Cueto's projects highlight the tensions between modernity and cultural preservation that so strongly defined postrevolutionary society.

### **Intersections: Emily Edwards's 1932 *Map of Mexico City and Its Surroundings*, Today and Yesterday**

Delia Cosentino, DePaul University

Among those enjoying the “cosmopolitan Mexican summer” that followed that country’s decade of revolution was the US artist Emily Edwards, who envisioned Mexico’s capital city as a promising site for social transformation. Edwards’s *Mexico City* of 1932 takes the shape of an Aztec eagle warrior whose veins pulsate with electric streetcar tracks crisscrossing to meet at the urban body’s heart, the Zocalo. The pictorial *Mapa de la ciudad de Mexico y alrededores* (*Map of Mexico City and Its Surroundings*) not only marks Mexico’s spatial nexus but also evinces the conceptual juncture of both national and broader American interests within that urban setting. This paper proposes that Edwards’s *Mapa* projects the mutually serving ideals of a postrevolutionary government eager to capitalize on nationalistic symbolism, a growing city with promises of an enriching tourist trade to further progress, and a socially conscious US artist whose investment in urban culture on both sides of the border made her particularly sensitive to mapped space.

### **Flying Solo: The Opportunities and Challenges Presented to the Solitary Art Historian in a Small College**

Chairs: Laura J. Crary, Presbyterian College; William Ganis, Wells College

At many small institutions, the art history program may be populated and run by one or two full-time individuals. The expectations for tenure, professional development, and teaching are quite different at these schools than at larger teaching universities or research institutions. Despite the predominant emphasis in art history graduate programs on research and publication, the reality for many art historians in higher education is one of large class loads, heavy service obligations, and the full responsibility within their department for the written materials associated with academia (such as letters, assessment, catalogue copy, web pages, publicity, and outreach), in addition to responsibility for college art collections and galleries and expectations to participate in studio critiques. Such is the life of the art historian in small colleges across the country, where they work mainly in art departments with colleagues from studio arts and other disciplines. This session functions as a roundtable discussion to develop strategies for prioritization of tasks, professional development, curriculum development, and methods for assessment and establishing learning outcomes for students at these small schools. The opportunity afforded to the art historian in a small college to work closely with undergraduates and develop a curriculum uniquely suited to their pedagogical necessities also lends itself to greater creative strategies for instruction.

### **Curricular and Pedagogical Strategies for Solo Flyers in Studio Departments**

Lisa DeBoer, Westmont College

Though historically art historians have been lodged in a variety of college departments (classics, literature, history, philosophy), it is conventional today to place them, when there is no stand-alone department of art history, in departments of fine art. Typically these are devoted almost entirely to studio practice. This forced marriage between art history and studio art has led to at least two complications—one social, one intellectual. Both of these complications arise from the peculiar history of these disciplines in American colleges and universities. Fortunately these challenges can be turned to advantage. This paper discusses possible curricular and pedagogical strategies that can make a virtue out of what is, for many, a necessity.

### **No Art Historian Is an Island**

Amy Von Lintel, West Texas A&M University

This paper addresses how art history’s interdisciplinary nature can be an asset when working as the only art historian on a college faculty. My own research has dealt with the popular origins of art history in the 1800s, which blended studies of art, history, religion, and archaeology. I was also trained in a department of art history that encouraged cross-disciplinary currents. Since accepting the job at West Texas A&M University, I have designed numerous joint projects with other professors in which art history plays a central role. This paper discusses such strategies for avoiding isolation and seeking collaborations, while it explores the issues of teaching students from diverse specializations the broad relevance of art history, rather than training future specialists alone. The goal is to make art history an integral part of the network of studies at my university, instead of a tiny island in a sea of disconnected fields.

### **Between Scylla and Charybdis: One Educator’s Personal Odyssey from Classicist to Generalist in Three Years**

Kimberly Busby, Angelo State University

As the lone art historian at a regional comprehensive university in the Lone Star State, my position may not be “between a rock and a hard place,” but challenges do abound, as do opportunities. This paper, which follows my progression from a specialist in Etruscan and Roman art and archaeology to a generalist over a three-year period, relates the experience to Odysseus’s fateful journey after the Trojan War. This analogy serves as a backdrop for my discussion of the realities of being the only art historian at an institution of higher education as well as strategies related to task prioritization and professional growth. While the downside seems immense, there is an upside. If graduate school is learning more about less, being the only art historian at a small university is learning more about more, which can make for a better educator and art historian.

## **The Solitary Art Historian in a Liberal Arts College: Strategies for Aligning Faculty and Student Research**

Gregory Gilbert, Knox College

A position as a solitary art historian in a small college does not mean having to endure a frustrating division between the duties of generalist teaching and one's own specialized areas of research and intellectual commitments. With an emphasis on rigorous interdisciplinary teaching, pedagogical innovation, and advanced undergraduate research, liberal arts colleges actually provide opportunities for generalist art historians to incorporate their own scholarly interests and methodological approaches into their courses. Knox College encourages faculty to actively teach from their areas of academic research, particularly in the form of topical seminars and senior honors projects. By offering upper-level courses in my research areas of Abstract Expressionism, American philosophy, and visual culture studies, I have been able to continuously sharpen my understanding of theoretical approaches in these fields and have devised strategies for exploring interpretive concepts and historical questions I later pursued in collaborative research with students and in my own scholarship.

Southeastern College Art Conference

### **Historicizing "the Local" in Contemporary Art**

Chairs: Jessica Dallow, University of Alabama, Birmingham;  
Lucy Curzon, University of Alabama, Tuscaloosa

The twenty-first-century drive toward culturally articulating and implementing a system of sustainable and "local" values in the face of a homogenizing globalism has resulted in the production of a new generation of artists and art projects. Although various paradigms for understanding ecoart, community interaction, contemporary performance, and so on have been established to study these formats, a broader model linking these forms to one another and, more widely, to notions of "localized" subjectivity and its representation have yet to be produced. This panel includes papers that reinterpret the representation of the local self or body. More generally, it discusses forms of representation that resist the global in favor of redefining the spatial, conceptual, and political boundaries of lived experience.

### **Regional Eccentricities: "The Ordinary" in Contemporary Photography**

Holly Markovitz Goldstein, Savannah College of Art and Design

In a global marketplace inundated with images, how do photographers tell personal stories, document local traditions, or celebrate regional eccentricities? This paper identifies and analyzes a development in fine art photography since 2001: the pursuit of the local. As a reaction to the current internet-driven flood of images, a school of artists has begun to slow down. Exemplary of this trend, the contemporary photographers Laura McPhee and Frank Gohlke offer renewed attention to composition and craftsmanship when documenting the people, products, and daily graces of ordinary places. McPhee and Gohlke rejoice in the everyday as they examine intimate subjects and vernacular expressions. Sun-filled backyards and empty street corners become monuments worth noticing. A nostalgic shift in values including the appreciation of handmade production and a commemoration of the commonplace informs this important work. This study identifies the quiet power of the ordinary.

## **Represented by Earth: On Santiago Sierra's *Anthropometric Modules Made from Human Faeces* (2007)**

Craig Smith, University of Florida

This illustrated paper describes Santiago Sierra's *21 Anthropometric Modules Made from Human Faeces by the People of Sulabh International, India* (2007) and how it demonstrates what Alain Badiou has described as "performative unity." In the "Communist Hypothesis" (*New Left Review*, 2008) Badiou staged the entanglement with political problems, the environment, and those whose labor is affected by local environmental conditions as one that is about actions rather than outcomes. Badiou labeled this action "performative unity" and claimed for it a reversal from the world defined by objects united with signs into a world of action and subject-identification united by terms of human living. The reversal materializes a single world in which human beings are united by being here and now. Sierra's project transformed the labor of removing human feces by caste allocated "night soil" workers into a monolithic sculptural assemblage of "synthetic Earth" presented to an art gallery audience.

### **An American Expat Making Art in Sana'a, Yemen**

Karla Freiheit, independent artist

This paper documents three years of the progression of my artistic practice while living and working at an international school in Sana'a, Yemen. Stitching, a continuation of my recent thesis work, was a constant that I could turn to for comfort and familiarity within this very different place. As I acclimated to local circumstances of regular power cuts and lack of (quality) materials, I also needed to somehow advance my practice in spite of these obstacles. To do so, I hired a young woman to teach me a local stitching tradition. I learned about the life of this young woman and her illiterate mother, and also shared my life and personal idiosyncrasies, atypical of the television portrayal of American women. Learning a traditional handicraft created a brief, personal, cultural exchange that has influenced my subsequent work. I am finishing a series of Islamic prayer rugs in honor of Yemeni women.

### **Pacific Standard Time and Chicano Art: A New Los Angeles Art History**

Chair: Karen Mary Davalos, Loyola Marymount University

The modern museum and art criticism have entered a new phase, and Pacific Standard Time (PST) is one example of the new methods, approaches, and interpretive goals within art history. Funded by the Getty Foundation, PST is one of the largest contemporary arts collaborations in US museum history, with more than sixty arts institutions in Southern California focused on the art of the region, 1945–80. The diversity and number of participants—artists, curators, and institutions—is historic, and the session addresses the timely significance of six Chicano art exhibitions in a city in which Mexican-heritage residents are rapidly becoming the majority population. No city has ever devoted so much exhibition space, programming, and funding to the interpretation of Mexican and Chicano art in one season. The Los Angeles County Museum of Art, UCLA Fowler Museum, the Autry Museum of the American West, and the Museum of Latin American Art are the producers of six separate but concurrent exhibitions that explore the distinctions and continuities between Mexican, Mexican American, and Chicano art. The session brings together scholars, artists, museum professionals, and curators—often

taking on multiple roles—to reflect on the exhibitions, process of collaboration, audience reception, art criticism generated about the exhibitions, as well as the interpretive modes for and against ethnic-specific or identity-based art.

### ***MEX/LA: “Mexican” Modernism(s) in Los Angeles***

Rubén Ortiz-Torres, University of California, San Diego

*MEX/LA “Mexican” Modernism(s) in Los Angeles, 1930–1985* presented at the Museum of Latin American Art revised the history of art production in Los Angeles and included the presence of Chicano art not as a local practice but as part of an international project. Chicano art has often been presented as a regional and traditional form of cultural affirmation rather than an international form of new art. The exhibition emphasized its binational and postmodern hybridity. It situated Chicano art and Los Angeles as a negotiation of a Mexican past with its present and its future. The purpose of *MEX/LA “Mexican” Modernism(s) in Los Angeles* is not so much cultural affirmation and/or historical revisionism but to understand how nationalism and internationalism are modernist constructions that are not necessarily exclusive but often complementary and fundamental to the formation of Mexico, America, Chicano, and the art of the city.

### **X Marks the Spot: *LA Xicano* and Art History**

Chon A. Noriega, University of California, Los Angeles

In naming the multi-institution *LA Xicano* project, Pilar Tompkins Rivas, Terezita Romo, and I used the alternate spelling of “Chicano”: with an X derived from the Spanish transcription of the Nahuatl sound “ch.” Our use of X draws upon its multiple and conflicting meanings, wherein it can mark location and destination, signify identity, indicate affirmation as well as negation, and serve as an ineffable marker of difference—the x factor. This paper discusses the context for *LA Xicano* (funding), the curatorial challenges (research, community relations, and selections), and the ongoing issues related to the art-historical record (from the archive to the curriculum). In each area, it focuses on the x factor to highlight not so much the uniqueness of this effort but how the effort at once facilitated change and made visible what Rey Chow called the “ethnic abjection” at the core of cross-ethnic cultural transactions.

### **Curating in the Chicano Art Rearview Mirror: The Mexican American Generation**

Terezita Romo, San Francisco Foundation

Focused on the period 1945–70, *Art Along the Hyphen* presented the work of six Mexican American artists who contributed to the emerging California iconography and its connections to the national imaginary, whether as part of the “American West,” “Spanish California,” or “Hollywood.” With an emphasis on painting and sculpture, the exhibition explored each artist’s dialogue with the various art movements of the twentieth century refracted through cultural heritage, local observation, and social commentary. This paper describes the exhibition’s complicated reclamation process and museum interpretation that sought to contextualize the influences and evolution of Mexican American and Chicano art within a broader art-historical framework (for both twentieth-century art and Los Angeles), shifting from a model based solely on exclusion and identity to one that captures the dynamic aesthetic, social, and cultural intersections within which these artists worked in Los Angeles.

### ***Mural Remix: An Artist’s Intervention into the Discourse of Chicano Muralism***

Sandra de la Loza, independent artist

Sampling obscure and forgotten details, Sandra de la Loza took on the role of a performative archivist by gathering, slicing, blowing up, and reframing archival material to expand on established understandings of 1970s Chicano murals within her exhibition *Mural Remix*. Aware of the power that historians, curators, and scholars have in shaping history, she willfully occupied these positions. Tensions resulting from her attempts to provide a shifting glance of this history while simultaneously fleshing out narratives that looked at the mural through the lens of countercultural aesthetics, postwar urbanism, and the social aspects of mural making are explored in this critical reflection.

### **What Does Inclusion Look Like? New American Art Histories**

Karen Mary Davalos, Loyola Marymount University

The discussant explores the successes and unresolved tensions of Pacific Standard Time (PST), the Getty Foundation initiative to document Los Angeles art history, 1945–80. It assesses the quality and quantity of art criticism produced of the six Chicano and Mexican American exhibitions supported by the initiative, the programmatic changes anticipated within public museums and archives, and the expansion or not of art-historical methods and subjects presented by other thematically designed PST exhibitions.

### **The Other Histories of Photography: The First One Hundred Years**

Chair: Melody D. Davis, Sage College of Albany

The history of photography is marked by usages and practices that were historically significant yet excluded from the ideology of canonical works by master artists established by founding scholars of the discipline, an ideology that still carries the voice of authority today. Scholarship in the last forty years has shifted direction from this canon and its ideology to reveal a history of photography that is dynamically focused on relating usages to social groups, practices to nonhegemonic needs, and media to people’s desire to shape identity by applying available imagery to the demands of their lives. This session presents papers from the other histories of photography’s first one hundred years (until 1940), a time that witnessed a vast plurality of photographic media, usages, and a fluidity of expectation. It emphasizes photography’s practices, its history as it was contemporaneously experienced in commerce, markets, and applications, and the diversity and inventiveness of photographically based actions.

### **Seeing through Photography: Antoine Claudet’s 2, 4, 8, 12 and the Development of Binocular Vision**

Karen Hellman, J. Paul Getty Museum

A stereo-daguerreotype portrait created about 1853 in the London studio of the French-born photographer Antoine Claudet (1797–1867) is currently in the collection of the J. Paul Getty Museum as a singular object. However, it was conceived as part of a series of four, intended to be viewed sequentially in the stereoscope so that the space within the room appeared to expand. This paper reunites these stereo-daguerreotypes in order to examine how photography served a scientific interest in perfecting and extending the photographic image in pursuit of re-creating binocular vision. Claudet was exploring

the range of photography's possibilities as a medium at a time when its capabilities were yet to be determined and was in constant communication with photographers and scientists on both sides of the English Channel. A discussion of this particular series, then, also offers a way of understanding how the early development of the medium might have unfolded.

### **Studio Sample Book as Equalizer: Commercial Photography in the Indian Metropolis**

Deborah Hutton, The College of New Jersey

Celebrated for his luminous images showcasing the Raj's upper echelons and India's architectural heritage, Lala Deen Dayal (1844–1905) is widely considered South Asia's premier early photographer. However, a large part of his output was, in fact, "mundane" commercial photography (portraits of middle-class families, military men, and sporting teams; pictures of documents and scientific drawings), an aspect of his work largely ignored. This paper analyzes surviving pages from the photographic sample books assembled by Dayal's busy studio employees in Hyderabad and Bombay (Mumbai) in order to analyze the role commercial photography played in the firm's success and to explore the various ways the photographic image functioned in the late-nineteenth-century Indian urban environment. The visually eclectic, haphazard sample boards, with their unintentional juxtapositions of imagery, provide a window into nineteenth-century Indian photography in which hierarchy and typology, the typical foci of scholarship, are sidestepped for other concerns.

### **Parvenu or Print Connoisseur: A Case Study for the Consumption and Reception of Early Photographic Fine Art Reproductions**

Margaretta S. Frederick, Delaware Art Museum

The advent of photography in the mid-nineteenth century prompted a profusion of experimental techniques combining print and photographic processes for reproducing original works of art. This paper investigates the reception, display, and aesthetic understanding of such photomechanical reproductions, based on one particular consumer of these goods. Between 1885 and his death in 1915 the Wilmington, Delaware-based industrialist Samuel Bancroft amassed a unique collection of Pre-Raphaelite art. His purchases included more than two hundred photographic and photo-mechanical reproductions of nineteenth-century British art, all of which remain intact, along with associated archival documents, in the Delaware Art Museum. To date, cultural historians have assumed these photographic reproductions were part of the accrual of accessories associated with middle-class social mobility. Bancroft's appreciation and consumption of these reproductions, however, suggest the attraction was less tied to social posturing and in fact more closely assimilated with the tradition of "print cabinet" connoisseurship.

### **On the Matronage of Stereography and Its Ideological Exclusion from the History of Photography**

Melody D. Davis, Sage College of Albany

The medium of stereography has been rejected by Beaumont Newhall as exterior to the canon of art photography, a foundation for most histories of photography. Though scholarship on stereography is on the rise, it must overcome more recent, totalizing theories of the regulation of vision through instrumentation as well as false notions of stereography's dimensionality. This paper seeks to correct these false notions and to shed light on canonical exclusions as based on an opposition to commercial photography as well as stereography's analogue to the female body. Stereography's social historical placement was largely within feminine domestic space, a history that a previous generation of scholars suppressed and to which the current one is returning. The paper concludes with research on the marketing of Victorian stereography to the home, in particular to the house or farm wife, and its significant place in the history of photography.

### **Radical Photo Spaces: The *Building Workers' Unions* Exhibition (Berlin 1931)**

Vanessa M. Rocco, Pratt Institute

Rectifying the imbalance of focus on the fine-print narrative of modernist exhibitions, this paper analyzes an undervalued and collectively realized exhibition space produced by former Bauhausers. Designed to promote the system of trade unions in Germany, the show demonstrated the effectiveness of photography as an integral part of a didactic system, choreographed into various displays that combined images with dynamic graphics and informative texts. To foster interest in the drier material, the artists used audience-involving strategies including startling viewpoints, photo strips mounted on moving laths, and touch stations that would beckon the viewer. The photographic sources were of a journalistic nature, deemphasizing authorship and with no discernible vintage prints. Despite being designed by artists now considered canonical, *Building Workers' Unions* and other overlooked exhibitions provide a crucial realignment in the historiography of photographic modernism—away from emphasis on the individual print and toward the analysis of reception within social spaces.

Fractured Atlas

### **Fundraising in a Box: Crowdsourcing Microgrants**

Chair: Dianne Debicella, Fractured Atlas

This panel focuses on ways that individual artists can use new and unique web-based tools along with traditional philanthropic incentives to bring in nontraditional funding. Crowdfunding, combined with fiscal sponsorship, is a powerful and effective way to use online social networks to cultivate new donors. The panelists bring their own experiences to contextualize how crowdfunding can amp up an artist's fundraising campaign in a short time frame. Find out how you can make crowdfunding work for you, including ways to create an amazing pitch clip, offer perks that work, frame your fundraising campaigns so your donors become your audience and remain connected, plus more. Professionals from the front lines of crowdfunding, fiscal sponsorship, and successful crowdfunded projects help you navigate the cutting edge of funding.

Asian American Women Artists Association

### **Challenging Societal Assumptions and Creating Community: Asian American Women Artists**

Chair: Lydia Nakashima Degarrod, California College of the Arts

This panel, formed by scholars, artists, and curators of Asian American art, addresses questions about the current challenges facing organizations formed by Asian American women artists, and about the specific efforts made by these organizations and their artists to fight against stereotypes and to exhibit and publish their artwork. It examines the current state of feminism and feminist art; presents the ways contemporary South Asian American women artists and curators are subverting the prevailing stereotypes through their works; examines successful publications that made use of collaboration and institutional alliances to present the work of artists such as Bernice Bing and Lenore Chinn; analyzes how the Asian American Women Artists Association (AAWAA) creates community and longevity; and considers the new challenges created by exhibitions and publications that potentially bridge artists' communities, the art world, and the US academy.

### **What Is at Stake? Women Artists, Activism, and Communities-in-Formation**

Margo Machida, University of Connecticut

This paper poses a series of questions intended to advance a critical dialogue about what drives and sustains AAWAA to continue and evolve. What do its members perceive to be at stake, and what challenges have arisen through AAWAA's recent efforts to initiate ambitious exhibitions such as *A Place of Her Own* and publications like *Cheers to Muses* that can bridge the realms of artist communities, the art world, and the US academy? What role do local conditions and social networks play—in light of the Bay area's history as a locus of Asian American settlement, political activism, and artistic production—in enabling the continuity and renewal of such a group and its membership? As the historic actions of AAWAA attest, bringing diverse artists and others together under an "Asian American" rubric allows for dynamic offshoots, including new communities-in-formation among artists, as well as multiple interpretations of its mission.

Society of Architectural Historians

### **World Architecture and "Non-Western" Stories**

Chair: Madhuri Desai, Pennsylvania State University

The modern story of world architectural history was shaped through structures of colonial power. These include the hegemonies that created and institutionalized modern knowledge around the globe as colonialism became entrenched in the nineteenth century. This story was also molded through nationalist and universalist narratives that selectively appropriated colonial categories and definitions. Colonial modalities of travel and racial categorization shaped architectural classifications. At the same time, European scholarship such as that on ancient Greece and Rome was emulated in studies of nonwestern architectural landscapes. What was the interplay between colonial, universalist, and nationalist ideas, and how have they defined global architectural histories? The emergence of postcolonial perspectives in recent decades has underscored the central significance of diverse human agencies and narratives. In light of these multiple and sometimes contradictory legacies, how might a world architectural history be written?

### **The Elephanta Caves and the Romantic Imagination**

Niharika Dinkar, Boise State University

This paper addresses the Romantic interest in caves as the source and origin of an architectural practice in late-eighteenth-century European writing. Popular evolutionary schemes of architecture drew a progression from the primitive "darkness of caves and forests, through the gloom of Gothic structures to the airy elegance of Grecian architecture." Within this framework of comparative architecture, caves acquired a significance as the earliest habitation of man and offered a way of thinking about not only the anthropological past of humans but also the geological past of the earth. The paper looks at the European interest in the caves at Elephanta in the late eighteenth century and proposes that caves were central to the way India was imagined in the Colonial period. Their ancient origins served to underline the primitive antiquity of the Indian civilization and perpetuated the stereotype of a mysterious past.

### **Building Imperial Ethnographies in Late-Nineteenth-Century Britain and France**

Isabelle Flour, Université Paris 1 Panthéon Sorbonne

The two most powerful imperial powers of the late nineteenth century saw the development of global narratives of architectural history, at a time when scholarly writing intersected in new ways with museological devices, in the form of plaster cast displays (at the South Kensington Museum and Crystal Palace in London and the Musée de Sculpture Comparée and Musée Indochinois in Paris) or three-dimensional reconstructions such as Garnier's *Histoire de l'Habitation Humaine* erected at the 1889 Paris Exposition. Despite significant differences between encyclopedic, nationalist, or colonial displays, all those collections engaged in some way with an overarching imperialist narrative creating hierarchies of architectural styles. Those discourses, legitimizing imperialistic appropriations of the world's architectural heritage, were underpinned by evolutionary, racial, and diffusionist prejudices and were synthesized into evolutionary trees and ethnographies of architecture by scholars who were connected to the creation of those architectural displays, such as Fergusson, Zerffi, Viollet-le-Duc, and Garnier.

### **Renaissance Architecture in Turkey: Rereading James Fergusson**

Sevil Enginsoy Ekinici, Middle East Technical University

As part of the attempts of the past several decades at undoing the conventional "Western–non-Western" divide in world architectural history, there has been a growing literature that questions the prevalent definition of Renaissance architecture as an exclusively Western category. The paper traces this literature back to an early example of world architectural history, James Fergusson's *History of the Modern Styles of Architecture*, first published in 1862. While focusing on the chapter "The History of the Renaissance Architecture in Turkey," which, as Fergusson remarks, "ought to be treated as commencing nearly contemporaneously with its rise in Italy," it presents a parallel reading of some recent studies that inscribe Ottoman architecture of the fifteenth and sixteenth centuries within Renaissance architecture. Accordingly, it locates these studies and Fergusson's book on a map of Renaissance architecture crossing geographical boundaries to observe critically the lines of their convergence and/or divergence.

## **The Other Prison: Writing a Spatial History of Prisons in British India**

Mira Lynn Rai, University of California, Santa Barbara

Nineteenth- and twentieth-century histories of prisons in British India have followed three narratives. British imperial history presented prisons as exceptional infrastructural improvements essential to governance. In Indian nationalist history, prisons became synonymous with British rule, and incarceration was determined to be a necessary stage of Indian resistance. Recent scholarly history discusses how the organization and intentions of these prisons converge with and diverge from the Foucauldian scheme of penology. These histories fail to investigate the prison in terms of design, representation, physical space, and material experience, reducing the prison to a static concept—a site of pure ideology. The prison was not a historical given but rather a space continually altered, reimagined, and even challenged by the people and objects experiencing, recording, and narrating its production. This paper advocates the recognition of space as an active and dynamic component of the history of Indian prisons.

## **Water, Water, Everywhere: Charting New Courses for Architectural History**

Wayne Charney, Kansas State University

The intellectual historian Michael Shenefelt contends that the free exercise of seafaring skills explains better than most propositions why the Greeks had dominated their world and still deserve to predominate in college curricula. Leveraging Shenefelt's thesis, notwithstanding its drift toward advocating a "dead white men" liberal education, this paper models strategies by which instructors of survey courses can challenge the inordinate attention usually paid to canonical buildings as well as doctrines of Western cultural hegemony. One case study, although Eurocentric, nevertheless gazes through a mariner's spyglass to freshen tired perspectives of the Parthenon, juxtaposing it to Philo's naval arsenal at the port of Piraeus as the true epicenter of Athenian power. The second charts the extensive territory of non-Western building traditions that can be covered incisively by sailing the same sea trading routes legendary Ming-dynasty treasure ships had once plied to link Africa to China to Indonesia.

## **"Disrupt This Session": Rebellion in Art Practices Today**

Chair: Wendy DesChene, Auburn University

Rebellion conjures up images of Carolee Schneemann cavorting in meat with friends and Chris Burden being shot in the arm. However, as generations of artists mature in a culture where entropy of materials has already occurred and postmodernist thinking saturates even their breakfast cereals, what does rebellion begin to look like? As a tradition, it defeats its own existence and in the process displays a hypocritical lack of self-awareness. The only antidote to this paradox is the strength of art itself, which proves to be as fluid as the rebellion that undermines it. No longer a development based on self-referential reaction, subversion in art has firmly grown to become a form of sociopolitical critique and a debate about global ideas. This panel explores the newest tools and solutions that artists and arts groups are devising to resist, revolt, and subvert an ever-changing world. Activities including post-graffiti, disruptive economic products, hacktivism, data reclamation, self-authorized public space, free source technology, and agricultural activism are examined as "insurgent" approaches being employed today around the world.

## **WTF: It's Only a Sticker**

Catherine Tedford, St. Lawrence University

Street art stickers, a form of post-graffiti, are now ubiquitous in the urban environment, and sticker culture permeates the web on listservs, blogs, Flickr, and so on. One listserv from *PEEL Magazine* called "SLAPS Stickerhead Forum" shows a thread from Tony, who writes, "who the fuck has time to do all this stuff? wheat paste over sticker? cut them up? put a clear coat over? for fuck's sake it's a sticker who gives a shit." Stuntman replies, "that's what I was thinking, its only a sticker" [sic]. Using primary examples drawn from my collection of more than three thousand original stickers, I discuss how rebellion and resistance are represented in political stickers from Berlin and New York City dating from the last ten years. Topics run the gamut, including civil liberties, urban development, environmental degradation, right-wing extremism, and the war on terror, among others. Small stickers. Vast subjects.

## **Strategies of Resistance in Contemporary Art**

Selene Preciado, Museum of Latin American Art

Conceptual and performance art from the 1960s and 1970s explored issues about the body in space, focusing on the different identities and roles one has as an individual and as part of a collective society. Artists working with these ideas defined what was perceived as "rebellious" and also paved the way to postmodernist times when "bold actions became the norm and the tradition." Calling for a new set of answers in this global era, artists and collectives have recurred to an art that involves political action and activism, with the aid of new technologies and strategies such as hacktivism that allow the free flow and distribution of information. This paper focuses on these types of new rebellious strategies in the form of actions and tactics that subvert political systems of information and distribution of goods and services as part of artistic production.

## **Unauthorized Autonomy, Invisible Venue**

Christian L. Frock, Invisible Venue

Since its inception the internet has provided an unregulated global public platform; activity that might once have been considered "unauthorized" in public space is now self-authorized with greater potential for recognition online. From design to documentation to distribution to archive, the rebellion inherent in much contemporary practice is leveraged at subjective channels of approval, and, as Marshall McLuhan once said, the medium is the message. This paper surveys the use of the internet as an autonomous platform in contemporary cultural production through an overview of Invisible Venue ([www.invisiblevenue.com](http://www.invisiblevenue.com)), my independent curatorial enterprise founded in 2005. Invisible Venue collaborates with artists to present art in unexpected settings. It is a small, free-floating, nonbureaucratic, contextually open-ended forum that encourages artists to make work that takes place in and engages with the world at large. Through a survey of recent projects, this paper examines how exchange and collaboration online disrupt the status quo.

### ***Monsantra*: A New Agricultural Revolution**

Jeff Schmuki, Plantbot Genetics

The *Monsantra Project* is named after the Monsanto Corporation, the largest supplier and producer of genetically modified seed. Posing as farmers at a Monsanto Field Research Laboratory, Plantbot Genetics acquired transgenic seeds and grafted the subsequent genetically modified organisms (GMOs) onto robotic bases to create innovative agricultural hybrids. Like a B-movie Godzilla, *Monsantra* attacks food politics when unleashed by remote control onto unsuspecting audiences. These robo-plant street interventions motivate communities to question industrial food production, where food comes from and where it may be going, despite their economic level, education, or interest. Coupling scientific knowledge on the environmental and social costs of bioengineered crops with alternative energy technology, *Monsantra* provokes investigations into current agricultural practices, inspiring individuals to think more critically about their connection to what they eat and the natural world.

### **Conceptual Art as Comedic Practice**

Chairs: Heather Diack, Keene State College; Louis Kaplan, University of Toronto

Conceptual art practice is replete with playful puns, deadpan delivery, and straight-faced slapstick. Yet the critical discourse regarding Conceptual art often resists taking such humorous aspects seriously. Perhaps due to the lack of traditional signs of artistic labor, the work of numerous Conceptual artists has frequently been considered in reductive terms, for example, reading child's play as an end in itself or attributing a sense of gravity to work in a manner that disregards the importance of its levity. This panel seeks to remedy this situation by approaching Conceptual art as a comedic practice and by exploring how the comedic sensibility of much Conceptualism poses serious intellectual and ontological challenges. While a major focus is the renowned generation of the late 1960s and 1970s, we explore a variety of modern/contemporary Conceptual artistic practices and their reception. Strategies include performance art, standup comedy, object games, and verbal riddles and are considered in a variety of global contexts (e.g., United States, Soviet Russia, and the Netherlands). The panel also interrogates the ludic and its status in relation to the comedic as part of Conceptual art practice. Overall, this panel provides a forum for new research on the theme of humor in Conceptual art.

### **Ontological Indifference: On Comedy, Photography, and Conceptual Art**

Aron Vinegar, Ohio State University

This paper argues that Conceptual art explores what might be called a state of "ontological indifference," in which there is no hierarchy among all the beings in the world, whether that being is a stone, vacuum, houseplant, chair, or human. Following from this, Conceptual art abstains from striving for a transcendence of (human) Being beyond all other beings, which is what Heidegger calls "ontological difference." This paper considers the implications of such an emphasis on ontological indifference, rather than ontological difference, in order to establish the common jointure between Conceptual art, photography, and the comedic.

### **Conceptual Work and Domestic Play**

Emily Liebert, Columbia University

This paper argues that Eleanor Antin's ludic strategies are a vehicle for the artist to suggest a feminist alternative to the dominant model of American Conceptualism. In her work *Domestic Peace* (1971–72), Antin starts with a task she sets for herself: to maintain harmony with her mother in challenging circumstances through carefully designed (and often humorous) conversation starters. This experiment is documented with maps, charts, and deadpan texts, producing an absurdist incongruity between affective, personal material and the dry formal structures through which this material is displayed. Through the work's pseudo-administrative aesthetic, Antin skewers the vein of Conceptual art primarily concerned with interrogating systems of social and economic power on behalf of a neutral subject. Instead, she posits a female, Jewish subject with domestic responsibilities, needs, and desires, and presents domesticity as a charged site of conflict and difference.

### **In Soviet Russia, the Joke Tells You: Humor in the Work of Komar and Melamid**

Ksenya Gurshtein, National Gallery of Art

This paper examines the role of humor in the work of the Russian artist duo of Vitaly Komar and Alexander Melamid during their first decade of collaboration (1972–82). Focusing on their hallmark use of irony, satire, and parody, it argues that these artists invented a "historical sublime" to attempt to exorcise the demons of their historical heritage as both Soviets and artists. In their works, the artists deconstructed grand historical narratives even as they elicited a profound emotional response of being overwhelmed by the forces these narratives represented. The resultant laughter freed the artists to speak to their condition of inextricable entanglement in the very meta-narratives they sought to undermine. It also ultimately served as their path to an ethical (rather than purely aesthetic) position of a Bakhtinian "metaphysics of the loophole," which continues to inform Moscow Conceptualism's legacy to this day.

### **Ludic Conceptualism: Bas Jan Ader, a Dutchman Playing Abroad**

Janna Schoenberger, The Graduate Center, City University of New York

According to the cultural historian Johan Huizinga's *Homo Ludens* (1938), play is serious. Following Huizinga's ideas, I propose the term "Ludic Conceptualism" to describe the art that flourished in the Netherlands from 1959 to 1975. Unlike the more severe strands of Conceptualism developed in New York and the United Kingdom, play was central to its Dutch incarnation. This paper specifically addresses the Dutch artist Bas Jan Ader's Conceptual art and his relationship to the Netherlands. Ader's career developed on the West Coast of the United States; however, a great deal of his work, such as the *Fall* films, was executed in the Netherlands. Much can be gained by contextualizing Ader within a heritage of 1960s Conceptual art in the Netherlands. This paper explores how the use of humor in Dutch art developed from its position at the periphery of the art world, a situation similar to that of the West Coast.

## Comedy as Conceptual Art Strategy

Sara Greenberger Rafferty, Suffolk County Community College

This paper explores performative and televisual aesthetics—created by comedians—that have been appropriated by contemporary artists. The tropes of comedic aesthetics—stand-up, slapstick, situations, puns, pratfalls, and pity—are discussed as strategies emulated in art making. Taking aesthetic and thematic cues from comedians and funny situations rather than from a specific artistic medium or technique, the paper suggests a logic of artwork informed by the aesthetics and practices of humor. This is not to say that all works discussed are, in fact, funny or humorous. Artists and performers such as Bruce Nauman, Andy Kaufman, Richard Prince, and Andrea Fraser are discussed using many visual examples.

Foundations in Art: Theory and Education

### Foundations in Literature: Developing a Culture of Reading within the Art and Design Foundations Program

Chair: Sara Dismukes, Troy University

Is your institution pushing for more literature in the classroom? Are you required to participate in a campus-wide freshman reading initiative? Or do you believe that a culture of reading in the classroom develops a better problem-solving student? As institutions push faculty to incorporate reading programs into all areas of a liberal arts program, the fine arts have much to add to the body of literary knowledge. From classics such as Edwin Abbott's *Flatland* to more contemporary examples such as *The Creative Habit* by Twyla Tharp, this discussion group promises to equip participants with ideas and classroom examples with ways to integrate literature into a course curriculum. Participants look at a variety of literary examples and brainstorm creative ways that the texts can be developed into new modules or adapted to fit tried and tested classroom projects.

### Foundations in Literature: Creative Problem Solving

#### Using Edwin Abbott's *Flatland*

Greg Skaggs, Troy University

Edwin Abbott's literary classic *Flatland* was written as a satirical look at the Victorian class system cast in the shadows of Darwinian theory. We learn through his book that *Flatland* is inhabited by flat, two-dimensional people who are unable to comprehend a world in the third dimension. This book is often used for discussion in geometry and engineering courses but is also an excellent springboard for discussion about creativity and exponential thinking, especially at the foundational level. This discussion focuses on Abbott's *Flatland* and how I use it as a point of discussion and introduction to a variety of creativity-based projects. I also touch on the importance of implementing a culture of reading in the classroom and how it instills success within our students.

### Exercises in Visual Imagination: Fiction as Departure Point in the Foundations Studio

Lori Kent, Hunter College, City University of New York

In the foundations of art studio, fiction reading enhances the visual imagination, provides details of historic contexts, and reveals universalistic concerns through the examination of narrative. One studio experiment in text-inspired artwork, during the course

Introduction to Visual Experience, uses fiction produced during the interwar years of Berlin and Shanghai to explore the critical theories, politics, and visual potential of collage media. Ties are made between the modern urban context, fiction writing/imagination, Marxist criticism, and photomontage. Reading and discussion of texts by Brecht, Keun, Ling, and Döblin add richness to beginning image-making experiments in collage and photomontage.

### Have You Read the Specifics? Reading, Writing, and Research in Foundation Studio Classes. OMG!

Debra Malschick, Savannah College of Art and Design

One difference in teaching foundation art students in the classroom and online is the reading of all course content. Most art and design students learn best with a variety of visual, spatial, and physical options supported by readings. The ability to read large amounts of information is a big determinant of student success in online classes. Easy access to infinite web resources necessitates reading and researching skills in addition to the ability to discriminate. This paper addresses topics emphasizing the online classroom, but certainly these topics apply to studio foundation education across the board.

### What Students Already Read: Using Comics and Graphic Novels within Foundations

Sara Dismukes, Troy University

With overlapping campus-based reading-initiative programs, the institution-wide impetus to engage with the student reader within the classroom threatens to distract from course and subject matter content. Using graphic novels within the foundation class links word and image, encourages and justifies the ambitions of many foundation students, and gives context for visual vocabulary and image making that fosters the development of narrative in traditional studio arts as well as graphic design and time-based disciplines.

American Society for Hispanic Art Historical Studies

### "Useful to the Public and Agreeable to the King": Academies and Their Products in Spain and New Spain

Chair: Kelly Donahue-Wallace, University of North Texas

The royal art academies founded in eighteenth-century Spain and New Spain were created to serve the common good and to promote the image of the Spanish nation. Their teaching embodied new ideas about artistic pedagogy, their rhetoric promoted updated notions about artists and their social status, and their projects proclaimed the aesthetic and technical modernity of Spain and its colonies. This panel engages the meanings and implications underpinning the declaration in a 1755 publication from the Royal Academy of Fine Arts of San Fernando that the academicians viewed their labors as "useful to the public and agreeable to the king." The three papers consider how Spanish and Mexican academic faculty, affiliated members, and students deployed their skills—artistic, administrative, and pedagogical—in the service of the common good and the royal agendas. The session's goal is to enrich our understanding of the academic experience in Spain and New Spain through the study of objects, documents, and practices.

### **Shifting Attitudes toward Cultural Patrimony in the Madrid Royal Academy of San Fernando, 1755–1808**

Andrew Schulz, University of Oregon

In the mid-1750s the Academy of San Fernando undertook several initiatives that marked the examination of Spain's artistic patrimony as one of the institution's central objectives. Over the next decades, it devoted considerable time, energy, and resources to this enterprise. The paper interrogates the motivations behind this endeavor and traces important shifts in its character, ending with the Napoleonic invasion and the suspension of operations in 1808. What began as an effort to record particular works of art for their historical value evolved into a series of projects to disseminate Spanish cultural patrimony through engravings and a desire to preserve endangered objects and monuments. Fundamentally at stake in these activities was the academy's seminal—and at times, contested—role in defining and promoting a national artistic tradition intended to guide its students and members, and to augment the cultural prestige of the Spanish monarchy vis-à-vis its European rivals.

### **Jerónimo Antonio Gil and the Formation of a Director General** Kelly Donahue-Wallace, University of North Texas

This paper examines the early career of Jerónimo Antonio Gil, the founder of Mexico City's Royal Academy of the Three Noble Arts of San Carlos. Beginning with his period as pensioner of the newly formed Royal Academy of Fine Arts of San Fernando and continuing through his professional career in Madrid, the paper considers how these experiences shaped the ideas about teaching and artistic practice that Gil would put into practice in New Spain. In particular, the paper interrogates how Gil developed a keen notion of his responsibility to his students, as both their teacher and role model as *hombre de buen gusto*, that manifested itself in his actions upon arrival in Mexico City.

### **“Open the Door so that Misery Can Leave”: The Rhetoric of Public Utility of the Royal Academy of San Carlos and Public Responses in Late Colonial Mexico**

Susan Deans-Smith, University of Texas at Austin

This paper examines the rhetoric of the “utility” of the Royal Academy of San Carlos as academy officials and artists attempted to shape the relevance of the institution to the development of Mexico in the public's mind in the late eighteenth century. Both colonial and academy officials perceived the academy as a solution to misery and poverty among Mexico City's inhabitants through the training it could offer. The paper also explores the public's responses to such rhetoric through analysis of several different constituencies: elite donors to the academy, applicants for admission to the academy, and the silversmiths' guild. Opinion diverged about the academy's utility.

Centennial Session

### **LA RAW: Conversations on Art, Life, and Practice in Los Angeles**

Chair: Michael Duncan, independent curator

In conjunction with Michael Duncan's exhibition *LA RAW: Abject Expressionism in Los Angeles 1945–1980, from Rico Lebrun to Paul McCarthy* at the Pasadena Museum of California Art, this panel presents a series of conversations between three artists featured in the

exhibition and three Los Angeles-based artists whose work continues to engage expressionism as their primary approach to art making. The conversations offer insight into the working process of these artists as well as the history, evolution, and current conditions of making art in Los Angeles.

Association of Art Museum Curators

### **Mapping Cultural Authority: Revisionism, Provincialism, Marginalization**

Chair: Carol S. Eliel, Los Angeles County Museum of Art

*Pacific Standard Time: Art in LA 1945–1980* was conceived to “document the emergence of Los Angeles as an international nexus of contemporary art after World War II,” and culminated in more than forty concurrent exhibitions across Southern California in the fall of 2011 into the spring of 2012. In light of PST, the panel considers the notions of revisionism, regionalism, provincialism, marginalization, and even ghettoization as they affect curators, exhibitions, and museums. How much is needed, how much is enough, how much is too much? The topic is considered broadly, that is, not limited to PST and/or Southern California.

### **Chewing on Words: Reconsidering Text in Its Materiality**

Chairs: Carol Emmons, University of Wisconsin, Green Bay;  
Paul F. Emmons, Virginia Tech, Washington-Alexandria Center

In an age when “text” is a verb and letter forms most often appear as pixilated bits of light, a reappraisal of the notion of texts as physical entities seems opportune. The latter part of the twentieth century saw innumerable exhibitions and writings on “text as image.” These approaches often engaged the tradition of Conceptual art, semiotic theories, and/or new technologies. This panel examines text not so much as “image” but as “thing.” Thus it reconsiders text against the backdrop of the current visual era: how does text function as substance, words as objects, language as material? In his “This Will Kill That” chapter in *Notre Dame*, Victor Hugo laments that the “Bible of stone” (architecture and the medieval cathedral in particular) will be killed by the “Bible of paper” (the advent of printing). This session examines “stony” and “papery” instances of text and reads them against contemporary experience.

### **Hidden Texts and the Self: Tang Dynasty (618–907 CE) Epitaph Stones as Literary Identity for the Deceased**

Chao-Hui Jenny Liu, New York University

Following burial customs from Northern China, Tang-dynasty stone epitaphs are hidden in the tombs of the deceased. Epitaphs have the function of promoting an embellished image of the deceased—to safeguard their reputation in posterity, even in death, so why hide it? This paper explores the apparent contradiction between form and function of the Tang epitaphs through the analysis of a fragmentary text claiming that the epitaph was carved and buried so that the “dead could know their own name.” Funerary writings show that the Tang thought of their dead as crossing a boundary in burial and that sometimes in the crossing, the dead forget who they are. Only when the epitaph text is hidden in a two-part decorated casket can the dead “read” it from beyond the great boundary. The dead read the epitaph to relearn who they are.

### **Text and Textures: The Material Nature of Words in Early Medieval Manuscripts**

Benjamin C. Tilghman, George Washington University

The dazzling display lettering in early medieval manuscripts such as the *Book of Kells* and the *Lindisfarne Gospels* is often interpreted as an attempt to amplify the sanctity of holy writ and to assimilate stylistically a new faith into an existing culture. Such calligraphy can also be seen as a response to a fundamental tension inherent in the conception of Christ as the incarnate Word: the fluid nature of “words”—as spoken or written, as aesthetic objects or mere signs—must be squared with the Christian conception of the divine, which was at once both material and immaterial. By emphasizing the material nature of writing through rich ornamental textures and thickly applied paints, early medieval calligraphers attempted to incarnate the Word on the page. At the same time, through the ultimate arbitrariness of their forms, the letters demonstrated that contact with the divine was necessarily a mediated experience.

### **Written in the Sky or Reduced to Pulp: The Stuff that Words Are Made Of**

Barbara Balfour, York University

Although texts might appear to possess immutable qualities (in terms of information or content), the forms they take also greatly affect the apprehension of their meaning. In closely examining how certain contemporary text-based artworks become, in one secular instance, flesh—or take on other significant material configurations—this paper calls into question the stability of these particular physical/textual manifestations. There is a resolute “thingness” or object quality to the text-based works considered, yet their tangible nature is often decidedly provisional. Whether intentionally dissoluble, imperfectly formed, or unintelligible, or even marked by an ostensible graphic clarity and performative presence, the text-based artworks in question (by artists including Fiona Banner, Huang Yong Ping, Rivane Neuenschwander, and Ed Ruscha) demonstrate a contingent, evanescent character. Even as they make words “matter,” these artists inevitably announce the texts’ dissolution; in one case, an artist ends up literally eating his words.

### **Still Texts: The (Im)Materiality of Language in Jenny Holzer’s Work**

Navjotika Kumar, Kent State University

This paper examines Jenny Holzer’s texts in transitory mediums (LED signs, xenon projections, condoms, clothing, cars, etc.) and permanent ones like stone benches, sarcophagi, tables, and plaques. It posits that their differing presentations signify key aspects of language and time and that their meaning and function change when experienced in enduring vs. mobile or electronic mediums. While texts in the latter evoke the dispersive consciousness of decentered viewers, or an altered conception of space-time, those in the former relate, as Freud noted of the permanent inscriptions on the wax slab of the *Mystic Writing-Pad*, to aspects of the unconscious. Using other instances of physically inscribed texts in the public sphere (as in Maya Lin’s work) and private homes (like Felix Gonzalez-Torres’s couples’ portraits), this paper assesses their relation with a mode of reception and remembrance different than in digitally mediated ones as well as the construct of an “electronic/digital unconscious.”

### **What It Means to Wonder: The Use of Text in Time-Based and Interactive Sculpture**

Alicia Eggert, Bowdoin College

This paper explores the use of text as a visual medium in time-based and interactive sculpture, and considers how the materiality and permanence of a constructed form relates to the immateriality and transience of a word’s meaning. Inspired by Conceptual artists such as Joseph Kosuth and On Kawara, my artwork investigates the close relationship between language, image, and time. Words such as “eternity” and “wonder” are fabricated from dots and lines that mechanically form and fragment the text, either over time or as a result of viewer interaction. Language is at once tangible and ephemeral. Etymology is embodied in the work’s movement, illustrating how a word’s form and meaning have the ability to change. The words and the physical materials that fabricate them work together to suggest the work’s overarching meaning, but that meaning is only implied, never defined. The work requires a viewer who is willing to wonder.

Art Historians of Southern California

### **The State of the Discipline**

Chairs: Sandra Esslinger, Mount San Antonio College; Deana Hight, Mount San Antonio College

For the centennial celebration of CAA we survey the state of the discipline of art history. Multiple changes have occurred relating to disciplinarity, theory, and the institutional framing and practice of the discipline over the last twenty-five years. The discipline has been theorized to be more inclusive of objects, gender, classes, and cultures. Whether practical or symptomatic of the changes in the discipline’s focus, the institutional framing or contextualization of art history has also gone through many manifestations and exists in different forms. College and department affiliations have changed; museum studies/public history and visual culture/visual studies programs have been proposed, succeeded, and been dismantled. We converse about the state of the discipline from a critical, a theoretical, and an institutional standpoint.

CAA International Committee

### **Internationalizing the Field: A Discussion of Global Networks for Art Historians**

Chair: Gwen Farrelly, The Graduate Center, City University of New York and the Museum of Modern Art

In recent discussions about the future of art history, scholars are increasingly concerned with understanding the field in more global terms and in transforming the traditional canon to represent a broader international story of art. In turn, this raises the question as to how art historians, emerging scholars, and colleagues in museums and research centers can develop stronger international and cross-disciplinary networks to support and augment these developments. This session examines, through a series of short presentations, examples of such global networks that already exist in the field of art history, as well as successful models in related communities, such as museums and archives. While examining these platforms from a professional and practical perspective, panelists and audience members consider the following questions: What would a more globally networked art history discipline look like? How could we, as scholars, curators, critics, and students, benefit from such networks in our work and careers? And how

can we begin to lay the foundations for a more international field? Ultimately, the International Committee will highlight networks that already exist and encourage the establishment of broader global networking in the field.

### **Gendering the Posthuman**

Chairs: Christine Filippone, Millersville University; Julie Wosk, State University of New York, Maritime College

Cold war fascination with the possibilities of new technologies inspired the critic Jack Burnham in 1968 to call for a new “posthuman” paradigm for art, characterized by a synthesis of the technological and biological. The relationships between individual identity and technology were later addressed by feminist artists in the early 1970s, who embraced new technologies, such as video, as tools capable of facilitating social progress and gender equity but who also criticized domestic and military technologies as tools of patriarchal domination. Has recent art, including film, installation, net art, and performance, adequately addressed issues of gender in an increasingly posthuman present? Have new technologies in the art-making process yielded greater gender equality or replicated cultural inequality? Is a feminist critique of technology still viable or even relevant?

### **Lee Bontecou: Animals, Bodies, Machines**

Mona Hadler, Brooklyn College and The Graduate Center, City University of New York

Lee Bontecou’s art shifted in 1970 from aggressive welded forms to plastic fish and flowers. Although the early work conjures the 1960 cyborg, a man-machine hybrid designed to exist in outer space, Bontecou consistently conjoins the organic and the inorganic. Her vision, like Donna Haraway’s, is one where people are not leery of their kinship with animals and machines. Bontecou’s evolution, which moved more in the direction of an affinity with animal life, parallels that of Haraway who followed her 1985 *Cyborg Manifesto* with *The Companion Species Manifesto: Dogs, People and Significant Otherness*. Both found freedom in the refusal of an overarching order. Bontecou’s art transgresses boundaries from the erosion of simple notions of gender to the conflation of the human with the animal or machine. She anticipates in this regard contemporary discourses on the body and the posthuman in our technologically mediated world.

### **1968/2004: From the Portapak to Web 2.0**

Cadence Kinsey, University College London

This paper looks at the interrelationships between home video technology (VHS) and web 2.0 in the context of feminist art practice, focusing specifically on the shared rhetoric of these technologies as democratic, accessible, and with the capacity for “user-generated content.” By moving the mode of production and distribution into the domestic sphere, these technologies had huge implications for the representation of women in the form of home movies (artistic, domestic, pornographic). They at once perpetuated problematic tropes of representation on a mass scale and offered female practice a potentially new/neutral space for amateur production. Looking at the work of Kate Craig and Nell Tenhaaf, this paper investigates the way a feminist practice has emerged that actively integrates the body of the artist/user into technological feedback loops and uses a “lo-fi” aesthetic in response to the crisis of representation precipitated by the emergence of new visual technologies.

### **Feminist Bio-Art and Posthuman (Re)Generation**

Irina Aristarkhova, Pennsylvania State University

This paper examines questions of posthuman generation and regeneration as they are addressed by recent feminist artists that engage biotechnology. It focuses in particular on performances, installations, and new-media artworks by the cyberfeminist art collective SubRosa and the contemporary artist Kathy High. First, it discusses how their works have positioned women and nonhuman living beings vis-à-vis biotechnologies and their biomedical sponsors, being inspired by and at the same time critical of the theories of the posthuman. Second, it shows that a synthesis of the technological and the biological, as represented in writings and artworks by SubRosa and High, requires a nuanced feminist critique. This critique reveals how posthuman desires problematically reproduce traditional definitions of gender, sexuality, and generation/regeneration in biomedical practices and their cultural environment.

### **Beautiful Vision for the Twenty-First Century:**

#### **Mariko Mori’s Capsule Aesthetic**

Kate Mondloch, University of Oregon

Mariko Mori employs cutting-edge technologies to create a “beautiful vision for the twenty-first century,” according to Deitch Projects, the prominent New York gallery that represents the celebrated artist. While the commercial implications of such an endorsement may be apparent (why acquire an unattractive vision if you could purchase a beautiful one?), this paper takes the claim seriously and examines how media artworks such as *Miko No Inori*, *Nirvana*, and *Wave UFO* generate quasi-transcendental experiences with their audiences. Mori mobilizes both a range of new technologies (DVD, 3D video, and multisensory interactive computer, respectively) and a variety of aesthetic strategies (including immersive “encapsulation,” sexualized imagery, and a peculiar blend of Buddhist philosophy and cyberfeminism) to deliberately provoke extravisual and embodied sensations in her spectators. Artists such as Mori draw on feminism’s critical legacy to reveal alternative relationships to new-media technologies.

### **Happenings: Transnational, Transdisciplinary**

Chairs: Laurel Fredrickson, Duke University and North Carolina State University; Erin Hanas, Duke University

Art historians and critics who have paid attention to experimental art of the 1960s have tended to privilege Minimalist aesthetics and Conceptual art practices. Despite the intimate relationship of these practices with the emergence of actions in art, critical discourse on contemporary art has tended to ignore actions in art as an object of in-depth study because of the field’s continuing fetishization of the art object over art as a historically and politically situated praxis and medium. This bias has divorced many art practices not only from their origins in and sustained dialogue with actions but also of their basis in 1960s radical politics and critique. The transglobal Happenings movement (encompassing kinetic theater, *arte destructivo*, *poésie directe*, events/*ibento*, and art actions) has suffered from this neglect, which is compounded by the problems inherent to the study of any ephemeral art form. The term “Happening” has also been so overused since the early 1960s that it has become virtually meaningless, particularly to those unfamiliar with its original contexts. Because Happenings blur distinctions between artists and audiences, and emphasize the sexed, raced, historically situated body of artists and

audiences, they have been portrayed as excessive, theatrical, emotional, anarchistic, and even self-indulgent. Artists associated with Happenings have tended to be marginalized, misrepresented, and misunderstood.

### **Destruction as Avant-Garde Creation and Critique:**

#### **Marta Minujín's First Happening**

Michaela de Lacaze, Columbia University

In 1963 the Argentine artist Marta Minujín burned all the artworks she had created while living in Paris. Known as *La Destrucción*, this incineration was Minujín's first Happening and hence a turning point in the young artist's career. This presentation discusses how *Destrucción* functioned as Minujín's critique of Happenings, *art informel*, and *nouveau réalisme*. Through *Destrucción*, Minujín articulated her views on the nature of art and the artist's authorial role and, thus, positioned her work as an innovative continuation of the historical avant-garde's practices. This presentation also discusses the highly self-conscious transnational character of *Destrucción*, a work that critically examined the center-periphery relationship between the art worlds of Paris and Buenos Aires. Furthermore, *Destrucción* confirmed Minujín's growing interest in New York avant-garde art forms, as well as the artist's ever-present ties to the latest art movements in Buenos Aires, such as *arte destructivo*.

### **Guerrilla Tactics and International Happenings: An Expanded View of Brazilian Art of the Late 1960s and Early 1970s**

Anna Katherine Brodbeck, Institute of Fine Arts, New York University

Happenings indelibly marked Brazilian artistic production of the 1960s and 1970s. Artists responded to the liberating possibilities of the movement's abandonment of the static object for unexpected, simultaneous actions. Arguably, Happenings in Brazil assumed a political tone, understandable given the country's military dictatorship and its influence on artistic production. The critic Frederico Morais proposed that artists adopt guerilla tactics to respond to this oppressive environment. In doing so, he tied such work to a genealogy of like-minded practices such as Happenings, which were exemplary of international "movements of contestation." Morais's conception of Happenings as contestatory informed his criticism, curatorial work, and appreciation of the Brazilian artists he championed. This paper explores the impact of Happenings on Brazilian art through the vision of Morais, culminating in *Do Corpo à Terra (From Body to Earth)* (1970), an exhibition featuring several Happenings and actions.

### **Happening as Anti-Institutional Strategy: AWC and GAAG Events as Happenings, 1969–70**

Caroline Wallace, University of Melbourne

In the late 1960s artist-activists agitating for a change in institutional power and structure besieged the museums of New York. Amid an environment of protests and demonstrations, the activities of the Guerrilla Art Action Group (GAAG) stand out for the theatrical nature of their statements. This character derived from the experience of key members Jean Toche and Jon Hendricks (and Poppy Johnson) in creating Happening-like radical art events. GAAG transported the subversiveness of Happenings into the sanctified space of the museum. This paper examines how the introduction of radical, Happening-based actions implicitly challenged the museum's authority and purported impenetrability, and considers how such actions can be analyzed as protest texts in themselves.

### **Yayoi Kusama's Psychedelic Happenings: Sexual Revolution and Brain Change**

Midori Yamamura, The Graduate Center, City University of New York

In 1969 the New York-based Japanese artist Kusama Yayoi moved to 404 Sixth Avenue, a largely queer sector of Manhattan, where she began to grapple with perceived ideas of sexuality as heterosexual and monogamous by hosting Kusama's Mass Erotic Happenings. Following the theories of the behavioral psychologist Timothy Leary, Kusama used flashing lights and sounds in these psychedelic events to stimulate visions similar to those induced by LSD, which activates unused parts of the brain and transforms people's perceptions of the world. By incorporating art, politics of dissent, and neuroscience, Kusama, who claimed to be "carrying the banner for homosexual liberation," attempted to realize social revolution through psychic change. This paper investigates the chronological development of Kusama's so-called indoor Happenings—*Self-Obliteration*, *Naked Happening*, and *Mass Erotic Happening*—to explore how Kusama envisioned social transformation through her participatory performative work.

### **Another Dimension of Happenings in 1960s Japan: The Play's Voyages into Landscape**

Reiko Tomii, independent scholar

In studying the transnational history of Happenings, Japan of the 1960s is a crucial site of investigation. Ranging from Gutai to Bikyoto, innovations and experimentations abounded. As the art historian Kuroda Raiji recently argued, the body and action were central to many experimental works. However, collectivism and landscape are equally important to consider. This paper explores *The Play*, a group active from 1967 to the present in Osaka, who conceived of their daring undertakings as "voyages into landscape." *The Play*'s communalism and use of the landscape in urban proximity stand out in the global and local histories of Happenings. This presentation historicizes *The Play* through comparisons with its local body-centered and outdoors-oriented contemporaries, as well as such American counterparts as Allan Kaprow and Robert Smithson.

### **Mobile Spectatorship in Video/Film Installations**

Chairs: Ursula Anna Frohne, University of Cologne;

Eric C. H. de Bruyn, University of Leiden

The notion of a mobile spectator who freely traverses the "spaces-in-between" has been heralded as a basic characteristic of video/film installations. Although the (post)Minimalist genealogy of the mobile spectator seems evident, the sociopolitical status of this ambulant subject has given rise to divergent readings in the present. This panel investigates the nature of spaces the mobile spectator inhabits. In looking back on the former century, an equivalence between the modernist spaces of the museum and the classical spaces of narrative cinema becomes evident: both exemplified a disciplinary space of confinement. But in constructing a dispersive, temporalized space, does the video/film installation create a new set of sovereign spectators that are in competition with each other, or do we witness "a new scene of equality" (Rancière) and the emancipated spectator? Hence, the mobile spectator is not one of private experience but one concerning the (possible) constitution of a common or public space. Here one may ask whether the multitude of mobile spectators can provide the presentiment of a people to come.

## **Video Environments and the Subjects of Modern Architecture**

Larry Busbea, University of Arizona

With surprising consistency, recent video art has synthesized the format of installation and the iconography of modern architecture. This paper establishes an informal typology of these projects, in which drab housing blocks in European suburbs, public plazas in international business districts, and other postwar nonplaces can be seen phasing in and out of material existence, at times embodying the phenomenological relationship between subject and environment, while at others existing explicitly as discursive and ideological entities. Even if, negating the relational understanding of installation, a new social praxis fails to materialize in these environments, it is occasionally replaced by a new poetics of intermedia resonance and dissonance that provokes new reflections on our contemporary environments and the ways displaced subjects might forge new forms of interaction in the spaces bequeathed to them by the outmoded utopianism of modern design.

## **Spectators in Brackets: Joëlle Tuerlinckx's *Aqui Havia Historia—Cultura Agora 0* (2002)**

Beatrice von Bismarck, Academy of Visual Arts Leipzig

In the context of contemporary artistic practices relating to curatorial discourses, one can trace a recent tendency of focusing specifically on the process of art becoming public. These approaches expose the act of exhibiting itself as a technique of making visible and differentiating various actions and procedures that are inscribed in the act of presentation. These “gestures” (*agamben*) of exhibiting have very specific effects on the formation and mobility of the spectators. Focusing on Joëlle Tuerlinckx's *Aqui Havia Historia—Cultura Agora 0*, the paper traces how in these installational constellations not only the media but also the recipients are exposed in their own mediality and the sociopolitical implications the spectators bracketed in this way.

## **Multitude on Screen**

Annette Urban, Ruhr-Universität Bochum

Current video/film installations assign a new public potential to collective spectatorship in their revision of the museum and the cinema—two key concepts of modern space and visual display. Forging amalgamations of the *dispositifs* of the museum and cinema with equally modern figurations of the crowd found in streets or arenas, new constellations of common space are created. Such figurations are reused to undermine regulated spaces of viewing with more fluent and agitated forms of gathering. Consequently, the multitude enters the screen. Taking works by Paul Pfeiffer and Mark Lewis as its case studies, the paper discusses two alternate models of spectatorship: the replacement of the media event by a frenetic audience dislocated in time and space, and the recurrence of the avant-garde strategy of transforming image consumers into actors by transferring the passersby from their alleged marginal position into a nonhierarchical filmic scenery.

## **Performing Spectatorship**

Sven Luettkien, University of Amsterdam

Our historical moment is marked by the somewhat paradoxical coexistence of two tendencies in theory and criticism: the critique of the modern aesthetic ideologies that proclaimed the need to “activate” or “emancipate” the allegedly passive spectator; and a heightened interest in the actual “mobilization” of spectators in contemporary film

and video installations. This paper analyzes one specific aspect of art since the 1960s that allows us to reframe this fractured discourse on spectatorship: the increasing recasting of the spectator as performer. These practices are interesting not primarily because they mobilize the spectator, though they may also do that, but in the ways they create performing spectators that are not so much liberated as they are implicated. Cases range from John Cage to Louise Lawler, Pierre Bismuth, and Dora Garcia.

## **New Media at a Crossroads: Platform and Place at *Documenta 11***

Kevin Hatch, Binghamton University, State University of New York

This paper clarifies a key moment in the history of postwar mediation—the so-called digital turn in new-media art—through an examination of one of its more arcane but nonetheless telling manifestations: the eleventh *Documenta* exhibition, held in 2002. It argues that the exhibition's mobilization of the “platform,” while addressing questions of exclusivity and inequality in the postcolonial present, also disclosed unresolved anxieties about the role that a specifically digital mediation was increasingly coming to play in addressing those questions. In short, even as the far-flung platforms set geopolitical realities squarely in the foreground, the question of “place” haunted the exhibition, from the spectral nature of its presumed spectator (some six hundred hours of video were on offer, far too many for a single visitor to consume) to the fundamentally altered relationship between viewer and work that online publication and presentation were on the cusp of engendering.

Centennial Session

## **Performance Evaluations**

Chair: Malik Gaines, Hunter College, City University of New York

A diverse group of scholars and artists, representing a new generation of practices, engages in a conversation about performance, its resurgences, and its historical presence in visual art contexts. How have performed works shaped, transformed, and distorted art and art-historical practices? Have recent historical museum shows and other modes of performance exhibition effectively established performance as a fine art discipline? Or is performance still mobilized, in the avant-garde sense, as a transgressor of fine art categories? Do interdisciplinary categories like performance art, art performance, live art, and others help or hinder the work or the study of the work? Do interdisciplinary academic departments such as performance studies enliven or dissipate conventional art-historical methods? Is performance on the rise?

## **Tracking the Movement of Investigatory Art**

Chairs: Martin Gantman, independent artist; Gina Dabrowski, independent artist

An increasing number of artists are bringing investigatory procedures into their art. Their research may be concentrated on a specific problem or may encompass any number of topics, including the cultural, sociological, political, and/or historical aspects of a subject area. This investigatory work is not tell-all. It tends to be more descriptive or clarifying. And it stands differentiated from certain other types of revelatory art practices, which, for example, may use the web to record the history of legislative voting activity or portray the relationships between constellations. This type of work requires the implementation of a research or investigative regimen as a key component. The artists may be involved in archeological discovery or, conversely, they may have an intuition to the final outcome and desire to reveal the

extraordinary truths within their interest area. Not to be misinterpreted as simply scientific, the presentations in this session reveal the variety of topics that are being investigated. From political language to interview, from literature to public garden, all aspects of cultural life are being excavated and re-presented in ways that redefine the production, dissemination, and relevance of art making.

### **Investigatory Art 1969–2010: Technological Innovation, Sociability, and Immediate Experience**

Edward A. Shanken, University of Amsterdam

Investigative research has played a central role in socially engaged art since the late 1960s, exemplified by Hans Haacke's exploration of economic, environmental, and social systems. By comparing Haacke's engagement with "real time" systems with the work of contemporary artists including Josh On, Übermorgen, Aviva Rahmani, Michael Mandiberg, and Beatrice da Costa since the mid-1990s, this paper maps some of the similarities and differences attributable to technological innovation, emerging forms of sociability, and a demand for immediate, personal experience. Whereas Haacke's work of the 1970s presents the results of his research in an art context to an art audience, in the work of subsequent generations of artists the research is often performed in large part by the viewer, who becomes an active participant in the investigation.

### **Asking Questions: The Interview as Artistic Form**

Ruth Erickson, University of Pennsylvania

In the 1970s artists, social scientists, and art historians converged on the question of art's relationship to "the social," and they sought ways to investigate and animate this relationship. The interview, with its emphasis on verbal and visual exchanges, offered an interdisciplinary tactic to analyze and generate social relations. In France figures as diverse as Pierre Bourdieu, Edgar Morin, and Jean-Luc Godard engaged the interview in their work. In dialogue with these contemporaries, the Sociological Art Collective (Fred Forest, Hervé Fischer, and Jean-Paul Thenot) developed an "active social practice" by employing the interview and video in their community-based projects. Seeking "therapeutic" relations between participants, the collective experimented with camera mobility, feedback, and novel uses of documentation. By exploring the interview as an artistic form, this paper proposes historical and theoretical models for thinking about its recent resurgence in contemporary art and shows how asking questions is a political and creative act.

### **Visualizing Global Resources: An Experiment in Critical-Aesthetic Research**

Emily Eliza Scott, Zurich University of the Arts

This paper examines *Supply Lines: Visions of Global Resource Circulation* (2011–13), a visual research project by an international team of artists and theorists that focuses on human interactions with natural resources and the sociospatial relations ensuing from them. Taking the form of video essays, cartographies, texts, and exhibitions that culminate in a web-based platform, *Supply Lines* is equally invested in forging a critical-aesthetic means of representing intricate resource geographies and in expanding public discourse about resources, especially in light of the ever more privatized nature of their dissemination and definition. As one of the project's core theorists,

I give particular attention to methodological questions at the crux of this collaborative and transdisciplinary work-in-progress, while also considering the potential impact of such "investigative" artistic endeavors on contemporary art discourse and beyond art world and academic arenas.

### ***The Disquieting Image: Tracing the Visual Essay***

Luisa Greenfield, independent artist

*The Disquieting Image: Tracing the Visual Essay* proposes that new forms of narrative can result from creating and analyzing essay films, their materials, and function. Within the framework of theoretical research and artistic practice, this project explores the dialectical documentary/fiction relationship inherent to the essay film and the active participation this relationship provokes on the part of the viewer. Urban gardens in Berlin are both private and public spaces that manifest a form of political engagement and social reflection. How does a city dynamic change when its people decide how public space is used? A comparison of the various ways that green spaces are realized, including the formalized Kleingärten allotments, Intercultural Community Gardens, and guerilla gardening actions, serves as the primary source material for this project, which is composed of historical research, a written dissertation, and a series of video essays.

### **A Sebaldian Method of Art**

Lise Patt, Institute of Cultural Inquiry

In 2004 I traveled to England to rewalk W. G. Sebald's *Rings of Saturn* with only the late author's book as my guide. Traveling on foot demands economy. Before long, my improvised travel guide began to double as a repository, a poor man's multipocketed portfolio, a paper *arkheion* that could carry my researcher's load. When I returned to my studio I realized Sebald's book had also become a primer about the very basis of art—what it is now and what it can become. I am not the only one to stumble on Sebald's lessons. The embrace of his method by a growing cadre of practitioners is akin to a paradigm shift. This "Sebaldian method" is not just a new type of art that at some future date we might designate as "investigatory" but a mandate for change if art is to have a future.

### ***Keywords Project: Historicizing the Concept as Action in Investigatory Art Practice***

Orianna Cacchione, University of California, San Diego

Xu Tan's *Keywords Project* analyzes the "collective social conscious of China," through the collection and subsequent presentation of a research archive of key words. An extension of explorations of the use of "concepts" in art through large-scale installations as a member of Big Tail Elephant Group, Xu's work is intractably linked to the histories of both international and Chinese Conceptual art. As his practice developed a participatory format through "Keywords School," this paper links these histories with the history of participatory art in order to analyze how Xu resituates the production of knowledge from the site of the artist to the site of the participant. *Keywords Project* represents a much larger transformation in contemporary art practice from the participatory to a theory of enactment, where the participant enacts the role of the artist as creator, expressed in Xu's theorization of "action unfolding in social life."

International Association of Art Critics

### **Art Criticism and Small Independent Magazines**

Chair: Josephine Gear, New York University

Critics, artists, and the public have watched with dismay as big art magazine subscriptions dwindle and newspaper coverage of art criticism shrinks. Does this downgrading mean that publishers and the public no longer care to read about the visual arts in printed form? The panelists assembled for this discussion say, “Not so!” Their publications testify to a younger demographic eager to read about art on the printed page, as well as online. However, their publications have a significantly broader mission than traditional print and art magazines follow. They do not focus on art alone. They do publish art reviews and articles on contemporary art issues side by side with critical commentaries of events in the community, local, national, and international politics, and a broad coverage of subjects that frequently focuses on the margins of culture. They also have a willingness to express opposing and minority viewpoints. Coming out of a tradition of “little magazines,” small independent publications strive to embed art criticism in a broader reportage of our common experience of the world. The panelists, who are founders and editors of new outlets for art criticism, discuss what does and does not work for them and their readers in their independent approach to arts coverage.

Midwest Art History Society

### **Icons of the Midwest: Henry Fuseli’s Nightmare**

Chairs: Laura D. Gelfand, Utah State University; Judith W. Mann, Saint Louis Art Museum

Part of an ongoing series of sessions devoted to Icons of the Midwest, the Midwest Art History Society is presenting three different contexts and approaches to Henry Fuseli’s *Nightmare* (1781, Detroit Institute of Arts), literally a textbook example of the ethos and psychological drama of the Romantic movement. Each of the three speakers addresses the painting from distinct but complementary points of view: that of museum curator, academic art historian, and professor of film and media studies.

### **Living with Fuseli’s Nightmare**

Salvador Salort-Pons, Detroit Institute of the Arts

Henry Fuseli’s *The Nightmare* (1781) entered the collection of the Detroit Institute of Arts in 1955 and it is the artist’s most celebrated work in an American public collection, if not the world. Since its purchase the DIA has been enriching its European holdings to better show Fuseli’s masterpiece in an appropriate context. This paper presents the history of *The Nightmare*’s acquisition, its life in the museum, and its influence on the DIA’s collecting efforts.

### **“As I Was Perpetually Haunted by These Ideas”: Fuseli’s Influence on Mary Shelley’s *Mathilda* and *Frankenstein***

Beth S. Wright, University of Texas at Arlington

Fuseli’s *Nightmare*, inspired in part by Anna Landolt’s rejection of the artist, connected sexual desire and frustration with the occult and the loss of will and potency. Fuseli expressed similar views in several of his other important works. Mary Wollstonecraft Godwin Shelley was the daughter of Mary Wollstonecraft, Fuseli’s intimate friend, so it is not surprising that she was able to demonstrate a profound understanding of Fuseli’s interpretations in her novel *Frankenstein, or The Modern Prometheus* (1818) and her unpublished novella *Mathilda* (written

1819). In these works Shelley’s analyses of birth and parenthood; domination, especially relating to incest; and the link between orgasmic release and destruction demonstrate Fuseli’s influence while revising his misogynistic viewpoint to direct blame at non-nurturing parents and generative authorities.

### **Dreams, Fiends, and Dream Screens**

Scott Bukatman, Stanford University

In its direct gaze out at the viewer, the figure crouching on the supine form of the woman in Fuseli’s *The Nightmare* seems to embody the very power of nightmare itself. This combination of fantasy and solidity anticipates the operations of two mass media that emerged in the late nineteenth century that are deeply invested in dream spaces and logics—cinema and comics. The connection of cinema to dream hardly needs demonstration, but the concept of the screen as the field of the dream’s projection remains crucial. And to the blank screen—the cinematic field of possibility—must be appended the blank page, which serves as a similar ground for comics. In fact, one could argue that superhero comics have an oneiric component, constituting as they do fantasies of flight, invisibility, and corporeal transformation.

### **The Materiality of Art: Evidence, Interpretation, Theory, Part I**

Chairs: Kathryn B. Gerry, University of Kansas; Francesco Lucchini, University of Warwick

In recent years little significant attention has been paid to the way facture and technical evidence can become critical to theory building, occasioning, or constraining particular reading strategies. This session presents papers from scholars working across the discipline of art history who confront the challenge of writing about the materiality of works of art in a way that is not simply descriptive but also interpretative. These papers offer enquiries into the material nature of art that seek to rethink object-based art history and that endeavor to preserve a close connection between the specific materiality of the objects discussed and the theoretical formulations that this materiality invites. Issues are raised pertaining to authenticity and change, material structures, construction and reconstruction, assemblage and fragmentation, and application of conservation theory to historical and critical analysis.

### **Memory and Materiality in Ancient Maya Monuments**

Megan E. O’Neil, College of William and Mary

Focusing on the Classic-period Maya, this paper explores how monumental stone sculptures may hold or stimulate memory. It examines how indices of people’s interactions with monuments may be visible or otherwise materially manifest, and it considers how material indices of use may have been meaningful in the ancient past. Comparable to what Jaš Elsner has argued for ancient Roman monuments, memory may inhere in the materiality of Maya monuments through visible alterations such as damage that signal a previous iteration of the object’s form. Other potentially indicative qualities are unusual physical contexts, juxtapositions, and signs of resetting, which may trigger memory about the monument, accrued histories, and associated people. Finally, the paper studies how specific information about these interactions may have been conveyed. These inquiries pertain to ancient and recent interactions with monuments and to the transmission of knowledge about their origins and transformations.

### **Rupestrian Paintings: On the Vibrant Ontology of Picture Making in the Early Modern Period**

Christopher J. Nygren, University of Pennsylvania

Toward the middle of the sixteenth century numerous artists began applying pigments onto slabs of stone. Modern scholarship on these stone paintings has focused on the novelty of their technique or considered them as rivaling sculpture. In contrast, this paper posits these experiments as a starting point for a reconsideration of artistic practice in the Renaissance. The curious substitution of stone for canvas within the production of large-format, independent easel paintings has few parallels in the history of Western art, or global art more generally. Why, then, did stone emerge as an actant in the representational economy of European art in the middle of the sixteenth century? Artists did not understand stone as an inert material; rather, for them it possessed a thing power that exceeded its material presence. Stone vibrated with figurative potency. This paper interrogates how the stone material traded upon and enhanced painting's capacity to re-present.

### **Shimmer: The Materiality of Domestic Objects in Early Modern England and America**

Ann Smart Martin, University of Wisconsin, Madison

Traditional scholars explain the stylistic parade of household furnishings as temporal variation based on trade, influence, and prestige. This paper proposes a more complex system in which the evolution of artificial domestic lighting—before electricity made a more uniform brightness—prompted artisans to hone their skills in making materials and surfaces that reflected, shimmered, flickered, or gleamed. Many of those innovations processed natural materials of empire into cultural commodities. Workers skinned veneer of fancy foreign wood, inlaid flashy metallic fibers and mirror bits into wood, textile, and wallpaper, and layered deep pools of magical lacquer—all to reflect and refract firelight and task lighting. Beginning a half century later, polished flat surfaces and bright metal hardware worked well in more highly illuminated spaces. Objects that were the most pleasing when experienced in varied light conditions ultimately succeeded in the marketplace of ideas and products and transformed people's aesthetic experience of the interior.

### **Ephemeral Materiality: Toward an Understanding of Jean-Léon Gérôme's Ultra-Thin Factice**

Gülru Çakmak, University of Massachusetts, Amherst

The French academic painter Jean-Léon Gérôme's factice has received little if any critical attention beyond the commonly held assumption that its thinly painted, highly finished surface was reactionary, an ideological tool that countered the progressive avant-garde's painterly marks of spontaneity and made the viewer "forget that his art is really art," in the words of Linda Nochlin. This paper makes the case that at a foundational moment in his art, when he painted the monumental yet long-lost *César* (Salon of 1859, formerly Corcoran Gallery of Art) and the related but much smaller *Death of Caesar* (ca. 1859, Walters Art Museum), the artist's thin factice emerged as self-aware painting that reflected on its own materiality, one which operated according to a paradigm of mark making radically different from the indexical function of painterly marks of spontaneity.

### **The Materiality of Art: Evidence, Interpretation, Theory, Part II**

Chairs: Kathryn Gerry, University of Kansas; Francesco Lucchini, University of Warwick

#### **Assemblage and the Materiality of Goldsmiths' Work**

Francesco Lucchini, University of Warwick

This paper looks at objects—goldsmiths' works—that have been manipulated and physically altered in the course of their material existence. It takes the examination of a small number of artifacts as a point of departure for proposing a new understanding of the ways the materiality of things like chalices, crosses, and reliquaries—and in particular the way they are put together—can play a central role in affecting how they were used, perceived, and, ultimately, interpreted. The paper pursues such an understanding by looking closely at individual artifacts in order to reassess their processes of making and design, and by considering them en masse—as the objects of a particular community—to study their emerging qualities as a group.

#### **From Wood to Canvas: Leonardo da Vinci's Drapery Studies on *Tela di Lino* and His Venetian Contemporaries**

Hanna Baro, Heidelberg University

In his *Vita di Lionardo da Vinci*, Giorgio Vasari was one of the first to admire the famous group of drapery studies on canvas by the Florentine artist, executed during his stay in Andrea del Verrocchio's workshop in the 1470s. Since paper and parchment, not canvas, were the common supports for studies and drawings at that time, the materiality of Leonardo's drapery studies has for numerous scholars remained mysterious. Furthermore, at the end of the fifteenth century we are able to observe a similar awareness of the materiality of textile paint supports among Venetian painters who gradually began to exploit canvas and its distinctive surface texture in their works. This paper thus cultivates deeper understanding and a new interpretation of the materiality of the textile paint support by scrutinizing Leonardo's drapery studies in the context of the beginning of canvas painting in Venice about 1500.

#### **Patterns and Preferences in the Consumption of Paintings on Paper, Cloth, and Panel in Sixteenth-Century Antwerp**

Robert Mayhew, Duke University

This paper focuses on the major visual products in sixteenth-century Antwerp—the marketing, development, and consumption of paper, linen, canvas, and panel paintings—and evaluates their relative cultural values within the art market. It is a quantitative material analysis based on new archival evidence collected from 365 domestic inventories recorded between 1528 and 1585 involving the earliest domestic inventories yet known in Antwerp. These observations reveal new information on the emergence of collecting patterns over the course of the century and have at their core many paintings that no longer exist. This evaluation maps dominant consumption patterns for a broad range of Antwerp society, including collectors proper as well as the public at large, and presents a critical reassessment of predominant conceptions of painting traditions in the city.

## **Specific Materiality and Intention**

Michael Schreyach, Trinity University

A key question posed by the panel's organizers is, what is the relationship between specific materiality and intention? If we aim to write about the materiality of works of art in a way that is not simply descriptive but also interpretative, then another question that demands an answer is, what will we be interpreting? To understand the meaning of an artwork implies an argument for the continued relevance of artistic intention, despite the commonly voiced preference for multiple readings of texts over the interpretation of works. This paper addresses the issue of authorial intention and its relation to the materiality of objects on theoretical and methodological grounds.

CAA Education Committee

## **Who Do We Teach? Challenges and Strategies in Recognizing Our Students, and Developing and Supporting Curriculum for Multiple Constituencies**

Chairs: Joan Giroux, Columbia College Chicago; Cindy Maguire, Adelphi University

If educators identify and accept student-centered learning as fundamental to twenty-first-century education, the central issue becomes how to recognize and then accommodate diverse learning styles in a dynamic and effective curriculum. In lecture halls, studios, and classrooms, the term "student" may describe designers, artists, historians, architects, educators, liberal arts students, or others, majors and nonmajors alike. In undergraduate institutions students may range from recent high school graduates to nontraditional or returning adult learners. While this scope provides rich opportunities for active learning, it also poses significant challenges and raises some important questions. How can we create a curriculum that connects course content to delivery methodologies that serve a variety of learning styles? How do we develop dynamic and supportive learning environments where students and instructors coauthor their learning experience and peers collaborate with and learn from one another? This session brings together designers, artists, historians, and educators to address the question, How do we develop and support curriculum-engaging field-specific content given the diversity of students with multiple intelligences, differing academic and professional goals, and diverse backgrounds?

## **A Foundational Experience**

Tera Galanti, California Polytechnic State University

The department of art and design at California Polytechnic State University provides a strong foundation in the creation, history, and theory of the visual arts that prepares students for professional careers and graduate studies. The department emphasizes experimentation, problem solving, and interdisciplinary collaboration informed by global awareness. A major pursuing a bachelor of fine arts degree chooses to focus on one of three specialized areas: graphic design, photography, or studio art. A structural dichotomy thus presents itself: how do we build an interdisciplinary curriculum within a department whose framework is built upon discipline specificity? The first-year curriculum provides a vital opportunity for students to work collaboratively and gain exposure to the interdisciplinary nature of all creative fields. Applying the Cal Poly precept "learn by doing" to a foundation curriculum informed by contemporary art practices is a cornerstone for students' development and success within the department and, subsequently, their prospective fields.

## **A Holistic Approach to Design Pedagogy**

Christopher Moore, Concordia University

The department of design and computation arts at Concordia University offers programs that examine and promote design as a persuasive form of intervention within the physical and discursive landscape. Students develop a background in three disciplinary areas—visual communication, interaction design, and the built environment—and are encouraged to consider design from a more holistic, nonspecialist position. Developing curricular strategies to address this broad vision or culture of design presents both challenges and opportunities. How do we ensure that students are equipped with the requisite skills to succeed following graduation when their course of study presents such a heterogeneous mix? At what point might a program lack cohesion and integrity? Notwithstanding these concerns, this pedagogical philosophy reflects the changing nature of the design profession that is moving away from discrete, task-specific roles to embrace interdisciplinary design thinking.

## **The Making of an Artist: The Mockumentary as a Collaborative Assignment for Engaging Diverse Learning Styles and Disciplinary Motivations**

Annika Marie, Columbia College Chicago

This presentation focuses on a term project that was designed to engage the productive challenges of teaching art history within an art and design department at a college largely identified with its success and reputation in performance and media arts and for its pedagogical valuing of direct, real world applicability. The assignment comes from an art history survey of postwar art, a course serving a diverse learning constituency of fine arts, design, media arts, arts management, and art history majors. The project, which was to create a documentary (or mockumentary) on a fictional though credible artist, aimed to generate a situation in which students, of necessity, actively drew upon the diverse skill sets their different majors represented; one in which art-historical research was manifested not as dense footnotes but as the reality effects that animated their illusion.

## **"Who Are You and How Do You Learn?" An Emergent Ethics of Pedagogy within Graduate Art Education**

Nadine M. Kalin, University of North Texas

This paper articulates an ethics of pedagogy within schools of art that engages an uncertain disposition to learning while inviting openings for the transformation of knowledges and subjectivities. Within the spaces between the Aokian conceptions of curriculum as planned and lived, an ethics of the unknown in becoming a learner and educator alike has the potential to pierce normalizing frameworks and established forms of knowing. To illustrate, the paper suggests strategies for the development and implementation of such an unstable or anti-pedagogy through the specific example of a course titled "Practice-Based Research," encompassing inquiry within curatorial, design, educational, and studio-related practices. "Who are you and how do you learn?" acts as a form of address and recognition toward each learner as subject within pedagogical encounters that disrupt assumptions of a deficit pedagogy and hegemonic dispositions of teaching, thereby opening toward a Badiouian that-which-is-not-yet in learning and the construction of the learner.

ARTspace

CAA Services to Artists Committee

### **[Meta] Mentors: Beyond Tenure—Taking It to the Next Level**

Chairs: Reni Gower, Virginia Commonwealth University;  
Melissa Potter, Columbia College Chicago

This session targets the mid-career artist/academic—someone who has attained tenure but not yet the rank of full professor. Pertinent questions that address the balance of research, teaching, and service reveal strategies for taking your career to the next level. How do you develop project-based research activities that unfold on varied and overlapping timelines since the explicit and externally applied timelines of third-year review and tenure no longer apply? How do you develop a personal professional strategic plan, while continuing to work in ways that support the goals of your department or institution? How do you maintain your research at a time when your colleagues and institution expect you to take on greater service responsibilities? How do you model excellence (in research, teaching, and service) for junior colleagues and graduate and undergraduate students? How do you balance excellence in teaching and research with leadership roles in administration?

CAA Publications Committee

### **Art Criticism**

Chairs: Randall C. Griffin, Southern Methodist University;  
Anthony Elms, independent curator

The phrase “art criticism” calls to mind such esteemed writers and thinkers as Denis Diderot, John Ruskin, Charles Baudelaire, Clement Greenberg, Michael Fried, Susan Sontag, John Berger, and Roberta Smith. It is difficult to imagine the history of art without those critical voices. At its best, art criticism challenges established notions, compels a fresh perspective, and incarnates intellectual rigor and honesty. In the last twenty years art criticism has become professionalized. Graduate programs in art criticism exist at, among other places, MIT, the School of the Art Institute of Chicago, Texas Tech University, Stony Brook University, State University of New York, and the University of California, San Diego. This panel examines the state of art criticism today in the academy, addressing a range of issues, including the challenge that critics face in achieving tenure.

### **Re-Viewing Fluxus**

Chairs: Donna Gustafson, Zimmerli Art Museum, Rutgers, The State University of New Jersey; Jacquelynn Baas, independent scholar

The year 2012 marks the fiftieth anniversary of the first Fluxus Festivals in Europe. In those fifty years Fluxus has transformed from a radically avant-garde, intermedia association of artists, musicians, poets, and performers into an art movement represented in major American museum collections including the Getty Museum, the Hood Museum at Dartmouth, the Museum of Modern Art in New York, and the Walker. A number of exhibitions, catalogues, and books have attempted to codify poetic and wide-ranging Fluxus practice. How has Fluxus fared in this transformation, and how has Fluxus instigated change in the academic and art museum communities? This session proposes a re-view of Fluxus and the process of its absorption by art history and museum practice.

### **Fluxus 2.0: On the Future Prospects of a Now Historic Nonmovement**

Martin Patrick, Massey University

This paper offers a highly provisional consideration of Fluxus’s prospects as this creative nonmovement becomes “historic.” Fluxus once offered iconoclasm, but now its gestures have shaped the fabric of recent art and its iterations have become more familiar. Is Fluxus fading or increasing in relevance? Has Fluxus produced creative heirs? Should it have? If the institution becomes the most relevant site for Fluxus works to be archived and housed, are there enduring Fluxus characteristics that can escape this butterfly collection and return vibrantly into the world? For all its experiential immediacy, many gain their points of entry into Fluxus via streaming video, web publications, or emailed bulletins. Fluxus artists prefigured this latter-day technological ubiquity with their interest in and active use of networks, mail art, traveling, film and video, and publications. The paper also examines examples of current scholarship and the extrapolation upon Fluxus notions by younger artists.

### **The Fluxus Virtual, Actually**

Natilee Harren, University of California, Los Angeles

Today the 1960s collective Fluxus is increasingly called upon to legitimate contemporary forms of new-media art, through readings of the collective’s structure and works in terms of a virtual, decentralized network prefiguring the internet. Yet in many ways Fluxus production was Luddite, opposed to mediation, even antidigital. Recalling works by Alison Knowles, George Maciunas, George Brecht, Robert Filliou, Mieko Shiomi, Nam June Paik, and others, and drawing upon Henri Bergson’s conception of the virtual, this paper recovers aspects of Fluxus such as privacy, disconnection, materiality, and singularity—critical dimensions that have been obscured by recent discussions of connectivity, community, and the ideal of networked media. In light of this revisionist reading, the Fluxus model can be seen to carry a rather different set of implications for contemporary practices than those most often claimed.

### **Re-Collecting Fluxus: Jean Brown’s Avant-Garde Archive**

Marcia Reed, Getty Research Institute

Best known for Fluxus, Jean Brown collected widely from the avant-garde to the postwar era. She was a do-it-yourself collector who engaged with artists, notably Marcel Duchamp and George Maciunas. Her tastes included Shaker furniture, so Maciunas designed Shaker-style cabinets that held objects and files at her Shaker Seed House. The collection provided eclectic contexts for Fluxus and connections to the radical changes taking place in the twentieth-century production, collection, and display of art. Living in its midst, Brown enjoyed her collection. She cast its purpose as research, explicitly not wanting it to go to a museum. Among the Getty Research Institute’s first twentieth-century collections, it was a surprising acquisition that brought its own energy, questioning those who thought such works should not be included in research collections. Now within far broader art-historical contexts, the challenge is to put forward the collector’s vision of Fluxus in a working archive.

### **Go with the Flow: The Impact of Fluxus on a Teaching Museum**

Juliette M. Bianco, Hood Museum of Art, Dartmouth College

Museums that accept Fluxus objects into their collections and/or exhibition programs inevitably face questions of how to: (1) catalogue Fluxus; (2) rethink standard museum conservation practices to fit the ephemeral ideology of Fluxus; and (3) exhibit Fluxus in a way that speaks to its experiential intention. Not easy for institutions that value codification, restoration, and Plexiglas vitrines. Yet art museums are discovering new ways to respond to their collections and their audiences that are experimental, experiential, and embracing of change. This paper investigates the relationship between the university art museum and Fluxus objects, using the traveling exhibition *Fluxus and the Essential Questions of Life* to demonstrate the impact that a fifty-year-old art phenomenon can have on how college and university art museums approach their institutional and teaching practices.

### **Fluxus Re-Viewed**

Peter Frank, Riverside Art Museum

Peter Frank has been writing and thinking about Fluxus for almost fifty years. Organizer and chair of the first Fluxus panel at CAA, "Fluxus: The Art Movement That Might Exist," in 1993, Frank responds to the current state of Fluxus studies and the studies around Fluxus, focusing not just on the nature of its historicization but the effect of that historicization on the subject itself.

Historians of Eighteenth-Century Art and Architecture

### **Pictures in Place: Depicting Location and the Siting of Representation in the Eighteenth Century**

Chair: Craig Ashley Hanson, Calvin College

This panel addresses the relationship between pictures and contexts in the eighteenth century—in terms of both imagery presented (as in the place portrayed) and the actual physical locations of pictures as experienced during the period (as in the placement of pictures). Particularly in light of recent scholarship that has stressed the global eighteenth century—looking from Europe to the New World and to Africa and Asia—the session explores the role of place, be it geographical or phenomenological, in terms of how pictures functioned through consideration of where pictures functioned.

### **Place as a Thing: Chinese Screens in Dutch Colonial Contexts**

Dawn Odell, Lewis and Clark College

Tensions between place as a site for imagery and place as a subject of representation enlivened the eighteenth-century Dutch material world, as objects and individuals moved with increasing ease between the Netherlands and its colonies in Asia and Africa. In addition to representing foreign places or carrying associations of original sites of display, some objects were themselves capable of creating place, framing and excavating spaces for particular forms of social engagement. Carved and painted screens provide one example of such active objects. Originally created by Chinese craftsmen for Dutch colonists in Indonesia, the screens were imported into other sites in the Dutch world. This paper explores how the architectonic screen and its painted or carved picture function together to guide specific (and diverse) forms of social engagement for the Dutch and their increasingly complex social worlds at home and abroad.

### **From "Salon" to Altar: Relocating Religious Art in Eighteenth-Century Paris**

Hannah Williams, University of Oxford

How can a painting be an item in a secular exhibition one day and the next, a sacred object of religious devotion? In 1767, after the close of the Paris Salon, two paintings by Joseph-Marie Vien and Gabriel Doyen were relocated to the transept chapels of Saint-Roch. Logistically, this parish church was just a few hundred meters from the Louvre's exhibition space, but as reception experiences the relocation was transformative: a shift from a secular space where the paintings were experienced in acts of looking, appraisal, and critique to a religious space where they were experienced in acts of worship and sacred rituals. Using anthropological understandings of sacred and profane and phenomenological understandings of space and place, this paper explores the effects of this relocation on the objects and for their viewers, considering in particular whether site changes an object and how setting creates a sense of the numinous.

### **A Surplus of Frames: Allegorizing Collecting in the 1720 Stallburg Installation**

Julie M. Johnson, University of Texas at San Antonio

The 1720 Stallburg installation of the Habsburg painting collection placed canvases in relationship to each other, inviting spectators to unravel and decode a meta-allegory about Habsburg collecting. In the white cabinet, the decorator Claude du Plessy lined up still lifes according to their depicted inner frames and ledges, casting the paintings both as frames (*parerga*) and as works of art (*ergon*). The result was a spectacular harmony, a total work of art created out of preexisting works, demonstrating breathtaking order and control over the collection. While the 1720 display logic has been forgotten, it may stand behind Kant's interest in defining the essential work of art, for Kant was familiar with this type of installation. One assumes to know what the essential work of art is, but the system of containment, its boundaries and frames, has already infiltrated the work. Baroque installations invited such confusion.

### **Paintings in Country Houses and the Development of British Cultural Heritage**

Jocelyn Anderson, Courtauld Institute of Art

In late-eighteenth-century Britain some of the most important exhibition spaces were the country houses of the aristocratic elite. Hundreds of tourists visited the most famous houses annually, leading many country-house owners to formalize the arrangements for visiting. As part of this, many houses offered guidebooks with lists of the pictures on display. These texts brought an element of the public exhibition to country houses, providing opportunities to market and publicize the paintings. This paper focuses on two paintings that received exceptional attention: Carlo Dolci's *Our Lord Blessing the Bread and Wine* (1616–86) at Burghley House, and Annibale Carracci's *The Dead Christ Mourned* (ca. 1604) at Castle Howard. The increasing fame of these paintings (and others like them) had important consequences for the very idea of the country house and, more important, for the relationship between the aristocracy and national culture.

## **Branding Shakespeare: Boydell's Shakespeare Gallery and the Politics of Display**

Heather McPherson, University of Alabama at Birmingham

This paper reconsiders the dueling aesthetic and commercial aims and broader cultural significance of Alderman Boydell's Shakespeare Gallery, which opened in 1789. Although none of the individual components of the project was particularly novel, Boydell's bold conflation of high art, commercial printmaking, and book publishing under the aegis of Shakespeare and nationalism was unprecedented and unabashedly modern in its attention to marketing and branding. Reversing the usual artistic hierarchy, the paintings served as advertisements for the illustrated Shakespeare edition and engravings upon which the undertaking's financial success depended. Moreover, the participating printmakers were generally paid more than the painters, effectively privileging technical prowess over artistic invention. That Boydell's ambitious project ultimately ended ignominiously in bankruptcy should not blind us to its far-reaching artistic and cultural significance as a harbinger of niche marketing and the rise of mechanical reproduction that raises still pertinent questions about illustration, intermediality, and the politics of display.

CAA Museum Committee

## **Curators in the Spotlight: Dealing with Controversy and the Unexpected in Developing and Presenting Recent Exhibitions**

Chairs: Holly Rachel Harrison, Los Angeles County Museum of Art; Nancy Mowl Mathews, Williams College Museum of Art

## ***Art, Politics, and Hitler's Early Years in Vienna: Thoughts on a Controversy***

Deborah M. Rothschild, Williams College Museum of Art

In 2001 the Austrian Cultural Center and Clark Art Institute initiated The Vienna Project—a countywide summer project involving eleven Berkshire cultural institutions. The Williams College Museum of Art was asked to participate with a modest offering. However, the College Museum's contribution, *Prelude to a Nightmare: Art, Politics, and Hitler's Early Years in Vienna, 1906–1913*, was an unexpected blockbuster. The exhibition opened in July 2002 with three videos and 236 objects, including two watercolors by Hitler. It generated more press and visitors for WCMA than any other show before it. It received national and international coverage, including spots on CNN and NPR, articles in *The Wall Street Journal*, *The New Yorker*, *The Boston Globe*, *Newsweek*, *De Welt*, *The Jerusalem Post*, the *Irish Times*, and seventy other publications. The show sparked debate and heated responses both positive and negative. This session addresses specifics of the controversy.

## **Croatia Rising: Repackaging Cultural Patrimony**

Laurel Reed Pavic, Oregon College of Art and Craft

This paper examines a series of exhibitions of Croatian art that were mounted between the late 1980s and 2004. The exhibitions were sponsored by the Croatian Ministry of Culture and were mounted in Croatia and in “strategic” locations abroad. The rhetoric and ideological underpinnings of the exhibitions shifted to reflect the changing political landscape as Croatia broke away from the Yugoslav Federation, fought

for its sovereignty and borders, and then tried to establish itself on the world stage and as an integral part of Europe. Although this is a case study located in Croatia, it raises a series of widely applicable questions about art, display, and history in the recently formed nation-states of Eastern Europe. How does a nation-state use art objects or art history to legitimize a particular historical narrative? What objects are used, which time periods are most advantageous, and for whom is the presentation intended?

Association of Art Museum Curators

## **“Your Labels Make Me Feel Stupid”: Museum Labels as Art-Historical Practice**

Chairs: Cody Hartley, Museum of Fine Arts, Boston; Kevin M. Murphy, Crystal Bridges Museum of American Art

Museum labels are among the most insistently object-oriented texts in art history, as their purpose is to facilitate the understanding of a work of art while standing directly before it. Labels are also the smallest unit of the specialized writing produced for museums and, at a length of 50–150 words on average, may be the briefest art-historical prose. The challenges faced by label authors include, but are not limited to: the need to reach a diverse audience in terms of age, education level, and cultural background; collaboration with colleagues in education and senior management; and the limitations of space and exhibit design. Given such factors, should we expect labels to be research tools for the specialist, opportunities for the curator to write short, thought-provoking texts based on close observation, simple explanatory tracts that take no stand, or a “dumbing down” of expert knowledge for the masses? How does the physical nature and presence of the object affect its label? Through historic studies and analyses of contemporary practice, this panel investigates such questions to understand the museum label in the context of the production and distribution of knowledge in art history.

## **Space, Seam, Scenario: The Many Operations of the Museum Label**

Laura H. Hollengreen, Georgia Institute of Technology

Do labels open a space for engagement? Do they serve as seams, stitching viewer and work together? Do they present distinct, if partial, opportunities for meaning making? Quantitatively, museum labels too often tell us about dimensions and materials that are already immediately evident; qualitatively, they sometimes launch abruptly into details of artist's biography, provenance, symbolism, and context, details for which the average viewer is not well prepared. The most productive labels, however, are those that implicitly assure the viewer that there are many ways to interpret any artifact while also explicitly leading him or her into a particular interpretive practice that may be utterly new. Most visitors glance at labels for the denotation of what they *see* (title and maker); what they need are labels that help them learn to *look*. This paper examines three exhibition scenarios, each distinct in ways that labels highlight, mitigate, or sometimes even ignore.

**“Countercheck Your Crude Impressions”: Interpretive Texts at the Museum of Fine Arts, Boston, 1872–1912**

Kim Beil, University of California, Irvine

This paper considers guidebooks printed in the nineteenth century by the Museum of Fine Arts, Boston, as precursors to contemporary museum labels. Though often numbered into the hundreds of pages, these books were meant to be consulted while in close proximity to artworks in the galleries. The guidebooks worked to shape the visitor’s experience and understanding of the artworks on view and employed rhetorical strategies that remain prevalent in contemporary interpretive texts. Contemporary label writers seeking to resist problematic assertions of authority in pursuit of novel interpretive strategies must take into account the history of conventions established by earlier guidebooks. Inattention to this lineage threatens to reinforce rather than deconstruct the problematic assumptions about audience and authority that have become normalized in museum discourse.

**Nazi Wall Text: The 1937 *Degenerate Art Show***

Kate Green, University of Texas at Austin

In July 1937 Nazis opened a pair of exhibitions in Munich. Audiences were meant to juxtapose exemplary works in the *Great German Art Exhibition* with depraved ones in the *Degenerate Art Show*. How did the Nazis try to persuade viewers that works in the latter—which featured more than six-hundred pieces by avant-gardes such as Max Beckmann, Marc Chagall, and Ernst Ludwig Kirchner—lacked artistic merit? How did they turn an exhibition that included less than six percent Jewish artists into an argument against Jews? This case study reveals that Nazi exhibition makers used the same text-based tools—didactics, brochures—that museums do today to shape how audiences read art. The paper concludes with the hypothesis that the beliefs undergirding contemporary museum pedagogy have changed less since the 1930s than we might like to think; now, as then, we presume that viewers cannot correctly read art unaided—that art and audiences need texts.

**“Holy Rollers” and the Dual Nature of Labeling**

Leo G. Mazow, University of Arkansas, Fayetteville

This paper concerns a label for the 2007 exhibition *Shallow Creek: Thomas Hart Benton and American Waterways* at the Palmer Museum of Art at Penn State University. On the label for Benton’s drawing *Baptism* (1926), I quoted the artist regarding the work’s depiction of “Holy Rollers.” A member of the University’s Diversity Committee took exception to what she read as *my* usage of the term. Ultimately the phrase was removed—although this did not placate the complainant. This incident demonstrated the dual nature of the wall label. Understanding that to label is also to name, to classify, reversing the directional flow of authorship can be conducive to engaging wall labels. Retracing the events of the Benton exhibition, this paper calls attention to the hegemonic, interpretation-dictating propensity of any museum label—even minimal “tombstone” labels. It concludes by suggesting that social context should play an authorial role in labels.

**Warning: Explicit Display in Museums**

Jennifer Tyburczy, Rice University

This presentation examines the museum label that can precede and shape museum visitors’ interactions with the objects exhibited beyond them: warning signs. There are no universally accepted or definitive guidelines for warning-sign usage or text. Instead, the institutionalization of warning signs in museums can be viewed as a postculture war tactic aimed at managing the display and consumption of certain kinds of material culture in museums. Based on her research on the display of sexuality in museums and her experience as a curator and director of programming at a sex museum in Chicago, Tyburczy focuses on how warning signs have had a profound effect on how museum audiences consume and make meanings about “sex” in public display spaces. Specifically, this presentation proposes that warning signs are performative insofar as they construct and theatricalize divisions between sexual “normalcy” and sexual “perversity.”

Centennial Session

**Seeing Is Doing, Doing Is Teaching**

Chair: Michael Ned Holte

“While politically America suffers from historical amnesia, it is not unusual for artists to revisit past working strategies as a result of perhaps similar social conditions,” the artist Suzanne Lacy recently observed. “The Iraq war has some parallels to Vietnam. Now is an interesting time to reconsider the aesthetic and ethical concerns of the 1970s because, to put it plainly, the ‘horses’ mouths’ are still around.” This panel considers some compelling relationships between teaching and influence, agency and reciprocity in the classroom and well beyond it, and the reach and limits of available pedagogical models in art education, with a special emphasis on cross-generational influence—what Lacy calls the importance of “horses’ mouths.” Charles Gaines and Andrea Bowers discuss the relationship between theory in the classroom and artistic practice outside the walls of the academy. Yvonne Rainer and Simon Leung discuss the transfer of knowledge from one artist to another (and one teacher to another) that occurred when Rainer taught Leung how to perform the dance work *Trio A*.

**Doing Art/Criticism after Representation**

Chair: renée carine hoogland, Wayne State University

The joint emergence of Deleuzian, or Deleuze-inspired, neo-aesthetics and the new field of image studies poses urgent questions to art critics trained to follow the description-analysis-interpretation model of traditional art history. This panel considers the operation of contemporary visual art after representation and approaches various forms of (contemporary) visual art as an actualization or expressive event on the level of affect. The wider aim of the panel is to explore possibilities for a critical-theoretical framework that allows for an understanding of contemporary visual art and aesthetics beyond semantics and semiotics.

### **The Mirror and the Magic Lantern: Nan Goldin's Challenge to the Authority of Representation**

Sarah Ruddy, Wayne State University

Nan Goldin was launched into the New York art scene of the late 1970s and early 1980s with a series of slideshows depicting the lives of a group of artists and friends. Projecting a network of affective relations, the slideshows create dense structures of memory from the group's collective articulation of presence and absence. The work does not rely on representation for proof but, instead, produces an alternative form of knowledge that intervenes in historical narratives of presence by exposing the disappearances constitutive of them. They therewith inaugurate embodied events, political in their refusal to dissolve lives into social or formal categories, irreducible to any one single subject or representation. Goldin's work transforms representational authority into a collective function, a dispersed authority that is summoned by the multiplied surfaces of bodies responding—with unique and collective agency—to historical signs.

### **Affect and Appropriation: Deleuze, Guattari, and "Sensation Reproducible to Infinity"**

Christopher Tradowsky, St. Olaf College

In *What Is Philosophy?* Deleuze and Guattari deny the possibility of Conceptual art, asserting that art and philosophy do categorically different things. Art is sensation, the production of new affects and percepts, and philosophy is the production of new concepts. This would appear to render their philosophy useless for any critical engagement with concept-based art. Still, Deleuze's radically antirepresentational stance proves a rich context in which to consider the Conceptual art marked by the "critique of representation" prevailing in New York in the 1980s. Using photographic appropriation as a starting point, this presentation confronts the paradox of a highly derivative mode of Conceptual work that nonetheless generates a distinct "newness" in terms of affect and percept. By addressing the paradox of Conceptual art as sensation, it shows that, rather than useless, Deleuze and Guattari's final words on the ontology of art are extremely relevant to contemporary artistic production.

### **Experiencing Seeing: Knowledge and Affect in Contemporary American Art Criticism**

Christa Noel Robbins, Cornell College

The feeling body entered the writings of Rosalind Krauss, Stanley Cavell, and Michael Fried to bring into focus and interrogate the production of artistic meaning. This shared attention to an affective form of looking, however, was productive of very different ends. Those differences are generally assumed to be attributable to Cavell's and Fried's privileging of pictorial looking vs. Krauss's interest in an embodied mode of sculptural viewership—a distinction that continues to shape our understanding of art's affective potential. This paper demonstrates, however, that missing in the genealogy of this influential debate is the key term "knowledge" and, in particular, the ways in which knowledge relates to affective looking. Tracking this debate over feeling and seeing to Harvard in the 1960s, the paper shows that philosophical skepticism can be seen to have played a central role in determining the stakes of art criticism in the wake of radical abstraction.

### **The Pre-Postmodern Index: Reinterpreting the Meaning of What Has Been**

Corey Dzenko, University of New Mexico

Scholars often cite Roland Barthes's phrase "that-has-been" to describe the ways photographs produce and communicate meaning. Another way to suggest the object in front of the camera is to use C. S. Peirce's notion of the "index," a sign that is directly modified by an Object. In the context of postmodernism, the index became a form of *déjà vu*, marking the fact that signs can only (and always do) point to other signs in established systems of representation. At the present post-postmodern moment, however, scholars emphasize the affective experience of photographs beyond the terms of the "linguistic turn." Since the affective potential of the photograph testifies to the fact that we will always experience photographs from our historically specific, embodied positions, this paper questions the continuing use of the semiotic "index," as a sign based in systems of representation, to talk, instead, about the material effects of photography.

### **On the Existential Road: New Ontologies for Conceptual Art and the Embodied Experience of Technology**

Charissa N. Terranova, University of Texas at Dallas

This paper focuses on the affective and embodied experience of technology within contemporary Conceptual art. Based on readings of three recent works of car-based Conceptual art—by Jeremy Deller, Jonathan Schipper, and Cory Arcangel, respectively—it casts these works not only as allegorically "about" the road but also as performative interconnections among artist, percipient, urban infrastructure, the war for oil, and the larger world that jointly produce a new cyborg subject. The notion of the cyborg reveals the *longue durée* of Conceptual art, allowing us to look beyond its discursive formation in the years 1966–72 to its function as an ongoing practice in the present. The paper addresses Mark Hansen's philosophy of digital embodiment and Simon Simondon's existentialism of the machine in order to develop a new ontological paradigm by which to understand Conceptual art according to the embodied experience of technology.

National Council of Art Administrators

### **Hot Problems/Cool Solutions in Arts Leadership**

Chair: Jim Hopfensperger, Western Michigan University

This session features a rapid succession of five-minute presentations offering innovative and unusual solutions to challenges in arts leadership. Presenters work from the central theme of helping administrators become more adaptable, flexible, and better prepared for the surprises inherent in leading college and university programs.

### **Exceeding the Limits of Ancient Rome: New Studies in Early and Late Roman Art**

Chairs: John North Hopkins, Rice University; Ashley Elizabeth Jones, Kunsthistorisches Institut in Florenz

The periods of the Principate and High Empire, marked by monumental sculpture, towering architecture, abundant wall painting and mosaic, and a rich textual history, have dominated studies of Roman art for the past sixty years. Yet in the twenty years since art history's "theoretical turn," scholars have profoundly transformed the temporal boundaries of the field. Concerns about textual historicity and Etruscan domination

in Regal and Republican Rome have given way to new questions of societal change, martial aspirations, and viewer agency in early periods, and the study of the Late Empire has abandoned questions of decline in favor of those investigating visual phenomena such as the cumulative aesthetic, figurative abstraction, and miniaturized monumentality. In short, the “Roman” period has been reimaged. This shift has upended conceptions of what it meant to be Roman, and what defines art as a constitutive and constituted feature of that culture. The discipline of Roman art has not lost its empirical rigor but has been enhanced by new theoretical trends. Among others, border and acculturation studies, macrohistory, and post-Foucauldian and Thing theory have swept in, and Rome has become a playground of experimentation in art history. This session presents new scholarship that examines how the study of Roman art outside the Early and High Empire has redefined conceptions both of ancient Rome and of the broader history of ancient art from the eighth century BCE to the seventh century CE.

### **Reconsidering the History of the Roman Arch: L. Stertinius and the Monuments of the Middle Republic**

Anne Hrychuk Kontokosta, Pratt Institute

During the Imperial period, monumental freestanding arches were erected throughout the Roman Empire as symbols of imperialism and military might. Many of these arches—for example, those of Titus, Septimius Severus, and Constantine in Rome—are well preserved and have been the focus of exhaustive and influential monographic studies. Yet, despite the interest in imperial arches, there has been little research on the early development of the monument type. While it is recognized that the form of imperial arches was based on a model that developed in Rome during the Middle Republic (specifically, the third and second centuries BCE), the function of these early monuments has rarely been addressed. Utilizing extant literary and archaeological evidence, this paper discusses the early history of the Roman arch and considers issues of form, function, patronage, and connections between the arch, the triumph, manubial building, and Roman military victory in Spain.

### **Concepts of Materiality in the Early Use (and Reuse) of Marble in Mid-Republican Rome and Italy**

Seth Bernard, University of Pennsylvania

This paper expands the theoretical discussion of *spolia* and reuse in premodern art to include objects from Mid-Republican Rome and Central Italy. In particular, it discusses the early history of the use of white marble, concentrating on its role and significance in the fourth to the second centuries BC. A surprising number of instances emerge of repurposed or reused marble that have not been previously considered as a single phenomenon. The paper traces this trend from funerary contexts in Etruria to a number of public monuments in Rome itself, especially in the century following the Second Punic War. In such instances, a desire to create a marble object or monument often confounded or even surpassed stylistic and iconographic concerns. This paper discusses a theory of materiality at work in this period, where a physical medium developed into a powerful vehicle for communicating intention in an object or monument.

### **Bigger Is Better? Late Roman Painting and the Megalographic Tradition**

Susanna McFadden, Fordham University

Large-scale figural wall paintings, or megalographia, are most commonly associated with the 2nd Pompeian style and, by extension, the Italian peninsula in the late Republic and early Empire. Yet such compositions also proliferated across the Mediterranean in the third and fourth centuries CE. This little-known corpus, evidence for what was arguably an international style in late antiquity, is especially notable because megalographic compositions were utilized in domestic and civic contexts reserved for important social rituals, and often mirrored in paint those activities that were enacted in reality. Hence, the popularity of the genre in late antiquity does not simply represent aesthetic tastes but also signals awareness on the part of late antique viewers of the complicity between art and experience. This paper therefore surveys several examples of late antique megalographic compositions from Italy and beyond with the aim of situating the genre in a wider discussion of late antique visuality.

### **“Third Space”: Reconceptualizing Syncretism in the Late Roman Near East**

Karen Christina Britt, University of Louisville

In scholarship, the Edict of Milan has been portrayed as ushering in a period of religious toleration in the Roman Empire that eventually led to its largely harmonious Christianization. Accordingly, Christians are portrayed as eagerly adopting and adapting the art of the Empire with which they wholly identified. The positive view of syncretism in the Roman provinces fails to recognize the complex negotiation involved in acculturation. In the Near Eastern provinces Roman polytheism forcefully encountered Jewish monotheism, an encounter that persisted in various forms and came to include Jewish-Christianity. As the site of the origins of Christianity, it has been assumed that the introduction of imperial Christianity would have been welcomed by the local population. In challenging this assumption and arguing for interpretations of the material culture that include simultaneous resistance and adaptation, the postcolonial model of a “third space,” offered by H. Bhaba, is employed.

### **Emblems of Power and the Changing Function of Art in the Eastern Roman Empire**

Stephen D. Snyder, Fatih University

This presentation investigates the relation of stylistic preference to cultural consciousness in the Eastern Roman world. A philosophical approach is used to analyze how the Early Christian worldview transformed the classical style of Eastern Roman art into Byzantine art. Focusing on changes in the epistemic understanding of the image that led to a form of art capable of threatening imperial and church power, emblems of power are examined from theoretical and art-historical perspectives. From a theoretical view, the epistemic relationship of viewers to the image is discussed, showing that what they “see” in the image changed from the Early Roman to the Late Roman period. The impact of the shifting social epistemology is explored using examples of how the emperor’s relationship to an invisible divine is displayed on imperial emblems and the ways that state and church authority was challenged when icons usurp the power of the saint depicted.

## **Design, from “California Dreamin’” to “Designed in California,” ca. 1965–2012**

Chairs: James Housefield, University of California, Davis;  
Stuart Kendall, California College of the Arts

The history of design in California since 1965 is ripe for reexamination. This panel picks up where the LACMA exhibition *California Design, 1930–1965: “Living in a Modern Way”* concludes. If we are to believe standard tales, countercultural dreams of the 1960s gave way to a new age of consumerism, heralded by images and objects “designed in California.” What were those images and objects? What has happened in the years since the counterculture went mainstream? What role has California played in the global market for the products of design? How might our understanding of design change if we consider California as an epicenter of contemporary design? What specific design ethos or ethics have been born on the edge of the Pacific?

## **Simulating Spatial Experience in the People’s Berkeley: The Urban Design Experiments of Donald Appleyard and Kenneth Craik**

Anthony Raynsford, San Jose State University

In the early 1970s the urban designer Donald Appleyard and the psychologist Kenneth Craik announced the development of the Environmental Simulation Laboratory (ESL), which was to be a perceptual bridge between architects and various projected “users” of buildings or spaces. Using mechanisms of Hollywood special effects, the ESL curiously combined the qualities of a populist, cinematic spectacle with the dry methodologies of social scientific research. Spectators were immersed in hyper-realistic scenes of simulated automobile drives in order to discover their aesthetic perceptions as “consumers” of urban space. This paper examines the theoretical and political assumptions of the ESL, both as a particular aesthetic medium and as a research machine. The ESL emerged from two distinct but complementary intellectual and social phenomena: first, from profound changes in psychological theories of perception; and second, from a wider revolt against experts of all kinds, including architects and planners.

## **April Greiman and California’s Technology of Enchantment**

Elizabeth Guffey, Purchase College, State University of New York

Following more than a decade of riotous and often deliberately provocative feminist reinterpretations of the self in art, April Greiman’s 1986 poster *Does It Make Sense* presents a relatively staid, life-size nude self-portrait. Nevertheless, Greiman’s work is a remarkably resonant image and graces most histories of graphic design. The poster expresses the enchantment of technology and the technology of enchantment. Through the then near mystical alchemy of Apple’s newly introduced Macintosh, Greiman introduced a self-portrait that is more than a life-size foldout; for her the computer was a conceptual “magic slate.” From Greiman’s fairy-tale-like introduction to the Mac at the first TED conference in Monterey to her experimentation with the Mac while at CalArts, the poster is an entirely Californian effort. Indeed, in this self-portrait Greiman is not just enchanted but also an enchantress, digitized and electronically assembled to dazzle us with her newfound technological prowess.

## **Steve Jobs, Architect**

Simon Sadler, University of California, Davis

If Apple Corporation’s former CEO Steve Jobs had been an architect rather than an engineer, art historians would by now likely have studied his training, influences, and philosophy in the same way that the artistic formation of an architectural leader like Rem Koolhaas is scrutinized. What then if we were to consider Jobs, momentarily, as though he had been an architect, leading us to a consideration of the contexts of his career, his influences, his philosophy? We might, for instance, begin to understand more about the “design mind” of the Bay Area, which assigns importance to a belief in the benign qualities of technology, a traditional value of modernism now largely lost—such that we might compare and contrast the “architecture” of Jobs and Koolhaas, the one propounding an optimistic view of the modern, the other tragic (and both absolutely compelling).

## **California Design: What Are We Talking About?**

Bobbye Tigerman, Los Angeles County Museum of Art

As cocurator of LACMA’s exhibition on California design, I am frequently asked how I define that complex and many-sided subject. It is a sprawling field encompassing colossal freeways and delicate jewelry and including work by individual artisans as well as mass-produced goods churned out in a factory. For the exhibition, “California design” included objects designed (but not necessarily made) by California-based practitioners. But does California design exist today? With designers maintaining multiple studios and manufacturing occurring around the globe (not just in Asia but in Europe too), is the notion of regional design still relevant? Drawing on conversations with California-based designers, this talk asserts that the monolithic midcentury idea of California design has splintered. California design is now multivalent, interconnected, and often polemical, but the ideals of boundless opportunity and freedom from tradition that have long been associated with the state persist, defining the field and the work produced there.

## **Information Visualization as a Research Method in Art History**

Chairs: Christian Huemer, Getty Research Institute; Lev Manovich, University of California, San Diego

Interest is growing in the use of information visualization across the humanities, as scholars in literature, history, and media studies discover its potential for their research. Large-scale digitization efforts by libraries, museums, and other cultural institutions are providing online access to significant collections of images and texts. Instead of using these large data sets merely for the retrieval of individual records, new software and computer interfaces enable art historians to interactively explore complex relationships between many variables. The panel presents concrete visualization projects in the field of art history and addresses the questions surrounding their use as a research method. What types and sources of data lend themselves to visualizations? How do we combine the close reading of a small number of visual artifacts with the analysis of patterns that may manifest themselves across millions of these artifacts? How can we understand information visualization in relation to other more established art-historical methods? The presentations cover a broad variety of methods and applications, ranging from social networks analysis and geographic information systems to digital image processing and data-driven museum studies.

## Visualizing the Ecology of Complex Networks in Art History

Maximilian Schich, Northeastern University

This paper presents evidence that we can study art history as a complex system in the sense of science. In particular it uncovers and explores the hidden ecology of complex networks in art history, harnessing large-scale analysis and visualization of data sets collected within the discipline over the last century. Key results include maps of large art-research databases; insights concerning the social network structure of the Roman Baroque; early-nineteenth-century art-market dynamics in Britain, France, Netherlands, and Belgium; the evolution of cultural centers over more than a millennium; as well as the emergent ecology of overlapping subjects, as treated by thousands of scholars since the 1950s. The presentation summarizes results of a postdoctoral project that goes beyond traditional art research in its active collaboration with physicists and computer scientists, aiming to extend the discipline in a manner similar to the changes in biology and the social sciences.

## Geoinformatics and Art History: Visualizing the Reception of American Art in Western Europe, 1948–68

Catherine Dossin, Purdue University

This paper examines the reception of American art in postwar Europe using web mapping technologies to analyze and display the abundance of spatial-temporal data relating to group and solo shows of US artists in European museums and galleries between 1948 and 1968, as well as acquisitions made by European museums and collectors during this same period. The resulting maps show the slow and sporadic arrival of Abstract Expressionism compared with the arrival of Pop Art, whose success was faster and more widespread. They demonstrate that the triumph of American art in Europe was the triumph of Rauschenberg and Lichtenstein, not Pollock and Rothko, and they allow us to visualize a shifting geography in the promotion and reception of American art within Europe. Ultimately, the maps illustrate the potential of geoinformatics in processing art-historical data in a systematic and dynamic way that supports transnational studies and stimulates original research.

## Interactive Mapping of the Agents of the Art Market in Europe (1550–1800)

Sophie Raux, Université Lille Nord de France

Since 2008 an international team of scholars has participated in the research program Art Markets in Europe 1300–1800: Emergence, Development, Networks. One of the main tasks of the program has been the formation of a database that provides an innovative tool documenting the agents of the art market. To enhance the study of this data set, a visualization program has been conceived that brings to light a number of intersections, like the agents' geographical mobility and relational network, which immediately stand out in their temporal and spatial dimensions. Likewise, mapping the volume of paintings sales in major European cities has enabled us to capture the evolving dynamics of the different markets. The presentation of this experimental teamwork helps to underscore the critical stakes of data visualization systems and to reflect upon their heuristic value as a research method in historical sciences.

## Visualizing Art, Law, and Markets

Victoria Szabo, Duke University

Commercial and social network maps, interactive data representations, and textually based analyses are invigorating and shaping the emerging field of historical art-market studies. Our team at Duke University is using these approaches as both discovery aids and presentation strategies for scholarship. Through close collaboration with me and with other colleagues familiar with visualization techniques, graduate students are both constructing their own databases to manage their primary materials and developing visualizations to help them explore their significance and complex interrelationships in a network of market and cultural exchange. This presentation describes three case studies—*Mapping the Parisian Auction Network* (Hilary Coe Smith), *Mapping the Forchondt Commercial Network* (Sandra van Ginhoven), and *Visualizing Copyright Law in Early Modern Europe* (Katherine De Vos Devine)—and discusses how these projects enable us to learn how to scale up our interdisciplinary, collaborative, project-based approach to broader humanities applications.

## Lithics Visualization Project for Analysis of Patterns and Aesthetic Presentation

Georgia Gene Berryhill, University of Maryland

This collaborative project uses digital-image processing and new visualization techniques to analyze a set of five hundred Preneolithic (ca. 7500–6000 BCE) arrowheads from Jordan. Georgia Gene Berryhill is a photographer and art historian who works at the intersection of art and scientific visualization, Thomas E. Levy is an archaeologist who leads a team in developing digital tools for field and laboratory research, and Lev Manovich is a new-media theorist who directs a lab that is developing visualization techniques for working with large image sets. We employed digital-image processing software to measure a number of visual attributes of every arrow from the high-resolution digital photographs, including texture, color, shape, and contour. We then used HPerSpace tiled supervisualization system (286,720,000 pixels) to interactively organize images of the arrowheads according to dozens of different combinations of their attributes. The presentation discusses patterns and insights enabled by this new research methodology.

## Information Visualization and Museum Practice

Piotr Adamczyk, Google and University of Illinois, Urbana-Champaign

Already an important tool for organizing, analyzing, and understanding knowledge in fields such as science, education, and business, information visualization has the potential to transform both museum practice and research into museum collections. Talented individuals have begun to experiment with visualization tools to represent collections, visitors, and a range of other museum activities, using a variety of styles and methods and asking a range of questions about collecting practice, allocation of museum resources, and visitor responses to onsite and online programs. In addition, techniques borrowed from the digital humanities community have begun to appear in primary research about collection objects. Because of its highly complex and often visual nature, museum data can represent both new challenges and possibilities for visualization specialists and for the museum professionals and scholars who are their audiences. This paper was prepared in collaboration with Susan Chun, an independent researcher and consultant to cultural heritage institutions.

Association for Latin American Art

### **Photographic Practices in Latin America**

Chairs: Anna Indych-López, City College of New York and The Graduate Center, City University of New York; Mercedes Trelles-Hernandez, University of Puerto Rico

This session explores the ways photographic images, processes, and concepts have inflected the production of art in Latin America. Rather than consider a history of photography in the region, the panel investigates the impact of the language of photography on twentieth-century pictorial practice and visual culture in Latin America. The aim is to examine the photograph as document, object, or idea, and how it may have altered our understanding of other media, such as painting and architecture. The panel raises questions related to photographic visual culture, regarding for example historical truth vs. fiction, objectivity/subjectivity, historical agency, *testimonio*, modes of perception, technology, indexicality, modernity, and authority. It also addresses broader issues concerning Latin American art, such as the strategic use of photography to construct cultural prestige and international representation, the role of commerce in the creation of twentieth-century Latin American visual culture, and how artists have manipulated the physical registers of the photographic image to both transform and decode its symbolic charge.

### **Between Drawing and Photography: Ramón Frade's Construction of Puerto Rican Identity**

Mercedes Trelles-Hernandez, University of Puerto Rico

Ramón Frade (1875–1954) has been praised by Puerto Rican art historians for his supposedly “realistic” portrayals of *jibaros* (peasants). Aesthetically conservative, his work, specifically its iconography, served the purpose of cultural affirmation in the face of the traumatic changes resulting from Puerto Rico’s change of sovereignty at the end of the Hispano-American War (1898). Yet several of his paintings and drawings derive from posed photographs, in which identity is clearly staged. Moreover, his claim to academic superiority—he once said, “to draw well is to see well”—is equally compromised by these photographs. This paper examines the consequences of having a photographic intermediary for a realist artist like Frade. An analysis of Frade’s strategic use of photographs not only upsets the notion of draftsmanship as a direct, “honest” art form but also challenges the very idea of the countryside as the ideal locus of Puerto Rican identity.

### **Mathias Goeritz's Photographic Operations: El Eco and Midcentury Mexican Modernism in *Le Musée Imaginaire***

Jennifer Josten, Yale University

The German-born artist Mathias Goeritz’s Museo Experimental “El Eco,” built in Mexico City in 1953, never opened to the public as the cutting-edge contemporary art and performance space that its creator intended it to be. Yet his concept lived on within the *Musée imaginaire*—André Malraux’s museum without walls—via staged black-and-white photographs that Goeritz disseminated internationally beginning in 1954. Here and elsewhere Goeritz employed photography and photographic reproductions in the development, transformation, and propagation of his multivalent artistic-critical practice as it migrated between Europe and the Americas. These photographic operations offer a road map for tracking the complex transnational and technological processes that underlie Goeritz’s contributions to midcentury Mexican sculpture, architecture, and exhibition practice. By harnessing the power of photography and its dissemination, Goeritz succeeded in opening a new space of creative potentialities—an imaginary museum, located within museums of reproductions—that would have profound resonances within and beyond Mexico.

### **Proof Positive: The Photographs of Argentina's Disappeared as Objects of Subversion**

Marisa Lerer, The Graduate Center, City University of New York

Argentine human rights organizations maintain competing voices surrounding the production of memorials dedicated to the disappeared. Despite this conflict, each group has embraced the photograph as a commemorative device. This unifying effect originates from the *ça a été* (having been present) of the medium, which functions as proof of existence and thus counteracts collective forgetting. This study traces the strategic use of photographic representations of the disappeared as tools of remembrance and protest from the 1970s to the present. Addressed are four categories of photographs related to the disappeared: the official photograph, the family snapshot, the recorded space of disappearance, and the photograph as monument. As such, the paper contextualizes Argentina’s disappeared in relation to the photograph as a document, art practice, and memorialization strategy and explains how the photographs of the disappeared developed into subversive objects.

### **José Angel Toirac: Revolutionary Redux**

Stephanie Jill Schwartz, University College London

Since the late 1980s José Toirac has been reworking Cuba’s revolutionary icons. In 1989 he produced the Che project, a mock shop selling poster-size photographs of Korda’s *Heroic Guerilla*. For his 1994 *Triptych* he appropriated and painted photographs from the official communist newspaper addressing the island’s controversial involvement in the war in Angola. Toirac does not take photographs. He recycles them, choosing specific moments in Cuban history in which the revolution’s ability to sustain itself was not only under siege but reformed in the media. This paper challenges the claim that recycling, which became common practice in Cuba in the 1990s, was a response to the economic crisis following the closure of the Eastern Bloc markets in 1991. Toirac’s appropriations were a response to neither economic necessity nor scarcity. They offer a historical investigation of the centrality of media to the organization of the revolution and its publics.

### **Nostalgic Photography as Critique in Contemporary Latin American Art**

Esther Gabara, Duke University

The use of old photographs in contemporary images, installations, and books by the Puerto Rican Edgardo Rodríguez Julia, the Mexican Pablo Ortiz Monasterio, and the Argentine Marcelo Brodsky abandons the straightforward representation of historical violence in favor of a new form of political invention and intervention. This talk addresses the fictive contrivances of affect in contemporary Latin American art that employs photography; specifically, it shows how photographic nostalgia generates emotions that shape visual fiction as a form of political critique. Contrary to the widespread negative coding of nostalgia—specifically its intrinsic inaccuracies and inventions—as inherently conservative by modernist and postmodernist theorists and artists, the paper proposes that these artists deploy photographic nostalgia to create a Latin American mode of critique that has much to contribute to current theoretical debates over affect. This contemporary critique offers a compelling form of political potentiality by picturing the future of a past that never was.

## **Mobile Art: The Aesthetics of Mobile Network Culture in Place Making, Part I**

Chairs: Hana Iverson, Rutgers, The State University of New Jersey; Mimi Sheller, Drexel University

The integration of mobile and locational technology into physical place has broadened the possibilities for creating new spaces of interaction and opened the disciplinary boundaries used to define and understand the public arena. When physically located places are merged with virtual worlds, or augmented with interactive digital media, the result is a completely new “hybrid” environment where physical and digital objects coexist in real time, and where people can interact with others who may or may not be copresent in space. This enriched environment has developed alongside major breakthroughs in our understanding of the brain—how we process sensory information and adapt our sensory functions—as well as new social scientific understandings of mobility, materiality, affect, and the sensorial. Art that incorporates cell phones, GPS, and other mobile technology reveals the complex social, political, technological, and physiological effects of new mixed-reality interactions. With the layering of space and place, the definition of the public site opens to new interpretations and allows for new practices. Specific strategies such as mediated representations, installations that integrate audio and other communications technology, and networked audio/visual tags to create new community narratives and oral histories explore the aesthetic and strategic potentialities of mobile, networked, and locative media. Artists have also adopted elements of location-based mobile gaming and locative mobile social networks to explore the new borders between the physical and virtual, the real and the imaginary. Experimental interventions into architectures of mobility, infrastructures of communication, and spaces for political action are mixing and blending visible/invisible, presence/absence, public/private, movement/stillness, and local/global scales. This panel presents artists, scholars, and interdisciplinary collaborative teams that apply a variety of creative strategies. Part I of the session gathers pieces that emphasize embodied personal experience of hybrid space; Part II includes those that stress the social and collective politics of hybrid space.

### **In a Network of Lines that Intersect: Placing Mobile Interaction**

Teri Rueb, University at Buffalo, State University of New York

This artist presentation proposes a new thinking and doing landscape as a “framing of the earth” according to process philosophy, especially that of Deleuze and Guattari and Elizabeth Grosz’s reading of their concept in her book *Chaos, Art, Territory: Deleuze and the Framing of the Earth*. Renewed recognition of the need to think of bodies, sensations, space, and time together has led process philosophy and affective theories to consider art and performative practices as critical sites of praxis. A brief overview of my practice illuminates ways these ideas can be seen to define a radically expanded field in which to consider embodied interaction and mobile media.

### **Situated Mobile Audio**

Siobhan O’Flynn, Canadian Film Centre Media Lab

The increasing capacity of ubiquitous computing to support an expansion and exploration of the virtual spheres that seemingly removes us from the embodied has been accompanied in the last decade by a parallel interest in using mobile and locational technologies to support and enhance an experience of emplacement within an enriched

physical environment. Rather than a shift to a disembodied virtual, central to earlier theorizations of “new” media, the affordances of mobile and geolocative technologies are also being used by artists to reaffirm our reliance on and connection to the physical world as an inseparably social, cultural, and material phenomenon. This paper focuses on recent Canadian locative works that augment the material environment wherein the experience of the content foregrounds the ephemeral and embodied experience of a given moment for the participant in which the physical is not lost in the immersion in the augmented, virtual content but is foregrounded.

### **Sounding Cartographies and Navigation Art: In Search of the Sublime**

Ksenia Fedorova, University of California, Davis

The telematic prosthesis increasingly reshapes our sense of the self and its relation to its surroundings. Today’s tracking technologies (GPS, geotagging) enable mobile, dynamic, and more individual mapping that shortens the gaps between the panoptism, universalism, and abstraction of classical maps and the real physical experience. Artistic practices employing navigation techniques explore the potential of individual everyday movement to generate and perform new sensory modes of existence and meta-level narratives that can often be referred to as “sublime.” Applied to digital practices, this term describes decentering, dislocation, and disruption of conventional contexting cues, challenging the reliability of ordinary senses for locating one’s subjective and objective “self,” enhancing the feeling of potentia. The sound overlay creates additional interruption of natural expectations, the liminal in-between space within the created mobile soundscape. The paper demonstrates the diversity of artistic strategies in which mediation through geotagged sound constitutes transgression into augmented virtual space.

### **Indeterminate Hikes**

Leila Nadir, Wellesley College

The art and theory collaborative ecoarttech (Leila Nadir and Cary Peppermint) presents the theoretical underpinnings and documentation of their work *Indeterminate Hikes*, a smartphone app and public art performance. *Indeterminate Hikes* acts as both locative artwork and practice-based inquiry into the imagination of public place and the environment in the context of networked mobility and ubiquitous computing devices.

### **En Route and Past City Future: Making Places, Here and There, Now and When**

Ian Woodcock, University of Melbourne

*En route* is a highly acclaimed audience work by the Melbourne-based group “one step at a time like this.” *Past City Future* is a work in progress, a collaboration between “one step” and a master’s-level design studio, between live art and architecture. Where *en route*’s “love song” to the city uses locative technologies, psychogeographic techniques, and urban choreography to create in participants a heightened awareness of presence and context, the here and now, *Past City Future* is focused on overcoming the “state of distraction” in which architecture is experienced to produce in its audience an awareness of temporality, possibility, and agency.

## **Mobile Art: The Aesthetics of Mobile Network Culture in Place Making, Part II**

Chairs: Hana Iverson, Rutgers, The State University of New Jersey;  
Mimi Sheller, Drexel University

### ***I-5\_Passing/52 Food Marts Project***

Christiane Robbins, Jetztzeit

The beginning of our twenty-first century is marked by a shrink-wrapped public sphere in California that has been compressed and themed to the point of annihilation of any fixed point of authenticity. The current institutionalized regional development of the I-5 Freeway—the connective tissue between Los Angeles and San Francisco—is narrowing the bandwidth of urban and exurban culture, social interaction, and environmental concerns to that of lifestyle, market dynamics, and branding. This talk presents an installation, *I-5\_Passing*, a hybrid digital media and locative project utilizing the intersections and commonalities of physical and virtual spaces created along I-5. This installation of projected video and audio is more or less a reverie, a collaged flow of live-action video footage. This is viewed in tandem with seemingly unconnected fragments generated from an animation of still images of the iconic, banal Food Marts dotting I-5.

### **Narration in Hybrid Mobile Environments**

Martha Ladly, Ontario College of Art and Design

In personal experience, the narratable self is at once the transcendent subject and the elusive object of all autobiographical exercises of memory. These narrative relations can be a form of political action, speaking to the struggle for the formation of a collective, political subjectivity. Mobile technologies reproduce personal and cultural arrangements, imbued with political and social value. They are grounded in place, creating responsive hybrid spaces in which the real, embodied, personal experiences and stories of the artist and the audience may create a powerful, participatory opportunity. This paper focuses on the potential for mobile technologies to address the creation of self within a hybrid, politicized space, through the act of narration. Narrative in this sense is mobile but, at the same time, tied to place and to community. It is political because it is relational, revealing, and expositive.

### **Silver (Gateways): Being Here and Everywhere Now**

Jenny Marketou, independent artist

This presentation stimulates a critical discourse as well as multilayered and humorous reflections on the role that mobile and network technologies and products play in today's culture and our public urban environment at large. Inspired by the ubiquity of mobile technology and wireless communication systems, it uses the city as a space and the electronic communication networks as platforms and creative tools for intervention and connection between exhibition space, public space, and social interaction. The works discussed range from public installation to ephemeral social sculpture to public games and videos, which are aesthetically pleasant while they are enhanced with mobile network functionalities. My art process acknowledges the importance and appeal of the interdisciplinary synergies that are created with public and participatory artworks using the above technologies, while at the same time reveals my interest to the human factor and the way we express ourselves through mobile networks.

### ***Mechanics of Place: Textures of Tophane***

Sarah Drury, Temple University

*Mechanics of Place* is a mobile augmented reality (AR) project drawing from a database of audio, video, and still images virtually layered onto specific locations on the streets of Istanbul. The title references Byzantine mechanical science where a unity between the real and ideal was understood as combining concrete elements and abstract notions. AR experiences, which are collaboratively produced by international and local artists, are intended to reflect upon critical issues of cultural disjunction within the city: its volatility and remix of religious and ethnic tensions. These small poems draw upon the transitional urban context to fully achieve their meanings. Istanbul's delicate and subtle neighborhood structure is being threatened by technology and modernism. Can the old, finely meshed street patterns, with their intricate social and microeconomic structures and small-scale character, be replicated, remembered, or supported by locative artworks that exist as an invisible layer embedded into the topography of place.

### **ManifestAR: An Augmented Reality Manifesto**

John Craig Freeman, Emerson College

ManifestAR is an international artists' collective working with emergent forms of augmented reality as interventionist public art. The group sees this medium as a way of transforming public space and institutions by installing virtual objects and artworks that respond to and overlay the configuration of located physical meaning. Utilizing this technology as artwork is an entirely new proposition and explores all that we know and experience as the mixture of the real and the hyper-real. Physically, nothing changes, the audience can simply download and launch an augmented reality browser app on their iPhones or Androids and aim the devices' camera to view the world around them. The application uses geolocation software to superimpose computer-generated three-dimensional art objects, enabling the public to see the work integrated into the physical location, as if it existed in the real world. This talk presents the work of ManifestAR and the AR Manifesto.

### **Toward a Rock and Roll History of Contemporary Art**

Chairs: Matthew Jesse Jackson, University of Chicago; Robert Slifkin, Institute of Fine Arts, New York University

This session investigates affiliations between rock music and the visual arts. It examines how an increased sensitivity to the historical trajectories of rock and roll might yield new approaches to the study of contemporary art. Just as the turn toward visual culture once helpfully expanded the range and quality of imagery available to the contemporary art historian, investigations into the psychological centrality of rock music within later twentieth-century culture (evident in major recent exhibitions as well as in the work of many younger artists) promise the possibility of productively reconsidering many aspects of postwar art. As Carlo Antonelli, the editor of the Italian edition of *Rolling Stone*, recently stated, “[R]ock and roll is a fifties musical genre. Today, it's not even a music genre any more . . . it's been translated from the music world to finance, to the art world, to architectural stars.” In other words, what the media theorist Friedrich Kittler once described as “the true poetry of the present” has now come to function as a powerful emotive, organizational, and formal palimpsest for much contemporary art practice. Could there be such a thing as a “rock and roll history of contemporary art,” and, if so, what

might it look like? In considering how this interdiscursive engagement might reshape the methodological and theoretical assumptions of contemporary art history, participants offer sustained inquiries into the broader thematic, structural, and rhetorical relationships between art and rock. Suffice it to say that this session doesn't know just where it's going, but it's going to try for the kingdom if it can.

**The Sense of an Ending: *Spiral Jetty* and the Stones at Altamont**  
William Smith, Institute of Fine Arts, New York University

As Philip Leider noted in a well-known 1970 travelogue, Robert Smithson completed his earthwork *Spiral Jetty* in the wake of two "serious downers": the Manson murders and the Rolling Stones concert at the Altamont Speedway. Altamont in particular was widely understood as marking the end of the 1960s as a cultural epoch, and the concert's perceived failure fed overtly apocalyptic narratives about the demise of the "Woodstock Nation." The popular myths of crisis and decline that came to a head at the rock festival provide a context for reexamining the temporal indeterminacy frequently ascribed to Smithson's work. By comparing representations of Altamont in the documentary *Gimme Shelter* (1970) with Smithson's film *Spiral Jetty* (1970), this paper assesses the place of historical narrative and apocalyptic imagery in Smithson's practice.

**"I Can't Stand You": The No Wave Makes the Art World Fractious**  
Sarah Evans, Northern Illinois University

In late 1970s Manhattan aspiring visual artists rejected the established and alternative art worlds by forming rock bands or making Super 8mm movies. The so-called No Wave eschewed the daytime labor of solitary professional art making in favor of a nighttime activity of sociable and recreational art making, their rough and wretched works earmarked for exposure in postpunk nightclubs. Unlike art galleries, these venues were gateways to sex and romance. At a time when individual women were only just making inroads into the art world, the No Wave's crews and bands were fully gender integrated but also tension ridden. Inspired by Warhol's bitchy coterie, the members abused each other as much as they did popular-cultural clichés of romance. The No Wave thus exercised the demon of historically unprecedented male-female competition through performance, while the more conventional appropriation artists adopted the same clichés in the name of a critique that literally said nothing about competition.

**New Wavy Gravy: Raymond Pettibon and Hardcore Punk**  
Cary Levine, University of North Carolina

Raymond Pettibon's punk roots run deep. Appearing on record album covers and concert flyers well before gallery walls, his work developed amid the burgeoning Southern California punk scene of the late 1970s and early 1980s. Though he certainly considered himself a part of that scene, Pettibon was always suspicious of its rigid conformity and anti-institutional creed. Reflecting this skepticism, his work makes repeated reference to both the music and its material culture. Indeed, virtually all of his early zines parody punk conventions in some way. This paper closely examines the relationship between Pettibon's emerging art and his milieu, at once grounding his early drawings within their specific social context—a local "hardcore" subculture somewhat distinct from the broader punk movement—and revealing the artist's ambivalence toward the grandiose political posturing of his punk peers. Such ideological ambivalence has remained a cornerstone of Pettibon's work for more than thirty years.

**Thus Spoke Hendrix: Hélio Oiticica's Rock and Roll Turn**  
Sergio Martins, University of London

"JIMI HENDRIX DYLAN and the STONES are more important for the plastic comprehension of creation than any painter after POLLOCK!" This categorical verdict by Hélio Oiticica may come as a surprise to those who think his relationship to music is restricted to his 1960s involvement with Rio de Janeiro samba and the role the latter played in the conception of the Parangolé. Yet, as this paper discusses, Oiticica's growing interest in rock, especially during his self-exile in New York in the 1970s, was a crucial driving force of the major transformations undergone by his practice and thought in that decade and particularly of his renewed approach to writing. This paper maps the historical coordinates of Oiticica's turn to rock, exploring in particular its emphasis on dehierarchization and its theoretical implications to his conception of the body as the crux of artistic experience.

**The Musician in the Garden: New Models of Display**  
Prudence Peiffer, Columbia University

Instead of the machine's explosive presence in the Museum of Modern Art's garden in the 1960s, it is rock and roll's clamor there today that suggests a rewiring of the visual arts. This paper explores the thesis that rock music has shaped the way the present tense is historicized in contemporary culture. It has shifted the terms of visual art exhibition, stressing the performative, multisensual, and temporal "play" function imbedded in display. But contemporary art's mediated and exhibitionist bent, its quotation of found video and sound, and its often schizophrenic manipulation of space also make possible the nonevent of rock in the museum, its almost inevitable inclusion. There seems to be a switch at work—an oscillation between how musicians perform in the museum and how contemporary art incorporates rock's parameters. This paper examines the historical implications and amplifications of such an exchange.

**An Open Forum for Liberation Aesthetics**  
Chair: Timothy Allen Jackson, Savannah College of Art and Design

Intellectuals are in the consciousness business, and it is time for us to get to work. This session provides an opportunity for a rigorous open dialogue on the subject of human aesthetic sentience. At the onset of the twenty-first century, we are experiencing a war for human consciousness, and the battlefield is our sensoria. This war hides in plain sight, relying in part upon the mainstream acceptance of aesthetics as a feeble discourse concerned with vague notions of taste and beauty. This commonly held definition is in stark contrast to the philosophy that in the original Greek referred to anything having to do with perception of the senses. The erosion of consciousness is also part of a profound elusion of the Enlightenment's core ideas of autonomy, humanism, and criticality. The restoration of an aesthetics that liberates and sustains these core ideas is needed. Liberation aesthetics is a theory for the evaluative analysis and interpretation of phenomena in relation to these Enlightenment values. It considers how our sensory perception shapes our consciousness and therefore provides the foundation upon which our experience of existence resides. Our senses are numbed with semiotic pollution, which diverts our attention from our ecological mayhem. We are becoming increasingly estranged from primary sensorial experiences through prolonged immersion in mediated constructs that mimic more real-time embodied existence. Liberation aesthetics asserts that such simulacra and the attendant ideologies they

serve may be rendered moot through the development and extension of conscious human perception. We can accomplish this in part through the mindful use of sophisticated technologies and metaphors to produce more meaningful, humane, and sustainable ways of being human.

Association for Critical Race Art History  
**Writing Art Histories of Los Angeles**  
Chair: Kellie Jones, Columbia University

This panel is occasioned by *Now Dig This! Art and Black Los Angeles, 1960–1980*, an exhibition curated by Kellie Jones featuring seminal artists from the 1960s and 1970s, many of whom are only marginally represented in the historical record. The exhibition, part of the Getty’s Pacific Standard Time initiative and on view at the Hammer Museum, Los Angeles, October 2011–January 2012, documents the emergence of a significant community of African American artists in Southern California. While African Americans founded their own institutions and hewed their own paths in the national and international art worlds, they relied on networks of friends who helped and championed them and who were not always African American. An important component of this exhibition is the exploration of the relationships between black artists in Los Angeles and other communities of practitioners, including both nonblack artists with whom friendships and coalitions were formed as well as African American artists in other parts of the country. Such connections elucidate the relationships and connections that move artists and art worlds forward. This panel brings together artists, art historians, and curators who reflect on the development and documentation of these networks.

Association of Historians of American Art  
**Ideology, Industry, and Instinct: The Art of Labor**  
Chairs: Wendy Katz, University of Nebraska, Lincoln;  
Brandon K. Ruud, Sheldon Museum of Art

Labor has recently reemerged in both public and curatorial discourse, from collective bargaining and pensions to museum boycotts based on the exploitation of workers. Art historians have long considered questions of labor, whether studies of how work is represented in art, the role of artists in unions, the artist as pre- or postindustrial craftsman, or ways in which artworks refer to their own making. But museum curators, as heirs to nineteenth-century exhibitionary practices in which artworks were presented detached from their means of production, have found it difficult to effectively raise questions about the labor involved in both making and displaying art. Indeed, in both the academy and the museum, art historians have grappled with the problem of how to analyze and display artistic labor itself—as a process, as a value, as a selling point for art, and generally as integral to both objects and their makers or exhibitors. This panel explores the academic and museological issue of how to understand and represent art and labor.

### **Graphic Consciousness: The Visual Culture and Institutions of the Industrial Labor Movement at Midcentury**

John Ott, James Madison University

Through the case study of the Italian immigrant print artist Giacomo Patri, this paper urges art historians to look beyond conventional salon painting and sculpture and toward more ephemeral visual cultures that have been marginalized by the discipline: labor pamphlets and periodicals, billposters, comic books, filmstrips, and murals and decoration for union halls. Despite their clear sympathies for the labor movement, scholars of Leftist art have generally judged this material by the aesthetic standards of the salon and largely dismissed it as crude agitprop. In his extensive collaborations with California unions, Patri gradually shifted his focus from the conventional art world to a new cultural milieu developed by industrial labor unions flush with new members and financial resources. This alternative cultural ecology enabled Patri to create a body of work that was more affordable, accessible, inherently collaborative, and, above all, responsive to a genuine working-class patronage and audience.

### **Ad Reinhardt: Mystic or Materialist? Priest or Proletariat?**

Annika Marie, Columbia College Chicago

The American painter Ad Reinhardt (1913–1967) remains today most often identified as the “black monk,” whose culminating eccentricity was to insist on repeatedly painting by the “strictest formula” sixty-by-sixty-inch square black monochromes. While there is much in Reinhardt’s background and writings that suggests this standardization of his production aligns with a materialist conception of labor, the far more familiar tendency in his critical reception has been to take this as a species of spiritual exercise. This paper proposes a reading of Reinhardt’s black-square paintings that aggressively situates them within the artist’s labor politics and worker consciousness. In exposing this Marxist logic to his production, it also touches on the reasons why—in terms of reception, museum display, and conservation—it is easier to mysticize Reinhardt than materialize him; why it is better that Reinhardt sound more like a priest and less like a prole.

### **Local and Collective: Sharon Lockhart’s *Lunch Break* in Maine**

Beth Finch, Colby College Museum of Art

The first museum exhibitions of Sharon Lockhart’s *Lunch Break* (2008) presented that project’s core components: two films and three series of photographs inspired by the artist’s interactions with workers at Bath Iron Works, the last of Maine’s great shipyards. Despite this precedent, Lockhart chose to dramatically transform *Lunch Break* for its Maine venue, the Colby College Museum of Art, integrating her works with thematically driven selections from the museum’s collection and with locally made handicrafts borrowed from historical museums, craftspeople, and skilled workers. This study considers the reasons for and the impact of this shift in approach, demonstrating how a newly conceptualized and collectivized arrangement of her photographs and film installations with objects and artworks by other hands transformed and deepened Lockhart’s representation of work, rest, and the marking of time.

Art History Open Session

## **Theory, Method, and the Future of Precolumbian Art History**

Chair: Cecelia F. Klein, University of California, Los Angeles

Since the founding of the academic field of Precolumbian art history in the mid-twentieth century, the training of and work by Precolumbianists have changed substantially. Whereas the first Precolumbian art historians drew heavily on their knowledge of art history, other disciplines, and theory writ large, younger Precolumbian art historians today tend to specialize in one area and one time period and to write primarily for fellow specialists with interests similar to their own. Increasingly little effort is made to render Precolumbian art history relevant to a broader public, whether that public is composed of scholars in other fields or laypersons. One of the last fields to be fully accepted by college and university art history departments in the United States, Precolumbian art history also has always been among the first to go during an economic downturn. This panel assesses where the field might and should go in the decades to come.

### **The Ethos of Conflict and Naturalistic Representation**

Esther Pasztory, Columbia University

While it is self-evident that Precolumbian art should be studied for its own sake, it is also of immense value for art theory derived from European art history as well. Precolumbian art history has been too hermetically sealed from the problems of other cultures and their arts. The cross-cultural theoretical aspect of Precolumbian art has been neglected by art historians but could be extremely interesting in a future world art history. These issues are illustrated in this talk by the problem of naturalistic representation in Mesoamerica and the Andes in relation to their local ideologies and the potential light they might throw on even the Eurasian artistic traditions.

### **Now You See It, Now You Don't: Ancient American Art and the Museum**

Mary Miller, Yale University

The exhibition of Ancient American (Precolumbian) art in the American museum has a checkered history—included as part of the “primitive” in some cases, excluded altogether in others, and now included as part of a larger American narrative at some US museums. This paper considers the implications of and background to this trend, including a shifting national narrative, repatriation, and collection development.

### **What Do You Say When There Are No Words?**

Elizabeth Hill Boone, Tulane University

Precolumbian art historians face the challenge of analyzing visual materials without benefit of an accompanying alphabetic discourse. Some of the field's founders looked back to Europe for applicable paradigms (e.g., Keleman, Robertson). George Kubler championed patterning, whereas the anthropologist Mike Coe, artist/art historian Linda Schele, and their students launched iconographic forays. Some have drawn on insights from cultural anthropology and literary theory to frame questions of broad import to and beyond the art-historical community. As the field has developed and its literature has become denser (and problematically less reliable), however, the early broad perspectives have largely given way to more focused studies. This could be a sign of the success of Precolumbian art history, or its lassitude.

## **Looking Back at the Future of the History of Precolumbian Art**

Thomas Bitting Foster Cummins, Harvard University

Interest in the art of non-Western cultures has had a strong hold on the Western imagination. But what is the future of the study of this material that goes beyond mere interest? Can art history still offer new insights and understandings, or are art history and the art of the non-West mutually exclusive as some popular authors assert? What does it require us to do for accomplishing studies and why? What are the challenges confronted and what are the collaborations needed?

## **Tracing the Index in Art History and Media Theory, Part I**

Chairs: Jeanette Kohl, University of California, Riverside;

Mirjam Wittmann, Freie Universität Berlin

In recent debates on the “crisis of representation,” the concepts of “index” and “indexicality” have been much discussed. But what actually is an index? And how can the concept of the index contribute to our understanding of cultural techniques of touch and reproduction, of trace, imprint, and cast? In many cases, indexical relations between objects (and subjects) seem to provide a countermodel to the brittle categories of likeness and figuration, invention and animation. Historically, the index-concept harks back to the vanguard of pragmatism, Charles Sanders Peirce, yet it has remained a pivotal element in a variety of discourses. Peirce's sign theory is based on the trichotomy of signs between likeness, indexicality, and symbolic meaning, which he defines as icon, index, and symbol. According to Peirce, the index incorporates a real, direct, and “existential relation” between sign and object. Since Rosalind Krauss introduced “index” to characterize appropriate rather than mimetic strategies in American art of the 1970s, the term has gained momentum especially in the theory of photography. While its advocates understood the index as an intermediary of sense and sensuality, other voices regarded it as an outmoded model of theory. As an epistemological category, the index makes an essential point of departure to investigate art-historical and media-theoretical issues of “reproduction,” copy, trace, and proximity in a triple way: as a theoretical and heuristic paradigm in image history, as a category of image production, and as a core phenomenon of material culture.

### **Toward an Archaeology of the Index**

Claire Joan Farago, University of Colorado, Boulder, and University of York

Can a work of art be “true”? Although Charles Sanders Peirce is credited with initiating the concept, indexical signs have a long history in Christian theories of images. In the case of a relic, its veracity is due to its presumed direct contact with the Divine. From a Christian ontological perspective, however, a difficulty arises in trying to account for the truthfulness of a sacred representation made by human hands, given human fallibility. Modern interest in this history has focused on the increasing agency granted to the artist, overlooking the perennial challenge to establish the “truth” of the artistic representation. A very different claim about the nature of agency is audible in the writings of Catholic Reformation theologians and even artists such as Federico Zuccaro (ca. 1541–1609). This paper reframes recent attention to indexicality within the broader arena of Christian theological anxiety about agency and the veracity of made things.

### **Saint Veronica Iconography and the Indexicality Paradigm 1350–1650**

Noa Turel, University of California, Santa Barbara, and Center for Advanced Study in the Visual Arts, National Gallery of Art

The Vatican Holy Face relic (1297–1527) was created when Jesus took Veronica’s cloth, “pressed it to his venerable face, and left his image on it.” The resultant object was both a revered relic and the true image—“vera icon”—of Christ. Impressed and veristic, it was also fully indexical in the Peircean sense. How does the valorization of a causal connection between picture and referent in this “not by human hands” medieval image relate to the modern conception of naturalism, with its anchor in the mechanical objectivity of photography? A diachronic analysis of the relic’s changing iconography from 1350 to 1650 reveals a shift in artists’ conceptualization of what constitutes a “true image.” The index and the icon in these representations converge, conceptually and pictorially, only in the sixteenth century. This analysis thus charts the history—and immediate prehistory—of the indexicality paradigm of naturalism in the West.

### **The Monochrome and the Blank Photograph**

Brendan Fay, University of Michigan

The blank photograph, severing all ties between subject and image, poses a substantial challenge to the influential but fiercely contested notion of the index within photographic discourse. Recent commentators have affirmed the basic accuracy of this objection yet have puzzled over its limited impact. Looking to the parallel case of Thierry de Duve’s analysis of the blank canvas, however, one might also understand the hypothetical case of the blank photograph in material and historical terms—as a thought experiment dependent upon real-world counterparts. A range of photographers since 1945 have treated blankness not as an impediment to signification but as a core signifying strategy. The recent work of Alison Rossiter goes further, highlighting the distinction between an unexposed photograph and an unprocessed one. Taken together, these works suggest historical bounds for the blank photograph’s purchase on photographic theory; they characterize it as a thought experiment with an expiration date.

### **Negotiating Indexicality in Chinese Moving-Image Installations**

Birgit Hopfener, Ruprecht-Karls-Universität Heidelberg

Discourses on indexicality have been largely informed by Euro-American art histories and theories, most of which are centered on critical reflections of a representational understanding of art. In an approach to expand these mainly Eurocentric discussions towards transcultural questions, this paper shifts the focus. Based on the central idea that art in China—until the confrontation with the European representational notion of art at the end of the nineteenth century—had neither an iconic nor a mimetic function of representation but emphasized indexical relations between the world and the human being, the paper discusses how these cultural differences are negotiated in contemporary Chinese art. It analyzes moving-image installations that scrutinize “touch” as a constitutive aspect of the “signification process” of the artwork. It shows how and why such works and their contexts can be understood as critical reflection of a Chinese history of indexicality.

### **Trace and Disappearance**

Hagi Kenaan, Tel Aviv University

In the digital age of information technology, the question of the artwork’s index cannot be separated from a horizon of ethical concerns. Can indexicality—with its traces of the body, the event, or the alterity of the other person—still be part of the virtual, or is the index, with its rootedness in the real, ineluctably erased from the contemporary space of the image? The paper argues that contemporary art theory often fails to recognize that the ethical dimension of the index should be understood in terms of a modality of “disappearance”—a trace that cannot be objectified and that has no determined origin. It explains why this sense of the disappearing trace should concern us today by returning to two important seventeenth-century “statements” about the essence of a picture’s indexicality: Poussin’s *Et in Arcadia Ego* and Joachim von Sandrart’s visual renderings of the image’s origin.

### **Tracing the Index in Art History and Media Theory, Part II**

Chairs: Jeanette Kohl, University of California, Riverside;  
Mirjam Wittmann, Freie Universität Berlin

### **Antiform, Active Matter, and the Formation of Art History’s Ontological Index**

James Nisbet, Cornell University

In 1968 Robert Morris defined a sprawling new sculptural approach he dubbed “Anti Form.” It proposed that artistic “process” not be limited to the steps involved in making a work but also include the lively characteristics of materials themselves. Thus, Morris conceived of such sculpture as a collaboration between artistic labor and the vibrant materiality of the world. This paper proposes that Charles Sanders Peirce’s initial formulation of the indexical sign provides an important conceptual tool with which to understand Morris’s Anti Form, provided one significant addendum. The first reference in postwar criticism to Peirce’s index appeared in an influential essay of 1969 on the artist’s work by Annette Michelson that abridges the complexity of both Morris’s position on process and Peirce’s term of “art.” Triangulating Morris, Michelson, and Peirce reveals how the interpretations of both process art and the index have been similarly shaped during the last half-century.

### **The Mistaken Index in the Agentive Image**

Nathaniel B. Jones, Yale University and Center for Advanced Studies in the Visual Arts, National Gallery of Art

In the influential book *Art and Agency*, the anthropologist Alfred Gell argued that artworks function as indices, not only of creators but also of prototypes, recipients, and even other artworks. By providing an index of an agent, the artwork itself assumes agency. Gell’s thesis has helped provide a theoretical backing for renewed interest in the image as agent in art history and media studies. Reading Gell in light of the philosopher C. S. Peirce, this paper suggests that Gell’s usage of “index” includes Peirce’s definitions of both “indices” and “icons.” For Gell, artworks may elide the difference between the two sign types. Such elision, which in Peirce’s philosophy is also an elision between two categories, Monads and Dyads, would be a structural aspect of the work of art. Artworks, then, could be conceived as highly organized, material category errors, in part explaining their slipperiness in the face of traditional philosophical analysis.

**Indexicality and Extending the Artistic Mind into the Workshop:  
The Case of the Baroque *Bozzetto***

Joris van Gastel, Humboldt Universität Berlin

This paper reconsiders the use of clay sketch models (*bozzetti*) by sculptors of the Roman Baroque by regarding these models as indices of the sculptor's physical engagement with the material. The *bozzetto*, by retaining in the traces of the artist's touch the dynamic properties of the original creative act, makes the artist present, not as an iconic likeness but as a both physical and enactive body. The significance of this indexicality is further explored by relating it to the theory of the "Extended Mind," as first developed by Andy Clark and David Chalmers, and recent insights from neuroscience. Both may help us understand how these indexical traces facilitate the creative process and communicate embodied knowledge in the context of the workshop.

**The Human Voice as Uncanny Index: Notes on *The Last Silent Movie* (2007)**

Alexandra Kokoli, Robert Gordon University

In Susan Hiller's *The Last Silent Movie* a flow of blank screens is interrupted only by subtitles that translate the soundtrack, an archival collection of voices speaking languages that are either under threat of extinction or already extinct. These voices, sometimes belonging to the now deceased last known speaker of these obscure languages, sing, recite vocabulary lists, narrate fairy tales, and describe the geopolitical conditions under which their native tongues became endangered. The trace of past realities speaks of current absences, even as it reintroduces what is passed into the present, spectrally: in the act of mourning it memorializes, in acknowledging death it bestows (after)life. Drawing on theorizations of the voice by Jacques Lacan, Slavoj Žižek, and Mladen Dolar, this paper investigates the voice as uncanny index, a sign adept in the recovery of the repressed that also bears the unsettling mark of repression.

International Center of Medieval Art

**Res et significatio: The Material Sense of Things in the Middle Ages**

Chairs: Aden Kumler, University of Chicago; Christopher Lakey, Johns Hopkins University

Influenced by typological exegesis and traditions of theological-philosophical *speculatio*, medieval people understood materials and material things as participants in powerful economies of signification. In his landmark 1958 essay "Vom geistigen Sinn des Wortes im Mittelalter" (On the Spiritual Sense of the Word in the Middle Ages), Friederich Ohly described the medieval meaning of things (*Dingbedeutung*) as authorized by modes of scriptural analysis but exceeding the boundaries of sacred texts to include monuments, artifacts, and materials. Taking Ohly's analysis as a point of departure, the papers in this session question the medieval signification of materials and material things—be they divinely created, made by human hands, or represented by human artifice—by asking: Can we speak of an iconography or iconology of materials in the period? What can the use of materials, the facture of objects, and their medieval receptions tell us about the signifying interplay of materials and forms in the Middle Ages? How might medieval interpretations and uses of materials shape or respond to the period's understandings of the material world and the conditions of materiality itself?

**The Matter of Ornament: Translation and Making in the Eleventh Century**

Ittai Weinryb, Bard Graduate Center

The paper deals with signification in the eleventh century. Focusing on the movement of translations, it shows the problems that arose from the polysemy of some translated philosophical terms, especially when related to texts dealing with questions of creation: human, artistic, or divine. The polysemy of certain signifying terms resulted in the construction of new visual depictions, of new approaches to material and to questions relating to materiality. The paper deals with the monastic environment of the eleventh century and attempts to integrate the production of art, artifacts, and the monastic centers of knowledge such as the scriptorium and the school. Looking at the eleventh-century monasteries as a condensed field of production results in a better understanding of the signification of "things" in the Middle Ages and enables a better critique of Ohly's work.

**The Nef of Saint Ursula: An Object Adrift**

Christina Normore, Northwestern University

This paper explores the difficulties arising from the multiple and contradicting senses of what Friedrich Ohly termed the "world of meanings, which extends from God to the devil" signified in every res. Ohly proposes that context eliminates interpretive confusion. However, the complex history of the Nef of Saint Ursula now in Reims highlights the difficulties of identifying either the "proper" context or the boundary between context and content. The Nef of Saint Ursula passed from city to court to cathedral, first as a spice holder and later as a reliquary. Its shifting context paradoxically depends on its shifting contents; these in turn problematically overlap in meaning. Giving full weight to things in this case compromises identifying the res in a crafted work that mixes signifying form, context, and materials, all of which are sometimes immutable, sometimes perishable.

**Blood Matters: Making Sense of Traces of Blood**

Beate Fricke, University of California, Berkeley

Blood is the essential matter for the genesis of life. It plays a crucial role in theories about animation at the end of the thirteenth century. This paper relates scientific explanations of the genesis of life and the rising interest of painters in blood and how it changed after pouring from a dying body. Painted traces of blood, its flow, drips, and drying on dead bodies, reveal artists' observations of blood's role in constituting the lifelikeness or liveliness of human bodies. Following these inquiries, the paper discusses how blood as *Ding* (after Ohly) and as *figura* (after Auerbach) produces meaning. Both Ohly and Auerbach reflect the step from hermeneutic to artistic production and are influenced by Cassirer, who differentiates between *Dingsphaere* and *Bedeutungssphaere*. Cassirer's discussion of the role of matter for the production of *significatio* is crucial for Ohly's concept of *Dingbedeutung*.

**Kinks in the Fabric of Early Netherlandish Painting**

Amy Powell, University of California, Irvine

The foregrounds of many early Netherlandish paintings are filled with passages of strangely angular drapery, which undercut the "realism" of these paintings and upend their perspectival fictions. This paper begins by revisiting Wilhelm Worringer's account of this drapery in

all its anachronism and sweeping generality: “the abstract tendencies of the Northern artistic volition rose to an apotheosis in the treatment of drapery.” But Worringer is not taken strictly on his own early-twentieth-century terms in this paper. If Worringer is right that Gothic drapery is, in an important sense, nonmimetic, then Gothic drapery may be more “thing” than picture—“thing,” that is, in the specifically medieval sense that Friedrich Ohly describes. With the help of Ohly’s account of medieval *Dingbedeutung*, this paper teases out what is indeed medieval in Worringer’s seemingly anachronistic claim that the drapery of Gothic art is a form of abstraction.

### Accumulation

Chairs: Nana Danielle Last, University of Virginia;  
Mark Cameron Boyd, Corcoran College of Art and Design

Over the past two decades accumulation has increasingly emerged as an important and timely aesthetic practice. In contrast to the focus on archival structures, however, its presence has been neither broadly recognized nor studied. Yet accumulation presents a set of unique and potent methods and possibilities for practice based on generative actions capable of producing various manifestations. This allows accumulation to develop a wide array of forms and concerns through processes of continuous addition that produce ever-changing structures. Aesthetic accumulation, in particular, includes willful actions of amassing or gathering objects, documents, and other items for express purposes of either proposed art installations or recognition of such accretion as a legitimate manifestation of artist production. What results can be described in terms of amounts, numbers, or mass? A focus on accumulation can clearly be seen in the work of such disparate contemporary artists as Thomas Hirschhorn, Martin Kippenberger, and Jason Rhoades for whom accumulation is a dominant strategy, as well as in other artists for whom accumulation places a critical but less dominant role such as Pae White or Fischli and Weiss. To elicit the critical aspects, processes, and purposes of accumulation, it is necessary to distinguish it from the broader range of installation art on the one hand and the more specifically structured practices of archival production on the other. While accumulation may involve both the practice of installation and the production of archival structures, it is not coincident with either of these. Instead it demands a focus on the continuous act of growth itself in the form of objects, practices, space, time, or consumption.

### Contemporary Art and the Persistence of Plastic

Amanda Boetzkes, Ohio State University

This paper considers how contemporary art articulates the ecological anxieties surrounding the global fossil-fuel economy by staging the accumulation of plastics. The analysis addresses the installation works of three artists: LA-based artist Jim Shaw; Melanie Smith, a British artist whose work deals primarily with commodity culture in Mexico City; and Portia Munson, a New York artist who recovers plastics from landfills. The current form of oil-based capitalism is bound to a system of stockpiling excess energy and prohibiting the squander of that excess. Through the accumulation of plastics, the artworks present a saturated affect that visualizes the paradoxical condition of economic plenitude and exhaustion. More precisely, they demonstrate a pathology of energy preservation in the form of nonbiodegradable plastics (a petroleum by-product), which prompts both the desire for energy expenditure and the failure to fulfill that desire.

### Performing Labor

Elise Richman, University of Puget Sound

Michelle Grabner and On Kawara engage in distinct, accumulative painting practices that represent labor and time’s passage. Specifically, Grabner’s *Black Tondo* paintings and Kawara’s *Today Painting* series bracket as they envision the disruptions, simultaneity, and chronologies that mark and order time. Grabner ticks off moments, counting as she applies multiple, consistent white dots to black grounds. The dots or tics as she calls them accrue over multiple sessions. Subtle shifts in her radiating compositions document pauses between painting sessions. Kawara’s ongoing date painting series marks time through a shared text-based language that is distinct from Grabner’s abstract marks. In combination his discrete paintings provide a continuum across decades, accumulating day after day and embodying an attentive form of labor that acts as a verification of being. Each artist performs labor, thereby problematizing while foregrounding labor as a complex condition, embodiment of time, and potential source of agency and attentiveness.

### Tainted Goods: Isa Genzken and Rachel Harrison

Dan Adler, York University

This paper explores large-scale, sprawling works by Isa Genzken and Rachel Harrison, focusing on how they alter consumer products while never dissolving or masking them completely. The dousing, posting, sticking, gluing, or taping procedures exerted on them are meant to subvert, in part, display strategies that rely on strategies of the seamless. The paper points to preferences for fragmentary and abused objects, which seem to be straining within a predicament that resists the motives of their original production, advertisement, and sale. Accordingly, they engage in a critical dialogue with design-and-display cultures that strive to erase border zones between products and their promotion as images. Genzken and Harrison incorporate tainted materials identified with products that have recently fallen into obsolescence; this approach prevents viewers from “finding themselves” in them completely, hence recalling the Brechtian notion of putting reality on a stage as fetishistic activity in fossilized form.

### The Accumulative Atlas

Kate Palmer Albers, University of Arizona

Social media and digital technologies facilitate the making, display, and storage of vast quantities of photographic images, and many artists have recently adopted an aesthetic dependent on the comprehension of staggering quantities of images. But this trend is predigital, as 1960s Conceptual works established visual and conceptual foundations for today’s cornucopia aesthetic. The question of volume in the photographic archive and the structures through which we make meaning from such volume have been present for forty years in Gerhard Richter’s *Atlas*—an ongoing and monumental work first exhibited in 1972 with a “mere” few thousand photographs. Now including nearly ten thousand individual images, *Atlas* stands as a formative and continuing instance of volume as a central aesthetic feature. The category “atlas” directs a particular consumption of *Atlas*’s accumulations, and viewing the work entails a shift in how we understand, value, and conceptualize our engagement with the photographic medium itself.

## **Who Is Afraid of Accumulation? Thomas Hirschhorn's Exhibition *Swiss-Swiss Democracy***

Philip Ursprung, Swiss Federal Institute of Technology Zurich

In 2004 Thomas Hirschhorn (b. 1957) presented the exhibition *Swiss-Swiss Democracy* at the Swiss Cultural Center in Paris, funded by Pro Helvetia, Switzerland's agency for cultural events. Hirschhorn related issues of the Swiss national identity with the abuse of the notion of "democracy" for neoliberal purpose. Part of the exhibition was a performance. One performer's gesture of urinating on Blocher's image aroused a political controversy, resulting in a cut of Pro Helvetia's budget. How does the (over)reaction by the politicians relate to the structure of Hirschhorn's art? Why were they so afraid of this exhibition? The critical potential of Hirschhorn's oeuvre lies precisely in the structure of accumulation. The connection of data and the aesthetic of bricolage embody what those in power fear most, namely, the loss of control. It exposes the very motor of capitalist expansion—the "primitive accumulation" theorized by Marx.

Centennial Session

### **Yesterday, Today, and Tomorrow: CAA Town Hall Meeting**

Chairs: Margaret Lazzari, University of Southern California

This town hall meeting is a forum for soliciting dialogue concerning the role and mission of the CAA. The forum moves freely between reflections on CAA's past, present observations, and future ideas for the organizations growth and service. The designated participants frame their thoughts as prognostications, desires, regrets, agendas, continuities, or warnings.

### **Finish Fetish Sculpture from Los Angeles 1960s–70s: Conservation Dilemmas**

Chair: Tom Learner, Getty Conservation Institute

Several of the artists working in Los Angeles in the 1960s and 1970s are often referred to as the Finish Fetish group. Although the term is not universally welcomed by all of them, it is usually applied to artists including Peter Alexander, Larry Bell, Ron Davis, Robert Irwin, Craig Kauffman, John McCracken, Helen Pashgian, and DeWain Valentine who were active in Los Angeles in the 1960s and who worked with unconventional materials to create works of art with a high level of finish, whether a highly polished piece of resin or plastic or a pristine painted surface. They frequently drew on technologies ranging from the aerospace industry to surfboard construction, and as such were often far more experimental with materials than the East Coast artists from the period. The importance of maintaining this level of surface finish has often been stressed by these artists in terms of how the pieces function, not only at the time of creation but also now, almost fifty years later. However, this need to maintain such a pristine surface has important and difficult conservation implications and is an excellent example of a key conservation dilemma that the art profession is facing over much contemporary art: whether to preserve the artist's "intent" or concept, even if it is at the expense of the materials used. The appearance, appreciation, and authenticity of an artwork have significant implications not only for conservators but for artists, art historians, curators, and many others in the art world. This panel brings together experts from different disciplines to discuss some of the complex issues around the conservation of these works and takes full advantage of many of the exhibitions on view in Los Angeles during the CAA 2012 meeting, including one at the Getty Center, curated by the Getty

Conservation Institute: *From Start to Finish: DeWain Valentine's Gray Wall*, which provides an in-depth discussion on the technical aspects and conservation implications of creating this monumental sculpture.

### **Light, Space, Surface: Poetics and Practicalities in the Display of Finish Fetish Works of the 1960s and 1970s**

Robin Clark, Museum of Contemporary Art San Diego

During the 1960s and 1970s light became a primary medium for a loosely affiliated group of artists working in Greater Los Angeles. A focus on visual perception links the immersive environments of the "light and space" artists Robert Irwin, James Turrell, and Doug Wheeler with the work of their Finish Fetish colleagues (Peter Alexander, Ron Cooper, Craig Kauffman, John McCracken, Helen Pashgian, and DeWain Valentine) who used industrial materials to create transparent, translucent, and reflective sculptures that, while often brilliantly hued, can paradoxically appear to melt into their surrounding environments. Drawing on case studies of works featured in the exhibition *Phenomenal: California Light, Space, Surface*, this paper explores challenges in the conservation and display of these fragile works, taking into account aesthetic, ethical, and pragmatic questions.

### **The Real and Reflected Self: Finish Fetish and the Alter Ego**

Monica Steinberg, The Graduate Center, City University of New York

The highly finished surfaces of Finish Fetish works of the 1960s served as a strategic means of constructing satirical alter egos. Using Larry Bell as a case study, this analysis places the satirically motivated performative act reflected on (and in) the works in relation to the Minimalist object. Critical discussion of Finish Fetish in general, and Larry Bell in particular, has maintained that the works display an engagement with the climate and landscape of Los Angeles and are thoroughly tied to an obsessive technical process. However, when situated within the West Coast cult of personalities, Bell's humorous masquerade as Dr. Lux highlights the analytical nature of the work. This critical approach can be attributed in part to Bell's relationship with Donald Judd and the influence of Marcel Duchamp. Thus, in addition to an embrace of "sun, sand, and surf," the works engage in a critical discussion of art-world politics.

### **The Intersection of Art, Industry, and Craftsmanship: Exploring Criteria for the Conservation of Finish Fetish Works of Art**

Rachel Rivenc, Getty Conservation Institute

"Finish Fetish" was a term used to loosely group a number of Los Angeles-based artists in the 1960s and 1970s, all of whom utilized new resins, plastics, and paints as well as innovative fabrication processes to create seamless, bright, and pristine-looking works of art. Although widely rejected by the artists themselves, the term alludes directly to the highly polished surfaces of their work, as well as the painstaking processes that were usually required to achieve them. This level of finish, however, is difficult to maintain and is complicated further by a low tolerance to damage in these pieces. This paper discusses the fabrication processes of several Finish Fetish artists and the extent of their involvement in the process, suggesting that the combination of high-level craftsmanship and industrial processes together with the necessity to respect artistic intent create a need to rethink conservation criteria.

**The Lens of Authenticity: Strategies for Retaining Evidence of Original Fabrication While Conserving Finish Fetish Objects**  
John Griswold, Griswold Conservation Associates, LLC

Understanding what physical evidence of original fabrication methods and materials may remain on a Fetish Finish artwork is critical in helping to determine an appropriate conservation treatment approach. Gaining this insight depends on access to information regarding material sources, preparation and fabrication methods, exhibition and storage history, and the nature and extent of past repairs and refurbishments. Absent detailed, authoritative documentation, the objects themselves are called upon to reveal clues. Strategies for a systematic approach to examination, materials characterization through sampling or direct instrumental analysis, and comparison with known characteristics of better documented works from the same oeuvre can be developed to guide treatment rationale and implementation. Several case studies are presented where selective local treatment was partly guided by developing an understanding of the relative “authenticity” of the surfaces in question.

**Punk Rock and Contemporary Art on the West Coast**

Chairs: Adam Lerner, Museum of Contemporary Art Denver;  
Steven Wolf, independent curator

This session explores the relationship between punk rock and developments in visual art on the West Coast over the last half-century. Previous investigators have emphasized the influence of Dada, Surrealism, the Situationists, and Andy Warhol on London and New York punk. This panel complicates that history by exploring the rich interconnections between music and the visual arts on the West Coast, broadening our understanding of aesthetic influences and regional models for punk to include such crucial figures as Bruce Conner and the San Francisco beats and Wallace Berman and the LA underground. This panel coincides with a traveling exhibition on Bruce Conner and West Coast punk.

**The Alternative to the Alternative: Attitude-Driven Art**

Tony Labat, San Francisco Art Institute

During the mid to late 1970s the West Coast punk scene infiltrated the consciousness of both faculty and students in schools like Cal Arts and the San Francisco Art Institute. Students began to look at the proliferating scene of punk clubs, bars, and after-hour spaces as viable platforms for their work. These spaces became the alternative to the artist-run spaces that formed the backdrop to performances of the 1970s, the alternative to the alternative. It wasn't just bands that emerged from these schools to explore the new platform but also artists producing video, film, and particularly performance interventions. As a member of this generation, I discuss the emergence of the punk club as a performance space and the transformation of emphasis in these spaces from performance to “performer,” with its welcoming relationship to the “stage,” both theatrical and frontal.

**Glittery and Costumed: Glitter Rock and the Performance of Identity in Los Angeles ca. 1973**

Kirsten Olds, University of Tulsa

This paper explores the performance of identity and the celebration of sexual ambiguity in Los Angeles in the early to mid-1970s. It shows how the alienated, androgynous posturing of London glam rock

culture afforded Les Petites Bon Bons, a self-described “conceptual rock 'n' roll band,” an ideal forum in which to develop their breed of life-as-performance art. The group played no music, held no advertised performances, offered no video-taped record; instead they assumed glamorous, androgynous alter egos, showed up at the hottest parties and clubs in outrageous outfits, and were photographed and publicized. What they performed was the fungibility of identity, the cult of celebrity, and the power of the image. In so doing they drew on the highly performative, image-conscious practices of glitter rock musicians and problematized the relationship between sexuality and the materialization of their bodies.

**Watch Out for the Furniture: Bruce Conner Loves the Mutants**

Cinthea Fiss, independent artist

Bruce Conner had a powerful connection to the San Francisco punk aesthetic. I explore that connection from my personal perspective as a member of the Mutants, a band with close personal ties to Conner, and as a founder of SFPunk 77, an online streaming radio station with a large collection of unknown historical material.

**“A Free-Form Climate”: Dadazines and Punk Zines in 1970s San Francisco**

Emily Hage, Saint Joseph's University

This paper explores the relationship between the San Francisco Bay Area Dadaists of the early 1970s and the punk rock scene that followed. The Bay Area Dadaists, a San Francisco collective with roots in Fluxus and Mail art, produced an extraordinary, if largely unknown, series of Dadazines. They share with the punk zines a crude collage aesthetic combining cutouts from newspapers and magazines, typed and handwritten words, and drawings with obscene, political, antiestablishment, and insurrectionary overtones. It was in zines that punk groups articulated the strategies for which they are known—jarring juxtapositions, audience participation, defiance of sexual taboos, confrontation, and a do-it-yourself approach—and established them as defining aspects of their collective identity. By looking at them in an art context we can better understand their significance.

**What Makes a Man Start Fires? Southern California Punk and Politics of Immigration in Juan Capistran's *Minutemen Project***

Rose Salseda, University of Texas at Austin

This paper investigates the way Juan Capistran's *Minute Men Project* complicates the relationship between Southern California punk rock and the politics and experience surrounding Latino immigration. Capistran uses punk's harsh critical gaze and low-fi methods to transform iconic American art objects into reflections on the hypocrisy and immorality surrounding the immigration experience and the elitism and cultural hegemony implicit in contemporary art. Punk and immigration were connected from punk's inception through bands like Los Illegals, Los Lobos, and the Minutemen. The Minutemen's name, with its reference to right-wing border patrols, and the album's title, *We Jam Econo*, foreground Hispanic issues in what many people assumed was an entirely white subculture. Capistran's unearthing of this connection and deployment of it in the contemporary art arena illuminate the fertile dialogue between the two.

## **The Engagement of Art and Architecture in Ritual Performance**

Chair: Carolyn M. Malone, University of Southern California

Architecture, sculpture, metalwork, painting, and other visual arts framed and participated in ritual performance in a variety of ways. They enclosed sacred sites, defined the path of processions, and reinforced the hierarchy of the celebrants. These material forms played an essential role in the ritual and interacted with other sensory stimulators to invoke, and to afford union with, the immaterial divine presence.

### **Liturgy and the Five Senses in the Illustrations of the *Cartulary of Saint-Martin-du-Canigou***

Eric Palazzo, Université de Poitiers

This paper explores the sensorial dimension of two introductory illustrations in the twelfth-century cartulary of Saint-Martin-du-Canigou. The two miniatures, which concern lay donations to this abbey in the French Pyrenees for the payment of candles and bells, depict the spatial organization of the liturgical setting in relation to the vision of Christ in Majesty depicted on the antependium of the altar. This visual image is activated in relation to the activation of other senses, represented as bells, candles, and a censor. The miniatures express not only the sensorial dimension of the ritual of the mass and the interrelation between sight, smell, and hearing but also the conception of the archaeological and liturgical space of the church of Saint-Martin itself, indicated with a tower, columns, and curtains. It is the activation of all the objects and the senses that makes understandable the architectural program.

### **Cross and Book: Manuscript Space and the Material Cross in the Late Eighth Century**

Beatrice Kitzinger, Harvard University

The liturgical book is conceived simultaneously as ritual space and as ritual object in the early Middle Ages. Illustrative programs characterize manuscripts as participants in Christian rite and concurrently as alternate liturgical spaces in which performance takes place. This paper explores these dynamics of engagement between books and the liturgy by describing the role of the cross in the *Gelasian* and *Gellone Sacramentaries*. Depicted in a range of forms from the theologically abstract to the utilitarian and concrete, the cross is active in the internal space of these manuscripts as other representations of the sign are active within a church—either for the performance of ritual or for the visual exegesis of rite. The relationship of the cross images to the space of the church and the performance of mass, in turn, incorporates the codex into the external ritual context for which it was made.

### **Procession as Pilgrimage: The Ritual Topography of Tivoli's *Inchinata* and Transforming Conceptions of Urban Liturgical Performance in Late Medieval Italy**

Rebekah Perry, University of Pittsburgh

In medieval Tivoli's annual Assumption procession the citizens carried an image of Christ Enthroned in a ritual circumambulation of the city. The procession stopped at key monuments and landmarks where the icon "blessed" the city and was ritually washed. This paper examines the topography of the procession route and argues that the procession's meaning evolved as the urban fabric transformed in the thirteenth and

fourteenth centuries. In response to the influences of the new mendicant communities, religious lay societies built and operated hospitals throughout the city for the poor, the sick, and weary pilgrims. These new charitable institutions, creating a ring around the city, gave a new character to the procession route and provided backdrops for its ritual performances. The icon, in addition to civic protector and mediator of salvation, now also functioned as a kind of exemplar of contemporary Christian conduct on its "pilgrimage" through the urban landscape.

### **Art and Architecture in Haitian Vodou Practice**

Lisa Farrington, John Jay College, City University of New York

The engagement of art and architecture in ritual Vodou practice is both intimate and complex. The Vodou temple requires several architectural absolutes: murals, a *poteau mitan* or central post, an open floor space, and a sacristy. The murals hail the *loas* (gods) and identify the temple. The *poteau mitan* functions as a physical pathway that carries the *loas* between the physical and spiritual realms. All activity during the Vodou ceremony takes place around the *poteau mitan*—dancing, recitation of the liturgy, the playing of drums, and the drawing of ritual designs called *vévé*, which function as invitations to the various *loas* to enter the temple and take possession of the congregants. Possession is to Vodou practice as Communion is to the Catholic mass—it is the very reason for the ritual and cannot be achieved without the powerful combination of murals, *vévé*, and *poteau mitan*.

### **Exorcism by Brush: Ritualizing Tomb Space in Middle-Period China**

Jeehee Hong, Syracuse University

Throughout Chinese history the tomb has served as an important locus for ritual life. The dominant ritual implied in the tomb space has often been associated with the worshipping of the deceased through portraits. New types of ritual, however, began to be evoked during the Middle Period (tenth–fourteenth centuries). Among them was the exorcist performance originally designed for the living. A case in point is a mural featuring five grotesque figures from a tomb in Xuanhua, Hebei Province. The intense theatrical mode and complex visual genesis of the representation reveal a transposition of exorcist practices from the world of the living to a place for the dead. By alluding to exorcism performed at various levels of the everyday world, such as demon quelling at village festivals, this mural not only substituted actual performances but also transformed the tomb into a space in perpetual conversation with the ritual life of the living.

Society for Photographic Education

### **Reinvesting Collective Creativity and the Collaborative Community**

Chair: John Mann, Florida State University

Photographers work in the illusion of solitude. All photographers make work that has been inspired by outside influences, whether acknowledged or not. In an era of increasing self-isolation, fostering personal relationships has become an essential asset for photographers today. Over the past decade, the internet has expanded the possibilities for personal interactions that might not be possible otherwise. People who have never met, and may be separated by thousands of miles, have fostered relationships online through forums, blogs, and social networking. Paradoxically, many of these social interactions happen in the privacy of one's personal computer. Online interactions can jumpstart introductions, but these introductions hardly manifest into

relationships that have significant impact. The spirit of Piece of Cake (POC) is to resurrect the communal spirit of camera clubs, with a focus on the benefits of collaboration instead of competition. Sharing resources becomes an integral part the creative process. Rather than focusing on a local level, the goal of POC is to adopt the diversity of online relationships and to bring that diversity into one room. Borrowing from the European model, POC incorporates members from all of North America. This panel presentation by four members of the POC North America introduces the diversity of the group while discussing the opportunities available to photographers who wish to build their own networks and benefit from artists gathering together for discussion, resource sharing, and friendships.

### **Ambas Americas: Both Americas**

Chair: Kathie Manthorne, The Graduate Center, City University of New York

This open form session enhances the dialogue across the Americas to promote understanding of the cultural issues that define and challenge the two American continents—North and South—from northern Canada to Tierra del Fuego, at the southern tip of Argentina. Given that the American continents have served as a bridge between the realms of the Circumatlantic and Pacific Rim, this conversation logically encompasses Asian American, Native American, and African Diaspora arts and cultures. We adopt a round-table format among six art professionals including artists, museum professionals, academics, and critics who represent this broadly defined geographical region. First, the panel looks at the big questions. Art history has traditionally been organized around nation-states and national identity as well as religions and their iconographies, all the while adhering to a strict hierarchy of genres. The current mandate for globalism interrogates the traditional foundations of the field but has yet to offer successful paradigms for the study of art and art history. Drawing upon cutting-edge work in transnational and hemispheric studies, our participants discuss how art professionals might refocus attention from the nation to the hemisphere and the globe. Second, the panel shifts attention from the conceptual to the practical and offers concrete models for how these goals can be accomplished. In seeking to comprehend the dynamics of change across the Americas for the twenty-first century, this roundtable will also incorporate the historic dimension, since the era of Independence. Individuals and institutions are independently working on these questions, reorganizing galleries of the Americas, sponsoring lone exhibitions, funding projects, and publishing discrete studies. To date, however, there is no one unifying force. CAA is in a position to serve as a nexus for these scattered initiatives. Los Angeles, with its strong Hispanic, Asian American, and African American communities, is the ideal meeting place for this dialogue.

Italian Art Society

### **Urbanism in Italy: From the Roman City to the Modern Age**

Chairs: Areli Marina, University of Illinois, Urbana-Champaign; Phillip Earenfight, Dickinson College

From the establishment of Greek settlements to Richard Meier's 2006 reformulation of the Ara Pacis site in Rome, the creation and manipulation of urban centers have been a constant on the Italian peninsula. This session considers notions of urban identity, motives of urban creation, and modes of urban patronage in Italy.

### **Off the Grid: Urban Armatures and Traffic Jams in Ancient Rome**

Diane Favro, University of California, Los Angeles

Mention "Roman cities" and a grid comes to mind. Orthogonal planning stands as a metaphor for the structured laws, military orderliness, and pragmatism of the Romans. Yet it is only part of the story. The architectural historian William L. MacDonald first drew attention off the grid, identifying the rich, carefully choreographed experiences of urban armatures. Analysis of these impressive avenues greatly clarified Roman urban design principles but overshadowed consideration of less visually alluring urban features such as street traffic. Roman cities were bustling places, sheltering five percent of the entire world's population. Day and night people, parades, transports, and animals clogged urban thoroughfares creating noisy traffic jams. Large-scale construction projects and recurring public processions stalled urban circulation for days. In reaction, patrons commissioned buildings whose placement and design responded to, and directed, movement. Urban armatures provided attractive experiences freed from the tyranny of the grid while simultaneously addressing traffic demands.

### **Brick Architecture and Political Strategy in Early Modern Siena**

Max Grossman, University of Texas at El Paso

In the twelfth–fifteenth centuries Siena underwent a physical transformation from a city of stone to a city of brick. The limestone towers and residences that had long dominated its streets and squares gradually gave way to the red terra-cotta structures that today populate the municipality's every corner. This material metamorphosis was conceived and coordinated by the Siennese Republic, which systematically introduced the brick industry into the city and, by the trecento, controlled its production and distribution. Scholars have assumed that the reasons for the change from stone to terra cotta were purely practical, since excellent clay was locally abundant and bricks could be produced cheaper and more efficiently than ashlar. While this may have been true until the early duecento, starting in the Ghibelline era (1236–71) terra cotta began to assume symbolic meanings that were increasingly promoted by the commune and eventually exceeded in importance the material's utilitarian qualities.

### **Monumental Transformations: Architecture and the Eternal City in Flux**

Guendalina Ajello Mahler, independent scholar

The afterlives of Rome's ancient spectator buildings straddle both architectural history and urban development. While the theater of Marcellus was converted into a single fortification, the theater of Balbus was reshaped into five Renaissance palaces, and the stadium of Domitian became a public piazza. As a group these monuments offer some insight into Rome as an eternally evolving city, where building invariably meant displacing or repurposing earlier fabric. Surprisingly little has been written about the theoretical implications of such architectural/urban transformations—how to understand architectural creation in this context, how monuments could change character, and how the urban environment was affected. The most prominent interpretive model is Aldo Rossi's, but while Rossi rightly understood the inextricable link between buildings and city, his structuralist conception of urban transformation is ultimately unsatisfying. This paper examines Rossi's ideas and explores possible alternatives for understanding monuments and the evolution of the Eternal City.

American Institute for Conservation of Historic and Artistic Works  
**Trading Zones: Strategies for the Study of Artists and Their Art-Making Practices**

Chairs: Jan Marontate, Simon Fraser University; Francesca G. Bewer, Harvard Art Museums

This session explores research on the “spaces” where communication about art making occurs, considering them somewhat akin to “trading zones,” a term used in anthropology and social studies of science as a metaphor for social (and material) spaces where people from different cultures or disciplines collaborate, without necessarily sharing the same values, language, or understandings of what they hope to achieve. At its best, research on communication about art making enhances understanding of the meaning of the work and ways of preserving it. However, sharing research may also give rise to contention and risk (e.g., fueling a new generation of art forgers in the mode of van Meegeren). What are some of the challenges faced by researchers interested in documenting technical information on the recent history of art-making practices? When should research about artists and their technical sources and resources be shared? When should it be considered confidential?

**The Cinematic Materiality of Creative Labor: Jackson Pollock (USA, 1951) and Henry Moore (UK, 1951)**

Katerina Loukopoulou, University College London

Before Jackson Pollock was filmed at work in 1951, his working practices were virtually unknown to critics and viewers of his art, even to the ones close to him. With the advice of the experienced film editor Paul Falkenberg, the photographer Hans Namuth rendered Pollock’s creative process visible, almost tangible. That same year, Henry Moore in England was also being filmed by a young aspiring documentarian, John Read. Although Moore had maintained a more public profile as an “artist at work” since the 1930s, the resulting film encapsulates for the first time Moore’s engagement with specific materials and techniques in a way that shares similarities with the film on Pollock, especially the energy of labor that both artists invest in the filmmaking process. This paper draws on original research on these films in relation to their historical novelty and in terms of new understandings of the creative process they offer.

**Lucio Fontana’s Process: Invention, Documentation, Understanding**

Sharon Hecker, Università Cattolica del Sacro Cuore di Milano; Austin Nevin, Politecnico di Milano; and Barbara Ferriani, Università Ca’ Foscari Venezia

Lucio Fontana left an indelible mark on twentieth-century art with his punctured and slashed canvases. What is less well known is that the carefully crafted slashed canvases are the result of the artist’s lifelong experimentation with technical processes and a great range of materials including mosaics, ceramics, papier mâché, canvas, metal, light, and paint. This paper demonstrates how Fontana’s sensitivity to materials originates in a profound knowledge of their properties, which he developed over the first half of his career. Close collaboration between conservators and art historians is essential for determining and documenting the social, cultural, and historical contexts surrounding the artist’s practices. In connecting process to product, we establish a relationship among the artist’s choice of modern, evolving materials, the theatrical effects they allowed him to create, and the polyvalent interpretations his art elicits.

**Technical Study and Tacit Knowledge**

Richard Mulholland, Victoria and Albert Museum

Our understanding of the working process of artists in the modern period has undoubtedly benefited from interviews, careful documentation, and technical study. However, it is apparent that although the method, material, and procedural aspects of artists’ practice (the “what” and “how”) can often be extrapolated through these techniques, the complex decisions, preoccupations, and aims inherent in the creation of works of art (the “why”) are often more elusive and difficult to articulate for both artist and those interested in understanding this process. This paper draws on a technical approach that articulates something of the tacit knowledge gained during the development of artistic process. It draws largely from recent research on the work of the sculptor David Smith (1906–1965) and discusses Smith’s process in terms of the tacit knowledge acquired over a life of active learning through careful investigation and considerable experimentation with material and technique.

**Technical Exchanges: The Art Materials Information and Education Network (AMIEN)**

Mark Gottsegen, Art Materials Information and Education Network

The Art Materials Information and Education Network assists modern-day artists make intelligent and safe choices by providing sound information about any material used to make art. It is the fruit of the author’s more than forty years of experience making and teaching art and involvement in the production and standardization of art materials. This paper offers insights into the nature of the issues, research, cross-disciplinary conversations, technological developments, and tools that provide the backbone of AMIEN. It also attempts to give a sampling of the impact that such trading of information has had on the ways artists, art material manufacturers, and the sellers of art materials deal with the constantly evolving and developing world of materials used for art making.

**Processing History, Forming Transactions: Preservation and Exchange in the Work of Allison Smith**

Rebecca K. Uchill, Massachusetts Institute of Technology

The work of the artist Allison Smith (b. 1972) transacts strategies of cultural production and preservation, operating as a “trading zone” between participants from many cultural arenas. Through her longstanding interests in reenactment and social art practice, Smith has created numerous platforms for exchange, many of which assume the language and comportment of living history. Preservation is thus both a subject and a provocation of this artwork. How might conservation metrics such as identifying baseline materials or artistic intention be applied to these multigenre, multiagent productions? This paper investigates the complex operation of preservation in Allison Smith’s work, focusing on polysemy, the production of history as artistic object, and the nexus of experiential fracture and material facture.

## **Deconstructing Costume Histories: Rereading Identities in Fashion Collections and Exhibitions**

Chairs: Ian McDermott, ARTstor; Consuelo Gutierrez, independent scholar

Theorists from Veblen to Simmel have argued that fashion originates from the styles of the elite, which drive sartorial representation within a given society. This session looks at fashion collections and exhibitions in museums and examines how collecting practices and curatorial decisions influence the study of the history of fashion with respect to the representation of minorities and the working class. Do these collections or exhibitions construct a homogeneous identity based on the lifestyle and experience of the leisure class? Have the fashions and styles in museums, magazines, and fashion shows become the foundation of a collective memory and history of fashion that is inherently noninclusive?

## **Inventing Arabian Nights: Twentieth-Century Qatari Dress**

Christina Lindholm, Virginia Commonwealth University

Qatar has burst onto the international scene as a major producer of oil and natural gas and thus has the second highest per capita income in the world. Historically, little has been known about the country, so a 2003 exhibition *Garments and Gold: Qatari Costume and Jewelry* sought “to preserve and convey Qatari heritage to the world.” Sumptuous and gorgeous garments in traditional silhouettes were displayed, and the accompanying coffee-table catalogue depicted the items in exquisite detail. Like in many exhibitions, these garments were the rare and the few. The show lacked any evidence of both the impoverished past as well as the era when Qatari women completely abandoned traditional dress. This paper explores the motivations behind presenting such an obviously limited and edited version of Qatar’s dress history. It examines historic fashion influences as well as current trends in Arabian dress.

## **“That Continual Vanishing Away”: Aesthetic Dress and Its Absences**

Sally-Anne Huxtable, Northumbria University

This paper explores the overwhelming absence of examples of aesthetic and artistic dress from most collections, and the impact of this dearth upon academic engagement with such clothing. It queries the existing methodologies and histories of these forms of dress and explores the impossibility of recapturing or reconstructing the fleeting sensations and feelings engendered by the making, wearing, viewing, touching, purchasing, and collecting of clothing. The qualities of ephemerality, absence, and transformation are intrinsic to objects that were frequently created by amateurs and subject to the vagaries of fashion and practices of adapting and reconfiguring clothing. The paper therefore offers a number of ideas about alternative ways the study of artistic dress might develop, suggesting that scholarship will emerge from an engagement with the absence of objects and an exploration of alternative visual and literary sources

## **In Their Shoes: Telling the Histories of the Makers, Sellers, and Wearers of Dress**

Elizabeth Semmelhack, The Bata Shoe Museum

Dress embodies the histories of the diverse individuals who contributed to its production, distribution, consumption, and social meaning. These histories span socioeconomic strata, international borders, and gender divides regardless of whether the object of inquiry is rarefied or prosaic. Museum collections brim with articles of upper-class dress, but to suggest that the history of dress is limited to wealthy wearers or celebrated makers ignores the state of current dress scholarship. Using the highly specialized collection and exhibition practices of the Bata Shoe Museum, this paper argues that the study, collecting, and exhibition of dress are not limited to the pursuit of the cult of genius and the fashions of the privileged wearers alone; instead they are involved with the multiple histories of dress and may offer models for more nuanced engagements with the histories of all aspects of visual and material culture.

## **Locating Fashion’s Everyday**

Cheryl Buckley, Northumbria University

This paper, based on new collaborative research that traces everyday fashion in Britain and the United States in the twentieth century, considers how such fashion has been collected and represented via a comparative study of museum collections in New York and London. Prompted by new technologies (the sewing machine, paper patterns, machine-made textiles, ready-to-wear systems), improved methods of distribution, dissemination, and retailing, and shifting social and economic structures, fashionable dress permeated ordinary, everyday lives as never before in the period 1900–2000; however, it can be difficult to find examples of such everyday fashion within museum collections. In assessing the impact of theory and technology on museum collecting practices, this research project aims to understand the relationship between fashion and everyday lives in two important twentieth-century fashion cities: London and New York.

## **Contemporary Fashion History in Museums: A Case Study of MoMu, the Fashion Museum of the Province of Antwerp**

Marco Pecorari, Stockholm University

This paper discusses contemporary fashion history. Specifically, it explores the role of contemporary fashion designers and fashion design at large within the construction of fashion history in museums. By using as a case study MoMu—the fashion museum of the province of Antwerp (Belgium)—it presents a particular museological experience that represents a paradigmatic reference in the practice of collecting, conserving, and exhibiting contemporary fashion. In MoMu’s approach to fashion, the unique character of Belgian fashion plays an important role as an index of the museum’s practices, from its collecting policies to its exhibiting strategies. This paper discusses and problematizes MoMu’s discourse, which is retraced through an analysis of different instances of MoMu’s practices. It thus opens the discussion on the controversial and growing debate of contemporary fashion history in fashion museums.

## **Stories between the Lines: Liminal Space in Precolumbian and Colonial Latin American Images**

Chairs: Renee A. McGarry and Ananda Cohen Suarez, The Graduate Center, City University of New York

This session explores the nature of “in-between” spaces in Precolumbian and Colonial Latin American visual culture. The marginalia of colonial maps, migration footprints in Mesoamerican codices, ornamental adornment in mural programs, and the literal spaces between knots of a *quipu* all offer ripe opportunities for analysis on both sides of the colonial divide. The spaces that connect the focal points of a composition often serve as mediators in the production of meaning, endowing images with additional layers of complexity. Such spaces have often been overlooked in the scholarly literature, cast off as either subordinate to the primary focus of the work of art or as simply devoid of meaning all together. These liminal spaces contain a wealth of untapped information for understanding how cognitive spatial concepts were inscribed into the pictorial record, both before and after the conquest. They can also yield insights on the varied means by which blank space, ornamentation, or other spatial demarcations can form their own categories of visual communication. Such categories can either exist interdependently of the primary visual language deployed in the image or serve to enhance, contradict, or destabilize it.

## **Family Ties and the Aztec Royal House: A Genealogy from the *Codex Mexicanus***

Lori Boornazian Diel, Texas Christian University

The *Codex Mexicanus*, ca. 1575, contains a genealogy linking New Spain’s indigenous rulers to their ancestors, the former rulers of Tenochtitlan, and then it extends deep into the past, implying a divine basis for the family. The family members chosen for inclusion are clearly significant, as are the liminal spaces within the genealogy. For example, lines of various colors create an intricate but organized web of familial connections. Footprints, communicating travel, mark just two figures and both are women, suggesting their important role. Space is also meaningful; reading from left to right, the orderly past gives way to an increasingly crowded and chaotic present. The genealogy itself occupies a liminal space within the extensive manuscript, flanked by a European calendar and an Aztec annals history. By reading this genealogy between the lines, this paper shows how the manuscript’s painters emphasized the Aztec past as a classical foundation for the colonial present.

## **Reading the Ancient Maya Body: How Deep Is Skin Deep?**

Catherine E. Burdick, independent scholar

Human skin functions paradoxically as both blank canvas upon which the self is negotiated and a permeable membrane that reveals one’s physical and psychological interior. For the ancient Maya (AD 250–900) the artistic convention for labeling a “human” body, for instance, was a series of concentric circles that simultaneously marked the body’s exterior surface and revealed internal physiology. Furthermore, the Maya body functioned in life and art as a living medium for the display of notations, images, and hieroglyphs that revealed such human conditions as gender, class, and agency. This study initiates by tracing relationships between marked figures in Maya art and a calligraphic style that privileged linearity and clearly bounded forms. This paper ultimately offers an interpretation of skin as liminal medium by exploring the visual language that played upon the skin canvas and made the interior visible on the surface.

## **Rites of Passage: Caves, Conversion, and Open Chapels of Early Colonial New Spain**

Rhonda Taube, Riverside City College

Among the most striking traits of the architecture of Early Colonial New Spain is the open chapel, a building type unique to the Americas created for preaching to large outdoor crowds. Within the context of indigenous Mexico, built ritual space primarily concerned temple exteriors as backdrops for large, spectacular forms of devotion in open plazas. One exception was the liminal space of caves, which were of pivotal importance in native thought, often serving at the symbolic heart or center of communities. This presentation explores the relationship of Early Colonial open chapels to Mesoamerican cave worship, including the presence of cave temples in Precolumbian architecture. From sixteenth-century trials for idolatry, the persistence of cave worship in the Early Colonial period is well documented over much of Mesoamerica, and Early Colonial Mendicant friars recognized the symbolic significance of caves, adapting their form to the New World open chapel complex.

## **Art between Two Caves: Cognition, Culture, and Caribbean Speleothem Sculpture**

Reinaldo Morales, University of Central Arkansas

The way craft wrestles a realm of culture out of a realm of nature is called “a worlding like no other” by Howard Risatti. The way craft embodies this overlay of corporeal and conceptual worlds, sometimes hovering between them, is also suggested in Precolumbian speleothem sculpture of the Antilles. This cave art features facelike forms, having the visual effect of transforming the cave from mere passive support into an integral part of the imagery. This allows for a mode of communication beyond a simple signifier-signified relationship, that of a face-to-face human encounter. The “nature” part of the work (the cave) both activates and is activated by the “culture” part (the engraved image)—communication with a uniquely human affect, a worlding like no other. This paper focuses on this dual context: the cultural cave and the perceptual cave. Speleothem sculpture from Cuba, Jamaica, Puerto Rico, and Barbados illustrates this phenomenon.

## **Liminal Objects and Spiritual Transition: Altar Cloths in Early Colonial Peru**

Maya Stanfield-Mazzi, University of Florida

Altar cloths in Early Colonial Peru were spaces of transition between cultural traditions—the Andean and the Spanish. This paper considers the cloths’ marginal but also fundamental role within Early Colonial Peruvian churches. Such cloths lay over consecrated altar stones and hung down to cover the front of the altar table. They served visually as backdrops for the liturgical performance and as scenic supports for the sacred images displayed in altarpieces. Many altar cloths were woven locally using the native Andean tapestry technique. While their central images were Christian symbols, the surrounding spaces were populated with more ambiguous designs, such as checkerboard patterns that held meaning in the Inca tradition. Thus altar cloths helped articulate the transition from native Andean religion to Christianity. This presentation focuses on a set of Early Colonial (1560) altar cloths and uses visually documented examples to further its conclusions.

## Architecture and Race

Chair: Brian L. McLaren, University of Washington

This session explores the many ways architectural and urban space has been shaped by the political and cultural construction of race in the modern world. While racial discourses have received considerable attention in literary, philosophical, and cultural studies as well as in the history and theory of art, the territorialization and spatialization of race under the aegis of modernity have only recently been attended to in the history of architecture—and almost exclusively in relation to the colonial and postcolonial contexts. The session expands this existing field of study by bringing together a diverse array of cultural and geographical settings as well as a wide variety of methodological approaches to consider how modern architecture—understood as an urban and spatial form of cultural expression—has been shaped by issues of racial identity and difference, as well as how racial discourses related to concepts such as aboriginality, marginality, and hybridity can be useful instruments in the examination of the contemporary built environment. The panel combines historical studies of the work of architects and urban planners influenced by racial theories with theoretical examinations of the philosophical roots of a “racist” architecture and critical studies of the persistence of race as a spatial construct in the contemporary world.

### Chinks in the Works: Race, Labor, and the Production of Modern Siamese Architecture in the Early Twentieth Century

Lawrence Chua, Cornell University

This paper shows how the “racialization” of architectural forms was an integral part of the development of the architectural profession and the consolidation of divisions in the building trades in early-twentieth-century Bangkok. By examining Thai, Chinese, and English-language archival material and building projects, this paper demonstrates that a modern architectural vocabulary was forged through the racial identification of forms. Siamese architects became responsible for producing “Thai” forms in ways that “Chinese” laborers—who swelled the early-twentieth-century urban labor force—could not. King Rama VI described the Chinese as “the Jews of the Orient,” a race that could never become part of the nation. Architectural forms were imbued with a similar connectedness through the production of building manuals, which separated out “Thai” from “Chinese” forms. This paper reveals the mutability of race as well as the ways architecture was used to make it appear stable.

### “Hawaiianness” and the Fiftieth State Capitol

Kelema Lee Moses, Pennsylvania State University

The state capitol building of Hawaii was an architectural culmination of the “successes” of American democracy, capitalism, and civilization in the Pacific. The capitol became a means by which the racial character and genealogies of native Hawaiians were deemed as assets by the local government and thereby utilized to construct a brand of architectural modernism particular to Hawaii. This project engages theories of (post) colonialism, identity, and Hawaiian studies in suggesting that cultural perceptions of Hawaiianness were the standard by which the capitol building was erected. The paradoxical nature of this account, however, is that the same racial politics that led to the banning of the Hawaiian language in schools, the denial of native Hawaiian property rights, and the displacement of ancient place names/meanings was the same racial politics that underpinned the state capitol building of Hawaii as an affirmative exemplification of American imperialism.

## Ernst Neufert, National Socialism, and the Humanist Tradition in Architecture

Nader Vossoughian, New York Institute of Technology

Since the end of World War II a number of seminal publications have explored the links between Renaissance humanism and twentieth-century architectural theory. Interestingly, however, there is but a limited body of research that actually theorizes what a “human” is, and a number of problematic assumptions about race, identity, and gender have proliferated in the field as a result. The spectacular success of Ernst Neufert’s *Bauentwurfslehre* (1936) is a case in point, and this paper highlights the book’s specific indebtedness to the humanist tradition. The argument is that this highly influential publication, which was written by someone with close contacts to both the Bauhaus and the Nazi war machine, may allow us a deeper understanding of the relationship between architecture, biopolitics, and race in the twentieth century.

### Tropical Architecture: Comfort and the Tropical Body

Vandana Baweja, University of Florida

In the nineteenth and early twentieth centuries Tropical Architecture developed in the discipline of hygiene. Tropical hygiene was founded on the principle that architecture should be designed in response to the climate to protect the European body from tropical diseases. By the middle of the twentieth century, as Tropical Architecture settled in its natural disciplinary home in architecture schools, modernist architects appropriated nineteenth-century notions of tropicality to design buildings for formerly colonized subjects. This modernist architectural discourse was founded on colonial constructs of racial differences. In the 1950s the central objective of Tropical Architecture was transformed from the prevention of tropical diseases to the creation of comfort. The invention of the category of comfort in the tropics was based on racial ideas concerning the relationship between the tropical body and climate.

### Urban Renewal and Its Discontents: Oswald Mathias Ungers’s *Asihaus* for IBA 1984–87

Esra Akcan, University of Illinois, Chicago, and Berlin Institute for Advanced Study

IBA 1984–87 was one of the most important architectural events of the 1980s, where major aesthetic and intellectual shifts materialized as social housing. Yet this urban renewal project in Berlin-Kreuzberg by established and up-and-coming international architects was executed in “the German Harlem,” with a population composed of almost fifty percent “foreign guest workers.” Following the Senate’s ambivalent immigration policies such as the ban on entry and settlement and the desegregation regulation, IBA’s division into New and Old Building sections ended up being racial insofar as it was premised on a German/foreigner (i.e., Turkish) distinction. This paper illustrates this argument by concentrating on Oswald Mathias Ungers’s *Block I*, today nicknamed the asocial house, which was commissioned to accommodate foreign families. By juxtaposing the architect’s formal and geometric ambitions with the immigrant residents’ social expectations, the paper exposes how race functioned as a category in architecture.

## The 1930s

Chair: Jordana Mendelson, New York University

The 1930s was a turbulent decade, with the rise of totalitarian governments, the outbreak of the Spanish Civil War, and the constant migration of artists as part of evolving social, economic, and political geographies marked by utopian dreams and devastating upheavals. Over the past few decades there have been several exhibitions and scholarly texts devoted to the 1930s. However, few have taken on the problem of the 1930s itself as a generator for ideas and objects that challenged the boundaries between disciplines, media, and nations. For the most part, the production of artists in relation to state power has dominated the narrative scripts in exhibitions and publications. This panel explores the 1930s as a key period in the questioning and reformulating of modernism itself—not simply an extension of the avant-gardes of the 1910s and 1920s but a consolidating moment in which artists were challenged to rethink their work and its position in the world. The 1930s was a springboard for the yoking together of avant-garde innovation, political compromise, and global networks of travel and communication. It is a key decade for the development of artistic strategies that make travel, conflict, and encounter underlying themes in the reorganization of ideals about creativity and resistance that continue to resonate today among contemporary artists. The panel presents guiding theoretical ideas and research on specific artists and sites from the 1930s. It brings together scholars from the arts and humanities whose work is trail blazing new understandings of the 1930s and its exemplary artists and writers.

### Brassai's *Paris de nuit* and the Social Fantastic

Kim Sichel, Boston University

Brassai's book *Paris de nuit* and its little-known counterpart, the quasipornographic *Voluptés de Paris*, play an important role in constructing a cultural vision of 1930s Paris. Both books present detectivelike clues and give a coded view of the photographer's multifaceted nocturnal world. Brassai's vision owes much to the novelist and critic Pierre Mac Orlan, who coined the term "social fantastic" to explain the photographic practice of Atget and other contemporary photographers. Mac Orlan blends realism and imagination in a series of opposites—archaic and modern, society-loving and criminal, inanimate and human, realist and phantasmagoric. Brassai's work can best be understood through this lens. *Paris de nuit* has been seen as a nocturnal city symphony, a quasisurrealist enterprise, and a poetic look at the city. However, Brassai's modernism is intertwined with urban voyeurism and with a complicated political view that cannot be simply defined as left or right wing.

### Spatiality as a Modernist Strategy in Late 1930s Britain

Jutta Vinzent, University of Birmingham

This paper focuses on spatial concepts in *Circle*, subtitled *International Survey of Constructive Art* (1937). Edited by J. Leslie Martin, Ben Nicholson, and Naum Gabo, *Circle* can be seen as the key publication on abstract art, which brought like-minded British artists and refugees from Nazism together (among them Gabo, Gropius, and Mondrian). While the 1987 exhibition catalogue on *Circle* focused on patronage and the relationship between art and life, this paper demonstrates that spatial concepts in *Circle* played a central role in the shaping of modernism in the latter part of 1930s Britain. Particularly Gabo's concept of space not only was devised as a formalist approach to his sculpture but also had a social relevance; it proposed the creation of a new society in which migration as an idea is nonexistent.

## David Smith and the Avant-Gardes of Europe

Paula Wisotzki, Loyola University

This paper uses the American sculptor David Smith's images of billiard players to reconsider the artist's travels in Europe from October 1935 to July 1936. References to this trip primarily focus on exposure to avant-garde objects by other artists, giving little attention to the works (mostly two-dimensional) he produced in these months. Further, Smith's extensive, Marxist-oriented observations regarding the political situation he encountered in Europe have been overlooked. This paper argues Smith's treatment of the billiard players theme was his response to a complex intersection of artistic and sociopolitical concepts. The sophisticated understanding of relationships among objects required of billiard players had one sort of appeal, while the game's elitist associations rendered the same subject problematic. As the series progressed, Smith developed visual references that simultaneously functioned as surrogates for his own mastery of space while referencing the political power he considered improperly concentrated in the hands of a few.

### Isamu Noguchi, Social Activism, and the Reinvention of Sculptural Practice

Amy Lyford, Occidental College

This paper focuses on three collaborative, community-oriented sculptural projects created by Isamu Noguchi in the 1930s. Each reflected a desire to break from the individualized model of the lone artist to create a new kind of socially engaged art. The paper analyzes the visual and archival evidence of the three projects and explores how the collaborative nature of the works has impacted their visibility within Noguchi's artistic career. Such collaboration challenged traditional ideas about artistic identity in the 1930s. But because these projects also experimented with art's social and political function, they also challenged assumptions about the definition of art itself. And for this reason, these works have remained on the margins of Noguchi's practice.

### Activism in Exile: Gisèle Freund Photographs the Avant-Garde

Pepper Stetler, Miami University

This paper explores the transformation of the photographic practice of Gisèle Freund during the 1930s. During the waning years of Germany's Weimar Republic, she captured socialist protests in the streets of Frankfurt in an attempt to formulate a collective subject through photography. After fleeing to Paris in exile in 1933, Freund began a series of portraits of prominent members of Europe's interwar avant-garde. Scholars have discussed these portraits as evidence of Freund's abandonment of photography as a form of activism. However, this paper argues that Freund's belief in the activist potential of photography endures in these later portraits. For Freund, photography's alliance with activism was based on the medium's ability to establish connections between individuals and their social circumstances. Her series of portraits of the avant-garde addresses the social circumstances of exile, in which the individual vacillates between isolation and collectivity, memories of the past and an unknown future.

Centennial Session

### **Paying It Forward: Arts Mentorship and Cross-Generational Dialogue**

Chair: Richard Meyer, University of Southern California

This panel focuses on specific examples and practices of mentorship in the fields of art, independent film, theater studies, and art history. Rather than featuring formal presentations, it is structured around three brief conversations between speakers of different generations who have worked together on intellectual and professional development.

Historians of Islamic Art Association

### **The Interconnected Tenth Century**

Chairs: Melanie D. Michailidis, Washington University in St. Louis and St. Louis Art Museum; Glaire D. Anderson, University of North Carolina, Chapel Hill

The tenth century is characterized by the political fragmentation of earlier empires in the Islamic lands and beyond and the multiplication of major cultural centers. In the Islamic world, Baghdad remained important, but it no longer had the political and cultural supremacy it enjoyed before the power of the Abbasid dynasty was eclipsed by that of the Cordoban Umayyads, Fatimids, Samanids, and others. Extensive diplomatic and economic interactions, both intra-Islamic and international, resulted in the wide circulation of material goods among such cities as Córdoba, Aachen, Cairo, Constantinople, Baghdad, Bukhara, Chang'an, and Kaifeng as well as along the trading networks of this period: Indian Ocean sea routes and the famed overland Silk Route, linking China to the Islamic world and beyond; the lesser-known Fur Route, which linked northeastern Europe to Central Asia and beyond; and the trans-Saharan networks connecting Africa and the Indian Ocean to all these regions. Artistic creativity is a hallmark of the period, and architecture, objects, and other elements of material culture exhibit both local diversity and wide-ranging connections. For instance, Chinese porcelains have been found in archaeological sites across the Islamic lands, and finds in Córdoba include a Ghaznavid high tin bronze bowl with a typical Cordoban inscription reading *al-mulk*.

### **China among Equals: Recontextualizing the China-Abbasid Trade Connection in the Long Tenth Century**

Hsueh-man Shen, Institute of Fine Arts, New York University

The Chinese ceramics found in Samarra and Siraf are exemplary of the maritime trade connection between China and the Western world. Among the finds, celadon and white wares have been generally accepted as imports from China. But the type of lead-glazed earthenware commonly referred to as *sancai* as well as the so-called early blue-and-white wares have aroused uncertainty with regard to their places of origin. Much of the uncertainty from the Chinese side has to do with the misconceptions about the production and usage of these polychrome wares in the Tang dynasty (618–907). This paper reassesses those premises in the context of the China-Abbasid trade connection during the long tenth century. It argues that the thriving industry of ceramics was closely related to the socioeconomic changes that occurred after the An Lushan Rebellion (755–63).

### **Samanid Silver and Trade along the Fur Route**

Melanie Michailidis, Washington University in St. Louis and St. Louis Art Museum

While much scholarly attention has been devoted to cultural exchange in recent years, most of the focus has been on the Mediterranean Sea and the land and sea routes connecting China to the Islamic world and beyond to Europe. In the tenth century another major trading route also flourished between Central Asia and northeastern Europe. Furs and slaves were sent from Scandinavia, Russia, and Eastern Europe in exchange for silver that was mined in the realm of the Samanids in Central Asia. Not only were Samanid coins used as currency by the Vikings but Samanid silver objects have also been found in Europe, such as the magnificent octagonal silver now in the Pergamon Museum in Berlin. Using the evidence of such finds, this paper argues that the Fur Route should also be viewed as a major avenue of cultural interchange in the medieval world.

### **Islamicizing Ornament in Middle Byzantine Lead Seals: A Tenth-Century Phenomenon**

Alicia Walker, Bryn Mawr College

In the Byzantine world, lead seals were used to authenticate and secure documents, letters, and goods. They were typically inscribed with information identifying their owners—including names, professions, offices, titles, and geographic affiliations—and the majority display iconography. A relatively small number of middle Byzantine (ninth–eleventh centuries) examples depict animal motifs, and a subset of this group is characterized by Islamicizing stylistic and iconographic features. Heavily concentrated in the tenth century, these seals are part of a broader exoticizing trend in Byzantine art of the period that bespeaks intensified interactions between the Byzantine and Islamic worlds. Analysis of the inscriptions on these seals provides unusual perspective on the social groups who chose to affiliate themselves with exotic motifs. This paper explores the possible reasons for their selective adoption of Islamicizing iconographies and the implications of this “cosmopolitan” imagery for our understanding of Byzantine art and identity.

### **Concealed Faith: The Architectural Realignment of the Fatimid Empire, ca. 1010**

Jennifer Pruitt, Smith College

This paper investigates the ideological and physical redefinition of the mosque of al-Anwar (now known as the Mosque of al-Hakim), under the reign of the controversial Fatimid ruler al-Hakim bi-Amr Allah (r. 996–1021). His enigmatic concealment of its two stone minarets should be understood within the context of shifting political and sectarian identities in the Fatimid realm. This architectural veiling acted as a visual emblem of al-Hakim's attempt to realign Cairo and the Fatimid Empire within the Islamic world, an act that was consistent with the large-scale destruction of churches in his realm. The paper argues that these pivotal years of architectural and urban patronage represent a conscious effort to situate Cairo as an Islamic capital to rival Abbasid Baghdad and to recast al-Hakim's role from an esoteric Ismaili imam to a universal Islamic caliph.

## **Cordoban *al-Mulk* Wares and Caliphal Rivalry**

Glaire D. Anderson, University of North Carolina, Chapel Hill

Among the well-known objects produced for the court of the Umayyad rulers of Córdoba in the tenth century are a group of ceramic wares excavated in and around the palace city of Madinat al-Zahra', just outside Córdoba. In the historiography of Iberian art, these ceramics have been viewed as distinctive in that they all bear a striking epigraph, commonly read as *al-Mulk* (sovereignty). Most scholars assume the epigraph is simply an abbreviation of the Qur'anic phrase *al-Mulk li-llah* (sovereignty is God's alone). Wares bearing this epigraph were produced elsewhere in the empire, however. This paper suggests a possible international context for the Cordoban phenomenon, arguing that the epigraph's use in Córdoba was one facet of a larger Umayyad artistic program meant to underscore their political and religious authority against that of rival dynasties.

Arts Council of the African Studies Association

### **What Is the What: Time and Variability in African Art**

Chair: Karen E. Milbourne, National Museum of African Art, Smithsonian Institution

African artists are increasingly working in digital, time-based, and variable formats. This panel considers a range of practical and theoretical new-media-based issues, including: What is "the object" if it is constantly changing or ephemeral? What are the best strategies for preserving and understanding artworks created in short-lived or variable formats? How is time used as an aesthetic strategy, like color? How are artists employing new technologies to combat postcolonial ideologies? Do transient, mobile images transcend place and geographically based descriptors, like "African"?

### **Time in Relation to Art Production**

Theo Eshetu, independent artist

As an artist with an established career dealing with both time-based "fine arts" and documentary film, Eshetu discusses the practical and aesthetic implications of time in relation to art production.

### **Challenges in Conserving Time-Based Artworks**

Jeffrey Martin, independent scholar

The complex nature of time-based art introduces a host of difficult issues into the realm of art conservation. How does a museum care for a work that by necessity will have to be continually copied and remade to stay alive? How much control can an artist assert over the future migration of a technological artwork? Can museums ethically allow an artwork to "die" for technical reasons? This presentation proposes some answers to these questions—answers still very much up for debate.

### **Time-Based Media**

Emeka Ogboh, independent artist

As an artist based in Nigeria who works primarily with sound, I propose to provide, in the form of a slide/media presentation, a general overview of my experiences working with time-based media, elaborating specifically on the aesthetic importance of sound in my

artistic practice; how my practice relates to the contexts in which I work and the spaces in which my work is shown—both in Nigeria and internationally; and the relevance and mission of the Video Art Network, Lagos, with regard to time-based African art.

### ***African Metropole—Sonic City, Lagos***

John Pepper, Ramapo College

This paper considers *African Metropole—Sonic City, Lagos* by Mendi and Keith Obadike, a continuous sound piece triggered by the moving locations of visitors in the gallery. The Obadikes work with sound collage to engage the multiple voices and senses of place and history found in urban Africa and black America today. They seek to reframe discourses on the location of culture and the place of the artwork by referencing the cosmopolitan push-pull of diasporic connections and by shifting visual worlds into audio experiences in the gallery context. The Obadikes' intermedia art raises wider questions regarding the definition of "Africa"—about diaspora and urbanity and about cultural site vs. locality of "the work." Through this work the time and place of audience experience vis-à-vis notions of the time and space of African cultures may usefully be reconsidered.

### ***Waiting and Other Critical Strategies of Time in Contemporary Art***

Amy Powell, University of Wisconsin, Madison

In the study and exhibition of contemporary African art, analytical models that privilege spatial and geographical movements miss the significant ways that artworks employ time to negotiate modernism and postmodernism, the modern and the contemporary, the colonial and the postcolonial. Artists and filmmakers use such time-based techniques as duration, synchronization, repetition, and syncopation to strategically manipulate the viewer's sense of time. Approaching time as an artistic strategy and as a mode of critical analysis for artists and filmmakers who address postcoloniality as a conscious thematic in their work pushes the categorization of time in "time-based media." This paper analyzes *Waiting*, a 2007 short film by Zarina Bhimji. Through its soundtrack and careful attention to the relationship between moving and still images, *Waiting* deeply affects our sense of time and subjectivity, positing the role of time in contemporary art as an open and weighted question whose answer has not been determined.

### ***Where the Bodies Lie: Landscapes of Mourning, Memory, and Concealment***

Chairs: Cynthia Mills, Smithsonian American Art Museum, emeritus; Kate C. Lemay, Georgia O'Keeffe Museum Research Center

Burial sites are designed to promote memory and legacy, recording the names and achievements of the deceased. But in reality they often aestheticize or mask brutal truths, cloaking feelings of loss, pain, and blunt trauma with a new, invented narrative. Sculptural programs and natural settings in military cemeteries, for example, suggest that the deceased died a "good death," as Drew Gilpin Faust has explained. Art in the cemetery can also seek to educate viewers about moral or social values, express confidence in the hereafter, add more ambiguous and contemplative elements of wonder and mystery, or suggest paths to the future.

**Civilizing Cemeteries: Portrait Gravestones in Colonial Charleston**  
Jennifer Van Horn, Towson University

This paper explores a group of unique tombstones, carved with portraits in New England and erected in Charleston, South Carolina, in the middle of the eighteenth century. These gravestones provide a case study for consideration of the intersection between civility, race, and the landscape in British North America. Portrait gravestones had a transformative function (civilizing the dead). Death posed significant difficulties for preserving politeness. By eternally linking a mimetic but highly idealized representation of the civil body to the decomposing body, portrait gravestones enabled elite colonists to maintain the boundaries between themselves and “savage” others even as their bodies decayed. Moreover, the portrait gravestone provided a substitute for the physical presence of the civil body within the landscape, making early American church cemeteries a means of refining the land and aiding colonists in their quest to civilize the North American environment.

**The Corpse Revealed: The Gisant and Modern Memorials at the Fin de Siècle**

Caterina Y. Pierre, Kingsborough Community College, City University of New York

While many funerary sculptures contain motifs that attempt to conceal the body and the circumstances surrounding the deceased’s demise, the gisant design works to reveal the body of the dead to the living. Aboveground sarcophagi and portrait busts favored earlier in the nineteenth century gave way to images of the body in various stages of life and death at the fin de siècle. In a stark change from more conventional gisants of European royalty from the Middle Ages, turn-of-the-century gisants included varied types, such as the traumatized body, the eternally resting body, and the glorified body of a common person. In a period when funerary art became more secular, artists began to dismiss allegories in favor of reality, truth, and the larger mysteries of death, and the common person began to be seen as an individual and political force. Artists thus reclaimed the gisant as the ultimate expression of modernity.

**In Flanders Fields: Collection Cemeteries for the German Dead**  
Karen Shelby, Baruch College, City University of New York

The years immediately following Germany’s defeat in World War I were tumultuous ones for the nation. Moving away from the ideologies of the Wilhelmine Empire, Germany entered into a schizophrenic period of cultural and economic disarray. The Weimar government’s attempt to re-create a stable identity for Germany resulted in the construction of a new history of the country’s involvement in the war. Despite economic, geographic, and physical constraints, Germany struggled to create a heroic collective memory for its soldiers who died in the war. This contrasted greatly with the way the German dead were memorialized along the Western Front. The manner in which the German military cemeteries were designed was a stark contrast to the organization of those of the Commonwealth, France, and Belgium.

**Remembering the Irish Famine: Commemorating the Famine Graveyard and Workhouse, 1990–2011**

Emily Mark-Fitzgerald, University College Dublin

In the mid-1990s Ireland and the nations of its diaspora embarked on a commemorative enterprise unparalleled in scale: the marking of the 150th anniversary of the 1840s Irish Famine. An enduring dark legacy of the Famine has included the depopulation of much of the Irish countryside (particularly in the west) and the relative neglect (until recently) of sites of Famine burial. However, the reclamation and re-presentation of the absent Famine body, in the context of both historical silences and physical erasures upon the Irish landscape, have been a central concern for committees and artists working on commemorative projects. By considering both the pragmatic business of commemoration and local memorial making in Ireland as well as struggles to deal with issues of absence and figuration at the site of mass death, this paper discusses how Famine graveyards negotiate a relationship between Famine past and present, landscape and memory, artwork and viewer.

**Until Death Do Us Part: National Politics, Modern Love, and *Memorial to a Marriage***

Patricia Cronin, Brooklyn College, City University of New York

Where can you find specific, nonallegorical women honored in public sculpture? In most major US cities, you have to look in cemeteries to find any. This presentation focuses on my artistic practice that blends traditional forms with contemporary content, specifically my three-ton marble mortuary sculpture *Memorial to a Marriage* (2000–2). This sculpture depicts my partner and me reclining on a bed in a loving embrace and is permanently installed on our burial plot in Woodlawn Cemetery in the Bronx, NY. Woodlawn participated in the nineteenth-century American garden cemetery movement, inspired by Paris’s Père Lachaise. By using a “nationalist” American Neoclassical form to address a federal failure, the prohibition of gay marriage in the United States, this project addresses the legal, aesthetic, and emotional sites for civic and personal mourning and ultimately political resistance.

**Activating History, Activating Asia: East Asian Art Practice**

Chair: Yong Soon Min, University of California, Irvine

This panel directs attention to art practices in three countries: China, Japan, and Korea. The discussion is presented by artists and scholars based in the United States and Canada who maintain a close relationship to their respective countries, offering complex perspectives on recent developments. Looking at the various emergences of contemporary art in these countries, speakers consider theoretical structures and the discursive means created to suit the realities of the shifting geopolitics of their region.

## **Dappled China: Making Untamed Histories around the China Brand**

Meiling Cheng, University of Southern California

The emergence of contemporary experimental art in China is perhaps an unexpected cultural consequence of the Dengist economic reform policy. Under Mao's regime most artists as cultural workers served the political function of producing utopian/communist propagandas. In postsocialist China, with the increasing hegemonic dominance of a globalized and depoliticized mixed-market economy, nonconformist artists suddenly find themselves experiencing the conditional freedom of redefining their cultural roles. This inquiry proposes three actual and symbolic color schemes—gray as the color of ash and of mourning, red as the color of blood and of revolutionary China, black as the color of ink and of historicity—to study the dystopic artworks by three Beijing-based artists, Yang Zhichao, Wang Chuyu, and Qiu Zhijie, whose cumulative output constitutes an ongoing composition of *ye shi* (unorthodox colloquial history or, as I call it, untamed histories) to complicate the global narrative of the rising “China brand.”

## **June 4 to July 1: Counter-Hegemonic Practices in Hong Kong**

Steven Lam, Cooper Union

In the decade since the “handover” to China, several events have contradicted the image of Hong Kong as a global city removed from social unrest. Starting with the protests against Hong Kong's urban renewal initiatives to the recent Free Ai Wei Wei campaigns, this paper theorizes how these events galvanized the local art world and how an expanded field of oppositional artistic practices ranging from performative interventions to dialogical workshops to alternative participatory community projects has subsequently emerged to address the limits of democratic representation within the Hong Kong public sphere. The annual uproar during the June 4 and July 1 (HKSAR establishment day) protests have targeted the inadequacy of the “One country, Two systems” model, a system upheld by, what one critic calls, a form of “decolonizing neoliberalism.” This presentation argues that these artistic projects allow for alternative forms of public engagement that foster intelligibility based on difference and dissensus.

## **Debates on “The Political”: A Case Study in South Korea**

Young Min Moon, University of Massachusetts, Amherst

In the recent past South Korea has seen heated debates around the notion of “political art” in relation to *Minjung* (people's) art and post-*Minjung* art, the implications of the “post” in “post-*Minjung*” art, and an averted attempt to establish a genealogy between the two. The paper explores the urgency to historicize *Minjung* art, the claim for the universality of *Minjung* art as an avant-garde movement, and what “the political” might mean in contemporary South Korean art. Subsequently considered are the alternative views on the notion of the political via reexamination of the local context through contemporary philosophical thoughts on the politics and aesthetics. The paper seeks the intersections of the political and the poetics and “art with a politic” that can yield a notion of the political relevant to contemporary South Korean society and to our time.

## **The Gendered Politics of Representation: The Rise and Fall of Young Women's Photography in 1990s Japan**

Thomas O'Leary, University of California

The mid-1990s saw the debut and popularization of photography in Japan produced by young women whose primary means of expression was self-portraiture and playful images of their friends and surroundings. By turning the camera on themselves, many of these young women appropriated the dominant male gaze prevalent in Japanese photography and representations of women more broadly. Less depicting objects of desire and consumption, their bodies more foregrounded the markers of identity and objectification that had been constructed by their male predecessors. Can their work be attributed to a changing institutional or political climate in which women have become more visible? What were the distinct social conditions that allowed these women to be successful, and what caused the critical backlash aimed at dismissing their work? This paper argues that these young women's work needs to be considered central to an understanding of photographic representation in late-twentieth-century Japan.

## **The Activism, Dialogical Art, and *Minjung* Legacy in South Korea after the 1980s: A Case Study of the Daechuri Artists and *Deulsaramdeul* 2003–7**

Soyang Park, Ontario College of Art and Design

It is often said that the collective spirit of *Minjung* art (people's or grassroots art) has been in decline from 1993 and through the postauthoritarian era. *Minjung* art was a radical art movement that emerged in the 1980s in the era of popular democratization movements in South Korea and that strived to represent the underrepresented in society. It signifies a self-reflective, interventionist, dialogic, alter-global, postcolonial, and protest art that was tied to society's reform efforts. Its variously interpreted and expressed positions and practices continued to develop in diverse forms through the postauthoritarian era. This paper investigates the *Minjung* legacy manifested in the artists' activities at Daechuri, a farming village outside Pyeongtaek City, from April 2003 to March 2007. It evaluates the context and outcomes of this remarkably persistent and collaborative action by artists working with a community under siege through reading its diverse objective and nonobjective representational strategies.

The Center for Craft, Creativity & Design, Inc.

## **Windgate Fellowship Program: A Case for Funding Professional Development Opportunities for Graduating Seniors**

Chair: Stephanie Moore, The Center for Craft, Creativity & Design, Inc.

Each year the Center for Craft, Creativity & Design, Inc., awards ten graduating seniors \$15,000 each in the form of a Windgate Fellowship. More than seventy universities from across the United States are invited to nominate two graduating seniors with exemplary skill in craft for one of the largest awards offered nationally to art students. Applicants complete an online application with images of their work and a proposal outlining how the \$15,000 will enhance their career. A panel of four recognized professionals review the applications on the basis of artistic merit, the future promise of the applicant's work, and the

potential for the applicant to make significant contributions to the field of craft. Since 2006 the fellowship has been awarded to fifty graduating seniors representing thirty colleges and universities in twenty states. This session presents three of the previous Windgate Fellows, who will discuss their awarded proposal and the impact of its contribution to their chosen profession. Aaron McIntosh, who received an MFA from the Virginia Commonwealth University, teaches textiles as assistant professor of art at James Madison University. Jeremy Holmes, who currently has a studio in Ithaca, studied at the State University of New York where he graduated with a BFA in sculpture. Elizabeth Staiger received her BFA from the Cleveland Institute of Art and is currently technical assistant of the Cleveland Institute of Art's jewelry and metals department.

CAA Committee on Women in the Arts

### **Ten Years Postdegree: Professional Success of Women Artists and Art Scholars in the Critical Decade Postgraduation**

Chairs: Donna L. Moran, Pratt Institute; Claudia Sbrissa, St. John's University

The decade postgraduation is a critical time for young women in the arts who have been taught most of their lives that it is possible to have everything—meaningful work, success, and family relationships. This panel of the CAA Committee on Women in the Arts includes women graduates of MFA, MA, and PhD programs in fine arts, critical theory and criticism, and art history who have completed their programs since 2001. The panel discussion explores their experiences in gaining professional recognition in galleries, residencies, and employment in or outside of the academy. In addition, information gained from this panel helps to identify which social media sites are critical for graduating artists, theorists, critics, and historians.

### **Narrative in Gothic Art**

Chair: Elizabeth Morrison, J. Paul Getty Museum

This session explores the various ways narrative imagery was embedded in and shaped by Gothic art. Narrative was a central structuring element of visual media throughout the Middle Ages, but the fundamental shift away from the largely Church-based, intellectually complex art of the Romanesque era to a concentration on less scholarly themes and the move toward lay patronage during the Gothic period initiated consequent changes in the role and function of narrative. Devotional subjects that encouraged the viewer to identify with Christian figures such as Christ, the Virgin Mary, and the saints promoted the creation of extensive narrative pictorial cycles in stained glass, sculpture, and manuscripts (including marginalia). At the same time, the introduction of secular visual elements such as romance and historical scenes in manuscripts, ivories, and tapestries ushered in an era of new creative possibilities for artists, particularly in terms of conveying narrative. The session defines how social and stylistic changes of the period gave narrative a distinctive role in the visual arts of the Gothic era. It complements an exhibition on Gothic manuscript illumination on display at the J. Paul Getty Museum during the CAA conference.

### **Toward a Cultural Geography of Gothic Narrative Art**

Gerald Guest, John Carroll University

This paper looks broadly at narrative picture cycles produced in Western Europe from ca. 1200 to ca. 1350. Although no one theoretical model can account for the range and inventiveness of this art-historical corpus, a fuller understanding of this art requires a deeper examination of the ways space and time are used as the building blocks of visual storytelling. What can emerge from such an investigation is an awareness of what might be called the cultural geography of Gothic narrative art. Frequently Gothic narrative art attempts to map itself back onto the medieval world through what might be called temporal and spatial enfoldings. One could, for example, consider the cultural uses of typology in such a way. Through complex typological comparisons, the medieval viewer was regularly brought into the intricate story worlds of Gothic picture cycles.

### **Narrative and Translation in New York Public Library Spencer Collection MS 22 and Related Manuscripts**

Julia Finch, University of Pittsburgh

Late medieval audiences read the Bible in different languages, including the language of pictorial narrative. Narrative-picture Bibles presented stories in a linear form, but unlike the Bible *moralisée*, they contained little to no typology, theological references, or moralizing commentary. This paper focuses on two intimately related manuscripts—a late-twelfth-century Spanish narrative-picture Bible produced for Sancho el Fuerte of Navarre (Amiens, B.m. *Ms. 108*) and a fourteenth-century stylistically updated version of the same visual narrative (New York Public Library, Spencer 22). Through these manuscripts, the paper examines the genre of narrative-picture Bibles and the role of the pictorial translator in the image-to-image translation of visual narrative from Romanesque Spain to Gothic France. This discussion is part of a larger dissertation examining the transfer of text-to-image narrative content, the variations on literacy that supported these conventions for medieval readers, and the reception of biblical visual narrative in fourteenth-century France.

### **Visual Narrative and Penitential Prayer in the *Tickhill Psalter***

Anne Rudloff Stanton, University of Missouri, Columbia

The *Tickhill Psalter*, made before 1314 for the Augustine prior John Tickhill, is a masterpiece of visual narrative that presents nearly five hundred images in large initials at major psalms and in pairs at the bottom of each folio. These images form two sequences: a short Genesis précis, and an epic that describes in detail the life, loves, and sorrows of King David. This sequence acts as an extended author portrait and a separate reading experience, underlined by captions fluttering in scrolls around each vignette. This paper explores ways in which the design of the *Tickhill Psalter*, including its unusual page layout and epic visual narratives, reframed the psalms for Prior Tickhill and his Augustinian colleagues.

## Space and Narrative in Ambrogio Lorenzetti's *Scenes of the Life of Saint Nicholas*

Andrea Begel, Adelphi University

These four panels depicting the life of Saint Nicholas, painted by Ambrogio Lorenzetti (now in the Uffizi), have not received a great deal of scholarly attention, perhaps because they are fragments. But they show a sophisticated approach to narrative, employing architectural structures, enclosed interiors, and open vistas to create a complex and exciting world for the viewer as well as a useful narrative framework for the artist. This paper examines these panels as they relate to textual and visual sources, including illuminated manuscripts. They present an artist's résumé, highlighting Lorenzetti's ability to portray different narrative spaces. This would be in keeping with the emerging importance of believable pictorial space in Renaissance narrative and Vasari's statement that the panels greatly increased Lorenzetti's reputation. These four small pictures mark a turning point from medieval pictorial effects to the coherent spaces of Renaissance art.

## Visual Narrative in the *Livre d'Eracles*: Did a Formidable Gothic Tradition Shape Illuminations of Late-Medieval Examples?

Erin Donovan, University of Illinois and The Metropolitan Museum of Art

The *Livre d'Eracles*, a Crusade history, was popular in France in the thirteenth and fourteenth centuries. The text, detailing the deeds of Crusader heroes, provided a perfect opportunity for manuscript illuminators to display for a mainly French audience their skill for visual storytelling. Gothic illuminated *Eracles* manuscripts were so popular they were collected by even the most powerful members of French royalty and nobility and were cherished parts of their libraries for centuries. Gothic examples, such as Brussels, Bibliothèque Royale de Belgique, Ms. 9492-93, were also in the possession of the Dukes of Burgundy in the fifteenth century and might have served as inspiration for the Flemish illuminators who took up the subject more than a century later. This paper explores the ways the Gothic illustrative tradition in the *Eracles* was received in the Burgundian court in the Gothic period to the end of the fifteenth century.

CAA Services to Artists Committee

## Speaking Out: A Public Forum for Artist Manifestos

Chair: Julia M. Morrisroe, University of Florida

The artist manifesto has a long, celebrated role in defining artistic practice. Manifestos, individual or collective, make declarations on artistic as well as social and political concerns. This forum is designed to engage art makers about art making and challenges presenters to articulate their philosophical, political, or social motivations. Most of this declarative activity occurs today on blogs and websites, but this session brings the soapbox back into the public sphere and provides a platform for the difficult and provocative challenges facing artists today. What is at stake in your studio practice? What are the pressing issues in your work (or field) that make it vital? What drives you to continue to create art? Why do you teach art?

Visual Culture Caucus

## Ephemeral Visual Culture and the Making of Urban Space, Part I

Chairs: Kevin D. Murphy, The Graduate Center, City University of New York; Sally O'Driscoll, Fairfield University

Among the most significant elements of urban space, at least since the advent of printing, are the most elusive: ephemeral visual cultural materials. Governments had long posted notices in public places to publicize authorized proclamations and laws. But improvements in printing technology in the seventeenth century made possible large runs of relatively cheap images, and henceforth such materials—broad­sides, posters, handbills, and other similar works—have transformed cityscapes around the world. Papers covering a broad range of places and times—but all illuminating the ways ephemeral works were designed, produced, and consumed—are included in this session. They investigate those moments when posters, broadsides, and other street decorations were used or proscribed and thus transformed urban environments. In addition, the papers advance new theoretical paradigms (either original or those of other theorists, such as Habermas or Foucault) for understanding relationships between ephemera and urban form.

## Rewriting the Battles of Algiers: Ephemeral Tactics in the City at War

Sheila Crane, University of Virginia

Following conventions in metropolitan France, colonial Algiers was a city of posted proclamations. During the war for independence, officially declared in 1954, posters supporting "French Algeria" effectively transformed buildings into agents of propaganda. Counterclaims by the National Liberation Front (FLN) advocating Algeria's independence were scrawled on walls throughout the city and were later joined by the far-right Secret Army Organization's (OAS) own graffiti campaign. New housing estates were refigured by spray paint and even more fleeting methods, from choreographed illuminations to coordinated choruses from apartment balconies. Drawing on Henri Lefebvre's analysis of the ephemeral, this paper traces how urban spaces in the city at war were given multivalent meanings. Ephemeral tactics challenged the logic of buildings designed as structures of containment in order to reimagine them as sites of collective resistance. After independence the systematic reoccupation of the city by Algerians seemed to endow such fleeting interventions with new permanence.

## Westernization, Ephemerality, and Postwar Egyptian Movie Posters

Kerr Houston, Maryland Institute College of Art

Film occupied popular but precarious territory in the turbulent cultural landscape of post-World War II Cairo. Egyptians flocked to movie houses and often read celebrity magazines but also condemned many of the films shown as morally corrosive, economically predatory, or irredeemably foreign—a sentiment that culminated in the January 1952 destruction of the Rivoli Cinema by anti-British demonstrators. Meaningfully, the posters designed to promote those films frequently also embodied an apparent ambivalence toward Western influence and, relatedly, the public display of women. Although ephemeral, and never formally studied, the posters thus offer an intriguing piece of cultural evidence. Through an analysis of several examples and an interesting detail in *Bab al-Hadid* (1958), this talk relates film posters from the 1950s to contemporary tensions in revolutionary Egypt.

### **Read the Writing on the Wall: Murals, Newspapers, and the Public Discourse of William Walker**

Kymerly N. Pinder, School of the Art Institute of Chicago

For years after he had completed some of his murals, William Walker would periodically repaint them. Walker believed these community signposts were a resource for current information. To that end, he would routinely paste up newspaper pages or paint “posters” concerning events relevant to the African American community. This paper discusses the way Walker combined the tradition of the political broadside with mural painting to communicate to Black urban audiences. The Black Arts movement’s rhetoric of access and empowerment with the collage aesthetic of these murals inspired this practice. This movement engaged the relationship between ephemerality and public/street art through such elements as its disenfranchised communities, billboard advertisements, and gang graffiti. Through these paintings and repaintings, Walker was utilizing the public sphere toward transformative democratic ends and consciously performing as a public intellectual in this sphere.

### **Let the Record Show: Queer Ephemera, Art, and Activism in New York City, 1987–95**

Tara Burk, The Graduate Center, City University of New York

In New York City in the early 1990s several artist collectives composed of former AIDS activists were founded to promote feminist and queer visibility. Using tactics such as direct action and the dissemination of ephemeral materials throughout city streets, collectives such as Fierce Pussy wheat-pasted posters, distributed crack-and-peel stickers and postcards, and spray-painted stencils on sidewalks. Although these works were designed, produced, and consumed in spatial terms, scant attention has been paid to their original urban contexts. Taking Fierce Pussy as a case study, this paper considers the responsiveness of ephemera to site. It departs from typical art-historical arguments that artists’ temporary interventions into public life enable new uses of democratic space. Rather than a “real” reclamation of urban space, perhaps the significance of ephemeral works lies in their creation of an archive of collectivity, resistance, and community.

### **Visual Culture Caucus Ephemeral Visual Culture and the Making of Urban Space, Part II**

Chairs: Kevin D. Murphy, The Graduate Center, City University of New York; Sally O’Driscoll, Fairfield University

### ***De par le Roy: Police Ordinances and the Making of Ancien Régime Paris***

Cesare Birignani, Columbia University

A key institution in the government of *ancien régime* Paris, the police managed the life of the capital by issuing ordinances and posting them with obsessive regularity throughout the city—thousands of affiches that, from the end of the seventeenth century until the Revolution, called on the Parisian people with the resounding opening formula *De par le Roy*. The image of city walls covered with scores of ordinances—on anything from the opening hours of markets to prohibitions of street games, from regulations for the design of shop signs to injunctions to decorate houses for public festivals—offers a compelling idea of the complex relations between the state and the people and of the way public space was negotiated. Indeed, what is at stake in looking at early-modern Paris through the lens of police ordinances is ultimately the question of how the public sphere was constituted.

### ***Masterpieces for Rag-Pickers: Working-Class Crowds, Collective Spectatorship, and the Censorship of Posters in Late-Nineteenth-Century Paris***

Karen L. Carter, Kendall College of Art and Design of Ferris State University

For much of the nineteenth century the poster was characterized as a subversive object that could create public dissent and spark crowd action. At the end of the nineteenth century the poster’s mode of collective spectatorship made it subject to official scrutiny, censorship, and public debate even after press liberalization in 1881. The collective reading and discussion that historically had been associated with the poster was curbed by the deliberate actions of the Parisian police who, in the 1880s and early 1890s, dispersed crowds that gathered around seditious placards in an attempt to eradicate expressions of working-class unrest. This paper shows, therefore, that police interference and political pressure contributed as much to the depoliticization of the public sphere in the late nineteenth century as did the withdrawal of the bourgeoisie from public life and the rise of the commercial mass media.

### **German Expressionism and the Archive of Ephemera**

Kathleen Chapman, Virginia Commonwealth University

Commercial posters have been viewed by historians of modernism as having little to do with new art and thought—unless they serve as source materials for avant-garde artists to elevate and transform. Yet posters can yield valuable insights into how experimental art and ideas circulated in the public sphere. In early-twentieth-century Germany posters occasioned discussions among new kinds of specialists, many of whom also engaged in debates about radical forms of art including Expressionism. Underpinning their discourse was a generalized uneasiness about the status of the image in a rapidly changing world. Analyzing these writings alongside contemporaneous art criticism and art-historical writings, we discover that Expressionism and posters occupied similar positions within discussions about the status of the image in modernity. Paradoxically, ephemeral commercial posters constitute an archive of the history of Expressionism as an institutionalized form of high art and as an ephemeral form of urban imagery.

### **Legible Surfaces: Käthe Kollwitz’s Early Poster Designs in Turn-of-the-Century Berlin**

Claire Whitner, Museum of Fine Arts, Boston

The introduction of colorful, visually arresting advertisements to Berlin in the mid-1890s dramatically changed the appearance of the urban environment by bringing images to the German cityscape for the first time. This paper argues that Käthe Kollwitz’s pre-World War I posters advocating social-activist initiatives pose a critique to the superficial value system communicated through the advertising poster’s minimalist aesthetic criteria. Whereas the latter intended to instill immediate desire in distracted, bustling urbanites, Kollwitz sought to draw the public’s attention to social inequities in the industrial city. She did not scapegoat the image for promoting surface glamour over semantic depth. Instead, she mined her graphic work for visual material that emphasized the legibility of surface over its spectacle. Consequently, this response to the increasing primacy of the visual suggests Kollwitz saw the potential for visual media to bring about positive change in the public.

Southern Graphics Council

### **COACTION: Innovative Printmaking Collaborations**

Chair: Candace Marie Nicol, Southern Graphics Council International

Historically printmakers are artists who enjoy the sense of community that a printshop creates by sharing their images, ideas, and techniques with all. They are also able to produce multiples, thus increasing their reach to individuals outside their immediate community in the practice of exchanging prints. The use of the multiple, the shared history of fine art printmaking with commercial graphics, and the need for printmakers to share equipment and expertise have encouraged the propagation of community print projects—many that have redefined the role of printmaking as a vehicle for social innovation. This panel focuses on printmaking collaborations that extend beyond the traditional print exchange or work that is done in the printshop, hence examining partnerships between printmakers and the communities they live in, the impact that collaborations have in these communities, and the innovations in printmaking that have resulted.

#### **PLATFORM: A Collaboration with Texas Advanced Computing Center, University of Texas at Austin**

Francesca G. Samsel, independent artist

*PLATFORM* is a series of HD video pieces from an ongoing collaboration with the ACES Visualization Lab of the Texas Advanced Computer Center, University of Texas at Austin. The work is displayed on their seventy-five-monitor tile display in their Visualization Lab. They are currently building tile displays for many departments within the University of Texas system and reaching out to disciplines beyond the sciences. This presentation delves into unique collaborations between artist and the scientific inquiry in the lab.

#### **Multiplicity in Collaboration and Community**

Sang-Mi Yoo, Texas Tech University

Printmaking provides an extraordinary venue through which this presenter expresses complex and often contradictory concepts via a variety of forms. Her process is a way of reconstructing memory and worldview by repositioning herself in different environments. Much of her work addresses contradictions between our individual perceptions and our common beliefs about the world. She has collaborated with other artists to call attention to the insensibility of everyday life, such as the economic priorities of the individual, society, and government.

#### **We Have a Dream: An Ohio University and University of Tennessee, Knoxville, Collaborative Project**

Althea Murphy-Price, University of Tennessee; Haylee Ebersole, Ohio University

In January 2011 twelve graduate students and faculty from Ohio University joined thirteen peers and colleagues at University of Tennessee, Knoxville, to work on a collaborative printmaking project titled *We Have a Dream*, coinciding with the annual Dr. Martin Luther King Jr. national holiday. The project culminated with participation in the 2011 MLK Commemorative Parade held in Knoxville, Tennessee. In an intensive three-day period both students and teachers worked side by side to produce a series of pieces that embodied symbols of unity and peace. Finding metaphor in this collaborative effort, the group produced several projects relevant to the concept of community, including an 18-foot peace-dove puppet with printed feathers that was carried by five people and a series of large relief printed hands that were held by members of the group.

Association of Historians of Nineteenth-Century Art

### **Civilization and Its Others in Nineteenth-Century Art, Part I**

Chair: David Joseph O'Brien, University of Illinois

The word “civilization” was coined in the mid-eighteenth century, almost simultaneously in French and English and slightly later in German, to denote an achieved state of culture shared broadly in a society and the result of progress out of an inferior condition. It provided a major category for social and aesthetic thought in the nineteenth century and was central to theories of art and history, justifications of colonialism, and arguments about the benefits of a commercial society. With its success came considerable complications in its meaning. Though frequently used to separate European society from its others, it was also applied to other societies, both past and present. It was paired with an increasingly vast array of binary opposites: the barbaric, the premodern, the bestial, and the primitive. Its implicit claims to superiority were soon contested, as was the notion that barbarism and savagery were necessarily exterior or prior to civilization. Evolutionary biology brought new theories to bear on civilization, while changing understandings of colonialism complicated earlier understandings of Europe’s “civilizing mission.” Artists imagined civilization in many forms, from golden and Classical ages to modern or future societies resulting from scientific and social progress. They gave it form in historical narratives but also in highly abstracted allegories. Civilization was also a concept structuring understandings of art, most commonly as the embodiment of the highest artistic ideals but also as something that diminished or interfered with artistic expression. Similarly, civilization was often implicitly celebrated but sometimes critiqued in visions of the primitive and the premodern. The precise significance of many treatments of the theme remains very much a subject of debate today.

#### **Theism and the Civilizing Process in James Barry’s Society of Arts Murals**

Daniel Guernsey, Florida International University

This paper complicates the standard opposition between religion and the Enlightenment by demonstrating that James Barry’s Society of Arts murals approximated the original religious meaning of the eighteenth-century neologism “civilization.” It illuminates how Barry used “civilization” in tandem with another neologism in eighteenth-century religious thought: “philosophical theism.” The new theism linked the development of human rationality in history to a divine initiative that works its way gradually into the world through providence, with the result that human self-realization involves rational and religious fulfillment at the same time. In anticipation of Hegel, Barry maps the transition in Greek religious thinking from polytheism to theism as a process of humanity’s moral perfection in which philosophers (Socrates) instead of poets (Homer) set the terms of debate about the nature of God. Barry extends theism’s religious fulfillment into the modern world through the Christian agency of liberal Protestant humanists during the American Revolution.

#### **Civilizing Rome: Anglo-American Artists and the Colonial Encounter**

Melissa Dabakis, Kenyon College

Anglo-American women artists and writers traveling to Rome in the mid-nineteenth century found a welcoming environment for their creative activities. As “cultural colonizers” on the Italian soil, they maintained an air of racial superiority in this seemingly backward

land, characterized by rustic traditions, Catholic superstition, and arcadian antiquities. Enlightenment thinking had posited the territory north of the Alps as the new center of Western civilization, arguing that modern nations, the United States and Britain among them, were the true heirs to the classical legacy. This paper argues that the careers of Anglo-American professional women depended upon their unequal relations with the Italian people. As actors upon the imperial stage, the sculptors Harriet Hosmer and Emma Stebbins, for example, claimed the nude male body as their prerogative in Rome, a privilege premised upon an idea of racial hierarchy and the superiority of their Anglo-Saxon tradition.

### **Going Native: Victorian Portraits of Civilized Barbarity**

Julie Codell, Arizona State University

In paintings and photographs Victorians portrayed themselves as “going native” by wearing non-European dress. In the eighteenth century going native was considered a loss of civilized behavior and a willing entry into a dangerous, atavistic, “barbaric” state often associated with denigrated British East India Company nabobs. But in the nineteenth century going native became a sign of imperial knowledge that could be incorporated into a hybrid but still recognizably British subjectivity. Such hybrid portrait subjects strategically deployed portraiture’s conventions to stage identity as ludic, fluid, aggrandizing, and omniscient. Artists used going-native self-portraits to embody an emerging-artist persona of the civilized barbarian, differently represented in painting and photography. Yet colonial subjects “gone British” in nineteenth-century portraits presented a degraded mimicry (unlike dignified eighteenth-century “noble savage” portraits). Going native in Victorian portraits represented “barbaric” and “civilized” differently for Britons, colonial subjects, and artists.

### **Second Rome or Seat of Savagery? The Case of Byzantium in Nineteenth-Century European Imaginaries**

Maria Taroutina, Yale University

From 1840 onward Europe witnessed a steady growth of interest in Byzantine history, art, and architecture. However, both the initial public understanding of Byzantium and the ensuing imaginative re-creations of it in the visual arts varied widely. In Britain and France Byzantium was seen as the barbaric, decadent Oriental ancestor of the Ottoman Empire, while in Russia and Germany it was constructed as the guardian of a pure, uncorrupted Christianity and an important conduit of Greek culture and civilization. Such conflicting views were not accidental and were intimately linked with competing territorial claims in the Balkans and the individual nationalist, patriotic, and imperialist aims of the Great Powers. By demonstrating how European conceptions of Byzantium alternated from sophisticated and civilized, on the one hand, to premodern and bestial, on the other, this paper challenges the assumed consistency and stability of the “civilized/primitive” dichotomy as it was theorized in nineteenth-century discourse.

### **Franz Kugler’s *Handbuch der Kunstgeschichte*: A Prussian View of Civilization and Its Others in 1842**

Jeanne-Marie Musto, Fordham University

Franz Kugler’s *Handbuch der Kunstgeschichte* (1842), the first “global” history of art, begins with an overview of art’s “earlier phases,” which consists primarily of non-European materials. These

provide an introductory framework for the history of European art that follows. The nineteenth-century German concept of *Kultur* (or “civilization”) presumed a hierarchy among peoples that made a fully chronological account of non-European materials inappropriate. Kugler notes this difficulty and solves it by organizing the art discussed in his book according to the level of *Kultur* that it demonstrates—that is, by considering contemporary “primitive” art before the earlier art of more “advanced” peoples. His approach encapsulates an ahistorical view of civilization’s Others as seen from Berlin in 1842. Kugler’s global overview provides, however, more than a foil for later sections. Complicating his hierarchy, especially with regard to German art, is his admiration for the ongoing presence of the primitive within it.

Association of Historians of Nineteenth-Century Art

### **Civilization and Its Others in Nineteenth-Century Art, Part II**

Chair: David Joseph O’Brien, University of Illinois

### **Chinese Civilization and Imperial Ambivalence in Britain**

Greg M. Thomas, University of Hong Kong

In the eighteenth and nineteenth centuries Europeans viewed classical European art as the natural aesthetic expression of an ideal civilization. Evaluating foreign art and civilization was more problematic, because judgment hinged on the foreign tradition’s reflection of European tradition and because Europeans often perceived some parts of a foreign culture to be civilized while deeming other parts barbaric. This paper illustrates such complexity with British evaluations of China. Examining book illustrations, the British reception of Chinese visual and material culture, and Chinese art displays in Britain, the paper shows how certain art forms, especially gardens and porcelain, were considered aesthetically sophisticated and ideologically exemplary while others, especially painting and sculpture, were considered primitive and meaningless. The paper explains how such aesthetic evaluations related to judgments about other domains of civilization, including government, religion, technology, war, and commerce, and demonstrates how judgments changed as the British Empire itself evolved.

### **Portable Culture: The Japanese Album as a Model for Civilization in 1860s France**

Emily Brink, Stanford University

Against a turbulent backdrop of industrial and imperial expansion during France’s Second Empire, Japan’s once-isolated culture represented a medieval, decorative, and timeless counterpart to a shifting French society. Described as a nation of craftsmen “preserved in time,” Japan stood outside the dominant narrative of industrial and social progress associated with French civilization under Napoleon III. French audiences lacked knowledge of Japan’s history and written word and first interpreted Japanese culture through its images, crafts, and decorative objects. Among these objects, illustrated books emerged as popular and portable representations of an unindustrialized yet civilized nation. As illustrated observations of Japan’s environment and society, bound albums appealed to the positivist philosophies and expanding print culture associated with naturalism and republicanism in France. By examining the description and reception of Japanese albums, this paper suggests that Japan represented an alternate temporal, aesthetic, and social model for civilization in 1860s France.

**Gold, Silver, and Bronze: Metals and World Civilizations in Nineteenth-Century France**  
Ting Chang, independent scholar

Gold, silver, and bronze have long been used as precious materials in art as well as legal tender. In the nineteenth century they also became indices of civilizations. Gold was associated with the West and silver with the East in race-based theories of civilization and in new currency systems. This paper examines the metaphors of gold and silver in appraisals of art, modernity, and civilization. The collector Enrico Cernuschi (1821–1896), founder of the eponymous museum of Asian arts in Paris, provides a link between the realms of art and monetary policy; as a leading advocate of the simultaneous use of gold and silver standards (bimetallism) in modern economies, Cernuschi also acknowledged the “bivalence” of Asian and European civilizations through his collection. Moreover, he added a third metal—Asian antiquities in bronze—to the comparison of civilizational merits.

**Envisioning a Civilized Nation: The Claims of Photography in Late-Nineteenth-Century Japanese Geo-Encyclopedias**  
Gyewon Kim, Sainsbury Institute for the Study of Japanese Arts and Culture

This paper explores the contested notion of civilization and enlightenment deeply embedded in visual and artistic practices in late-nineteenth-century Japan. Particular attention is paid to *Yochi shiryaku*, the ambitious encyclopedic project launched by Uchida Masao to compile a Japanese version of world geography by means of vast numbers of landscape and folkloric images, copied by Uchida himself from his collection of European travel photographs and tourist magazines. At stake here is that *Yochi shiryaku* does not contain any illustrations of Japan, which thus becomes an invisible country, lacking any visual references. Rather than understanding this absence as an error or failure of national representation, this paper argues that it illuminates the problems involved in self-representation in Japan. More specifically, this absence relates to efforts to situate Japan as a civilized country in Asia.

**The “Crisis of History”: Precolumbian Civilization as Cultural Patrimony in US and Mexican Anthropological Exhibits at World’s Fairs**  
Matt Johnston, Lewis and Clark College

Accounts of nineteenth-century industrial expositions have noted their artificial, consumer-oriented framing of cultures and their message of superior Western civilization against the backdrop of exotic societies on display. This paper complicates a binary reading of self and other, as well as an interpretation of cultural displays as superficial “theme parks,” by comparing how US and Mexican scientists physically re-created Precolumbian structures (such as temple pyramids) as part of these countries’ anthropological exhibits in order to position ancient Mesoamerican societies as analogous to classical civilizations within their own nations’ histories. The larger argument is that the kinds of viewer engagement fostered by such architectural “artifacts” mirror new methodological approaches in professionalized archaeological science. These re-created architectural spaces suggested ways of interpreting archaeological evidence that were consistent with the various ideological imperatives driving archaeological practice in these countries.

**Momentum: Women/Art/Technology**

Chairs: Ferris Olin, Institute for Women and Art, Rutgers, The State University of New Jersey; Muriel Magenta, Arizona State University

This panel focuses on the concepts, innovations, and impact of women artists who embrace technology as their mode of personal expression. Little attention has been given to women artists’ contributions to the digital world; yet theorists like Donna Haraway have addressed how technology can work to reduce gender disparities. This panel of artists, curators, and theorists provoke dialogue on how art is produced and experienced today, raising issues of whether women artists use technology to express content that is gender related, why technological advancement is associated with men, and how to change public perception to acknowledge women artists as innovators of new technologies in art.

**Women/Art/Technology: Escalating the Dialogue**  
Muriel Magenta, Arizona State University

In contemporary art technology asserts a ubiquitous presence as both a mode of artistic practice and a subject of cultural critique. This paper introduces the dialogues on how technology is embraced as a multifaceted tool leading to interdisciplinary perspectives and artistic invention. The panelists represent an array of fields: artists, curators, art historians, authors, and educators. They present their individual aesthetics through conceptualization, theory, recent art history, and production. The content and context of their collective work emphasize how women’s sensibilities have been ongoing influences in shaping the direction of art and technology, and how established and emerging women art professionals are providing a fresh and innovative forum for interdisciplinary research incorporating science, engineering, and computer programming for virtual and physical realms.

**Redefining Health through a Postcybernetic Aesthetic**  
Jennifer Hall, Massachusetts College of Art

Organic matter no longer has a singular hold or claim on life. Artificial intelligence, prosthetics, and wetware all distinguish the contemporary moment from the last century of technological innovation and integration. In our postbiological, postcybernetic, and postdelineated moment, many substantial distinctions between living organisms and the technology that they invent or consume have collapsed. How do ideas about illness and impairment change to better describe this post-body? Material transformations of bone, skin, and organs create a wider net cast over ideas of gender, age, wellness, and survival. A new aesthetic experience has emerged from a more fluid understanding of health that is both epidemiological in scope and highly personalized in application. The post-body aesthetic provides a new philosophy of being healthy that works upon the adaptive possibilities of technological integration and physical transformation.

### **Cao-Fei: Empowering in Virtual Reality**

Aileen June Wang, Penn State Erie, The Behrend College

Chinese contemporary art is a hot commodity in the market today, but men make up a disproportionate percentage of the most highly valued group. Cao Fei is one of a handful of women artists who have achieved equal international prestige. This paper discusses how Cao is changing the perception of women artists, not by directly addressing gender inequalities but by leading in male-dominated fields. She overturned the stereotype of the male computer geek with *iMirror* (2007) and *RMB City* (2009–11), which used online gaming as an artistic platform. She also tackled business issues when she sold virtual real estate in *RMB City* for real-life dollars. Cao's projects explore the potential of fantasy to empower and how technology impacts self-conception and social interaction in the world today. This study concludes with a consideration of Cao's oeuvre within the sphere of Chinese artists known for their work in gaming and web technology.

### **Digital Archives: Protecting the Future through the Past**

Lynn Hershman

History is about access and authorship. By using new technologies, current and future generations can create their own histories, breaking the cycle of omission and erasure, and become a global digital community. The RAW/WAR project emerges from the *!Women Art Revolution: A Secret History* documentary film project. While the film provides a personal perspective of national feminist activism, RAW/WAR expands this dialogue to a global audience. This interactive, community-curated archive and an accompanying installation become a forum for users to share their stories and collaboratively contribute to women's art history. In partnership with Stanford University Libraries (SULAIR), the *!Women Art Revolution* Collection, acquired in 2008, is a publicly accessible online archive. It holds more than four hundred hours of interview footage and film transcripts, all easily retrievable. RAW/WAR continues an ongoing lineage into the future and allows users to add and, ultimately, remix their own stories.

### **Queer Technologies, Viral Aesthetics, and Hypertrophic Transformation**

Zach Blas, Duke University

Queer Technologies is an organization that produces critical applications, tools, and situations for queer technological agency, interventions, and social formation. Queer Technologies includes transCoder, a queer programming anti-language; ENgenderingGenderChangers, a "solution" to gender adapters' male/female binary; Gay Bombs, a technical manual manifesto that outlines a how-to of queer networked activism; and Facial Weaponization Suite, a response to new biometric facial techniques that claim the ability to determine sexual orientation. By reimaging a technology designed for queer use, Queer Technologies critiques the heteronormative, capitalist, militarized underpinnings of technological architectures, design, and functionality. All works are produced to operate simultaneously as product, artwork, and political tool; they are materialized through an industrial manufacturing process so that they may be disseminated widely. This talk focuses on Queer Technologies' strategies and tactics of resistance.

Historians of German and Central European Art and Architecture

### **Picturing Urban Space in Central Europe since 1839**

Chair: Miriam Paeslack, University at Buffalo, State University of New York

When the daguerreotype took Europe and the world by storm within weeks of its publication in Paris in 1839, a tremendously powerful tool for the urban imagination was born. While *veduta* and street painters had been meticulously documenting and spontaneously sketching the city in the earlier decades of the century, photography soon was able to capture motion and urban life. This opened up a whole new range of topics and issues in city imagery. This panel investigates the cross-fertilization between nineteenth-century city photography and urbanization in Central Europe, for example, in Berlin, Warsaw, Budapest, Vienna, Prague, and other Central European cities. It addresses the "pictorial turn" in urban representation that was triggered by the arrival of photography and its repercussions for other visual media. More specifically, it asks about the different visual languages, expectations, and functions of urban representations found in diverse media—photography and film but also drawings and paintings—since the 1840s. How have these different media impacted our perception of the city, and what were their respective means of "constructing" the city? How did urban growth, the urbanite's sense of identity, and the image of the city interact? How did the urban image's evolution relate to urban development?

### **The Invisible City: Architectural Imagination and Cultural Identity Represented in Competition Drawings from Sibiu 1880–1930**

Timo Hagen, Ruprecht-Karls-Universität Heidelberg

Sibiu, the European Capital of Culture in 2007, was the center of Transylvania for centuries and about 1900 it was characterized by its population's cultural diversity. At this time the townscape was changed substantially by a wave of new building projects. In addition to the buildings actually built, drawings submitted to architectural competitions provide a deeper insight into contemporary architectural discourses. Often revised or dismissed, these sketches form the image of a city existing only on paper. This presentation explores principles that led to the selection of drawings for those buildings that were eventually executed. It analyzes how architects tried to affect decisions through elaborate drawing designs, highlighting the buildings' aesthetic value and the associated concepts of cultural identity. The broad spectrum of building types sheds light on the diversity of competing cultural identities in Sibiu during the period, while drawings reveal how visual representations helped communicate such identities.

### **Picturing the Nation: The Multifaceted Image of Hungary at the 1896 Millennium Exhibition in Budapest**

Miklós Székely, Ludwig Museum, Museum of Contemporary Art, Budapest

This presentation discusses and critically reflects on the meaning and importance of ephemeral exhibition architecture at the 1896 millennial festivities in Budapest, Hungary, through its photographic representation. The lecture shows how politics influenced not only the architecture of the exhibition venue—a city within the city—but also its photographic representation, which was used to convert it into a national *lieu de memoire*. Pavilions were dedicated to express the nationalist politics of the reemerging Hungarian political class, which aimed at reinstalling the country's image as an independent, economically

and politically strong European nation. For that purpose, surviving monuments were reerected in ephemeral versions for the millennial festivities. This exhibition and its pavilions were also one of the last examples of historicism-based cultural policy at the turn of the century. After 1900 the Hungarian pavilions in universal exhibitions emphasized the vernacularism-based modernist side of Hungarian culture.

### **Architecture, Monuments, and the Politics of Space in Kolozsvár/Cluj**

Paul Stirton, Bard Graduate Center: Decorative Arts, Design History, Material Culture

In 1902 János Fadrusz's equestrian statue of the Hungarian Renaissance king Matthias Corvinus was unveiled on the main square in Kolozsvár, Transylvania, marking out this central locale as a distinctively Hungarian space in a region with an increasing majority of Romanians. It also inaugurated a competition for cultural dominance of the urban landscape by rival ethnic groups that lasted throughout the interwar period (when Transylvania was ceded to Romania), the Communist period, and even after 1989. This paper addresses both the transformation of the city squares and their interpretation through ritual celebrations and photographs that served to focus attention on certain features and to heighten their symbolic importance.

### **Urban Space as a Visual-Haptic Experience: Stereoscopic Views of German Cities, 1880–1910**

Douglas Klahr, University of Texas at Arlington

In the second half of the nineteenth century stereoscopic views of European cities became immensely popular, and those of German cities dominated the market in Central Europe. Stereographs often delivered sensations of depth that were haptic in intensity, a result due not merely to binocular optics but also to the kinesthetic relationship between viewer and device. The stereoscopic experience therefore was phenomenological, establishing a realm of psycho-corporeal space unlike any other visual medium, in which the sensation of depth was corporeal rather than intellectual. Stereoscopy thus seemed ideally suited to provide an illusion of depth, which is the *sine qua non* in pictorial depictions of urban space, yet consistently delivering this illusion was problematic. This talk addresses the challenges that stereographers encountered when photographing urban spaces, which lead them often to depart from iconic images of German Cities that were marketed in widely distributed viewbooks during the same period.

### **Picturing Contested Space and Subjectivity in the Urban Milieus of Budapest and Vienna**

Dorothy Barenscott, Simon Fraser University

Examining the powerful role that urban spaces have played in the social imaginary of nation and empire, this paper explores the new-media forms of photography and film as they appeared at key historical moments in the interconnected development of Budapest's and Vienna's urban character in the fin-de-siècle period. Arguably, these new-media forms operated as a powerful visual patois that celebrated and exposed the most pedestrian and deinstitutionalized visions of a modern world—ephemeral and fleeting moments that competed with and broke the illusion of grand monuments dedicated to abstract concepts of nationhood and citizenship. What were the new spaces produced by photography and film in the dual capital cities of

the Austro-Hungarian Empire? And how did they affect the difficult histories and distinct perceptions of time-space, and also the competing theories of modern subjectivity and picture making, that would emerge out of both places by World War I?

### **Luminous Currents: Homo Sapiens Technologica and the Return of Postpainterly Abstraction**

Chairs: Andrea Pappas, Santa Clara University; JoAnne Northrup, Nevada Museum of Art

Two modes of expression—Op Art and Color Field painting, grouped together by Clement Greenberg under the rubric Postpainterly Abstraction (PPA)—find a surprising twenty-first-century response among important digital artists today. This is especially interesting because in the 1960s PPA's supposedly pure visuality was eclipsed by Pop, Minimalist, and Conceptual art, and it has received little scholarly attention in comparison to these other movements. Conceptually oriented art and postmodern projects have dominated the mainstream art production in recent decades, so why have contemporary artists such as Jennifer Steinkamp, Spencer Finch, Jeremy Blake, Erwin Redl, and Leo Villareal now turned their attention to the seemingly shallow optical experience, the "trippy" visual effects favored by artists almost fifty years ago? Powered by personal computers, their work—the electronic incarnation of PPA—revisits the 1960s faith in the potential of abstract art to function as a manifestation of human consciousness and a vehicle for insight into the human experience. These artists believe that the abstract art they create with digital tools, although often austere or restrained, can create optical experiences that open and engage a viewer's whole being. In the past few years several major museum exhibitions have focused on Color Field painting, indicating a renewed scholarly interest in this period and an acknowledgment of its relevance in the twenty-first century for art historians. What is it about our time that leads artists to revisit the hermetic aesthetic principles of PPA in service of decidedly urgent current issues? In this age of cyberspace and the worldwide web, their artistic projects engage with biological and natural systems great and small, networks, and natural and virtual processes—including vision, a key link to PPA. These artists are making profound statements about the dangers and delights of becoming *homo sapiens technologica*.

### **"And Love Comes in at the Eye"**

Karen Wilkin, independent scholar

In the 1960s a group of Americans announced a new approach to abstraction, based on the primacy of color. Challenging the layered, contingent gestures and overt emotionalism of Abstract Expressionism, their work—later labeled "Color Field"—was notably "cool": disembodied, dispassionate, and radically abstract. It was often frankly beautiful, designed to compel attention through purely optical means. Yet Color Field paintings not only ravish the eye but also engage our intelligence and feelings, through the associative power of radiant hues and dramatic size. Disparaged in an era of Duchampian "anti-optical," concept-based art, Color Field painting has recently been the focus of new attention and its implications freshly explored by artists working in wholly contemporary mediums and techniques. It is time to investigate the wide range of the aesthetically and chronologically diverse Color Field painters and to reevaluate their legacy.

## Modernizing Mediums Today

Lane Relyea, Northwestern University

Wielding not paintbrushes but buckets of pigmented chemicals, printing color into bare canvas that they handled like stainable paper, scaling their work large enough to suggest cinema, and developing a “one-shot” imagery experienced with the suddenness of a shutter click, 1960s painters drew attention to their medium while making its nature increasingly difficult to define. Today artists continue to bear down on medium only to open it up to realms of experience and approaches to organization informed by myriad contemporary technologies. Much recent abstraction has revealed a surprisingly intimate dialogue between industrial-scale digitization and hand-worked materiality, suggesting that today’s communication networks, while typically indicating a world made increasingly virtual, also place greater emphasis on embodied, improvised performance and personalized DIY manipulation of ersatz information. Here high- and low-tech merge, and pixelation mingles effortlessly with crafting, xeroxing, and other forms of today’s freelance cultural labor.

## Cycles of No Return: A Post-Avant-Garde Investigation of Postpainterly Abstraction

Paul Hertz, School of the Art Institute of Chicago

Stylistic reemergence in a post-avant-garde era requires a mode of inquiry distinct from that which applied when the avant-garde allegedly drove cultural change. The apparent return of Op Art and Color Field painting may be understood neither as a progress nor as a cycle but as something wilder: a strange attractor driven by manifold influences. This paper examines specifically those influences arising from art developed through computational and information technology. These include art as research, all-over fields as open works and symbolic representations, algorithmic methods as models of knowledge, and visualization as a contemporary and historic art practice. Through consideration of “fields” in mathematics, structuralism, cognition, and information theory, it may be possible to begin a systematic analysis that overcomes the inadequacies of reductionist theoretical models, applicable not just to contemporary Postpainterly Abstraction but to the wider cultural moment.

## Beauty and the Digital Black Swan

Richard Rinehart, Bucknell University

Digital abstraction suggests its own context as being the space between modernist painting and contemporary new-media art. The tension between this work’s visual strategies and its technosocial context reveals much about what it retroacts from that earlier moment and what it leaves behind. For instance, this work may revive questions about the relationship between aesthetic meaning and medium specificity at a moment when other “digital” artists have traded net.art for post-internet art (not to mention the earlier, more prolonged break with such concerns). This work represents something atypical of the general discourse around new-media art and, as such, may help us reframe that discussion. It has been criticized as being too beautiful, the swan of new-media art, but it may turn out to be a black swan.

Northern California Art Historians

## Jewish Art: Reevaluation, Recovery, Reclamation, Respect

Chair: Andrea Pappas, Santa Clara University

### Sitting Pretty: The Rabbinical Subject and the Female Artist

Maya Katz, Touro College

Hasidic masters have long claimed disdain for portraiture at the same time that their followers have embraced the rare rabbinical portrait. Even more exceptional—perhaps singular—are the life portraits of a Hasidic *rebbe* rendered by a female artist in the fashionable Purkersdorf Sanatorium in Vienna in 1935. Gertrud Zuckerkandl, the daughter-in-law of the art patroness Berta Zuckerkandl and the daughter of the infamous psychoanalyst Wilhelm Stekel, rendered four life portraits of the sixth dynastic leader of the Belarusian Chabad dynasty, Rabbi Yosef Yitzchak Schneersohn (1880–1950). These four portraits are first and foremost “pretty,” rendered in a delicate hand and in what would have been seen as a feminine color palette of pastel pinks, lavenders, and blues. Zuckerkandl’s portraits reveal a fascinating story of Hasidic cosmopolitanism in the 1930s.

### Homelessness, Hope, and “Homefulness” in Post-Postmodern Israeli Performance, Video, and Installation Arts

S. I. Salamensky, University of California, Los Angeles

The great theme of much Jewish art has historically been exile and the longing for a home. Although the statehood of Israel as a Jewish homeland has been achieved, this theme continues—even in art made in Israel. This paper discusses themes of home and homeland in performance, video, and installation works by Israeli artists, including Michal Rovner, Sigalit Landau, Tamar Ettun, and Guy Ben-Ner, among others. It argues that the properties, propensities, and conceptual loopholes inherent to theatrical staging permit suspension of, and play beyond, contested territorial limits, leading the way forward to “post-postmodern” visions of home, homeland, and “homefulness”—a blend of “homelessness” and “hope” for Jews as well as others. It also places Jewish and Israeli studies within the scholarly discourses—the diasporic, multicultural, transnational, and global—from which they have largely been excluded.

### An Unprejudiced Stratum of Art History: Situating Jewish Art in Early-Twentieth-Century German Discourses and Scholarship Today

Celka Straughn, Spencer Museum of Art

Developing a categorization of contemporary artists and art as Jewish presented a complex challenge to early-twentieth-century German discourses of art and Jewish culture. This paper investigates some of the ways artists, scholars, and critics in Wilhelmine and Weimar Germany sought both to employ and to question prevailing notions of art history in an effort to establish a place for a contemporary Jewish art. Focusing on two significant moments—a Berlin exhibition of Jewish artists in 1907 and the first history of Jewish art published in Germany in 1929—this paper analyzes early-twentieth-century strategies in what was then an emerging field of Jewish art, and explores their impact and relevance on the field today.

Society for the Study of Early Modern Women

### **Feminism and Early Modern Art**

Chair: Andrea Pearson, American University

Feminism has indelibly transformed the study of early modern art and architecture, and yet seldom, in comparison to other disciplinary fields, is its practice explored self-consciously, discretely, or critically. This session, sponsored by the Society for the Study of Early Modern Women, presents papers that contribute to or critique feminist art-historical practice. Points of discussion include the historiography of feminist thought, managing resistance to or suppression of feminist study in scholarship, and the relationship of feminism to gender studies and men's studies. Feminist approaches to art in history are addressed via issues such as the gendering of objects and spaces, value judgments assigned to artistic media, the reception of images by women and/or men, and, importantly, notions of power and visibility in early modern society.

### **Shaping Feminine Conduct in Renaissance Florence**

Jane C. Long, Roanoke College

This paper investigates three widely studied versions of the Feast of Herod produced by Florentine artists in the fourteenth and fifteenth centuries: Giotto's fresco from the Peruzzi Chapel at Santa Croce (c. 1320), Donatello's relief for the baptismal font at Siena (c. 1425), and Filippo Lippi's fresco in the main chapel at the cathedral of Prato (c. 1465). Adopting a feminist approach that addresses gender and power relationships, the study employs late medieval and Early Renaissance didactic literature to explore how the narrative is interpreted by each artist to indicate social messages regarding female behavior. Conduct literature suggests that the works were not just illustrations of a biblical text but also could function didactically in and of themselves. In this reading Herodias and Salome become tools to exemplify to Renaissance audiences how females ought not to behave.

### **The Word of God on Women's Shoulders? Pulpits in the Beguine Churches of the Southern Low Countries, ca. 1650–1725**

Sarah Joan Moran, Universität Bern

This paper asserts the importance of visual forms in the construction and contestation of gender ideologies in the Counter-Reformation Low Countries. The focus is a group of pulpits commissioned by the Beguines, semireligious women who joined together in large communities but who did not adopt religious enclosure. Because their independence was a constant source of anxiety for the Church, the Beguines engaged in a continual project of public relations, shaping their identity through artistic and architectural patronage. The pulpits in question were prominent elements in this project. As church furniture, these works, on the one hand, reinforced the authority of the male priests entrusted to preach the word of God, but, on the other, their remarkable emphasis on feminine imagery both underlined the crucial roles played by women in Christian history and made subtle but powerful claims for the Beguines' own importance within the Catholic spiritual economy.

### **From Early Modern to Postmodern, from Female to Feminisms to Feminizing: Where Do We Find Our Subjects and Ourselves after 100 Years in the College Art Association?**

Corine Schleif, Arizona State University

The paper contours art history's attention to early modern women. At the outset male professors and curators bonded over Renaissance female nudes and demonstrated authority over women audiences. The 1970s celebrated newly discovered women artists from the Renaissance and Baroque. Subsequently art historians questioned artist-centered scholarship. Additionally images of women were deconstructed, and women's roles as viewers, patrons, and workshop wives or widows were explored. Observers framed the methods as generational waves. Problematizing the notion of the Renaissance figured prominently within debates. Dominant attitudes toward feminism vary among the subspecialties. Hegemonic cooptation of the study of women reinscribes gender roles. Educational economies further a general feminization of art history, while preserving the rights of masculinist elites to grant terminal degrees at prestigious institutions. Resultant dependencies lead to tensions between recent women graduates and senior feminist scholars. "Postfeminism" now either claims feminism's superfluity or champions broader gender issues and social intersections.

### **Crossing Disciplines: The Role of Precolumbian Art History and the Pursuit of Culture**

Chairs: Ruth Anne Phillips, St. Mary's College of Maryland; Laura Amrhein, University of Arkansas, Little Rock

As art-historical research and methods are becoming increasingly holistic and cross-disciplinarian, traditional boundaries among the disciplines are shifting and being redefined. This is especially true in the study of Precolumbian art, where art history intermingles with cultural anthropology, archaeology, linguistics, ethnography, and other social sciences, all with an eye toward gaining a broader understanding of past cultures. An analysis of Inca architecture, for example, might consider astronomical alignment and site layout, as well as formal and structural properties of the buildings themselves. This interchange is challenging traditional art-historical approaches in Precolumbian studies and producing an art history altogether different from that of the past as well as of other focus areas, such as Renaissance, modern, or contemporary studies, within art history itself. This session examines the shifting role of Precolumbian art history in relation to past approaches as well as to other areas of study both within and outside art history.

### **Living Architecture at Chichen Itza: Using GIS, Urban Studies, and Phenomenology**

Cynthia Kristan-Graham, Auburn University

Space is invisible and intangible, yet it is the context for Precolumbian art, from monumental buildings to small objects found in caches. Although it is not possible to understand or experience fully the life of an ancient community, divergent fields offer insights into ancient places and the cultures and objects that we study. GIS, urban history, and phenomenology all contribute to an understanding of space and place as hubs of human activity, since they acknowledge changing contours, first-person experiences, and sites and buildings as organic and aesthetic entities. This paper analyzes the Maya city of Chichen Itza using these approaches and shows that it and other ancient places can be understood as more than the sums of ruins and inert two-dimensional plans and three-dimensional reconstructions but rather as "living sites" where populations affected, and were in turn affected by, space and architecture.

## **Divining Order: Collecting and Classifying the Aztec Gods**

Molly H. Bassett, Georgia State University

Traditional methods of Aztec deity identification often derive from art-historical analyses and theological assumptions about the nature of the “god(s)” that result in specific classifications; yet these often fail to provide a localized reading. Through linguistic evidence and specifically Nahuatl concepts of *tēōtl* (deity) and *teixiptla* (localized embodiment), we may explore how Aztec deities came to be embodied and how they functioned. Analyzing *tēōtl* as a stem and modifier in older Nahuatl texts, including Bernardino de Sahagún’s sixteenth-century *Florentine Codex*, has the potential to open our eyes anew to the visual and material realms of the gods. This may lead to a better understanding of how deities related to their embodiments and provide a more complete context for identifying deities depicted in codices, on murals, and as sculptures.

## **Mixing Art with Science: Ancient American Art Illuminated by Geology, Botany, Zoology, and Chemistry**

Rebecca R. Stone, Emory University

While close historical and methodological ties exist between the humanities and social sciences, more recently the natural sciences have been increasingly brought to bear on ancient American art. Art-historical readings illuminate style and iconography, yet understanding of object functions, ritual practices, and belief systems benefit from interdisciplinary research. Representative vessels in Emory’s Michael C. Carlos Museum from Andean Inca and Chancay to Costa Rican Belen, Galo, and El Río serve as illustrations. Stylistically an Inca ritual maize watering device (*paccha*) indicates an Inca-Chancay interaction. Comparison to *urpus* (long-necked jars) and Guaman Poma drawings yields iconographic identification of maize-growing stages. However, botanical study pinpointed the maize species as “proto-Chancayano,” and chemical/photomicrographic analysis of trapped sand residue again matched the Chancay Valley. Groundbreaking chemical breakdown showed that *asua* and sand were poured through the *paccha*. Finally, a Spanish chronicler’s comment solved the puzzle: in planting rituals Inca priests drank “dirty” *asua*.

## **Finding the Middle Ground within Loro Ceramics**

Deborah Spivak, University of California, Santa Barbara

Loro ceramics, the local Middle Horizon style of the south coast of Peru, ca. 750–1100 CE, persisted during a period of dynamic change as the central highland Wari Empire conquered this region. Polychromatic and abstracted, Loro ceramics represent a discrete style that substantially breaks from the preceding Nasca (ca. 1–750 CE) and concurrent Wari ceramics. Even so, a number of motifs overlap with and derive from both Nasca and Wari material culture, creating a visual conversation among the empire, its conquests, and the past.

In its interpretation of these ceramics, this paper draws upon archaeological data but focuses primarily on art-historical readings of motifs, style, and artistic production as indications of human action and interaction. Art-historical methods of style and iconography help piece together a visual language that was both adaptive and stubbornly unique, reflecting the new social, economic, and political landscape of the Middle Horizon south coast.

## **Design Education 2.0: Teaching in a Techno-Cultural Reality**

Chair: Ashley John Pigford, University of Delaware

The role of digital technologies in design practices continues to expand the potential for design processes to manifest in extraordinary ways. Exhibitions like *Design and the Elastic Mind* (Museum of Modern Art, 2008) and *Decode: Digital Design Sensations* (Victoria and Albert Museum, 2009), and books like *Digital by Design: Crafting Technology for Products and Environments*, showcase this potential through the integration of design thinking and new media and underscore an expanded definition of design practice in contemporary culture. Groups like Troika and Greyworld in the United Kingdom, Institute for Applied Autonomy and Graffiti Research Lab in the United States, plus individual designer/artists like Karsten Schmidt, Golan Levin, Natalie Jeremijenko, Daniel Rozin, Simon Heijdens, Ben Rubin, and Tatsuo Miyajima are at the forefront of this development, considering modern life as a mixed-discipline, media-rich designed experience (and the creative industries are quickly following suit). In design education, the role of digital technologies has been evolving since the advent of the desktop computer, yet educators perpetually struggle to prepare students with the technological skills and media awareness required by creative industries. Further, state-of-the-art technologies are increasingly off-screen, interactive, and part of our daily lives—involving programming, electronics, sound, and other “physical computing” technologies. As educators of design, how are we to accommodate this new technocultural reality? Graduate programs like RCA’s Design Interactions have been developed to specifically address the need for creative approaches to our technologically saturated society, and this is not happening in a vacuum. Graduate and undergraduate programs across the United States have been adapting and evolving to meet this reality, but typical conversations about digital design seldom include off-screen technologies. It is in the technologies that we directly interact with (mobile devices, exhibition design, interactive spaces, large-scale displays, video projection) that real discussion should be directed. It is in these types of multi/mixed/interactive/digital media experiences that design is shaping modern life.

## **Coding for Interaction: A Survey of Current Tools for Designers and Makers**

Gwyn Rhabyt, California State University East Bay

Keeping up with the variety of digital tools in the field of interaction design, where much is open source, borrowed from other disciplines, or repurposed from the commercial realm, can be daunting. This paper focuses on the four most common approaches to introducing coding into the design curriculum: languages associated with already taught software, such as Actionscript because the students know Flash, or Javascript because they know Dreamweaver; graphical or dataflow languages like StarLogo or Pure Data because “visual” students should have “visual” languages; the new “dynamic duo” of visualization and physical computing—Processing and Arduino-Wiring; and established game programming languages, like Python or C++, that are more often seen in computer science departments. These approaches receive close examination in light of current trends in phone/pad, cloud and microcontroller-based design and their applicability for teaching new interaction designers and multimedia artists programming, with a focus on off-the-desktop results.

### **A Case Study on Interactive and Time-Based Design from Doha, Qatar: Exploring New Methods for Teaching Technology-Centric Courses in Graphic Design**

Michael Hersrud and Levi Hammet, Virginia Commonwealth University in Qatar

A challenge faced by many graphic design curriculums is the facility to bridge design pedagogy with our rapidly evolving technology-centric culture. Several design departments have adopted a limited number of course offerings in order to address this issue, but they often struggle to maintain current with industry. Significantly altering a program overnight is an unrealistic expectation, but there are accessible methods to modify course structures and instigate design thinking relative to trends in emerging media. The introduction of technology-based design projects into a course does not have to rely on acute technical knowledge or extensive software-based learning. Beneficial results can be produced by emphasizing the application of existing design processes, research methods, and the visual articulation of outcomes. Likewise, slight modifications in course scheduling can produce advantageous options, such as coteaching and flexible combined classes to initiate collaborative learning.

### **[R]evolution of a Program: Repositioning the Graphic and Media Design Program at the Sage College of Albany**

Sean Hovendick, Sage College of Albany

As the required skills for today's designer evolve to include motion, programming, and image making, the graphic design program at Sage College of Albany (NY) has grown to become the graphic and media design program, incorporating emerging technologies in its pedagogy. In terms of recognition, promotion, and accuracy, a four-quadrant structure has been developed to clearly define the curriculum of our repositioned program. These include graphic design, interactive design, motion design, and illustrative design. This structure demonstrates how foundation courses are housed on the outskirts of their respective quadrants, while upper-division coursework promotes interdisciplinary activity through the amalgamation of visual art, technology, and contemporary design practice. As students move through the curriculum the boundaries that separate each discipline become organically blurred. The result of our expanding design education has shown to foster the creative process with focus on collaboration, design thinking, and unique solutions based on concept, message, and experimentation.

### **Collaborative Design Experience with Kinetic Sculpture**

Paul Stout and Erik Brunvand, University of Utah

We describe an innovative cross-disciplinary curriculum that pairs art students with computer science and engineering (CSE) students to create computer-controlled kinetic sculptures. One motivation is our interest in merging the computational thinking approach of CSE with the design thinking of studio art. Computational thinking is fundamental to computer science and engineering. It implies some fundamental understanding of algorithmic behavior and encourages problem solving by thinking about data combined with algorithms. Design thinking is the analogue in studio art. Design thinking encourages creative brainstorming and incremental building up and refining of ideas while being flexible to new approaches at all stages of the process. We view computational thinking and design thinking skills as complementary. Creativity in problem solving must be tempered by solid understanding of the nature of the underlying computation, but the combination of approaches is more powerful than either one by itself.

### **Sigmar Polke: (Art) History of Everything?**

Chairs: Marcelle Polednik, Museum of Contemporary Art, Jacksonville; Charles W. Haxthausen, Williams College

In a career spanning nearly half a century, the German artist Sigmar Polke unsettled many of the traditional concepts and categories that art historians work with—style, medium, the binary oppositions subject/object, art/nature, painting/photography, even the status of the art object as a stable and discrete visual and physical entity. With his death in June 2010, Polke has now become historical, but his sprawling polymorphous oeuvre remains a challenge to the writing of art history that is as pressing as before. Although typically referred to as a painter, during his lifetime Polke investigated, creatively expanded, and in certain instances redefined a range of other media, including photography, film, installation, and sculpture. Especially bewildering is the stylistic diversity of his work—a diversity that was not merely serial but synchronic, for a single painting might present a palimpsest of heterogeneous styles. The drollly absurd title of Polke's two-part painting *History of Everything I and II* (2002) aptly captures the teeming messiness of his oeuvre and suggests the virtual futility of encompassing it within the discursive frame of art history. This panel provides a forum to address this challenge.

### **“We Petty Bourgeois!” The Post-Pop of Polke and Co.**

Petra Lange-Berndt, University College London

The reception of Sigmar Polke has not been as polymorphous as his oeuvre could suggest. By taking into account the dynamic social fabric he was part of in the 1970s, the “messiness” of his practice can be described as the search for alternatives to a petty bourgeois existence. The artist, oscillating between hippiedom and proto-punk as well as working across a broad range of media, lived and worked collectively on a farm, cooperated widely with friends, multiplied his persona, and traveled the world while immersing himself in an international network of subcultures. By considering artists' books, installations, and films, this paper discusses how this post-Pop has a clear political message that calls for action: expose authoritarian ideologies of all kinds, bum around, and multiply until the assembled energies go off in an explosion or are diffused by laughter.

### **Sigmar Polke's Hot Cold War Dots**

Rachel Jans, University of Chicago

This talk investigates the artistic relationship between Sigmar Polke and Joseph Beuys in the 1960s and provides an important context for understanding Polke's artistic development. Since the early 1960s Sigmar Polke incorporated references to Joseph Beuys in his work. This grew into an explicit dialogue in Beuys's introduction to Polke's 1966 exhibition in West Berlin. In this introduction Beuys placed Polke at the Berlin Wall. There he armed him with a condenser for energy storage, a potential tool for transforming this immutable boundary. Following the exhibition, Polke began to investigate the Beuysian uses of energy, space, subjectivity, technology, and transformation. Drawing on Beuys's concept of energy, Polke finally applied this material to the Berlin Wall. This culminated in Polke's little-known work *Blockade '69*, an installation, performance, and television broadcast in West Berlin that tested and transgressed the boundary of the Berlin Wall with energy and irony.

### **Sigmar Polke's *Bernstein/Amber* Series**

Faya Causey, National Gallery of Art, Washington, DC

Sigmar Polke's *Bernstein/Amber* series, first shown as a group in the United States in 2006 at Michael Werner Gallery, New York, paired Polke's paintings with real amber works, ancient carvings, and early modern-period objects from the Kunstkammer Georg Laue, Munich, collection. In the series, Polke went even further than in his previous work with subject/object and art/nature. He imitated the appearance of the fossil resin and played with the origin and properties of amber—from its botanical origin as tree resin through its primordial transformation into a precious material. This talk addresses the development of the series' inaugural exhibition at Michael Werner and the accompanying catalogue, *Bernstein, Sigmar Polke, Amber*.

### **Polke as Public Figure**

Gregory H. Williams, Boston University

One aspect of Sigmar Polke's multifaceted career that has received relatively little scholarly attention is his construction of a public image. This paper examines how Polke's visible presence in individual works and archival photographs presupposes both actual and imagined publics. There are numerous photographs of and by Polke from the 1960s and 1970s that depict the artist literally immersed in his working context, ensconced either in nature or within an object of his own creation. Typically, the site for the image's production is the private space of the home or studio, where Polke often worked with friends and fellow artists to form communities that nurtured collaborative experimentation and spontaneous play.

### **History in the Making: The *Watchtower* Series and Photography**

Marcelle Polednik, Museum of Contemporary Art, Jacksonville

This presentation reappraises Polke's explorations of time and memory by examining his renowned series of history paintings, the *Watchtower* cycle, in relation to their most significant interlocutor—photography. Throughout the *Watchtower* project, Polke defines photography not as a medium but rather as a far-reaching spatial and temporal strategy, a formulation of vision that carries with it significant implications for historical documentation, time, and memory. In this series photography manifests itself as an image, an indexical trace, a series of chemical processes, a temporal condition, and a spatial perspective. Ultimately in this cycle and related works discussed, Polke's systematic interrogation of photography reclaims painting as a viable medium for launching and sustaining a critical inquiry of the processes by which images of the past are created, apprehended, and interpreted over time—a new form of history painting.

### **Performing Space**

Chair: Nancy Popp, independent artist

This open forms session is a reenvisioning of the relationship between the self and public space in creating a nondialectical “third” social space. Panel participants collectively explore alternative methods of presentations and conversational forms within the site of the conference panel. As investigations of time, intersubjectivity, and spatial theories these forms attempt a reframing of notions and functions of performance and presentation. Panelists also inquire into the impetus and affects of contemporary performance practice—particularly in terms of the relational space of the city—and related issues of spatial theory, geophilosophy, and the political activation of social space.

### **PhD for Artists: Sense or Non-Sense? Part I**

Chairs: John S. Powers, Cleveland Institute of Art; Bruce A. Barber, Nova Scotia College of Art and Design University

The increase of new visual arts PhD programs and professional artists obtaining PhDs is an indication of change in visual arts education, raising many questions for the profession, including the MFA as a terminal degree, the function of visual arts, and contributions of artists to society. This session examines recent developments in the context of artistic, pedagogic, and social challenges. Modeled on humanities and social science programs, blended PhD programs in the visual arts are being developed in response to interdisciplinary visual arts practices that privilege the codependencies of research/creation. These programs are often based on transdisciplinary approaches including theory, criticism, history, and/or curatorial practices in tandem with studio production. Shall a PhD become the terminal visual art degree? How are studio-based practices being considered and evaluated in the context of hybridity, where creative work and written dissertation seek equal standing?

### **A New Horizon: What Is on Offer for the Artist with a PhD?**

Brad Buckley, University of Sydney

What confronts today's tertiary art institutions, their faculty, and, not least, art students is a complex and shifting geopolitical situation in which art and education are undergoing unpredictable transformations. Simply put, what role a PhD might play in fine arts education depends on where one is. Everywhere one looks there are substantial push-and-pull factors—innovation vs. tradition, experimentation vs. resistance. Each particular tertiary institution responds differently, depending on its context—culture, geography, history, politics, and economics—in terms of its willingness to explore the educative, critical, and professional value of enhancing the creative, research, and occupational horizons of our art students. How will a PhD benefit the present and future generations of students? What opportunities does a PhD create for those who wish to be artists in our increasingly globalized and turbulent world? These are some of the pressing questions addressed in this paper.

### **The Theory and Practice Dyad: A UK Perspective**

Liam Kelly, University of Ulster

The 1960s saw significant changes in art and design education within the United Kingdom with the Coldstream reports of 1961–62. The fraught relationship between art theory/historical studies and art practices emanates from Coldstream. Since the art and design sector was subsumed into the university system in the early 1990s, art and design educationists have had to explore, articulate, and develop distinctive research methodologies. This has led to purposeful discussion on the interrelationship of theory to practice and the nature of knowledge as encoded in the art and design object, image, and experience. An important part of this innovation has been the recent introduction of practice-based/led PhD programs. These new doctorate degrees usually comprise a combination of studio-based practice and a written component that is either historical, theoretical, or technical. This paper explores this development and the tensions located in the theory/practice dyad.

## **Artistic Research Formalized into Doctoral Programs**

Jan Kaila, Finnish Academy of Fine Arts

After being in charge for seven years of a practice-based doctorate program for artists at the Finnish Academy of Fine Arts, I do consider the doctorate to be the most interesting and demanding issue facing art schools and art universities today. This paper addresses the quality (assurance) of doctoral programs in artistic research on different levels. How can the best possible students be selected? What kind of a curriculum would best support research done by artists? What kind of a supervisory system should be adopted? And who are the people who can guarantee the quality of doctoral studies and their outcome in general? The presentation also includes a short summary of different doctorates for artists available right now in Europe.

## **Arts-Based Research as a Glass Box: Has It Been Practiced all Along?**

Rebecca Hackemann, University of the Arts London

The sciences and most humanities have successfully engaged the public with the problems they tackle. However, the arts according to some have failed to engage the broad public with its discourses. Brian Eno in a 1995 Turner Prize ceremony asserted that “the arts routinely produce some of the loosest thinking and worst writing known to history.” Could he be right? The PhD for artists is an inevitability in the United States too. Arts-based research has happened for centuries, yet artists have been misunderstood and stereotyped. The PhD is, simply put, a documentation of artistic practice that plays a particular role in the creation of original new knowledge. It acknowledges that art is a new way of knowing. The presentation concludes with an example of my own journey into my practice-based PhD up to this point, as an artist (and researcher).

## **A Proactive Approach to Establishing a Studio Doctorate in Fine Art**

Virginia Maksymowicz, Franklin and Marshall College;  
Blaise Tobia, Drexel University

As soon as the creative arts migrated from the academy into colleges and universities, questions about accreditation and evaluation arose. From the degree’s inception, its name—Master of Fine Arts—has been problematic. Although CAA set MFA guidelines thirty-five years ago, confusion remains between this terminal degree and a “masters” in fine arts. However, establishing a PhD in fine arts is equally problematic. Standard approaches to research and publication in PhD programs do not mesh with the reality of studio-based creative inquiry and production. A better solution might be the development of a Doctor of Fine Arts degree. It would clearly have terminal status and parity with other doctoral degrees. By differentiating it from the PhD, confusion between research aimed at a written product and creative research/production in the studio would be minimized. DFA programs would uniformly require a comprehensive written thesis, currently not always a component of MFA curricula.

## **PhD for Artists: Sense or Non-Sense? Part II**

Chairs: John S. Powers, Cleveland Institute of Art; Bruce A. Barber, Nova Scotia College of Art and Design University

## **How to Qualify for This World, and Why?**

Hubertus von Ameluxen, Hochschule für Bildende Künste  
Braunschweig

Does an artist need a PhD? Certainly not, and no structural administrative step should be taken to oblige an artist for such a purpose. The concern should rather be whether a PhD submitted by an artist can be of any interest for the future of global educational systems. My answer is straightly affirmative, and numerous examples have already shown the richness and conceptual challenges of such approaches. Preparatory master studies can be linked with PhD programs to form a community of culturally, epistemologically, and socially heterogeneous approaches to decanonized knowledge and forms of knowledge. My contribution is an apology for the multifold possibilities for common PhD programs with artists.

## **Practice as Research: The Concentration in Art Practice at University of California, San Diego**

Grant Kester, University of California, San Diego

This paper outlines the development of a new PhD concentration in art practice in the visual arts department at UCSD. The program was launched in 2009. The paper discusses some of the debates that occurred within the department around the creation of the program, as well as the ways it has both challenged and corroborated departmental culture. It also discusses the relationship between this program and the broader issues associated with PhD programs in artistic practice, as these have begun to expand into the United States over the past five years. These include concerns over the heightened “professionalization” of art practice associated with doctoral training, the relationship between graduate art education and (increasingly normative) forms of post-Conceptual art practice and critical theory, the often unrecognized role of the university as a system of patronage for contemporary art production, and the status of artistic practice as a form of “research.”

## **Research and Dissertation vs. Practice and Scholarship**

Mathew Reichertz, Nova Scotia College of Art and Design University

The ambiguity inherent in ideas about research and new knowledge in the visual arts has been divisive regarding the acceptance of new PhD programs in the field. In general arguments expounding the position that an art practice and art itself can be understood as research have supported the positions of those who already believe but have not been convincing to those who do not. It may be that a focus on the relevance of research has clouded the waters in the effort to envision PhD programs in the visual arts. Taking a cue from recent examples of participatory contemporary art projects, a reevaluation of the idea of scholarship that advocates a balance of research, integration of knowledge, service, and teaching may provide a more grounded and realistic model for the PhD in visual arts.

## Do We Need What the Doctor Offers?

Morgan T. Paine, Florida Gulf Coast University

The flaws and failures of Masters of Fine Arts educational systems are at the heart of the opportunity for the Doctor of Philosophy of Studio Art degree. If the existing MFA programs produced an appropriate number of appropriately prepared entry-level postsecondary educators, arguably there would be no forward momentum for new degree programs. The PhD in Studio Art is an ambitious, straightforward, market-driven, resource-gathering, and credential-inflating project. Birthed by UK higher-education funding formulas, the PhD in Studio Art reflects an attempt by entrepreneurial UK arts administrators to gather resources necessary to provide artists educational opportunities. Is it worthwhile to spend resources to build a new capacity? Individuals and institutions, each confronting a distinct set of concerns and constraints, may have different answers. Those proposing change need to show their plan, and then a judgment can be made about the merits of an alternative to the existing order.

## Approaching Terminus: Education as Capital

Tony Schwensen, School of Museum of Fine Arts Boston

Can the resistance of the tertiary education sector of the United States to both the concept and implementation of PhD programs as the terminal degree in the visual arts be interpreted as emblematic of an inherent national inability to understand the implications of the concept of globalization in terms of an active ongoing exchange rather than monodirectional neo-coca-colonialism? Can the idea that the PhD, a terminal program in an ever-increasing number of countries around the world and a program that has been functioning since the late 1980s and has not been properly vetted or assessed, be interpreted as myopic, self-centric, and fundamentally flawed?

International Center for the Arts of the Americas,  
Museum of Fine Arts, Houston

## Convergent Practices: The Artist as Writer in Latino-America

Chairs: Mari Carmen Ramírez and María C. Gaztambide,  
International Center for the Arts of the Americas, Museum of  
Fine Arts, Houston

An organic relationship has long existed between the cultural and social spheres in Latin America and among Latinos in the United States. Coupled with the precarious nature of their respective environments, this relationship has prompted many artists to assume an intellectual role that far exceeds their own artistic practice. To one extent or another all Latin American artists—and their Latino counterparts in the United States—have relied on the written word to foray into a broader sociocultural realm, producing texts of various kinds such as manifestos or statements of principle; art criticism or theory; newspaper articles; fiction, poetry, stories, and other literary genres; and essays that express a political militancy or a social or community activism. Once a relational link is established between the role of writer and the essential nature of an artist's praxis—both of which are facets of what we might call the convergent practice—the artist can articulate an “implicit theory” that takes on meaning in his or her work and helps to clarify the creative process. Panelists Pilar García de Germeños, Museo Universitario Arte Contemporáneo; Cristina Rossi, Universidad de

Buenos Aires; and Olga Herrera, Institute for Latino Studies, University of Notre Dame, draw on material collected during the course of the project *Documents* of twentieth-century Latin American and Latino Art to reconstruct one or more of a particular artist's forays into other fields by assembling a cache of their personal writings; offer new readings or perspectives on the assembled material; and/or revisit the historiography of the chosen artist to situate the uncovered material vis-à-vis his or her artwork as well as that of other contemporaneous or precursory artists.

## Manuscripts without Moorings, Objects and Their Origins: Stylistic Analysis or Stylistic Attribution?

Chair: Eric Matthew Ramírez-Weaver, University of Virginia

Recent scholarship and museum exhibitions have challenged traditional attributions of manuscripts, sacred vessels, and objects for daily use to verifiable ateliers through considerations of style. Methodological classifications and taxonomies of period schools, which were a hallmark of earlier Byzantine and Western medieval art history, have not withstood subsequent revisionist case studies. New evidence suggests that scribes, illuminators, and medieval artists, beginning with the early medieval period, moved about following the work rather than remaining at isolated monastic workshops or artistic centers. In this session of a broad methodological and object-oriented nature, reconsiderations of focused case studies permit a reappraisal of the pertinence or problematic role of stylistic analysis for the study of medieval art and architecture in light of the physical, fiscal, and social realities of medieval artists and their patrons.

## Tracking Their Training: Questions of Style for Carolingian Astronomical Manuscripts

Eric Matthew Ramírez-Weaver, University of Virginia

One preeminent center of Carolingian manuscript illumination was the influential scriptorium of Metz under the episcopal supervision of Charlemagne's illegitimate son, Drogo (d. 855). One disputed manuscript from Metz is the *Handbook of 809* (ca. 830), an astronomical anthology recording official courtly interest in the liberal arts under Charlemagne (d. 814) alongside courtly productions like the *Leiden Aratea* (ca. 816) made during the reign of Louis the Pious (d. 840). Such antiquarian astronomical products supply problematic case studies permitting a reappraisal of the use of stylistic analysis for early medieval manuscript studies. Carolingian astronomical treatises intentionally resurrected links to various Aratean traditions in order to advance programmatic aspects of the Frankish renewal. This paper addresses the iconographic and methodological significance of art-historical research into period artists, who were intentionally adopting and adapting the styles of their classical precursors.

### **Three Steps Removed: Stylistic Difficulties in the Garden of Delights**

Danielle Joyner, University of Notre Dame

Any study of the *Hortus Deliciarum* (*Garden of Delights*), a twelfth-century manuscript made for Augustinian canons, must address an unusual conundrum—the manuscript no longer exists. Instead, more than half of the 323-folio history of salvation appears as a facsimile edition produced by the Warburg Institute from copies and studies made prior to the manuscript's destruction in the 1870s. From early-nineteenth-century lithographic plates to rough hand sketches, what survives from this once stunning book is three steps removed from the original. How then might questions of style be posed to this important but problematic work? Using several images from the *Hortus Deliciarum* as case studies, this paper explores the applicability, relevance, and revised potential of style as a methodological approach to the study of medieval imagery, even if it is three steps removed.

### **Medieval Spanish Painting at the Crossroads: Stylistic Pluralism in the Liber Feudorum Maior of Barcelona**

Shannon Wearing, Institute of Fine Arts, New York University

The *Liber Feudorum Maior* is an illuminated cartulary commissioned in the 1190s by Alfonso II, count of Barcelona and king of Aragon. The manuscript exhibits two radically distinctive styles of painting implemented by multiple artists working in succession. The first is a typically Romanesque idiom featuring rigidly frontal, geometrically stylized figures, while the second is characterized by the more naturalistic, classicizing tendencies associated with art ca. 1200. This stylistic pluralism reveals not a formalist evolution whereby an obsolete representational mode is replaced with a more modern one but rather an appreciation of coexisting styles. The book's aesthetic diversity is consistent with its geographic and chronological context. Alfonso's court in Barcelona was on the cusp of the Iberian and Mediterranean worlds, each with its own artistic traditions, at a point in time that witnessed a general shift from so-called Romanesque to Gothic stylistic modes.

### **Tracing Twelfth-Century French Builders**

Sarah Thompson, Rochester Institute of Technology

Deprived of other forms of documentation, scholars studying twelfth-century architecture are left with buildings as primary documents. Such elements as masons' marks, molding profiles, and sculptural details provide evidence of the hand of the maker, offering the ability to identify individuals who would otherwise be inaccessible and allowing scholars to credit hands with particular innovations. However, to make hand analysis useful, scholars must retreat from assumptions about working practices based on later equivalents; the modern idea of a "master" running a building site may not coincide with twelfth-century site organization. A study of the church of Notre-Dame d'Étampes reveals the benefits and limitations of hand analysis and suggests small workshops that contracted workers who were less specialized than might be assumed. Such analysis further demonstrates that the supposed stylistic change from Romanesque to Gothic did not immediately coincide with changes in working methods.

### **Apocalypses in Late Medieval London**

Kathryn McKinley, University of Maryland, Baltimore County

Visual and poetic representations of the Apocalypse in fourteenth-century England contained signs that carried more than religious signification. In his *House of Fame* Chaucer incorporated extensive Apocalypse imagery, creating the Goddess Fame as a hybrid of a classical bird-monster and the Whore of Babylon. Chaucer endowed his narrator Geoffrey with the features of Saint John. Three London narratives represent related Apocalypse imagery: a Westminster Apocalypse manuscript; the Westminster Abbey Apocalypse murals (1390–1410) based on this manuscript's images; and Chaucer's *House of Fame*. The murals present an affective depiction of John offering parallels to Chaucer's Geoffrey. The complicated interconnections between textual and visual presentations of Apocalypses invite a technical and methodological reappraisal of potential influences from Germanic or Bohemian painterly traditions (arguably impacting the Westminster Abbey's murals) and the translation of images from the Westminster manuscript to the Chapter House murals.

Public Art Dialogue

### **In the Public Space of Life: Perspectives on Relational Art**

Chair: Eli Robb, Lake Forest College

Relational art is by nature a public art. It fundamentally depends on social context and audience participation, for its very medium is interaction among people. As Nicolas Bourriaud wrote in *Relational Aesthetics*, it takes "as its theoretical horizon the realm of human interactions and its social context, rather than the assertion of an independent and private symbolic space." The nature and results of such interactions are still wide open to possibility and interpretation. Relational art practices and their theoretical counterpart, relational aesthetics, have become an important part of contemporary art, especially in the last twenty years. These socially engaged forms have precedents in avant-garde practices from earlier periods. Dada, Situationism, Fluxus, Neoconcretism, and Happenings all profoundly influenced the shape of contemporary art as it shifted away from the object-oriented, medium-defined practice that was the dominant paradigm. The audience or public addressed by such art-related endeavors has fundamentally changed as well. In some cases relational art is legitimized as art by its connection to renowned artists and art institutions. Sometimes, however, actions or events that have taken place completely outside the traditional framework of art have been absorbed into the context of art *ex post facto*. Whether framed by the fine art space of galleries, theaters, or museums, or more broadly in the public space of life, socially engaged practice is discussed as art rather than, for example, activism or entertainment, which in large part defines its cultural scope and importance. This session features presentations by panelists with diverse perspectives on a field that is hotly contested with respect to its theory, history, production, and even nomenclature. The panel discusses socially engaged artistic practices of the recent past and the current state of public relational art with a mind to better understanding how such actions relate to both art and life in different cultural and political contexts and how such practices and theories may affect future artistic production in an increasingly globalized society.

## **The Peace Tower as Commonplace: Relational Art's**

### **Lieux de mémoire**

John Tain, Getty Research Institute

Drawing on new research and interviews, this presentation investigates the relationship between the *Peace Tower* (1966), built as part of the first wave of artists' actions against the Vietnam War, and Rirkrit Tiravanija's reconstruction for the 2006 Whitney Biennial. Drawing on Pierre Nora's concept of the *lieu de mémoire*, it suggests the reference to the original *Peace Tower* as the active construction not just of a physical site but also of a remembered history, a place in memory that serves as the no less important precondition or platform for the possibility of art's engagement with a public. In this sense the relationship between these twin towers traces another genealogy for the artistic interventions that have come to be gathered under the rubric of relational art and suggests a historical reading for them. As such, the presentation connects an art avowedly oriented to the present with its historical past.

## **The Prospects of "Freed" Time**

Lauren Rotenberg, University College London

This paper focuses on Pierre Huyghe's *l'Association des Temps Libérés* (1995–present), a legally recognized organization dedicated to “unproductive time” and “a society without work.” The association claimed to create interactive scenarios that would enable alternative social encounters “outside” of capitalism, within so-called freed time and the practices of everyday life. Linking the association with previous avant-gardes, the paper argues that freed time is a utopian temporality that reflects on its own impossibility. This has implications for art that is today conceptualized as process over the production of objects. The presentation also assesses artistic scenarios in relation to “the experience economy” to determine how relational art may be distinguished from other leisure-time activities and entertainments. This further develops claims for relational art's political potency and cultural relevance, as socially engaged art continues to operate in the public sphere and to present strategies of resistance to new forms of (bio) power within postindustrial society.

## **How the East Saw the East in 1992: The NSK Embassy Moscow Project and Relationality in Eastern Europe**

Gediminas Gasparavicius, College of the Holy Cross

A 1992 collaborative project between ex-Yugoslav and Russian artists and theorists, *NSK Embassy Moscow* marked one of the more topical intersections of political and aesthetic experiences in the early post-Soviet era. A month-long series of art events and public forums sought to articulate forms of sociability and collaborative practice in art available at the time when the very fundamentals of the cultural and political structure in Eastern Europe were shifting. Remarkably, the Moscow project served as a catalyst for many of its participants to adopt a relational mode of artistic production in their subsequent projects. This transition toward the relational coincided with a similar shift internationally, as various nonhierarchical art forms based on viewer participation and communal relations became commonplace in the 1990s. Treating *NSK Embassy Moscow* as a symptom of this broader process, the presentation examines the specificity of relational artistic practice in the early postsocialist era.

## **Interperformance: Reciprocity and “Strangeness” in South Africa**

Ruth Simbao, Rhodes University

This paper considers the works of various “foreign” African artists/curators working in South Africa who use “interperformance” not only to cocreate meaning through intersubjective modes of relating but also to sharply critique the lack of comfortable interpersonal engagement in South Africa's still awkward (and often xenophobic) public spaces. Interperformance—performance that is fundamentally based on a reciprocal creation of meaning, obscuring the boundary between performers and audiences—is deeply rooted in traditional African performance practices. In these works interrelatedness exists not only between the performers and the audiences but also in engagement with the residual corporeal memories embedded in public spaces. As such, performer, viewer, site, and sociopolitical memory cocreate meaning in this distinctly South African context of relational art.

## **Exploring Social Connectedness, Affect, and Political Feeling through Social Practice**

Dee Hibbert-Jones, University of California, Santa Cruz

This presentation queries of the role of social-practice artwork in Hibbert-Jones's own art practice and extends this discussion to the role of social practice in the academy. Using short videos and images she describes two of her current art projects: *Psychological Prosthetics* and *Living Condition*. Raising issues that have come out of her artwork and that have arisen in the development of the Social Practice Research Center, which she founded and currently codirects, and in the design of University of California, Santa Cruz's upcoming MFA program, she addresses questions such as: How does this practice differ from political activism, and should it? Is this work purely and simply utopian in vision? Can these practices be brought into the academy? For what purpose and why should they?”

## **No Talking Allowed: Making a Visual Argument about Art History**

Chairs: Jean Robertson and Craig McDaniel, Indiana University

What types and forms of art-historical argument and visual-culture analysis can be made through means that are mainly visual? This experimental open forms session showcases presentations that make analytically powerful arguments using primarily visual means, either still or moving images. After a brief introduction, presenters make their arguments without speaking and use minimal or no text. Models for the visual essays in this session include the many visual arts exhibitions in which curators make conceptual points about individual artists, periods, styles, and themes through their selection and juxtaposition of works of art. Text panels and even labels sometimes are minimal or even nonexistent. Other models include the visual essays with little or no captioning created by photojournalists. Although not common, there also are instances of visual essays without accompanying text published by art historians, famously John Berger's visual argument about the gaze in his book *Ways of Seeing*. In somewhat parallel fashion, virtually all university art history professors creatively craft visual presentations that use sequencing and comparisons of images as a means of making a visual case for points they state verbally in lectures. Anyone who has studied art history most likely has experienced the aesthetic and conceptual thrill of viewing particularly adroit visual presentations that barely seem to require the professor's verbal accompaniment. In this session presenters likewise dispense with verbal accompaniment and offer presentations that address visual literacy independently of verbal literacy.

## **Degas and Italy: A Pictorial Exegesis**

Claire L. Kovacs, Coe College

The way images relate to each other is often just as vital as the text used to bind them together. To experiment more formally with this mode of argumentation, this visual essay explores Edgar Degas's relationship with Italy throughout his career. The images, paired only with caption information and introductory slides meant to point the viewer in a particular direction of seeing, convey the pervasive nature of Italy in Degas's artistic output—from its role in his early forays as a student in Italy to his later collaborative endeavors with Italian expatriates in Paris. The intention is to make clear a simple thesis: Italy had an inestimable effect on Degas. Such an essay functions as a catalyst for the topic and a reconsideration of the demarcations and boundaries normally traced around Degas's oeuvre.

## **Dubai Referents**

Julia Townsend, American University in Dubai

In Dubai “looks like” is a common phrase. The resemblances range from Las Vegas–style reproductions to tasteful allusions. The Royal Mirage Hotel, for example, looks like a Moroccan palace. The bulging shape of the Burj Al-Arab, the world's only seven-star hotel, looks like the sail of a traditional dhow. The Palm Island, a five-kilometer-long island made of reclaimed land, forms the shape of a palm tree from the air, complete with fronds. The semiology involved here is not consistent. Icons are borrowed in a Disneyesque fashion, while some projects involve sophisticated Islamic design. This is the visual hodgepodge of Dubai, reflected simultaneously in the mingling, not melting, of different nationalities. Using photographs collected during nine years in Dubai, this presentation explores these comparisons and juxtapositions to produce an analysis of postmodern urban design as well as evidence for unsustainability.

## **The Political Ecology of Energy Consumption: An Official Guide**

Matthew Friday, State University of New York at New Paltz

Taking the form of a scenic tour, this presentation visually shows the complex entanglement of geology, geography, labor practices, energy policy, and environmental engineering yielded by the coal mining industry, with specific attention to the emergence of new forms of nature/culture. Oscillating between nineteenth-century landscape painting, civil engineering maps, and massive corporate-funded propaganda campaigns, this presentation demonstrates the way various technologies of visualization are caught up in the distribution of land usage and how types of spaces, ideas, and subjectivities are produced by extractive industries such as coal mining and hydrofracking. Following in the tradition established by the 2008 publication *An Atlas of Radical Cartography*, this presentation takes the form of tactical mapping, where spatial representations are deployed to contest the vast networks of social practice, institutional structure, and capital that dominate contemporary society.

## **Overlooked Sites of Neoconcretism: The Newsroom, the Dance Floor, and the Flooded Underground**

Simone Osthoff, Pennsylvania State University

This visual essay examines the Neoconcrete art and poetry continuum by further merging images and words, history and imagination, archive documentation and the testimony of surviving members of the movement. The cinematic argument focuses on the *Suplemento Dominical do Jornal do Brasil*—a newspaper cultural supplement published every weekend in Rio de Janeiro between 1956 and 1961. In these pages the utopian ideas that accompanied the construction of Brasilia are part of the discussions of Concrete and Neoconcrete art and poetry. By emphasizing the revolutionary form of this supplement, especially prominent in the Neoconcrete Manifesto issue, designed by Amilcar de Castro in 1959, the essay calls attention to the range of production by artists and writers who were also innovative journalists and designers. Finally, it merges curatorial and creative practices by exploring three Neoconcrete artworks by Lygia Pape, Reynaldo Jardim, and Ferreira Gullar, which only exist in these pages.

## **Superdutch: Photography, Process, and the Internet-Polder**

Jordan Tate, University of Cincinnati

Defining photography as a whole is an insurmountable task given the breadth, scope, and application of the medium, but through the aesthetic and conceptual isolation of similar works, we are able to provisionally define a given medium or its function. This presentation models a structure that facilitates the consideration of medium-specific inquiry in contemporary photography/new media. In this, it positions the internet as a crucial incubator for the foundations of the new modernist inquiry that is reflective of much contemporary art. Functionally there are a multitude of internets, or rather internet-polders, that isolate aesthetics, memes, and trends; it is these spaces, these poldernets, that allow medium-specific critique to function by temporally defining any given medium or subset of that medium. The schema proposed, or rather adapted, examines meta-photographic/meta-digital new-media works through a deconstruction of the polder model.

## **Who Was Thomas Waterman Wood? Finding the Artist in the Art**

Jo-Ann Morgan, Western Illinois University

In 1865 Vermont-born Thomas Waterman Wood resided in Louisville, Kentucky, where he painted his best known work, a triptych known today as *A Bit of War History*, featuring an African American man before, during, and after the American Civil War. There has been little written about Wood, despite his prolific fifty-plus-year career. Who was he and why did he paint *A Bit of War History*? Using the technology of a PowerPoint animated slide show, this presentation explores the career of Thomas Waterman Wood and the visual culture of his time pertinent to his artistic choices. Verbal and onscreen written commentary is terse, mostly confined to biographic, chronological, and geographic orientation. This presentation demonstrates how guided looking at visual material can be a process to discover a little-known artist and at the same time to gain insight into American art of the nineteenth century.

## The History of Mystery: Human Representation

### *Sub Specie Aeternitatis*

Carol Ciarniello, independent artist

Eternal records of human representation whose meanings remain speculative are the subject of this slide presentation. From enigmatic prehistoric figures to modern-day anomalous photographs, debates still rage over plausible interpretations with no end in sight. Adhering to basic tenets in Susan Sontag's *Against Interpretation*, this presentation juxtaposes visual analogues beside "puzzling" representations in order to illuminate their essential features and liberate them from timeworn mental categories of meaning. Arguing by visual analogy, it proposes to achieve what Sontag exhorts: "to show how it is what it is, even that it is what it is, rather than to show what it means." To that end, this visual presentation argues for the value of essential form over content, retaining a sense of wonder in the face of that which still puzzles.

ARTspace

### **Citizen Designer: Authoring a Definition**

Chairs: Gary Rozanc, Columbia College Chicago; Alyson Beaton, Columbia College Chicago

The term "citizen designer" has been used in the design profession for some years now. Several books have been dedicated to the subject. Design education has caught on to this trend too, with classes and programs starting to appear that promise to empower the next citizen designer. But what does this term really mean? Research has revealed the current definition or role of a citizen designer is located primarily within the context of "social responsibility." Often this social responsibility is conceived only in relation to the act of design, specifically the production of images, products, and environments for mass communication and consumption. Another more basic interpretation of citizen designer encompasses the designer's role in sustainability or incorporating "green" principles in their design practice. This seems like a limited notion of what it might mean to be a citizen designer and to be a citizen as well; it overlooks the complex relationships present in contemporary society, both local and global. As a citizen or inhabitant of the world one is responsible for far more than the immediacy of what one produces and one's immediate surroundings. Each individual's action is part of a complex web of systems that overlap and exponentially affect other people. Active citizens are involved in the world on many fronts in an attempt to change all facets of society, not just those deemed socially responsible or green. Because the term "citizen designer" is loaded with specific meaning that does not take into account some of the core principles of citizenry, a more inclusive definition is needed. In response to this, the panel, composed of educators from multiple disciplines, develops an accurate, all-encompassing set of core principles that compose the nature of citizenry that can be adapted by all scholarly disciplines, not just design. Citizenry is examined and defined collectively to give educators the assessment of each of the principles necessary to begin a sincere engagement of students in the world around them.

## Native American Surrealisms

Chairs: W. Jackson Rushing, University of Oklahoma; Claudia Mesch, Arizona State University

European and American Surrealists had a primitivist desire for Native American art that has been carefully considered in the literature. In a "Kublerian" sense, Surrealist fantasizing about and fetishizing of indigenous American art remain an "open sequence," as witnessed by a recent Parisian exhibition, *Esprit Kachina* (Galerie Flak 2003). The concern here, however, is with an anticolonial intervention: the claiming of Surrealism by modern and contemporary Native American artists. In a strategic reversal of what James Clifford has called "ethnographic Surrealism," Native artists have both adopted and investigated Surrealist styles and concepts. The earliest documented example of this curious and complicated process is found in the work of George Morrison (Ojibway, 1919–2000), who utilized *écriture automatique* (late 1940s–early 1950s). In the 1980s and 1990s Morrison returned again to Surrealist techniques in numerous small drawings of shore/water/sky at Lake Superior on the Grand Portage Indian Reservation. Morrison's model has inspired other contemporary Woodland artists, including Frank Big Bear (Anishinaabe), his son Star Wallowing Bull, Andrea Carlson (Anishinaabe), and Julie Buffalohead (Ponca). In spite of their common grounding in Morrison's spirit-vision, their styles are autonomous, and all have strong exhibition histories. Native artists have also turned a critical eye on Surrealism's fascination with the participatory uncovering of other realities, often referred to in the literature as the Surrealist search for "primitive" myth but in practice involved Euro-Americans' collecting of Native artifacts or stacy performances of their own enactments of Native culture, as, for example, those of Max Ernst in Arizona or later Joseph Beuys's sustained encounter with a coyote. Perhaps inherent to these European investigations of indigenous cultures in the Americas was a desire to make contact with a society that rejected the hierarchies of power and models of knowledge that perpetuated such subjugation. This panel explores how Native artists have revealed the inadequacy of or conversely have taken up this politically critical dimension of Surrealism.

### **A Modernist Moment: Native Art and Surrealism at the University of Oklahoma**

Mark Andrew White, Fred Jones Jr. Museum of Art, University of Oklahoma

In the late 1940s a handful of Native artists studying and working at the University of Oklahoma began to experiment with modernist styles such as Cubism, Expressionism, and most notably Surrealism. Chief Terry Saul, Richard "Dick" West, and Oscar Howe used their master's theses to depart from established, accepted styles of Native painting in order to explore the possibilities of Native expression. They were encouraged not only by their instructors, who dabbled with various Surrealist tendencies, but also by notable examples in the museum collection of William Baziotes, Byron Browne, Charles Howard, and Adolph Gottlieb. For the Native artists Surrealism in its various forms provided a strategy for producing work identifiably Native yet visibly modernist by contemporary definitions. Surrealist fascination with myth and magic provided an accessible framework for them to explore the visionary and mythical within their respective tribal cultures while creating work marketable as both modern and Surrealist.

## “My World Is Surreal”

Charlotte Townsend-Gault, University of British Columbia

“My world is surreal,” says Yuxweluptun (b. 1957). The Coast Salish longhouse dancer and artist lives in Vancouver, therefore on unceded native land, where the “rights” of Native people are still defined by the 1876 Indian Act, a contradiction confirming Slavoj Žižek’s “parallax.” Yuxweluptun accounts for the Daliesque Surreal in his paintings as retaliation for a mode that drew initially on indigenous doubling, trance, and transformations of the supernatural to define itself. This “Surreal,” both capacious and populist, has a particular history that has for decades informed the production and reception of Northwest Coast Native art. Historically significant pieces were included in *The Colour of My Dreams: The Surrealist Revolution in Art*, curated by Dawn Ades for the Vancouver Art Gallery in 2011. The exhibition established a wider frame for the persistence of the Surreal in and around Native art as it relates to the region’s contradictory intercultural histories.

## The Opposite of Snake

Mary Modeen, University of Dundee, Scotland

Twenty years ago the Cherokee artist Jimmie Durham described “opposites” from a child’s point of view. For him the normative take on opposites is laughably irrelevant to his childhood self, which conceived of “birds as the opposite of snakes.” His witty anecdote moves the terms of understanding away from conventional opposition by stepping outside mainstream assumptions. Without opposites, for example, iconic images may be more fluid and simultaneous, dreamlike, and less fixed to singular predetermined interpretation. So too the prose poems of Lautréamont and the visual and literary work of the Surrealist avant-garde employed startling juxtapositions that defied rational understanding and challenged conventional assumptions. “Outsider” status was preferable to “insider” here, thanks to the power of idiosyncratic symbols and the appeal to a richer hermeneutic. Durham’s “search for virginity” in terms that reject authenticity and dishonesty as polar oppositions reprises the artistic practice of many Surrealists.

## Complexity and Contradiction in Native American Surrealism

Robert Silberman, University of Minnesota

“Native American Surrealism” may be a contradiction in terms. If “Surrealism” is a European creation, then joining it with “Native American” suggests an oxymoron. European Surrealism was, however, based in part on Native expression. So “Native American Surrealism” could be used to identify an artistic mode *avant la lettre* appropriated by non-Natives. And some contemporary art by Native artists could be seen as a complex reappropriation, a Native American Surrealism *après la lettre*. This paper examines the conjunction of “Native American” and “Surrealism” and its significance by considering the work of five prominent Native artists from the Upper Midwest: Frank Bigbear, Julie Buffalohead, Star Wallowing Bull, Andrea Carlson, and Jim Denomie. To fully engage the issue of Surrealism, the paper also discusses their work in relation to other aspects of contemporary art, including the revival of interest in narrative, post-Pop representational styles, and the current fascination with satire.

New Media Caucus

## Code as Craft: Programming in the Art and Design Curriculum

Chair: Michael Salmond, Florida Gulf Coast University

Douglas Rushkoff argued in his book *Program or Be Programmed* that coding is now, more than ever, a vital tool for activists, artists, designers, and students. We live in a digital world, and the digital world is all about code. To those who know how to code, it sets them free and allows for greater realization of creative expression. It is one thing to use an application but quite another to be able to extend an application beyond its intended use. This session explores the discourse surrounding the approaches to making coding an integral part of a new-media curriculum. It also examines coding from within the framework of art and design practice, from studio to industry. The session brings together artists, designers, and educators who utilize programming and coding as an integral part of their research and practice and creates a call to arms for new-media educators and practitioners. It discusses how coding has been embraced by some (best practices) and where approaches have been less than successful in an effort to promote code as craft into a wider curriculum within art and design.

## Artists’ Machines: Postdigital Design Education for the Real World

Ashley John Pigford, University of Delaware

Contemporary artists/designers/programmers are shaping the world we live in by integrating form and function, phenomenon and concept, poetry and pragmatics, human factors and technology to serve humanity on both a micro and macro scale. This paper presents my approach to postdigital design education, which has evolved out of the tradition of graphic design into an expanded understanding of design as a method of interacting with the technologically mediated reality we live in. Examples of student work from my Artist’s Machine course (where art and design undergrads learn and practice programming, or processing, and the fundamental principles of physical computing) serve to illustrate how knowing programming/coding is integral to designing solutions in the mixed-disciplinary, technological, media-rich culture/society we live in.

## Code: Intellectual Property, Fair Use, and Plagiarism

Rachel Beth Egenhoefer, University of San Francisco; Joel Swanson, University of Colorado at Boulder

The rise of digital arts within academia has meant that more people are learning how to write code. Programming is often taught through code samples, modification, and adaptation. But this practice can become problematic when attempting to locate intellectual property through regulatory practices designed for natural language. For example, plagiarism is taken seriously within higher education, but rules governing these practices fail when applied to programmatic languages. There has been ample dialogue surrounding appropriation and fair use of imagery, but code stands in stark contrast to the logic of the image. Within the humanities there are numerous detailed methods for citation (MLA, Chicago, etc.), yet within programming there is a lack of standardized citation practices. Fundamentally how should originality and intellectual property be located within code? For code what is original, how should authorship be located and demarcated, and what concepts fall under fair use?

### **The New Program: Computational Thinking in Graphic Design Practice and Pedagogy**

Keon Pettway, East Carolina University

What are the benefits of utilizing computational thinking as a production and critical analysis method in graphic design practice and pedagogy? How can educators teach computational thinking and doing within a graphic design context? The Visual Language Workshop (VLW) at MIT, spearheaded by Muriel Cooper and Ron MacNeil in 1973, encouraged graphic design production through human-computer interaction and “programming by example,” as stated by Cooper. In 2001 John Maeda in his book *Design by Numbers* proclaimed that the “point-and-click ease of computers pose[s] a threat to the painstakingly acquired skills of the precomputer design educator.” Computational thinking and doing can be useful to graphic designers by exercising more control over their production and craft that utilizes digital tools.

### **Fostering Play and Rewarding Failure in the Pedagogy of Programming**

Jason Bernagozzi, Alfred State College

As a video and new-media artist I am highly aware that what I know today will change tomorrow. As an educator I believe in teaching my students to be vigilant researchers into the history and the future of media art and technology. However, within the art school model there is a preconception that programming requires a lot of non-art-related exercises, but I don't believe this has to be the case. I propose a new way of promoting the idea that code is craft by fostering a sense of play through providing readymade programs to my students for use in the making of artwork, but only if they learn the basic language to “fix” glitches within the workflow. This methodology addresses the inherent issues with teaching students professional practices, in an age dominated by “prosumer” technologies, while still teaching the necessary skill sets for a sustainable media practice.

### **Metabellum: Teaching Code through Collaborative Interdisciplinary Performance**

Victoria Bradbury, Ball State University

For undergraduates in Muncie, Indiana, code as craft is a new topic that can serve as the link between their use of proprietary software, social computing, traditional media, and digital art. In my practice I continually teach myself to program. This is an effective way to move through projects, but when managing fifteen to twenty students coding in a classroom, open-source communities must become integrated into their workflow. At Ball State I created two workshops: “Video Live!” and “Collaborative Electronic Performance with Max/Msp/Jitter.” In these classes students developed customized software while four choreographers generated movement for six new air and light sculptures. The result was the interdisciplinary performance/installation *Metabellum*, which was performed on campus, then again in Buffalo and New York City. The students who participated did not become fluent programmers, but they are now exposed to code as craft and the liveness, immediacy, and manipulability it can bring to their process.

Centennial Session

### **Women, Surrealism, California, and Beyond**

Chair: Martica Sawin, independent scholar

This CAA-related session explores the role of women in the Surrealist movement. It complements the exhibition *In Wonderland: The Surrealist Adventures of Women Artists in Mexico and the United States*, which opens a few weeks before the conference and will be on view at its organizing museum, the Los Angeles County Museum of Art. Although the session focuses on the California experience, consideration is also given to the phenomenon throughout North America and beyond. Attention is accorded artists who extolled the aesthetic throughout their careers, others who explored it only as a passing phase, as well as those who incorporated magic realism and fantasy in their work. The only US-based group to issue a Surrealist manifesto, the Postsurrealists, was centered in Hollywood; its manifesto was cowritten and illustrated by a woman, Helen Lundeberg. A significant number of women painters, sculptors, photographers, printmakers, as well as a filmmaker, and museum curators, were instrumental in the California phenomenon. California and more specifically Los Angeles played a major role in early feminist art installations and performances, and it is fitting that this discussion of the rediscoveries is held in Los Angeles.

### **The Body as a Site of Political Intervention in Contemporary Middle Eastern Art**

Chairs: Staci Gem Scheiwiller, California State University, Stanislaus; Pamela Karimi, University of Massachusetts, Dartmouth

This session is an exploration of how the rhetoric of the human body conveys political protests and ideologies in contemporary Middle Eastern art. The body is an interface between the self and society, and through its semiotic demarcation or participation in discursive acts, it can convey particular stances without having a direct confrontation with an oppressive government. In addition, the notion of the human body as an artistic motif is useful for exiles and refugees in expressing expulsion or escape and later resettlement, as the dislocation of the body from the homeland is definitive of the exiled condition. Finally, in a time of Facebook and virtual worlds, the concept of the body has become more fluid, allowing it to traverse time and space with fewer barriers and thus enabling one to make political commentaries that reach worldwide (e.g., images of mass demonstrations after the 2009 Iranian elections were disseminated in this way). These factors play important roles in crafting representations of the body that contest or affirm political paradigms expressed in contemporary art from the Middle East or by Middle Eastern artists who reside in other regions. Colonial discourses have framed art in the Middle East as being bereft of the body's representation, yet this construction of the absent body was a strategy used to privilege European art over Islamic art. The image of the body has always been a steady presence in Middle Eastern and Islamic art, and with the increased interest in the body as a global trend in art since the social movements of the 1950–60s, its representation has become a tour de force in contemporary Middle Eastern art. Feminism and the questioning of institutional practices in general have promoted that “the personal is political” and encouraged alternative artistic practices such as Happenings; hence, the body as an artistic medium or a site of intervention has usually connoted a political undertone in contemporary art. This panel frames discussions through approaches including performativity, feminist and racial discourses, abjection, and psychoanalysis as they pertain to the body as a location of protest and political affirmation in the visual arts by Middle Eastern artists from both the region and the diaspora.

## The Body as a Trigger

Wafaa Bilal, New York University

When the body is used as a symbol and platform to represent political intervention, the viewer can identify viscerally with the pain, fear, damage, confusion, and also strength, resilience, and hope that one manifests physically through body language. In many of my works the body is a platform used for symbolic and literal manifestation of political conflict and action. The 2010–11 work *3rdi* turned my body—with a camera implanted in my scalp—into an active, spontaneous, and ongoing response to questions about the scenes and places we leave behind or pass by without noticing during our daily lives. This project tackles in particular the places I was forced to flee without looking back because of political forces.

## Gender and Exposure in Contemporary Iranian Photography

Andrea D. Fitzpatrick, University of Ottawa

In an attempt to broaden but also particularize in Iranian terms some of the issues preoccupying recent Middle Eastern art (namely femininity, the veil, Islamic themes, and political violence), this paper addresses the exposure of gendered bodies in contemporary Iranian photography. The artists under discussion all live and work in Iran and deploy more subtle aesthetic strategies and different content than some of their diasporic counterpoints. Oppression in its many variations (in particular censorship and imprisonment) is evident by way of metaphor, oblique references, and ambivalent meanings. While the visual indeterminacy of the photographs (shifting between documentary and staged or studio formats) situates this Iranian work in close relation to international lens-based paradigms, political restrictions to the creative process nonetheless produce some unique results. Transgression and irony emerge in pleasurable images of secular culture, subversive interpretations of the hijab, complex permutations of female agency, hypermasculinity, and queerness.

## Striptease at the Checkpoint: Sharif Waked's *Chic Point*:

### *Fashion for Israeli Checkpoints*

Alma Mikulinsky, University of Hong Kong

*Chic Point*, a 2003 video piece created by the Palestinian artist Sharif Waked, integrates the heightened eroticism of the catwalk with the logic of the checkpoint. The piece starts with a fashion show inspired by the hundreds of checkpoints erected during the Second Intifada by the Israeli defense force. The clothing worn by the male models are equipped with strategically located openings and zippers that prove that he who wears them is not strapped with explosives, thus guaranteeing a smooth and safe passing of the checkpoint. But as zippers are undone and bodies are revealed, the Palestinian male body changes from a potential security threat into a body of allure, and the Israeli soldier transforms into a voyeur imbued with homoerotic desire. This paper examines the impact of such subversive reading on the visual representation of the Israeli-Palestinian conflict and on the relationship between the oppressor and oppressed.

## Veil as Text/Text as Veil: The Inscribed Bodies of Shirin Neshat, Mona Hatoum, and Lalla Essaydi

Stacy Schultz, University of Texas at El Paso

Often characterized by Westerners as an emblem of social control, the veil establishes both literal and metaphoric boundaries. It conceals women's bodies from scrutiny and presents opportunities for contemplating cultural issues when examined by contemporary exiled and emigrant artists, most notably Shirin Neshat, Mona Hatoum, and Lalla Essaydi. As women with Middle Eastern origins from three different locations and positionalities—Iran, Lebanon, and Morocco—these artists engage veiling to reference it as a site of potential rupture when paired with either Arabic or Farsi text. Women artists reframe veiling on their own terms in order to represent and recontextualize Middle Eastern femininity, often reduced to being the subject of Orientalist exoticism and Islamic extremism. In each example, the textual elements serve as both barrier and point of subversive access. Ultimately, Neshat, Hatoum, and Essaydi unveil the mind of the viewer and highlight the misreading of cultural signs.

Association of Historians of American Art

## American Symbolism

Chair: Erika Schneider, Framingham State University

This panel situates American artistic production from the late nineteenth to early twentieth century within the discourse of the Symbolist movement. Beginning with the unwilling Symbolist Puvis de Chavannes, French artists from Gustave Moreau to Paul Gauguin have traditionally commandeered the Symbolist movement and helped to define this enigmatic style by its emphasis on inner turmoil and mysticism, its perceived fin-de-siècle decadence, and its multiple meanings and surprising juxtapositions. While international artists from Belgium, England, and even Russia have received attention, American artists have only been superficially examined as participants in the Symbolist movement. This panel attempts a more expansive dialogue on and an in-depth analysis of American Symbolists.

## A Two-Step Waltz between Realism and Symbolism: Winslow Homer's *Summer Night* (1890)

Hélène Valance, Université Paris Diderot

Charles Eldredge's preface to *American Imagination and Symbolist Painting* explicitly excluded Winslow Homer, the "objectively oriented painter," from the study of Symbolist trends in American art. Taking a different stance, this paper considers affinities between Homer's *Summer Night* and Symbolist aesthetics. An analysis of the painting's use of such motifs as night, women, and the sea; its synesthetic evocation of sound, touch, and smell; and its equivocal open-endedness reveals dynamics and concerns comparable to those that fed the European Symbolist movement. This paper examines how these Symbolist-like aesthetics reflect Homer's ambivalent attitudes toward Realism, in an era when vision and representation were increasingly challenged by modern science and technology—particularly electricity and motion photography. Focusing on the ambiguous positioning of the dancers, it considers them as emblematic of the painting's many contradictions and inherent instability and of Homer's own conflicted negotiation between Realism and Symbolism.

### **A Dreamer and Painter: Symbolism, Mysticism, and the Psychology of Dreaming in the Art of Arthur B. Davies**

Emily W. Gephart, School of the Museum of Fine Arts, Boston

While Symbolism in the visual arts was still new to American audiences in the 1890s, the critic Sadakichi Hartmann established the tenor of subsequent interpretations of Arthur B. Davies's work by describing the artist as "a dreamer as well as a painter." This essay considers the beliefs and assumptions American viewers maintained about dreaming at the turn of the twentieth century by examining Davies's paintings alongside contemporary art criticism, popular literature, and other forms of mass culture. At this pivotal moment when dreams were the subject of emergent scientific and metaphysical investigation, they were also an important theme in American art. Whether representing dreamers or evoking the processes of dreaming through their formal properties, Davies's paintings sustained valuable yet previously unexplored connections linking American Symbolism with developing psychological and spiritualist discourses, setting the stage for the reception of psychoanalysis in the first decades of the twentieth century.

### **Symbolist Resonance between an American Photographer and a Belgian Writer: Steichen and Maeterlinck (1901–3)**

Lucy L. Bowditch, College of Saint Rose

The paper outlines inspiring Symbolist confluences between the American photographer Edward Steichen and the then very popular Belgian Symbolist essayist and playwright Maurice Maeterlinck. (Young ladies were said to swoon at New York's Lyceum when Maeterlinck gave a public lecture.) In 1901 Steichen photographed Maeterlinck. The young American, who probably first learned of German Symbolist ideas through the Bostonian F. Holland Day, was intrigued by Maeterlinck and solicited his ideas on photography for the journal *Camera Work*. While Maeterlinck celebrated the camera as the only contemporary means of personal expression, Steichen was arguably inspired by Maeterlinck's theories regarding the creative process. A selection of Steichen's portraits of sculptors may be interpreted, and more fully understood, in light of Maeterlinck's philosophy.

Art History Open Session

### **Art and Architecture in Europe: 1600–1750**

Chair: John Beldon Scott, University of Iowa

### **A New Samson: Scipione Borghese and the Representation of Nepotism in the Vatican Palace**

Karen J. Lloyd, Tulane University

In 1608 Guido Reni frescoed the ceilings of two rooms in a newly constructed wing of the Vatican Palace: the Sala delle Dame features three Gospel scenes, while the Sala di Sansone has three episodes from the life of the eponymous Old Testament hero, Samson. Built for Paul V (r. 1605–21), the two spaces served as reception rooms for the pope and the cardinal nephew, Scipione Borghese, respectively. Not a Borghese by birth, Scipione's legitimacy as papal nephew required consolidation. Through Samson, Scipione is represented as the militant, protective arm of the church, given strength through dutiful obedience to God and the pope. Long overlooked by Reni scholars, the frescoes are examined for their iconographical and political importance, as they codify the goals of Paul V's papacy and define the role of the papal nephew, providing a mature statement of the ideology, structure, and purpose of nepotism in Counter-Reformation Rome.

### **Rhetoric and Narrative in the Architecture of Carlo Rainaldi**

Jason Ciejka, Agnes Scott College

Carlo Rainaldi was one of the leading architects in papal Rome, but the question of how his architecture engaged the central artistic concerns of the seicento has not been fully addressed. This paper examines three monuments, Santa Maria in Campitelli, the high altar of San Lorenzo in Lucina, and the decoration of the Church of Gesù e Maria, in terms of the heightened sense of persuasion and powerful expression that characterize Rainaldi's architecture. The persuasive and affective qualities of these works may very well reflect the influence of rhetoric, which Rainaldi studied at the Collegio Romano. Through the deliberate selection of precious marbles, the manipulation of light, and the use of rich ornament, Rainaldi explored the symbolic and narrative potential of sacred architecture and amplified the spiritual and emotional responses of viewers.

### **Artistic Practices and Raw Materials for the Collaborative Art Form of the Festino in Baroque Palermo (1625–1750)**

Sabina de Cavi, Getty Research Institute

This paper discusses artistic practices connected to the construction and animation of the processional structures erected in Palermo for the annual feast of Saint Rosalia, called *festino*, a living art practice still in use today. It focuses on the materiality and the material making of these art and architectural products (movable chariots and semipermanent triumphal arches), from the wooden skeleton to the embroidered and/or painted skin, to unravel artistic training, interaction, and sharing of information across different categories of *artigiani* in major workshops of Late Baroque Sicily. By comparing these artworks and artistic practices with parallel episodes in other Mediterranean zones such as Naples and Spain, the paper contends that the inherent qualities of local materials predetermined a number of aesthetic choices in the Mediterranean basin through the early modern era.

### **The Bourbon Theater of State: Decorating the Royal Palace at Portici (1744–45)**

Robin L. Thomas, Pennsylvania State University

The royal palace at Portici, near Naples, is best known for first containing the artistic treasures of Herculaneum. Yet for the most part antiquities did not adorn the royal apartments. Instead Portici's representational rooms were covered with fresco paintings of illusionistic architecture, painted by the Parmese set designer Vincenzo del Re in 1744–45. This presentation considers the stagelike decoration that del Re painted in tandem with contemporary theater and argues that by imitating theater sets the frescoes bolstered the image of Bourbon sovereignty. To understand sets as royal propaganda, the paper explores the political motivation behind the selection of stage imagery and the associations these images sparked for viewers, thus linking artistic choices in Portici with concurrent ones in Spain and exploring how evocations of the stage allowed the court to reinforce royal rule.

**Revealing the Crossroads of Paris at the Cusp of the Revolution:  
The Works of Henri-Louis Duhamel du Monceau at the Clos  
Saint-Lazare**

Simone Zurawski, DePaul University

In 1765 Duhamel du Monceau designed a kiln for sanitizing grain that met a critical need in the provisioning campaigns of Louis XV. It was built at the northwest crossroads of Paris deep into the wheat fields of Saint-Lazare, the Seigneurial motherhouse for the Congregation of the Mission, which was founded by Saint Vincent de Paul (d. 1660) in large part to undertake the feeding of the poor. This ministry unavoidably meant collaborating with royal authorities, but the eighteenth-century famines pushed the Crown into appropriating all of Saint-Lazare's harvests, which were safeguarded by a new breed of military police forces and their constructions, such as Claude-Nicolas Ledoux's strategically placed tollgates. This paper thereby offers a fresh look at expressions of political will through the built environment by bringing together Enlightenment science, tradition-bound French Catholicism, royal military bureaucracy, and the architecture of officialdom in its most severe Neoclassical moment.

Art Historians Interested in Pedagogy and Technology

**Technology in the Art History Classroom: A Hands-On Learning Workshop**

Chair: Sarah Jarmer Scott, Wagner College

Multiple sessions at CAA in past years have been devoted to demonstrations of technologies that enhance teaching and learning in the art history classroom. Feedback from these sessions has been positive. The audience frequently expressed their desire to learn technologies that have been presented. However, it is not easy and sometimes impossible to go back to one's home institution and try out these tools after the conference is over. The goal of this session is for the audience to actively participate in learning how to use new technologies that can enhance pedagogy in the art history classroom. These tools include, but are not limited to, OMEKA, Voicethread, Prezi, and other online teaching aids. Workshop leaders briefly demonstrate a featured tool, and audience/participants then have the chance to work with a leader of their choice in a group setting for an hour to construct and develop that tool for their own classroom use. The goal is to have participants gain a beginning working knowledge of the tool to use at their home institutions.

**Using Prezi**

Susan Healy, Metropolitan Community College

Prezi is a new, creative alternative to the slide-simulating software PowerPoint, which has been used for more than twenty years. This free, web-based program provides instructors and students an interactive blank canvas to arrange and direct presentations in nonlinear formats. The zooming, grouping, and multimedia capabilities take users beyond the limited capabilities of other slideshow presentation software. Collaborative functions allow users in different locations or on several computers to work together and present in sync. Prezi provides the option to allow public, open-source presentations for collaborative editing or presentations blocked from copying but viewed publicly or privately. Participants in the workshop learn how to use Prezi and build their own presentation.

**VoiceThread**

Janice Lynn Robertson, Pratt Institute

VoiceThread is a cloud application that supports group conversations around multimedia material, including image, video, and pdf documents. Users can produce audio, typed, video, even graphic comments and link to external websites. Participants in the hands-on workshop learn how to turn Smarthistory videos into VoiceThreads and open them up to classroom conversations.

**Getting Started Teaching Art History Online**

Kelly Donahue-Wallace, University of North Texas

This workshop is intended for faculty faced with authoring and teaching an online art history or art appreciation course. Not only does the session help instructors to transform the face-to-face experience into online learning; it also assists faculty in identifying issues and concerns surrounding the legal and financial issues associated with internet-based instruction. Topics covered include intellectual property and course ownership, cost, moving from lecture to alternate delivery methods, identifying and assessing outcomes, image use and copyright, structuring an online course, web 2.0 collaboration vs. instructor-driven models, problem-based and authentic learning, disabilities accommodation, staffing and time management, and working with and without textbooks.

Visual Culture Caucus

**Something Borrowed, Something Blue: Outsider Theories of the Visual**

Chairs: Scott Selberg, New York University; Katherine Brideau, New York University

Visual culture has long been a loose field of study at conflict with its own identity. But one of its strengths is that during that time it has always been a working project rather than a discipline. As such, it can help associated disciplinary systems reevaluate entrenched theories. By introducing lesser known thinkers and topics of study, this academic practice can destabilize disciplinary assumptions around the visual. In that spirit, this special session of the Visual Culture Caucus at CAA addresses the subject of outsider theories of the visual. Not necessarily residing outside of theory altogether, outsider theory nonetheless introduces new blood or offers new ways of applying seemingly unrelated theories to the visual. Serving as a critique of trends, outsider theory may respond to the tendency in studies of the visual to allow the legislature, rather than the populace, to define what "politics" means; or perhaps it responds to anthropocentrism, or other forms of exceptionalism. It may emerge from nonacademic circles, overlooked archives, or fields outside the humanities, but regardless of its provenance it has the ability to shed new light. In its constructively disruptive role, visual culture makes clear that the prevalence of the visual in daily life requires a diversity of theoretical approaches that has perhaps been lacking in the humanities.

## **Intersections between Art and Dance in the Twentieth Century**

Chair: Robert R. Shane, College of Saint Rose

Throughout the twentieth century there has been a rich history of collaboration between artists and choreographers: Picasso's and Dalí's works for the Ballets Russes; the sets that Isamu Noguchi and Alexander Calder designed for Martha Graham; the experimental works of Robert Rauschenberg and Merce Cunningham; and the recent collaborations between Cindy Sherman and Stephen Petronio are all just a few examples. By examining the conditions of specific art and dance collaborations in the modern and contemporary periods, this session further defines the historical, cultural, and aesthetic significance of the interrelation of these two mediums.

### **Tango Magic City**

Tara Ward, Boston University

A tango craze hit Paris in 1913. Advertisements hawked tango products, Paris's dance halls were taken over by the dance, yellow was renamed the tango color, and its athletic movements caused many Parisian women to give up their corsets. Sonia Delaunay (1885–1979) was particularly intrigued by both the tango and the dance hall. She not only painted tango dancers and dance halls; she also designed clothing for them. By investigating the tango-based context of Delaunay's creations, this paper describes the role that the dance played in the everyday experience of the Parisian avant-garde as well as how it influenced formal developments in the visual arts. It shows that the tango needs to be swirled into the mix of the myriad high and low sources for early-twentieth-century art.

### **Sophie Taeuber's Visceral Abstraction**

Nell Andrew, University of Georgia

A photo of the Zurich Dada's Sophie Taeuber gesturing through a body mask registers alternately in Dada scholarship as either the 1916 Cabaret Voltaire or the 1917 opening events of Galerie Dada. The mask's attribution has also wavered, from Hans Arp to Marcel Janco. Not least, as a document of Taeuber's own production and dancing body, the photo has scarcely been addressed at all. Yet situated within Taeuber's body of work, her Laban-trained dance is a potent hybrid of Hugo Ball's universalism and Tristan Tzara's nihilism. Dada's visual and sound media are transmuted into a bodily function, an act of anarchist expression that bridges chaos and unity, tragic and comic, visceral and abstract. In coming to terms with Taeuber's dance image, this paper addresses the troubling invisibility of the dance, its inconsistent attribution, and the stakes of its intervention within Zurich Dada's political and aesthetic debate.

### **"I'd Like to Dance Like a Madman": Flamenco and Surrealism**

Analisa Leppanen-Guerra, DePaul University

This paper explores the reciprocal relationship between modern flamenco and Surrealism. Not only were a number of Surrealists (including Man Ray and André Breton) inspired by flamenco in terms of its dissonant sounds and fractured poses, but there were also some flamenco dancers (such as Vicente Escudero) who were influenced by the rhythms of the machine age and Dadaism and Surrealism's valorization of the irrational. This mutual influence should not come as a surprise since flamenco, as a music and dance form developed by the Spanish Gypsies, shared a number of values with the avant-garde:

resourcefulness; blurring the boundaries between art and life; and speaking to the experience of the disenfranchised. In addition, flamenco and Surrealism were both attempts to access an altered subjectivity: flamenco, in its attempts to release *duende* (spirit) during a given performance; Surrealism, in its delving into the realm of the subconscious.

### **Modern Shenanigans at a Filling Station Designed by Paul Cadmus** Jane Dini, Detroit Institute of Arts

This paper explores Paul Cadmus's collaboration with Lincoln Kirstein and Lew Christensen for the 1938 ballet *Filling Station*. Considered the first ballet by an American choreographer and based on an American theme, *Filling Station* presented a madcap world inspired by the colors and typography of 1930s Sunday comic strips. Cadmus's bold and vibrant scenic design created a cartoonish background for Christensen's eclectic choreography, which interspersed vaudevillian pratfalls with the soaring leaps of classical movement. It was Cadmus's framing of the body, however, that was most significant. His costumes for the middle-class customers of the gas station reflected his vision of Depression-era class and culture, and the see-through overalls of the protagonist, Mac, the gas station attendant, were of singular importance. Together, Cadmus and Christensen (who danced the role of Mac) displayed delight in the presentation of the athletic male body.

### **Collaboration, Movement, Projection: The Interdisciplinary Structure of Lucinda Childs's *Dance*, 1979**

Jennie Goldstein, Stony Brook University, State University of New York

In 1979 the postmodern choreographer Lucinda Childs, the Minimalist artist Sol LeWitt, and the Minimalist composer Philip Glass combined their disparate mediums to create a multimedia performance work titled, simply, *Dance*. Childs's current reconstruction of *Dance* displays key themes that initially gained prominence among 1960s practitioners of interdisciplinary art and continued to resonate in the outpouring of installation and performance-based work in the 1970s. These include collaboration, nontraditional forms of movement, the structuring grid, and the physical screen, elements with clear ties to experimentation in postmodern dance, to Minimalism in both art and musical composition, as well as to uses of the moving image outside of strictly cinematic spaces. This paper offers an exploration of the work's individual elements, including movement, sound, and film, in order to reveal the hybrid form of this collaborative effort, at once a historical performative object and a contemporary work of art.

Association for Latin American Art

### **Emerging Scholars of Latin American Art**

Chairs: Elena Shtromberg, University of Utah; Kim Richter, Getty Research Institute

### **Moche Marks of Distinction: Accessing Regionality and Interaction through Moche Fine-Line Painted Pottery**

Ethan M. Cole, University of California, Los Angeles

Recently identified regional substyles in Moche art (North Coast of Peru ca. AD 100–900) provide fresh and innovative ways for understanding Moche politics. In contrast to the "one Moche" model that dominated Precolumbian scholarship for the greater part of the last century, scholars now conceive of the Moche region as polycentric. By acknowledging that idiosyncrasies in the painting style, vessel form,

and subject matter of regional substyles of Moche fine-line painted pottery are the result of the unique sociopolitical conditions present at the individual polities responsible for their manufacture, it is for the first time possible to identify and discuss the interaction that took place among distinct autonomous and semiautonomous Moche populations. This paper argues that correspondence and variation within the artistic programs of polities in the Moche, Chicama, and Jequetepeque valleys offer evidence of compliance and opposition among their respective ruling regimes.

### **The Lost Book of Paintings of José Antonio Aponte**

Linda Rodriguez, Harvard University

This paper argues for a reassessment of the unique *Book of Paintings* created by José Antonio Aponte, a free Black carpenter who lived in colonial Havana. In 1812 Spanish authorities tried and executed Aponte on charges of conspiring to plan slave rebellions. During the trial they questioned Aponte on the book, probing for evidence of his treachery. Aponte described and explained the book's images, some collaged from books, prints, and decorative fans, others created by an assistant. The book is believed to be lost, but Aponte's testimony survives in the written court record. It is possible to analyze the lost work and its textual record using an art-historical approach. This paper employs and expands upon ideas of "colonial ekphrasis," as advanced in colonial Latin American art history, in order to theorize the interpretation of a lost work of art.

### **Remaking the Home: Media, Myth, and Maternity in Polvo de Gallina Negra's *Mother for a Day***

Jamie L. Ratliff, University of Louisville

In 1987 the Mexican feminist collective Polvo de Gallina Negra appeared on the nationally broadcast television talk show *Nuestro Mundo*, a performance that best exemplifies their critique of the traditional strictures of femininity. The segment began as a typical guest interview and then gave way to a performance, complete with props and the artists' characteristic humor. This performance, *Mother for a Day*, challenges the traditional understanding of womanhood and motherhood. Exploiting a public venue, the artists suggest the role played by the media and women during the country's political transitions at the end of the twentieth century. The artists reconfigure a new vision of maternity within public view and, consequently, the space to which femininity is normally confined: the home. In doing so, *Mother for a Day* can be assessed for the ways the artists challenged definitions of art, perceptions of women, and a national culture of patriarchy.

### **Beyond Censorship: Art and Ethics**

Chair: Gerald Silk, Tyler School of Art, Temple University

CAA has an admirable history of free-expression advocacy, recently filing a friend-of-the-court brief to rescind a law banning the sale of dog-fighting imagery. CAA made clear that it did not support animal cruelty, taking the anticensorship position that loathsome expression must be protected to safeguard all artistic activity. Still, are there ethical and other issues beyond censorship, freedom of expression, and First Amendment rights regarding work representing or involving violence and cruelty, especially entailing slaughter, mutilation, or live or taxidermied animals? Are the questions simply about legality or the fulfillment of the SLAPS (serious literary, artistic, political, or scientific) test? If the art is intended as social critique, is there any interventionist responsibility on the artist? The intention is not to

argue for censorship but to scrutinize and situate nettlesome art in various contexts. This session includes papers related to problematic representations and acts, ranging from case studies to wider considerations drawn from areas including art history, artistic practice, animal-rights philosophy, anthropology, and bioethics.

### **Blending Art and Ethics: Marco Evaristti's *Helena* and the Killing Aesthetic**

Jonathan Wallis, Moore College of Art and Design

Marco Evaristti's installation *Helena* (2000) offered visitors to the Trapholt Art Museum (Denmark) the opportunity—as a "social experiment"—to kill live goldfish stationed inside blenders. Public uproar and accusations of animal cruelty led authorities to shut off the electricity to the blenders and bring charges against the museum's director. Deactivating the blenders altered the dynamics of the exhibition significantly and further complicated the relationships between art, ethics, and the law. The unexpected rescue/stealing of goldfish by concerned visitors on the first day problematized legal definitions about human conduct, creating a moral quandary between what is prohibited by law and what is wrong "in itself." Ironically, a Danish court ruled that the means of "execution" was substantially humane and therefore acceptable. This paper explores the artistic and curatorial strategies in *Helena* that incorporate moral and legal dilemmas into a relational "killing aesthetic," complicating the ethics of human/animal interaction.

### **The Influence of Social Media on Controversy and Censorship in the Work of Guillermo Vargas and Nuno Ramos**

Donna Moran, Pratt Institute

The recognition of the importance of free-expression advocacy by most cultural groups and institutions is central to the survival of the arts. Where we draw the line on freedom of expression and how social media is able to affect public opinion and ethical decision making of difficult subjects like animal cruelty are crucial to explore. Social media provides an opportunity for participants to reach millions of people, almost immediately. Anyone with access to the internet can engage in social-media production, controlling the timing and content with no oversight for veracity. This paper examines how the work of Guillermo Vargas and Nuno Ramos was perceived to have crossed the boundaries of public sensibility, how social media affected our ability to reasonably assess the artists' intent, and how community values of censorship can be considered in a global context.

### **Art that Pushes the Envelope: What Does It Achieve?**

Joe Zammit-Lucia, WOLFoundation.org

Are we right to look solely at control, potential censorship, and discussion of ethics when evaluating boundaries surrounding the use and abuse of animals in artistic expression? Maybe a further productive angle is to examine the culture of the art world itself. What are the incentives that drive artists to the edges of animal abuse in their work? Through rewarding sensationalism and "newness" at any cost, is the art establishment complicit in artists' animal abuses? Does the culture of a Conceptual art driven by rationality and eschewing almost any form of aesthetic or emotional content inoculate artists against feelings for their subjects? This paper explores these and other questions, focusing on what artists may believe they are achieving by pushing the envelope rather than on whether such activities should be controlled after they have been, maybe unwittingly, encouraged.

## **The Ethics of Picturing Suffering**

Nora Jones, University of Pennsylvania

Kevin Carter, the creator of the infamous 1993 image of an emaciated Sudanese child stalked by a vulture, has become central to the debate surrounding “picturing suffering.” Upon revelations that he waited more than twenty minutes for a good shot, commentators questioned Carter’s ethics, morality, and even humanity. (Some have theorized that the turmoil Carter experienced in relation to this picture and its aftermath may have played a role in his suicide.) This paper takes Carter’s work as a radical example of a common practice of picturing the suffering, disease, and death of the poor and disadvantaged. This case is used as a catalyst for probing the ethical responsibilities of both the creators and viewers of such images. Highlighting the processes of the creation, display, and reception of these problematic images brings to the fore issues of nationalism, racism, classism, and othering.

## **Do the Ends Justify the Means? Examining the Ethics of Progressive Art Production**

Alexandra Phillips, Emily Carr University of Art and Design

In *Transgressions: The Offences of Art* Anthony Julius points to the role shock has played in the creation of significant works of art. Once thought to be proof that a work existed on the “leading edge” of practice and perception, shock now often appears to be a marketing device deployed to gain critical and media attention. Transgressive works frequently cross moral and/or ethical boundaries that make many artists uneasy, but fear of inviting censorship keeps criticism subdued, in spite of the presence of actual or implied cruelty to living beings. This paper frames the debate about the use of these ethically dubious practices, questioning whether they must always be protected by freedom of expression laws or whether they merely reinforce notions of artists as amusing if dysfunctional curiosities. It also questions whether alternative standards to measure the success of art may be identified in place of shock.

Historians of Islamic Art Association

## **Oleg Grabar’s Impact on the Practice and History of Art**

Chair: Marianna Shreve Simpson, Historians of Islamic Art Association

Last year’s passing of Oleg Grabar (January 8, 2011), recipient of no less than two of CAA’s awards for distinction (Distinguished Teaching of Art History Award, 1983, and Distinguished Lifetime Achievement Award for Writing on Art, 2005), inevitably leads to reflections on his immense intellectual legacy, including his contributions to and impact on both the practice of art and the study of art history beyond his own areas of specialization. Organized by the Historians of Islamic Art Association, this special session looks at selected aspects of Professor Grabar’s myriad contributions to the discipline writ large, with presentations by a prominent artist and leading art historians influenced by his ideas and scholarship.

## **Border Problems: Oleg Grabar and Medieval Art in the Western Mediterranean**

Lawrence Nees, University of Delaware

Oleg Grabar’s impact on the development of scholarship about Western medieval art has been surprisingly indirect. Most evident has been the influence of his teaching upon those who studied with him but concentrated in areas other than Islamic art, notably medieval Spain and Southern Italy. The separation between Oleg’s scholarship on the Islamic world and medieval art historiography is partly due to modern disciplinary borders and their lamentable effects. More important is Oleg’s strong sense of the dangers in “reading” visual and material evidence within any cultural tradition and a fortiori the problems of assessing cross-cultural influences. In an early article he offered the Wildean epigram “Islamic influences and Western-Islamic contacts have been discussed in a very large number of usually small articles.” Furthermore, Oleg’s deep engagement with methodological and theoretical issues made him wary of easy comparisons and of reading modern systems of classification back into the past.

## **Domes of Heaven Reconsidered**

Nancy Steinhardt, University of Pennsylvania

“Dome of heaven” refers to a vaulted ceiling, often with celestial imagery. In 1963 Oleg Grabar published a seminal paper, “The Islamic Dome, Some Considerations,” in part as a response to studies by Karl Lehmann (1945) and Alexander Soper (1947) as well as earlier work by Josef Strzygowski and E. B. Smith’s 1950 book, all of which saw the origins of these domes in the ancient Greco-Roman world, perhaps even traceable to Egypt. Grabar presented newly found domed buildings in the then Soviet Republics and charged scholars to look to Central Asia for “origins” rather than configure all of Eurasia’s architecture as emanating from the Classical world. New research has uncovered domes of heaven in second-century CE China. This paper reevaluates the writings of Grabar and others about domes of heaven and explains the role of Chinese domes in understanding the history of vaulting in Eurasia.

## **The Work of Oleg Grabar as an Inspiration for Contemporary Visual Art**

Philip Taaffe, independent artist

I consider Professor Grabar’s *The Mediation of Ornament* to be a seminal work of recent art-historical analysis. I propose to trace my own interest in Islamic art with certain historical developments in Western painting as seen through the lens of Grabar’s monumental thesis. Oleg maintained a compelling interest in the idea of the contemporary “maker” of art, and it was because of this curiosity that I was able to persuade him to visit my studio in New York on several occasions. Some important themes emerged in our conversations. Of particular interest to me from the standpoint of the painter is the issue involving the reconciliation of received artistic traditions of vast and extraordinary complexity through the actions of the solitary avant-garde practitioner. Oleg’s was always the sympathetic and encouraging voice in the face of such a dilemma.

**Oleg Grabar in Conversation about Ornament with Alois Riegl, E. H. Gombrich, and Me**  
Margaret Olin, Yale University

Nearly twenty years after the publication of Grabar's *The Mediation of Ornament* (1992), his most sustained meditation on the theory of ornament, it is ripe for a reassessment. The book was in dialogue with a long history of earlier meditations on ornamental theory, including those of Alois Riegl and, more recently, of E. H. Gombrich, whose *Sense of Order* was published in 1979. These reflections on Grabar's thoughts about ornament look at his place in this tradition and consider other texts in his developing thoughts on the subject and its traditional thinkers. His influence on other theorists on ornament, including the present speaker, is also considered.

### **Live Forever: Performance Art in the Changing Museum Culture**

Chairs: Sandra Skurvida, Fashion Institute of Technology, State University of New York; Jovana Stokic, independent scholar

We have witnessed a definitive change in the public presentation of performance art—from the ephemeral alternative to the art institution in the mode of the 1960s and 1970s to the present mainstream spectacle transmitted via the internet. A drive from object to coded image has been radically changing the notions of experience, reality, and body in all their iterations, including social, aesthetic, legal, and so forth. Has the art institution changed? Has performance changed? Have they changed each other? Who are the agents of change, who are the audiences, and what are the new terms of dissemination and institutionalization of performance art? On the one hand, institutions support spectatorial activity; on the other hand, they have embraced the “posterity” aspect of the Duchampian spectator in their collecting, conservation, and reproduction of performance art. In the increasingly mediated culture, performance holds a promise to make a work of art unique again — a bio-original, as it were. Are current developments in performance art oriented toward the delivery of enhanced spectatorship and the reproduction of the spectacle along the lines of Guy Debord's Marxist critique? Or is performance art returning to the origins of the theater and religion—the coming together of a community of individuals—as Jacques Rancière posits in his essay on the emancipation of spectator? Current theoretical and practical propositions regarding the new state of performance art are the focus of this session.

### **Variations on an Audience**

Pablo Helguera, Museum of Modern Art, New York

We all speak at the same time, and no one listens. When everyone is an artist, no one can be in the audience. We only sit offstage because we are waiting for our turn at the lectern. What we call an audience today is nothing more than a collection of highly individualized minds. You all are authors, we all produce things: you take pictures, you write blogs, you all own creative real estate. How can I, or anyone, talk to you in a comprehensive manner so that you all can feel engaged? Unfortunately most people who lecture have failed to recognize this simple fact. They still speak to the audience as if it existed as one whole, as if this hypothetical and amorphous mass was a homogenous group of listeners, not a heterogenous entity of speakers. They talk to this hypothetical audience as if they thought and felt exactly like them.

**Immigrant Movement International: The Artist Is Working**  
Tania Bruguera, Immigrant Movement International

Immigrant Movement International is a five-year project initiated by the artist Tania Bruguera. Its mission is to help define the immigrant as a unique, new global citizen in a postnational world and to test the concept of *arte útil*, or useful art, in which artists actively implement the merger of art into society's urgent social, political, and scientific issues.

### **Immortality as Aesthetics: Cryonic Suspension in a Performative Mode**

Abou Farman, The Graduate Center, City University of New York

Based on anthropological fieldwork in cryonics and longevity science, this paper explores the prospect of artists dedicating their selves/bodies, rather than their works, to posterity.

ARTspace

### **Out of Rubble**

Chairs: Susanne Slavick, Carnegie Mellon University; elin o'Hara slavick, University of North Carolina, Chapel Hill

As every war leads to another, we repeatedly turn to the rubble. This panelist considers the representation of rubble that each war leaves behind and the rubble carried into the future, whether physical, psychological, spiritual, or cultural. It presents historical and contemporary responses to the wake of war through works by international artists from Lida Abdul to Aernout Mik, addressing how collage, from Dada to the present, symbolically salvages new constructs from old rubble, interrupts our distance from war, and underscores our culpability as a precondition for restoration; how verbal and visual imagery of rubble became entrenched in both the official language of officers and bureaucrats and the visual mediation of British and German World War II artists; how photography has been instrumental in the collective memorialization of the nuclear decimation of Japan; how strategies intended to represent the unrepresentable continue to evolve; how ruins might be contemplated as sites for mourning rituals that do not aim to heal, cope, or overcome grief; how the state of melancholia might yield creative opportunity; and how art responds to an aftermath that only constitutes a pause but not the end to war.

### **Sorting through Rubble: Collage for the Subject of War**

Lisa Wainwright, School of the Art Institute of Chicago

Juxtaposing fragments cut straight from mass-media war reportage with familiarly comfortable images, collage can expose the artifice of overarching constructions and question the narrative of war against other social patterns. Dadaists were some of the earliest to recognize this potential. Decades later Robert Rauschenberg's photo silkscreens of appropriated imagery and cut collage by Martha Rosler and Robert Heinecken layered the madness of war with the domestic benign. Playing *thanatos* against *eros*, Thomas Hirschhorn, Walid Raad, Allora and Calzadilla, and others continue jamming images and objects of brutal conflict with those of high fashion, placid home interiors, leisure pursuits, and decorative motifs. This paper presents artworks using collage precisely for its substantive revelations on the subject of war and its ability to symbolically salvage new constructs from old rubble. The results, when successful, interrupt our distance from war, underscoring our culpability as a precondition for any restoration in its wake.

**“And Now, over Germany, the Derelict Day Is Resumed”:  
British and German Experiences 1945–50**

Veronica Davies, The Open University and University of East London

Military forces entering the British Zone of Germany at the end of World War II encountered a landscape of rubble offering a powerful metaphor for the defeat of the Third Reich. Officers evaluated the impact on heritage sites and worked with the reemerging German art world to reestablish artistic and cultural life. On active service dealing with the rubble in “defeated” Germany, British artists and historians of art and architecture were also keenly aware of its counterpart in victorious but war-battered Britain. The verbal and visual imagery of rubble became entrenched in official language as much as in the work of those concerned with creative visual mediation. The title of this paper comes from a 1947 volume by the poet Alan Ross, which forms a counterpoint to the visual imagery of British and German artists and to an analysis of more official and bureaucratic measures taken to deal with “rubble,” both metaphorical and physical.

**Representing the Unrepresentable: The Photography of Nuclear Affliction in Postwar Japan**

Claude Baillargeon, Oakland University

In 1952, when the prohibition against atomic representation was lifted in Japan, the nation gasped in horror as it vicariously relived the nuclear holocausts of Hiroshima and Nagasaki. Largely contributing to this profound psychic awakening was the publication of the harrowing photographs from 1945 that remained hidden throughout the Occupation. This gave rise to a collective process of memorialization for which photography has been instrumental. In contrast to the objectifying gaze of the American personnel intent upon compiling a taxonomy of nuclear casualties at war’s end, post-Occupation photographers struggled to represent the unrepresentable. At the heart of the matter is an implicit dilemma between the desire to bear witness to the trauma experienced by the *hibakusha* and the inadequacy of representational media to plumb the depths of the nuclear nightmare. This paper investigates the evolving debate among photographic artists who continue to evolve strategies intended to memorialize the nuclear experience.

**War Culture**

Kerry Oliver-Smith, Harn Museum of Art, University of Florida

This paper investigates how artists respond to war when the aftermath constitutes a pause but not the end to conflict. Recently scholars, writers, and artists have noted an insidious, increasing, and changing role of violence worldwide. In many zones of the world, war has become a condition of everyday life. The philosopher Étienne Balibar asserts that our entire experience is part of a “global war culture”—ideas similarly explored by scholars such as Jacques Rancière, Antonio Negri, and Giorgio Agamben. More and more war is seen as a perpetual dimension of the societies we live in. The presentation considers how artists engage issues of survival, recovery, and restoration even in the midst of these challenging circumstances. Specifically it looks at the two-channel film installation *Raw Footage* by the Dutch artist Aernout Mik, which focuses on the normalization of war and the former Yugoslavia.

**Keeping the Wound Open: The Paradox of Whitewashing Ruins**

Kira van Lil, University of Colorado, Boulder

In dealing with the consequences of current wars, some contemporary artists engage with rubble in a very untraditional way. In performance and video works, the Afghan native Lida Abdul and the Israeli artist Sigalit Landau demonstrate a practice of contemplating ruins as a ritual of mourning that does not aim for healing, coping, and overcoming grief. They do not restore but rather contemplate the ruins and set an example of using the state of melancholia as a creative opportunity. Both female artists also have a man participate in their performance and they cast light on the traditional roles of men and women in dealing with loss, both in general but also informed by a specific cultural context. Abdul and Landau pinpoint and reverse those gender roles.

**Classicizing the Other**

Chair: James Smalls, University of Maryland, Baltimore County

The visual and conceptual language of classical antiquity has dominated and continues to dominate art and culture produced in the West. This session explores the kinds of aesthetic, ideological, and political issues/complications that arise or that are disrupted when classicizing language is applied to strategies of racial/ethnic othering or by racial/ethnic agents or producers of visual art in modern and contemporary culture. Contributions consider the ways in which modes of visual representation dovetail or collude with classicism to transfigure the signification of the racial/ethnic other in art. Papers grapple with the productive tensions generated from the convergence of race/ethnicity and classicism across a variety of ideologies and art-historical periods, themes, and styles. They also take into consideration the complex interplay among race, gender, class, and alternative sexual identities fostered or transformed by classicism’s bestowal/imposing.

**Race, Ethnicity, and Difference in Seventeenth-Century French Classicism: Models for a Later Style?**

Luke Nicholson, University of British Columbia

This paper explores how seventeenth-century French classicism has run on difference and has engaged with otherness in relation to race and ethnicity and how, in turn, this engagement may have provided models for later artists. It focuses on two cases: Sébastien Bourdon’s *Adoration of the Magi* (1642–45), which deals with race, and Charles Le Brun’s *Entry of Alexander into Babylon* (1664), which engages ethnicity in its concern with Oriental “decadence.” Furthermore, locating these paintings within a genealogy of classicism’s broader concern with difference and otherness, which extends from Nicolas Poussin to Antoine-Jean Gros and Anne-Louis Girodet-Trioson, the paper shows that Le Brun and Bourdon’s embrace of difference appears in ways that can be usefully examined using recent theoretical perspectives on difference culled from queer theory and from the early thought of Gilles Deleuze in his *Difference and Repetition* (1968).

## **Rodin, Bourdelle, Maillol, and the Cultural Politics of Classicism and Colonialism at the Turn of the Twentieth Century**

Marco Deyasi, University of Idaho

Auguste Rodin's 1906 drawings of the Royal Cambodian dancers include classicizing elements like figures of winged victory, laurel wreaths, and togas. Are the figures Cambodian, European, or both—simultaneously? Rodin's interest in Cambodia was part of a trend toward archaism by classicizing artists that included Emile Bourdelle and Aristide Maillol. This paper explores the cultural politics of this racially ambiguous archaism in relation to colonial discourse. In mixing the European and Asian, Rodin appropriated Symbolist ideas to strategically present himself as avant-garde. Symbolists were inspired by Theosophy and its utopian and anticolonial efforts to unite East and West. Yet for Rodin, Bourdelle, and Maillol this cultural mixing was part of their project to revitalize France's classical heritage. As a result, Rodin and his circle produced classical art that incorporated the bodies of the colonized "other" in ways that both corresponded to and dissented from colonial discourse.

## **"Classical African Art" and the New Negro Artist: Alain Locke's History of Art**

John Bowles, University of North Carolina, Chapel Hill

Between 1925 and 1946 Alain Locke called upon New Negro artists to study "classical African art." Reappropriating African art as classical culture provided the means for accessing "a half-submerged race soul." Once validated, the forms of African art could serve to express racial dignity. However, Locke's identification with a classical past also articulated his perceived distance from the "bygone African cultures" that had produced it. Locke's writings seem at times haunted by both "the arts of the ancestors" and "the dark shadow of slavery." The former represents the "American Negro's" lost past while the latter figures the interruption of that legacy and the stereotypes that continued to impose themselves upon it. This paper considers what it means for Locke to write as if these notions call him to account, reappropriating classical thought and perception so to reimagine an identification with Africa while simultaneously marking the rupture imposed by history.

## **Whiteness, Blackness, and the Classical Body in the Work of Emma Amos, Robert Colescott, and Fred Wilson**

Phoebe Wolfskill, Indiana University

While African American artists working from the nineteenth century to the present have found numerous methods of confronting the absence, rarity, or misrepresentation and stereotyping of black bodies in Western art, the use of appropriation and parody has become increasingly common and aesthetically and politically loaded since the last quarter of the twentieth century. This paper explores the subject of black representation and identity and its relationship to whiteness in the work of Emma Amos, Robert Colescott, and Fred Wilson. Using humor, irony, and unexpected substitutions, these artists comment on the racial and racist workings of canonical Western art history and find a means of speaking back to that history. Although these artists appropriate canonical imagery from classical antiquity to high modernism, it is the vocabulary of classicism in particular that allows them to comment on whiteness as a color, as a race, and as an institution of power.

## **Classical Disruption and Declassicizing Practices: Artists and the Discursive Tradition**

Julie McGee, University of Memphis; Jefferson Pinder, School of the Art Institute of Chicago

The physiognomy of the Negro was characterized as the antitype to the classical ideal by Winckelmann. Contemporary artists who deploy or appropriate classicism or classical antiquity are most often engaged with its Neoclassical variant or its Late Renaissance and Baroque counterpart. Many are concerned with the sociohistorical implications of racial Hellenism—interrogating and upending the certain and assertive meanings attached to the classical tradition, questioning its valency as the basis of Euro-American civilization, and reordering "ways of seeing." This project considers the role of artists as cultural agents in the destabilizing of Hellenic racism, engaging artists in a collaborative, performative video portfolio—a mechanism for reciprocal engagement and response. The video sketches provide alternatives to responding to historical, visual, and theoretical questions and venues to mediate and site visual and art-historical conjunctures.

Radical Art Caucus

## **Administrative Abuses and Faculty Resistance in the Fine Arts: Case Studies in Academic Labor**

Chair: Kaylee Spencer, University of Wisconsin, River Falls

Discussants in this panel consider the ways that fine artists and art historians, working in higher education, are laborers. Is the recognition of creative expression as equivalent to academic research and scholarship being eroded by administrators? Are administrators increasingly less inclined to regard visual artists and art historians as essential contributors in a liberal arts curriculum? Are administrators increasingly more prone to consider the visual arts and its practitioners as expendable extras? Are there indications that the arts are regarded as less rigorous than text-based areas of inquiry and therefore little more than campus decoration and academic dilettantism? Is the current economic climate encouraging administrators to increasingly disempower artists and art historians? Simultaneously are studio artists feeling increasing pressure to commercialize their work at the behest of administrative agendas? And are art historians feeling increasing pressure to produce apologetics for the aesthetic dictates of donors? Anecdotal reports indicate that the answers to these questions are yes. In addition to framing such questions, the participants of this session explore strategies of resistance and consider options for preserving the value of creativity, the arts, and the professionals that cultivate artistic development.

## **Branded and Betrayed: Art Programs and Administrative Actions in Academia**

Linnea Wren, Gustavus Adolphus College

The arts are often touted by educators as fundamental components of a liberal arts education. Proponents argue that the arts do more than sweeten an individual's life; rather, they open new avenues of creative thought and action, they deepen sensory and social awareness of the world, they broaden individual experience, and they are potent vehicles of ethical and moral questions. Because the arts function in ways that are crucial to their missions, most colleges and universities include the arts in their curriculum and define arts instructors as faculty. But what happens when this understanding is abrogated? In a period when administrators enthusiastically embrace "branding" as an essential

marketing tool, and when administrators eagerly seek to please donors and trustees, the arts are increasingly vulnerable to institutional commercialization and campus prettification. This paper is a case study of such pressures and their consequences.

### **The Peacock University: “Thinking Ahead” or “Falling Behind”?**

Kelly W. Knox, independent critic

This paper explores why the ubiquitous, unnamed, online “University” is not really an option for the serious-minded teaching professional in the arts and humanities. The essence of this paper is shamelessly anecdotal, biographical, confessional, and far from uplifting. It offers a salient and penetrating look into the options that remain when small, rural liberal arts schools opt for more “pragmatic,” trade-focused approaches to higher education, shift their emphasis away from arts and humanities programs, and shut out those of us who teach the arts. The paper explores, at least analogously, the origins of the problems, the myths surrounding online education delivery systems as viable alternatives, and the many problems encountered with one such institution. The paper includes the simple rhetorical and strategic formula, “I can’t beat them; I can’t join them; I can’t quit; so what do I do next?”

### **Creators: Those Who Can**

Annette Schiebout, independent artist

Many artists and creative writers are treated as second-class educators, expendable. More often than not, they are used to support the adjunct model in order to fulfill the university’s teaching needs. Arts programs are being cut. However, there is a real need for the arts within any civilized society. The value of which should be at the core of any liberal arts curriculum. Visual and literary artists should be the vehicles used to communicate not only the craft but also the culture’s need to preserve and protect the artifacts that communicate our culture’s history and cultural values. Artists can help students succeed not by reinventing but rather enriching what is taught. They can “borrow” from the practice and pedagogy of the arts to inspire students. With this unique perspective, artists communicate the real transformative nature and value of the arts within a community.

American Council for Southern Asian Art

### **Out of the Museum and into the Field: Display and the Temple in Southern Asia and the Diaspora**

Chair: Deborah L. Stein, independent scholar

Recent scholarship in India, Germany, the United Kingdom, and the United States has returned to the core topic of the Indian or Hindu temple to question its role in the pedagogical canon as well as to develop new avenues of academic inquiry. In India the archive, the erotic, and the intrusion of ritual into the Western museum display of Indian religious art are among the current concerns. In Germany new research calls for collaborative modes of inquiry to examine the relationship between temple and museum, while in the United Kingdom the modern lives of medieval temples, the postcolonial critique of archaeological practice, and the architectural essence of adulation take center stage. In the United States scholars have culled the material records in stone for traces of ritual and invested deeply in the personhood of the artisan, the mason, and the clergy in a quest for premodern agency. This panel questions how we write about these temples today and examines the relationships between how

we currently imagine the past and previous modes of looking at the temple. At the core of this problem is the popular question of display, a question that is commonly associated with the museum but that we would like to extend into the field by asking how scholars and practitioners curate what we see in situ.

### **Stella Kramrisch, the Hindu Temple, and the Cultural Parables of Architecture**

Deborah Sutton, Lancaster University

This paper traces the evaluation and description of the medieval Hindu temple in twentieth-century European art history, culminating with the publication of the art historian Stella Kramrisch’s *The Hindu Temple* in 1946. Kramrisch (1896–1993) was the most important proponent of an art history of the temple that foregrounded the devotional meaning of the sculpture and architecture; Kramrisch’s visual analyses of Hindu art forms were unsurpassed. Yet she remained marginalized from the institutions and hierarchies of British art history. Her interpretations regard figurative art as representative but inseparable from the devotional meaning and lives of deities depicted. What should we make of the “inner affinities” shared, as Kramrisch suggested, by the temple and Christian cathedral? This preoccupation is transformed in Kramrisch’s insights, which hinge on a tense combination of the elaborately measured prescriptive restraints of Sanskrit text and the dynamic, sensual energy of temple form.

### **Imagery and Experience in Bhakti Temples**

Pika Ghosh, University of North Carolina, Chapel Hill

The dazzling display of terra-cotta imagery on Krishna temples in seventeenth-century Bengal experiments with an emergent aesthetic to catalyze devotional experience, and transforms the viewer’s body into that of the divine, thereby rendering them inseparable. A frenzy of passionate multisensory worship centered on Krishna and his relationship with his beloved, Radha. Through repeated and varied synaesthetic practices, from literally being moved by images to experiencing revelations and visions stimulated by ekphrastic verbal descriptions invoked in the devotional songs sung in temple courtyards and dancing the divine into being, the viewer’s body is cultivated as the site for *rasa*, the transcendence of that body. Such an attempt to curate what images and texts from the past suggest and what we experience in situ today is critical for a reconsideration of our disciplinary practices as art historians. Reinstating the interplay of the senses reintegrates the estrangements that our disciplinary boundaries have imposed.

### **Creating Abodes for Gods Abroad: Jain Temples in England**

Anisha Saxena, Jawaharlal Nehru University

This paper explores how the Jain diaspora in England establishes religious identity through their construction of temples. Two Svetambara Jain temples reveal much about the nexus of religious identity, iconography, and the formal style of these temples in England. The first temple is located in the premises of the Oswal [Jain] Center in Potters Bar, a small town of Hertfordshire located eighteen miles north of London. The second Jain temple is located in the city of Leicester. These temples display the needs, aspirations, and fears of the Jain community now settled in England. The primary aim behind these temple constructions is to create a home away from home while establishing strong social identity.

## **Designing a New Hoysala Temple near Bangalore**

Adam Hardy, Cardiff University

This paper presents the author's progress in designing a Hoysala temple, commissioned by the Shree Kalyana Venkateshwara Hoysala Art Foundation for a site in Kolar District, Karnataka. It is seven centuries since the last temples were built in the Hoysala style, and the brief is not to copy but to create something new that emerges from the tradition. The paper traces discussions with the client and the design process so far. It explains an underlying understanding, based on detailed study of its surviving monuments, of the Karnata Dravida tradition (of which Hoysala architecture is a late stage) and its principles of composition and growth, and puts forward an ideal that the new temple should be *svayambhu*, or self-creating.

## **Subjectivity and Share in Temple Building: Tracing Innovation through the Narabandhas of Orissa**

Syed Parvez Kabir, Visva Bharati University

Innovation has often remained outside the material territory of art history, a discipline long situated in crypto-metaphysical causalities ("spirit of an age," "will to art," etc.). Today many are interested in other tasks, such as mapping creative innovation over the trajectory of labor. This method reconnects art with society and the artist with the economy he participates in. On the one hand, an art historian of premodern India must recognize the dialectical process between the material practice of innovation and its situation within a larger sociocultural field in which innovation is registered. On the other hand, the constitutive disciplinary forces, his very own tools and frameworks, render such registrations invisible. Marginally situated sculptural reliefs from medieval Orissan temples result from artistic practice as innovations over a language that has been spoken. As an examination of its own interpretative methods and rhetorical artifices, the paper aims opens the discipline to greater self-reflexivity.

ARTspace

## **Restaging the Readymade**

Chair: Nathaniel Stern, University of Wisconsin, Milwaukee

Duchamp famously defined the readymade as a "rendezvous." More than just a found object, the readymade is an encounter between mass-produced "things" and creative authors, between signs and spectators. When framed as art, these assignments lead to transformation: they extend new thought to the already there, the habitual, and the taken for granted of objects, signs, and art. In this the readymade challenges our understandings of originality, reproducibility, materiality, spectatorship, and institutional authority. The rendezvous that the readymade enacts throws into stark relief our expectations of a work of art, of medium, and of authorship. The resonance of the readymade across the art-making practices of the last century has been widespread. Each emergence of a new medium, new set of practices, and/or understandings of what constitutes an artwork has had to engage anew with the readymade, whether through its repetition, its denial, or its restaging. The radicality of the readymade with its strangely paradoxical "objects"—oscillating between thing and sign, thing and possibility, thing and no-thing—and transformative potential seems to be particularly pertinent to revisit, extend, and challenge in today's world of network culture, remixing, postproduction, and the Do It Yourself vs. Do It with Others aesthetic. This open form session reexamines the readymade and its relevance for contemporary art practices. The diverse group of artists, critics, and scholars on this panel

explore the history, legacy, and restagings of, as well as challenges to, Duchamp's "rendezvous"—through short think pieces, multimedia presentations, performances or art objects, and/or reflections on current practice—culminating in an open roundtable discussion.

## **Restaging the Readymade**

Nicole Ridgway, University of Wisconsin, Milwaukee

This paper introduces the session, briefly explores the history and philosophy of, as well as challenges to, the readymade "rendezvous". Ridgway discusses how the mischievous insolence of the readymade, regarding the status of the artist and her facture, as well as the artwork and the category of art, is an ethical event, perhaps, whose possibilities can still be restaged.

## ***alwaysalreadymade***

Jon Cates, School of the Art Institute of Chicago

In this experimental talk/performance, Jon Cates navigates cultural territories of the always already readymade through the lens of art games, a specific form of new-media art. Art games often involve the creative reuse, repurposing, sampling, sharing, and/or modification of elements from existing digital games. These issues are explored playfully and purposefully in this exploration of Jon Cates's own work and its technosocial contexts.

## **Readymade Biomatter: Art and Synthetic Biology**

Jennifer Johung, University of Wisconsin, Milwaukee

This paper discusses and critiques pieces from two ongoing series: *Synthetic Aesthetics*, several newly funded collaborations between six artists/architects and bioengineers at Stanford University and the University of Edinburgh; and the exhibition *Synth-ethics* in Vienna in mid-2011. Here, the main focus is on the collaborations between bio and art and the current artistic trends of using biological materials in order to generate new life.

## ***Tout fait: Bergson, Time, and Choreographic Being-Made***

Noyale Colin, Middlesex University

This mixed-mode presentation, incorporating performative elements, explores the relationship between Bergsonian thought and the readymade—or *tout fait*—with a focus on the impact of technology on contemporary perceptions of time. The implications of such impacts for collaborative choreographic practices are considered.

## **Rendezvous at the Unreadymade: Thing, Intent, Human**

Kennan Ferguson

Kennan Ferguson discusses the role of intentionality and human interaction in the readymade. By positing the "unreadymade," a nonmanufactured, nonhuman version of an art piece, he asks what role manufacturing, intent, and human involvement have in the framing and reception of art. References include Immanuel Kant, Friedrich Schiller, Quentin Meillassoux, and Gary Dahl.

## **New Approaches to Post-Renaissance Florence, ca. 1600–1743**

Chairs: Eve Straussman-Pfanzer, The Art Institute of Chicago;  
Eva Struhal, Université Laval

Since the eighteenth century, Florentine culture has been unfairly linked to the perceived “decadence” of the last members of the Medici family. Despite Rudolf Wittkower’s declaration that Florence became a “stagnant backwater” after the sixteenth century, recent scholarship has demonstrated the wealth of artistic activity that flourished in the city after that date. By recognizing and isolating this prejudice, the dynamic patronage of art, architecture, literature, music, and science that transpired from ca. 1600 until the death of the last Medici in 1743 comes to the foreground. This session reevaluates this art-historical period by bringing together research that highlights and nuances the artistic, cultural, and intellectual riches of post-Renaissance Florence. Ultimately, it repositions Florentine art and culture of the seventeenth and eighteenth century vis-à-vis the more canonical centers of Rome, Naples, and Bologna in this period. Paper topics include the intersection between art and literature, the court documentation of spectacle, the interchange of art between foreign courts, and the eighteenth-century reception of and restoration of the Florentine past.

### **Ariosto’s Florentine Fortune**

Morten Steen Hansen, Stanford University

Few modern epic works could compare in popularity to Ariosto’s *Orlando Furioso* (1515, final version 1532) during the sixteenth and seventeenth centuries, though as the criticisms published from the mid-cinquecento reveal, it proved problematic to many readers. This paper examines the fate of Ariosto at the hands of sculptors, painters, and printmakers in Florence during a hundred-year period beginning in the 1560s. Visual representations of Ariosto are examined in light of the critical writings on the poet. In putting forward unknown artistic uses of Ariosto, the paper discusses how Florentine cinquecento representations of his work gravitated toward the grotesque. Counter-Reformation writers took offence at what they perceived as the sexual immorality of the poem. Once these concerns had been formulated, they in turn became a source of fascination to seicento artists and their audiences.

### **Manipulating the Miniscule: The Case of Jacques Callot**

Nina E. Serebrennikov, Davidson College

The Grand Duke of Tuscany Cosimo II de’ Medici (1590–1621) favored Northern European artists who were adept at rendering the monumental in miniature. Cosimo commissioned the young Callot, who resided at the Uffizi, to etch the numerous festivities that the Grand Duke planned and orchestrated in Florence. Celebrations require large audiences. In the *War of Love*, for example, Callot applied himself to the task by drawing teeming crowds with a mordant wit that pitted the *commedia dell’arte* against the Medici dynasty. Dedicated to Cosimo II, the etching of the *Fair at Impruneta* is Callot’s *paragone*. Never had so many figures from every social level engaged in such a range of activities, from the charitable to the avaricious, from the comic to the cruel. Given Callot’s skill in miniature, the Grand Duke would have needed a magnifying glass to appreciate this sweeping commentary on the vicissitudes of human behavior.

## **Florentine Paintings for a Spanish Queen: The Medici Gift in the Convento de las Descalzas Reales, Valladolid**

Rebecca J. Long, Indianapolis Museum of Art

The recent restoration of more than thirty Florentine paintings in the convent of the Descalzas Reales in Valladolid has shed light on an extraordinary commission, given in 1611 by Dowager Grand Duchess Christina of Lorraine to Queen Margarita of Spain for the new convent under her patronage. As the new capital of Spain for a short period at the beginning of the century, Valladolid was the locus of an intense campaign of building and decoration, and through the presence of both Florentine artists and paintings sent from Florence to members of the Spanish court, it became a locus of Florentine stylistic influence. This paper considers the life of Florentine paintings abroad through an investigation of works by Jacopo da Empoli, Pietro Sorri, Giovanni Bilivert, and others in the Descalzas Reales in Valladolid.

### ***Ne Poster Ignorent Quid Factum Sit: Anna Maria Luisa de’ Medici at San Lorenzo***

Elena Ciletti, Hobart and William Smith Colleges

In 1738–43 Anna Maria Luisa de’ Medici closed the history of her dynasty’s patronage where it had begun—at the basilica of San Lorenzo. The last of the Medici line, she rescued the deteriorating structure and attempted to bring it to long-delayed fruition. History was clearly on her mind. She consigned her architect’s account of the restorations to the basilica’s archive in perpetuity and erected an explanatory plaque in the cloister. But its admonition—*ne poster ignorent quid factum sit*—has remained largely unheeded, a casualty of art history’s habitual undervaluing of “post-Renaissance” Florence. This paper considers Anna Maria Luisa’s accomplishments at San Lorenzo. A prime concern was the building’s restoration, which revealed surprising structural deficiencies in the quattrocento foundations. The entire episode presents an intersection of settecento and Rinascimento realities that illuminate Florentines’ evolving definitions of their own cultural identity.

### **Florence, the Medici, and Bianca Cappello through the Eyes of Horace Walpole**

Jacqueline Marie Musacchio, Wellesley College

Sir Horace Walpole (1717–1797) is best known for his role in popularizing Gothic literature and architecture through his writings and Strawberry Hill, his home outside London. But he was also keenly interested in the art and history of the Renaissance. This passion developed when, like many men of his social status, he went on his Grand Tour—a two-year sojourn to Paris, Genoa, Bologna, Florence, Rome, Naples, and Venice beginning in 1739. He remained in Florence for the longest period, and it must have been during that stay that he became fascinated by the Medici and in particular the Grand Duchess Bianca Cappello (1548–1587), lover then wife of Grand Duke Francesco. Florence, the Medici, and Bianca appear frequently in Walpole’s extensive surviving correspondence and in his well-documented collection of art, books, and objects, documenting the lure of the Florentine Renaissance in eighteenth-century England.

## How Many Billboards? Contemporary Art and the Public Sphere

Chairs: Gloria Sutton, Northeastern University; Nizan Shaked, California State University, Long Beach

This open session historically and theoretically considers contemporary art's complex relationship with consumer culture, advertising, spectacular display, and a shifting model of public space. Examining the exhibition *How Many Billboards?*, which commissioned twenty-one California-based artists to create works displayed on standard outdoor billboards in the spring of 2010, this panel engenders a productive discussion between visual artists, curators, and scholars of public art. Embedding an art exhibition within an existing advertising framework raises myriad issues about the various strategies contemporary artists employ to negotiate the changing mediascape of the "public sphere" where advertising has taken on architectural proportions and the notion of a "moving image" has been radically altered by mobile phones and transportation. What does an exhibition mounted throughout a city infamously for its unrelenting and unregulated billboard spaces say about contemporary art's capacity to keep up with a constantly evolving spectacle without completely adhering to it? The goal of the forum is not to applaud a previous exhibition but to actually present the collaboration, resulting billboards, and public projects as a case study to consider issues and terms vital to art history including the propriety of public space, the ubiquity of popular culture, and the critical potential of outmoded or anachronistic forms of media in the face of digital's hegemony.

### *I-140 and Methods of Escape*

Dee Hibbert-Jones, University of California, Santa Cruz

Dee Hibbert-Jones examines the critical potential of blending of new and old modes of communication in the public sphere, with a focus on two of her current projects, *I-140* and *Methods of Escape*. As public space morphs and constricts in the face of ubiquitous popular culture, legal limitations, and new technologies, *I-140* and *Methods of Escape* utilize traditional methods of media communication reserved for commercial culture (i.e., billboards, posters, and signs) alongside social media such as texting, blogs, and the web. Manifested as billboards, posters, coasters, hand-held signs, and websites, the work references Depression-era signs; 1950s instructional booklets, contemporary art, popular culture; and the vernacular of hitchhikers, homeless, and other indigent populations. Hibbert-Jones draws on her own work to examine Conceptual approaches to extended public engagement, specifically in relation to social connectedness, affect, and the communication of political feelings in public space.

### **Artangel and the Changing Mediascape of Public Art in the United Kingdom: From Billboards to Broadcast Media and Beyond**

Maeve Connolly, Bauhaus-Universität Weimar

The origins of the UK public art agency Artangel, which recently celebrated its twentieth anniversary, can be found in an earlier organization entitled the Artangel Trust, which existed from 1985 to 1990. This earlier incarnation of Artangel often worked with artists, such as Jenny Holzer, Tina Keane, and Vera Frenkel, on projects for outdoor media such as billboards and the large *Spectacolour* advertising screens located at Piccadilly Circus. Although Artangel has worked with broadcast media in recent years, it is now best known for projects involving physical sites that are not directly associated with advertising, such as Rachel Whiteread's *House* (1993). Informed by

theories and histories of site-specific art, by Claire Doherty and Jane Rendell among others, this paper examines the critical and curatorial challenges involved in working with the media of spectacular display and analyzes the changing mediascape of public art in the United Kingdom since the late 1980s.

### **Speech in the City**

Kimberli Meyer, MAK Center for Art and Architecture

*How Many Billboards?: Art in Stead* simultaneously presented twenty-one newly commissioned works by contemporary artists on billboards across the city of Los Angeles. This urban exhibition was designed for the characteristic sprawl, culture, and communication mode of Los Angeles. Conceived while sitting in traffic, it responded to the mandatory nature of the public viewing of corporate messaging, equating signage with public speech. Images and language installed as outdoor advertising comprise one of the most visible forms of communication in urban space. The artworks in *How Many Billboards?* operated as artistic speech in a corporate speech environment. In considering selected works from the show, several questions are explored: As messages, how do the billboards operate? What gives them their authority? How may their meanings be refracted and absorbed by their localities and viewing publics?

### *Sereno*

Christina Fernandez, Cerritos College

Fernandez's work examines the intersections between private and public space, personal and historical narratives, exurban and city spaces. The *Sereno* series, organized around singular and panoramic photographs, pictures El Sereno (a neighborhood in eastern Los Angeles) and plays on contrasts between natural spaces in urban areas and the word "serene," which is also the local gang name. *Coldwell Couch*, created for *How Many Billboards?: Art in Stead*, consists of two images from *Sereno* and puts forward the idea of landscape as real estate, as the reservoir for yearning and loathing in the pursuit of home and comfort. The couch in this image (and the mattresses and TVs in other images from the series) is a monument to consumerism and our throwaway society, a tattered body/politic. Taking art from studio to billboard and the reframing of a concept into an advertisement are discussed.

CAA Committee on Diversity Practices

### **Transcending Compliance Models: Diversity in Theory and Practice**

Chair: Jacqueline Taylor, University of Virginia

Diversity is no longer just a numbers game. For the Hundredth Annual Conference of the College Art Association, the Committee on Diversity Practices hosts a *pecha-kucha*-style roundtable discussion with five-minute presentations on the perspectives and methodologies of diversity in the expanded fields of art and art history. In the interest of moving toward broader conceptions of diversity, scholars from a variety of backgrounds and institutions speak on themes that widely engage discourses of power and privilege, including diaspora and globalization, critical race art history, disability aesthetics, queer theory and practice, and craft theory and practice. A roundtable format with moderator allows for multiple perspectives to connect across the fields of pedagogy, research, and professional practice.

## **Historicizing Somaesthetics: Body-Mind Connections in the Medieval and Early Modern Viewer**

Chair: Allie Terry-Fritsch, Bowling Green State University

“Somaesthetic fashioning,” a term used in recent years to point to the purposeful cultivation of the mind-body connections of an individual to heighten aesthetic experience, has emerged in art-historical discourse as a means to argue for and to better understand certain contemporary art practices. Grounded in John Dewey’s democratic approach to art as experience, the somaesthetic tradition advocates for the cultivation of active and interested aesthetic experiences through the engagement of the body together with the mind. While somaesthetics as a discipline, until now, has been focused on present artistic and performative practices, this session features papers that consider how somaesthetic philosophy can be used to examine aesthetic experience in medieval and early modern culture. By historicizing somaesthetics, this session reconnects the minds and bodies of historical viewers and forges a new theoretical construct of the historicized aesthetic experience in art-historical terms. Thus, moving beyond anthropological notions of ritual, religious practice, and performance and intellectual and scientific traditions regarding the visual process, this panel explores medieval and early modern aesthetic experiences as part of a multisensory engagement that purposefully used the body in relation to the mind to cultivate meaning in the spectator.

## **Sensing Devotion: Late Medieval and Early Modern Materializations of the Crucified Christ**

Geraldine A. Johnson, University of Oxford

The reception of art is usually considered in terms of ocular scrutiny alone, but all five senses can be implicated when beholders encounter artworks. This paper explores this phenomenon by focusing on wooden Crucifixes with moveable arms that were produced in fourteenth- and fifteenth-century Italy. Using wood had practical and symbolic implications. The material was easily carved and relatively lightweight, thereby allowing Crucifixes to be moved around in various contexts, while the iconographic significance of using the same material as Christ’s actual Cross would have been apparent to contemporaries. The Crucifixes’ tactile qualities would have been noted by those who handled them, but such sculptures also were encountered in circumstances involving other senses. By considering their multisensory embodiment, we gain a better understanding of how these objects allowed ideas, beliefs, and desires formulated in the mind to be somatized in material form.

## **The Body and the Book: Reading the *Carrara Herbal***

Sarah R. Kyle, University of Central Oklahoma

The experience of reading the *Carrara Herbal*, an illustrated book on plant medicine, can be understood in somaesthetic terms. It stimulated a conscious connection between the body and mind, a connection that was part of an interpretative strategy focused on protecting the reader’s health. This paper examines how the connection between the book and its reader was established through different pleasures elicited during the reading process, particularly through the ongoing discovery of patterns and variations in the *Herbal*’s text and illustration. Such “healthy” pleasures were especially relevant to the book’s owner, the lord of Padua, Francesco II da Carrara (r. 1390–1405). His status associated him with distinct health requirements that reading the *Herbal* could address. By reading and owning the *Herbal*, Francesco joined a genealogy of elite readers whose health was promoted by the very act of reading, a process directed by the physical and mental engagement with the book.

## **Rush to the Embrace: The *Maulbronn Altarpiece* and the Corporeal Limits of Vision**

David S. Areford, University of Massachusetts, Boston

The field of somaesthetics offers a framework for interrogating both the corporeal and the optical in terms of an “aesthetics of embodiment,” that is, an understanding of the aesthetic encounter as embodied experience, a performance in which the body and all of its senses are activated. In this regard the *Maulbronn Altarpiece* (1432), with its focus on the corporeal experience of the divine, provides a perfect case study. In the painted triptych’s central Crucifixion, Jesus and his Cross lean toward the viewer, presenting the Savior’s suffering body as an accessible visual and physical presence. Indeed, the emphasis on vision and the body is found in other scenes as well, including the stigmatization of Saint Francis and the passionate embrace of Saint Bernard by the Crucified Christ. Here images facilitate a vision of the sacred that is the product not just of the eyes but of the entire body.

## **Low Painting, Court Culture, and Bodily Pleasure in Renaissance Trent**

Chriscinda Henry, Oberlin College

Historical viewers of Girolamo Romanino’s frescoes in the garden cellar of the Castello del Buonconsiglio in Trent were confronted with nearly photographic wall-size instances of prodigality, violence, and sexual misconduct and aberration. Cropped, enlarged, and focused close-up, these playful pictures implicate their audience in an elaborate and not altogether comfortable network of glances, gestures, actions, and emotional responses. Meanwhile their courtier-viewers were involved in a range of other stimulating activities: eating, drinking, dancing, and being entertained by musicians and buffoons. This paper positions the frescoes as part of a court culture of recreation and play that involved masking, role play, and temporary release from normal social proscriptions. Romanino’s paintings raise important questions about somatic viewing practices in secular domestic contexts, open a window onto unexplored Renaissance practices of aesthetic relief and release, and highlight the role of negative exemplars (as opposed to positive moral behavioral models) in these viewing dynamics.

Public Art Dialogue

## **Public Art in the Virtual Sphere**

Chairs: Mary M. Tinti, deCordova Sculpture Park and Museum; John Craig Freeman, Emerson College

Whereas the town common was once the quintessential public place to air grievances, display solidarity, express difference, celebrate similarity, remember, mourn, and reinforce shared values of right and wrong, the public square is no longer the only anchor for interactions in the public realm. That geography has been relocated to a novel terrain, one that encourages exploration of cyber arts, new media, augmented reality, mobile location-based monuments, and virtual memorials—all with profound implications for art in the public sphere and the discourse that surrounds it. This year’s Public Art Dialogue roundtable features a conversation about the nontraditional spaces in which artists are producing public art and the exciting emerging technologies they are creating to make those new geographies possible.

Visual Resources Association

### **Paint, Prints, and Pixels: Learning from the History of Teaching with Images**

Chair: John Trendler, Scripps College

Visual copies and the changing technologies that allow for their creation have profoundly influenced arts pedagogy. The evolutionary changes have been relatively few considering the expanse of time—drawing, painting, graphic prints, photographs, lantern and 35mm slides, digital images, three-dimensional computer modeling, and virtual reality. A better understanding of the factors underlying the production, dissemination, curation, and evaluation of visual copies can shed interesting light on present practice and future possibilities. This session explores the historic and current imaging paradigm shifts to inform twenty-first-century classroom teaching.

### **Revising Art History: How a Century of Change in Imaging Technologies Helped to Shape a Discipline**

Allan T. Kohl, Minneapolis College of Art and Design

Beginning in the latter nineteenth century, the use of photography to document works of art was a key factor in the emergence of art history as an independent discipline. The subsequent introduction of new technologies such as lantern slides, 35mm color slides, and carousel projectors resulted in significant transformations in pedagogy. In the twentieth century the growing use of photographic illustrations influenced a shift in emphasis in the textual content of scholarly publications such as exhibition catalogues, artist monographs, and journal articles. More recently the digital revolution has increased access to art information, transforming the ways works of art are studied and taught. Today the high-quality digital image is a fundamental scholarly resource, and specialized forms of investigative photography offer new ways of analyzing the ultimate primary sources: the works of art themselves.

### **Light Explorations: Teaching Nineteenth- to Twenty-First-Century Intersections of Photographic, Scientific, and Digital Technologies**

Sheila Pinkel, Pomona College

In the class “Light Explorations” I introduce art and nonart students to a spectrum of low- and high-tech light-related approaches to image making. Students spend the first half of the class learning nineteenth-century photographic techniques including photograms, pinhole photography, and solar prints. They also learn to make large negatives, first in the darkroom and then using the computer and scanner. These negatives are then used to make cyanotypes and Van Dyke brown prints. During the second half of the course they go to the physics lab on campus to generate images using a high-speed camera, which takes two thousand frames/second, an infrared camera, an optical microscope, and a scanning electron microscope. The class finishes with students working on projects of their own choosing using any technology they want. In my presentation I discuss approaches to these topics and the ways that both art and nonart students manifest their ideas.

### **Pictures of Art History: The Getty Research Institute’s Photo Study Collection**

Anne Blecksmith and Tracey Schuster, The Getty Research Institute

In 1974 the J. Paul Getty Museum developed a “photo library” by consolidating the visual resources of each curatorial department. In 1983 the library was incorporated into the new Getty Center for the History of Art and the Humanities and quickly grew to become one of the world’s largest collections of photographs of art. In addition, collection development moved away from acquiring commercially available photographs in bulk to curatorially selected acquisitions of photo archives assembled by art historians, conservators, archaeologists, photographers, and dealers. In recent years the interdisciplinary use of these images has tapped into some of the unrealized research potential of the archive. This paper discusses the historiographic significance of four unique photograph collections acquired for the archive and how photographs of art objects, architecture, art-related professions, and historical events form part of the permanent record of art history.

### **New Challenges for a Digital Generation: An Information Literacy Approach to Teaching Visual Literacy**

Joanna Burgess, Reed College; Ann Medaille, University of Nevada, Reno

The use of digital images continues to increase both in art history and across the disciplines with the accessibility and prevalence of technology. Students today are expected to apply information-literacy skills (those abilities involved with finding, evaluating, and using information) in a visual context; however, students often struggle with using visual content in a scholarly setting. Librarians are playing a key role in helping students access and use visual media by integrating visual literacy into traditional library instruction. To provide educators with relevant teaching tools across the disciplines, the Association of College and Research Libraries (ACRL) recently developed a set of Visual Literacy Learning Competency Standards. This presentation reviews the connections between information and visual literacies, describes the ACRL Visual Literacy Standards project, and provides examples of ways that the standards are being implemented.

Historians of British Art

### **Future Directions in the History of British Art**

Chair: Peter Trippi, *Fine Art Connoisseur* Magazine and Projects in Nineteenth-Century Art, Inc.

The year 2012 marks the twentieth anniversary of the founding of Historians of British Art and thus is an ideal moment to scan the horizons of this field. Instead of looking back to document our recent evolution, this session highlights what lies ahead. It encompasses papers presented by advanced graduate students and those who have earned the PhD or joined a museum staff since 2007.

### **Reconsidering John Gibson, Remolding British Sculpture**

Roberto C. Ferrari, The Graduate Center, City University of New York

In the past, the history of nineteenth-century British sculpture has been marginalized as antimodern because it does not seem to fit into the formalist evolution of the body as an abstracted object. This paper proposes we blur the boundaries of national and medium specificity so as to better understand the contribution of British sculpture to the history of nineteenth-century art. Focusing on the career of John Gibson (1790–1866), the paper shows how he fluctuated between the so-called British and Roman schools of sculpture, and how his interest in other forms of reproductive media spread his fame beyond that of a carver in stone. In discussing also his interest in polychromy, the presentation demonstrates how tinting his statues crossed the boundaries of sculpture and in turn may have influenced contemporary painting as well. By reconsidering Gibson's career, we can remold our ideas about British sculpture itself.

### **Legal Thinking: The Rise of Eighteenth-Century British Art**

Cristina S. Martinez, University of Toronto

What is it that compelled eighteenth-century British artists to investigate and receive ideas from the law? William Hogarth was a relentless promoter of the rights and property of artists. Allan Ramsay was a classical scholar and prolific legal writer. Sir Joshua Reynolds rose to the height of his profession and, like Hogarth and Ramsay, achieved remarkable political and legal attainments. By using the law as a key to unlocking the minds of Hogarth, Ramsay, and Reynolds, this paper casts new light on the understanding of eighteenth-century British art. Hogarth's entrepreneurial commercialism, Reynolds's authoritarian position as legislator, and Ramsay's philosophical and political mindset led to the emergence of a more commercial, professional, and scholarly sphere of art. An understanding of the connections between the legal and the aesthetic has important practical implications that pertain to contemporary art and the question of artistic freedom, reproduction rights, and moral rights.

### **Doing the Thing and the Thing Done: The Social World of the British Sporting Print, 1750–1850**

Corey Piper, Virginia Museum of Fine Arts

While British sporting prints have frequently been considered as a genre exclusive to the landed upper classes, the prints featured a broad cast of characters drawn from many levels of society. The popular rise of sporting prints generally coincided with an agricultural revolution that transformed the nature of labor in the countryside and spurred dramatic demographic changes. Produced during a period of intense social change, sporting prints were consumed by a broad cross section of society, including both urban and rural dwellers and the wealthy and working classes. As such they offer insight into not only how the commissioning class viewed the countryside but how rural dwellers saw themselves. This essay examines sporting prints from an art-historical perspective in order to demonstrate their importance as works of art that reveal the complex social layers of rural representation and country life.

### **From the “Well-Laid Table” to the “Market Place”: The Architectural Association Unit System**

Irene Sunwoo, Princeton University

This paper focuses on the earliest years of Alvin Boyarsky's chairmanship at the Architectural Association in London, Britain's oldest school of architecture, and in particular examines his development of the “unit system” during the early 1970s. A framework for distinctive and competitive “units,” each offering AA tutors autonomous pedagogical territory, the unit system introduced a model of vertical studio teaching that doubled as a platform for the diverse theoretical explorations of a vibrant coterie of young architects—among them Robin Evans, Zaha Hadid, Rem Koolhaas, Daniel Libeskind, and Bernard Tschumi. Formulated as an alternative to the professionalized curricula of modernist architectural schools, the unit system critically reclaimed pedagogy as a medium for continuous architectural experiment. Analyzing the institutional and philosophical beginnings of Boyarsky's educational model—which was subsequently adopted by architectural schools worldwide—this paper articulates the emergence of a postmodern system of architectural education.

### **Art within Reach: The Popular Origins of Art History in Victorian Britain**

Amy M. Von Lintel, West Texas A&M University

This paper argues for a new appreciation of Britain's place in the history of art history. If we shift our focus from the emergence of art history in the university—a narrative that begins in nineteenth-century Germany—to consider the field's beginnings within a broader visual culture, Britain rises to the surface in interesting ways. Affordable illustrated magazines in Britain first included art history knowledge within their pictorial pages, while the innovations of British publishing firms also brought survey histories of art to English speakers across the globe. Large-scale displays of art-historical information housed within modern iron and glass pavilions likewise emerged first in Britain. Examining the popular origins of art history through both publications and exhibitions provides an opportunity to rethink the importance of Britain not only for art history's history but also for the interdisciplinary studies of modernity.

### **Pop and Politics, Part I**

Chairs: Allison Unruh, independent scholar; Kalliopi Minioudaki, independent scholar

Pop art has been variously celebrated and derided for its focus on surface, too often at the cost of overlooking its critical content. The infamous “cool” of American Pop has frequently been read as an expression of an inherently passive consumer position, limiting the way that such work can be seen as having any significant political resonance. While a number of scholars have delved into some of Pop's meaningful social and political dimensions, much more remains to be said. In an effort to probe beyond Pop's surface, the papers included here represent a range of approaches, addressing various international contexts together with interrelated issues such as Cold War politics, civil rights movements, and gender and sexual politics. The goal of this session is to promote analysis of previously overlooked intersections of Pop and politics in varied international manifestations, and to forge new ways of thinking about the political in the context of Pop. By interrogating cases where Pop engages in political dialogue—either explicitly or implicitly—can Pop art as we know it be redefined?

### **“Magic Art Reproducer”: Class and Reproduction in Warhol’s *Superman***

Anthony E. Grudin, University of Vermont

As one of his earliest Pop paintings, Andy Warhol’s *Superman* (1961) has played a key role in interpretations of his artistic development. It is therefore surprising that the comic book from which it was sourced, the April 1961 edition of *Superman’s Girl Friend: Lois Lane*, has never been considered as an element of its significance. This paper attempts to remedy that omission by investigating the narrative, aesthetic, and commercial trajectories of this source material and their potential implications for our understanding of Warhol’s project. As it turns out, the enticements to social and aesthetic emulation that have often been emphasized in interpretations of Warhol’s work are overshadowed in this comic and others of its period by enticements to cultural and economic participation. And, crucially, these promises of cultural participation were consistently targeted at a working-class audience, desperate (or so the advertisers thought) for social advancement through cultural production.

### **Tokyo as a Cold War Site: Jasper Johns’s Visit in 1964**

Hiroko Ikegami, Kobe University

Both Pop art (including Neo-Dada) and the cultural cold war were international phenomena that had different implications in different locales. It is thus necessary to think beyond such major sites as New York and the Venice Biennale. This paper focuses on Tokyo—a remote yet vital ally of American art—as another important geographical coordinate by examining Jasper Johns’s visit to the city in 1964. The object of investigation is threefold: a series of works Johns created in Tokyo, including *Watchman* and *Souvenir*; Johns’s interaction with Japanese artists, especially Nobuaki Kojima, who had produced a work that incorporated the American flag; and the cultural policy of Sōgetsu Art Center, whose director Hiroshi Teshigahara acquired *Watchman* for his collection. Through discussing these topics, this paper maps a political dimension of Johns’s work and his network in Tokyo in the context of cultural cold war politics of the 1960s.

### **Pop Art in Dark Times: Masculinities and Mass Subjectivity in the Age of McCarthyism**

Seth McCormick, Western Carolina University

In “Death in America,” Hal Foster asks how it is possible to figure the masses under conditions of late-capitalist spectacle and concludes that this inchoate subject is evoked in Pop art through the specter of its absence by its proxies—objects of mass consumption and celebrity images of collective identification. More recently Jacques Rancière has argued that the problem today is not a postmodernist “loss of the real” to simulation and spectacle but a “loss of appearances,” a delegitimation of the performative and “fictioning” dimension of politics. In the context of McCarthyism’s cooptation and delegitimation of mass politics, the early Pop of Jasper Johns and Robert Rauschenberg can be seen as an attempt to articulate the internal contradictions of this hegemonic populism, exposing the symbolic role of the “part-object” and the fetish in disavowing the rifts opened by sexual difference in the militarized, homosocial solidarity of cold war nationalism.

### **Souvenirs for a Riot: Claes Oldenburg, Pop Art, and Chicago ’68**

Tom Williams, Watkins College of Art, Design, and Film

During the fall of 1968 Claes Oldenburg attended the contentious protests surrounding the Democratic National Convention in Chicago. He went as an observer (or as a “voyeur,” he also remarked), but as the conflict between police and protestors escalated into violence, he crossed a barricade and was beaten by the police. They “kicked me and choked me and called me a Communist,” he later said, and these events precipitated an intense, albeit ambiguous, politicization of his work. During the subsequent year, he curated a protest exhibition at the Feigen Gallery in Chicago (which also traveled to New York and Cincinnati) and he attempted to imbue his Pop aesthetic with greater political urgency and relevance. This paper addresses these efforts and, more broadly, the fraught articulation of Pop art and politics during the 1960s, particularly as the decade’s desublimatory impulses turned to violence.

### **Political Pop or Anti-Pop? Axell, Chryssa Romanos, and Niki de Saint Phalle**

Kalliopi Minioudaki, independent scholar

“Pop art” meant disparate things to its friends and enemies in the French art world of the 1960s. Never flourishing under this name, its equivalent artistic “return to reality,” a reality ever altered by the spectacle, manifested itself with diverse (whether object-based or imagistic) forms and politics. This paper illustrates the diversity of the politics of Pop in France and Belgium, including feminist politics, in works by Axell, Niki de Saint Phalle, and Chryssa Romanos. Illuminating an overlooked episode of the intersecting histories of *nouveau réalisme* and Mec art—Romanos’s programmatically political and polemically anticapitalist Pop collages, created in 1965 but abandoned due to Pierre Restany’s disapproval—this paper questions the limits of political commitment through Pop. Given Restany’s role in the different critical fates of these artists, the paper also addresses the cultural politics that underpin his Pop politics as chief architect of so-called Parisian Pop.

### **Pop and Politics, Part II**

Chairs: Allison Unruh, independent scholar; Kalliopi Minioudaki, independent scholar

### **Life against Death: Claes Oldenburg’s Politics of the Provisional**

Nadja Rottner, University of Michigan, Dearborn

In *Circus: Ironworks/Fotodeath* (1961) Oldenburg stages a psychoanalytically informed critique of the conditions of life in postwar America, countering views of Pop art as apolitical. Skeptical of the ability of language to convey the fullness of experience, the wordless performance *Circus*, as a form of “visual poetry,” responds to news stories of the cannibalism of children by the notorious serial killer Albert Fisher, the threat of the H-bomb, and the Holocaust, all three incidents dominating the headlines nationwide. These events of mass murder enter the work in visual form; in short, they become evocatively poetic, associational “physical images” rather than factual news, and it is through the viewer’s individual imagination and frustrated interpretive effort in the tradition of John Cage’s theater of perceptual renewal that “information” is distilled and experienced. *Circus* aims at combating the unconscious repression of horror in the media by slowing down and altering how we “consume” reality.

### **The Omission of Poverty and Paranoia: Spectators and Effects in Warhol's Films**

William McManus, Rhode Island School of Design

Despite the grotesque summary in his 1985 book *America*, the political has been absent from discussions of Andy Warhol's work other than the opposed terms of contextual event and identity politics. And yet it is easy to show that Warhol made an intimate connection of these registers, as in his Jackie images from 1963 and the 1967 film *Since*. Between those projects came the scripted films of 1965 in which Warhol elaborated a differential aesthetic of permissiveness and coercion out of political and social antagonisms, one aimed at the archaic mechanisms of political and social paranoia that organize American society. Each film achieves this exposure by subjecting Warhol's collaborators to the technological violence and crude, anti-illusionistic production methods of Factory filmmaking. This paper provides a taxonomy of these subjective effects and a personal frames that his films extract from American culture of the period so that they may be recognized anew.

### **Warhol's *Race Riots* and Civil Rights**

Martin A. Berger, University of California, Santa Cruz

Using Warhol's *Race Riots* as a case study, this paper argues that 1960s Pop art was both more and less political than many of its critics contend. The *Race Riots* were more political in the sense that artworks using controversial news photographs of policemen and protesters were necessarily viewed by audiences through the powerful discourses of race and civil rights then dominating the mainstream media. And they were less so because, in tapping into the (slightly) left-of-center politics embedded in Northern media accounts of the civil rights movement, they failed to transcend the cautious politics of white liberals. After establishing the discourses that animated the *Race Riots*, the paper explores how in supporting the racial perspectives of liberal whites the artworks played a collateral role in limiting the representational and material options available to blacks. When it came to questions of race, Pop was decidedly political, though not particularly progressive.

### **Pop Iconography on Both Sides of the Iron Curtain:**

#### **Alina Szapocznikow and Roman Ciešlewicz**

Agata Jakubowska, Adam Mickiewicz University

In 1963 two Polish artists—the sculptor Alina Szapocznikow and her partner the graphic designer Roman Ciešlewicz—decided to move to France, but in the subsequent five years they lived and worked in both Paris and Warsaw. It is observed that in the mid-1960s they both concentrated in their art on adopting artistic vocabulary of popular culture. Their interest in the Pop imaginary is usually seen as resulting from possible (after moving to France) liberation from personal and national history, from the past of the war and the present day of communism. What is missing from this picture, and what is the main subject of this paper, is the fact that it is a *mélange* of the ways popular culture was understood and instrumentalized politically on both sides of the Iron Curtain that makes their art so specific.

### **All-American Political Pop from North of the Border to Way South**

Robert Storr, Yale University

Although they share a hemisphere and a name—American—artists North and South in the Americas are, for the most part, still talked about as belonging to fundamentally separate realities when in fact they have, to a considerable extent, a common political history from colonialism through postcolonial into neocolonialism. Pop Art North and South from the 1960s onward makes the similarities and discrepancies between these zones vivid while teaching us many things about the relation between art and politics in the postwar period.

### **Situating Expanded Cinema in Postwar Art Practice**

Chair: Andrew Uroskie, Stony Brook University, State University of New York

While the critical framework of medium specificity has traditionally led to a focus on the essential material nature of a practice, the central spatial metaphor underlying the rhetoric of “expanded cinema” opens up a different axis of investigation. Rather than what, we might ask, where was expanded cinema? Where did the artists associated with this postwar movement understand cinema as coming from and going to? What were the cultural, aesthetic, and conceptual ramifications of these new locations and dislocations? This panel explores the various sites of expanded cinema that emerged in the postwar period to ask how the very promiscuity of this movement across discrete contexts of exhibition—from film and theater to dance, music, and the plastic arts—precipitated a new degree of cross-fertilization between both art practices and art institutions.

### **“We Must Build Our Theaters in the Air”: Jaime Davidovich and Public-Access Cable Television**

Sarah Johnson Montross, New York University

As the president of Artists Television Network and producer of *Soho Television* and *The Live! Show*, Jaime Davidovich was a leading developer of early public-access cable television programming for artists in New York City from the late 1970s to early 1980s. With the collaboration of several key coordinators, Davidovich curated episodes of video art, early music videos, performances, and interviews with artists, critics, and curators. Public-access cable programming offered an outlet for artists aspiring toward radical communication reform, due in part to its direct transmission into domestic spaces in downtown Manhattan. This paper focuses on Davidovich's outreach projects, such as his interactive series using the QUBE system in Columbus, Ohio (1979–80), and *The Artist and Television* satellite event (1982), in an effort to understand how artists' cable programming was disseminated and how it transformed notions of audience participation both nationally and internationally.

### **“Shoot Films but not Films!” The Actions of the Austrian Filmmakers’ Cooperative**

Andrew Weiner, University of California, Berkeley

This paper argues that a practice of *erweitertes Kino*, organized around the Austrian Filmmakers Cooperative and including such figures as Kurt Kren, Valie EXPORT, Peter Weibel, Hans Scheufl, and Ernst Schmidt, can be understood as both a relocation and a retemporalization of cinema. In the activities of the cooperative, cinema expanded not only into new sites of reception, including the university, the street, and the political demonstration, but also into new event structures, in this case drawing on earlier actionist experiments. On this view, we should ask the question: When was expanded cinema? What models of public appearance did it adopt or propose, and what did it presume about the time of the political? This paper examines this *erweitertes Kino* as a form of critical heteronomy, situating it relative to an emergent interpenetration of aesthetics and politics here termed the aesthetico-political.

### **Promiscuous Sites: Otto Piene’s Roving Practice**

Melissa Ragona, Carnegie Mellon University

“My Utopia has a solid foundation: light, smoke, and 12 searchlights!” Thus proclaimed Otto Piene in *Zero*, the mouthpiece for Group Zero, founded in Düsseldorf by Piene and Heinz Mack (1957–66). This paper focuses on Piene’s transformations of conventional paint and print media into fire, electric light, helium, and electronic signal. His promiscuous use of materials led him to work in experimental television studios, Olympic fields, and the wide-open swathes of the sky. “Sky art,” a term he coined as director of CAVS at MIT in Boston (1974–93), was a moniker that described his floating, inflatable sculptures as well as an area of research that explored modes of perception through film projections and data networks. This paper explores Piene’s hypothesis that the kinetic elements of a work, whether analogue or digital, betray the formal effects of static representation and bring audiences directly into the fold of a mediated temporality.

### **Better Books, the Arts Lab, and the Dairy: The Shifting Countercultural Situations of British Expanded Cinema**

Lucy Reynolds, independent scholar

Conjuring the events that occurred in short-lived spaces such as Better Books, the UFO club, and the Arts Lab in 1960s London, this paper argues that these loci of London underground culture played an influential role in reinvigorating cinematic spectatorship and greatly influenced the development of a distinctive British expanded cinema practice. Taking place outside official cultural institutions, as one-off events in peripheral, temporary spaces, expanded film such as Malcolm Le Grice’s *Castle 1* (1966) could be understood less as hybrid forms than as convergences of experimentation, collisions of sound experiment, art, and performance, and meeting points of mutual recognition, as an arts culture rethought itself in the era of the cold war and protests against the bomb. This proposal disconnects British expanded cinema from the modernist associations usually ascribed to it and reveals its origins in the creative chaos and flux of these radical and indeterminate spaces.

### ***Selma Last Year* (1966): Expanded Cinema, Site Specificity, and the Aesthetics of Dislocation**

Andrew V. Uroskie, Stony Brook University, State University of New York

This paper considers *Selma Last Year*, a largely forgotten media installation that took place during the winter of 1966 as part of the New York Film Festival’s fleeting interest in intermedia and expanded cinema. A collaboration between the street theater producer Ken Dewey, Magnum photojournalist Bruce Davidson, and Minimalist composer Terry Riley, this groundbreaking media installation juxtaposed large-scale projected images, an immersive audio collage, small-scale photographic prints, 16mm documentary film, and a delayed video feedback loop to create a series of intentionally disjunctive environments. During the festival symposium, Annette Michelson would dismiss Dewey’s work as a “revival of the old dream of synaesthesia,” against which she maintained a modernist conception of medium specificity as the only legitimate form of aesthetic and cultural radicalism. By contrast, this paper argues that this site-specific work marked a critical engagement with both audience and institution through an aesthetics of formal juxtaposition and subjective dislocation.

### **The Challenge of Nazi Art**

Chairs: James A. van Dyke, University of Missouri, Columbia; Christian Fuhrmeister, Zentralinstitut für Kunstgeschichte

Art produced during National Socialism in Germany has posed and poses many problems to the discipline. Given that Hitler favored more conventional academic art and that modernism was stigmatized as “degenerate,” few of the canonical interpretations of twentieth-century art made any reference to the period except as a foil for exile culture and Popular Front critiques. Hence, for some decades art historians avoided dealing with the art of Nazi Germany altogether. However, particularly following the generational and political challenge to art history in the late 1960s, a number of scholars published studies that highlighted art during this period by analyzing the ideological dimensions of the work produced. Since then, the approaches to Nazi cultural production have become multiple, with deeper work not only on major protagonists but also on architecture and urban planning as well as exhibitions and mass media. Still, the tendency to see art as transparent to a particular ideology, however subtle the analysis, remains the dominant trend. This approach, though, has a rather narrow focus and has never taken into consideration the full breadth of Nazi art production. Furthermore, in striving for a coherent narrative, scholars have often neglected contradictions, compromises, and also overlaps with modern art. Questions about markets, politics, reception, and methodology are essential to the discussion of any period of art history, and they also raise issues specific to the trajectory of National Socialism. They offer a starting point from which to reflect more broadly upon the field of Nazi art as one that challenges the discipline to reflect upon the determination of art-historical cognitive interest and upon the relationship between aesthetic affirmation and historical critique.

## **The Banality of Nazi Art: Vernacular Buildings, Conventional Images, and the Necessity of Art-Historical Analysis**

Paul B. Jaskot, DePaul University

Art historians have systematically isolated Nazi cultural production by dismissing its lack of aesthetic innovation or complexity. This presentation addresses this problem by engaging exactly the kinds of banal formal choices so easily dismissed by scholars. Focusing both on artists that contributed to the propagandistic framing of the major state initiative of the Autobahn and on the institutional structural landscape at the concentration camp of Auschwitz, this paper questions an art history limited by narrow definitions of aesthetic innovation. It focuses instead on what was important to the developing Nazi state—its policies and the ideologically driven attack against its supposed enemies. Art-historical questions are crucial for explaining key aspects of this political history of the Nazi era, and by avoiding these questions we allow art history too easily to be characterized as a mere sideshow to the major issues and conflicts of modern society.

## **What Is a German Home? Interior Domestic Design and National Identity in the Third Reich**

Despina Stratigakos, University at Buffalo, State University of New York

Beginning in the nineteenth century the call for a new *Wohnkultur*, or culture of dwelling, came to dominate German design-reform discourses on the cultural and economic needs of a rapidly industrializing nation. Art historians have documented the many facets surrounding these debates in the Wilhelmine and Weimar periods, particularly as they influenced the rise of modernism, but have ignored the National Socialist era as one of ideological and aesthetic retrenchment. This paper addresses reasons for this neglect as well as recent developments from disciplines outside of art history that have begun to shift our understanding of design after 1933. By exploring the continuing taste for modernism among young consumers and in the work of female designers working for private industry, this paper also points to broader issues regarding art history's blind spots where individual choices and artistic strategies outside the confines of museum walls are concerned.

## **Beyond Modernism's Other: Nazi Art International**

Keith Holz, Western Illinois University

Following an overview of Nazi art's functions within National Socialist and modernist historiography's myths of negation, this paper considers how three recent research directions involving Nazi art trouble received wisdom about the nature or purposes of Nazi art. These are: (1) uses of German art within foreign relations by the National Socialist government, foreign governments, and nongovernmental institutions (1933–45); (2) roles German visual art played within the German government's "New Order" of early 1941 through 1944; and (3) today's proliferation of documentation and questions arising from provenance research into Holocaust-era restitution cases. By accenting how each of these scholarly enterprises recasts narratives concerning Nazi art, a more adequate representation of Nazi art is proposed just as its oft-asserted cogency is further undermined. Pressure placed upon Nazi art's plurality across territories and time challenges the once useful clichés of postwar art history.

## **The German War Art Collection as a Challenge to Traditional Art History**

Gregory Maertz, St. Johns University

The incompleteness of our understanding of art production in National Socialist Germany is the result of excessive emphasis on Hitler's collecting activity at the House of German Art and the postwar sequestration of a large collection of contemporary German art properties. Consisting of 9,250 objects that display an unexpected stylistic pluralism, the German War Art Collection as it is known challenges the master narrative of twentieth-century art history that places National Socialist aesthetics in simple binary opposition to classical modernism. The paradox of the German military as a patron of modernist art is explained by the conscription of avant-garde artists who found the front to be an uncensored zone of remarkable artistic freedom. Thus the German War Art Collection demonstrates that creative tension between traditional and modernist stylistic elements coexisted within the sphere of National Socialist cultural production right up to the collapse of Hitler's regime.

## **The "Man" in Mannequin: Humankind on Display**

Chairs: Jennifer Wagelie, Indiana University Art Museum;  
Bridget Cooks, University of California, Irvine

This panel explores the historical and contemporary usages of mannequins in a variety of display practices (i.e., natural history, art, science, man, and wax museums, as well as inter/national expositions and other venues). Already well known as part of the histories of typology, objectification, and colonialism, mannequins remain part of many exhibition designs today. In what ways has the use of the mannequin changed since its inception in the nineteenth century in natural history museums when the figures featured prominently in types of mankind displays and were referred to as "manikins"? How have museums used mannequins for aesthetic, anthropological, and educational goals? Are mannequins now being used successfully in critical practice concerning the interpretation of cultural and racial difference? What is the function of mannequins in museum spaces, and what is their future? What are the linkages between mannequins in museum contexts and the display of mannequins in entertainment (Madame Tussaud's wax museum) and commercial/popular culture contexts (Old Navy commercials)?

## **The Mannequin in Print: Private Interiors, Industrial Design, and Commercial Displays in Late-Nineteenth-Century France**

Anca I. Lasc, University of Southern California

Developed in France in the mid-nineteenth century, fashion mannequins became important fixtures in various stores' window displays by 1900. While their presence in department store windows received some attention in recent scholarship, their occurrence in department stores catalogues and pattern books of the nineteenth century has largely been overlooked. This paper examines retail mannequins as they were formed and represented in printed media at the time. It considers these "paper" mannequins' connections to the world of "high" art and to various decorators' and store owners' ambitions, both of which it understands as central to retail mannequins' development throughout time. Like national displays at universal exhibitions and works of art displayed at Parisian Salons, successful commercial displays (both on paper and in three-dimensional form) hinged on the idea of the total work of art and the viewers' embodied presence through a dummy within imaginary spaces.

**From Life: Histories of Modeling Mankind at the Smithsonian**  
Gwyneira Isaac, Smithsonian Institution

As one of the founding departments for anthropology in the United States, the Bureau of Ethnology at the Smithsonian was an innovator in the use of mannequins as a means to bring culture and technology to life for public audiences. By 1893 and the Chicago World's Fair, the production of life groups formed a major research endeavor of the department. Revisiting these activities today provides insight into nineteenth-century frameworks for the reenactment of indigenous knowledge, as well as interests in documenting physical attributes of humans. This paper looks at the origins of these mannequins and considers the contemporary contexts that they inhabit, forming complex intersections between art, science, and anthropology. Finally, it asks to what extent they let us rethink our assumptions about the historically envisioned divisions between scientific subscription to the Cartesian separation of mind and body and artistic traditions, which are viewed as grounded in experiential knowledge.

**Fragmented Bodies: Nostalgia and the South African Museum "Bushmen" Mannequins**

Jessica Stephenson, Emory University and Kennesaw State University

This paper considers a critique of mannequin display at the South African Museum in Cape Town, featuring San, popularly named "Bushmen," peoples. In a 1996 art installation the artist Pippa Skotnes deconstructed the mannequin genre as simulacrum in order to expose the ethically suspect agendas motivating the Bushmen mannequin display as instrument of colonial racial typology and apartheid ideology. The original wax molds used in the production of the Bushmen mannequins were displayed—body fragments in a raw, plastic state. Mannequins are made through a process of deconstruction—cast pieces of a body reconstructed to form a simulated body. Skotnes reversed the process of mannequin creation, displaying wax body parts bearing traces of the cast subjects through embedded hairs, for example, that move the viewer into the realm of art, feeling, and empathy. Associations of injury, trauma, and fragility are evoked by the fragment as nostalgic symbol for a lost culture.

**Encounters in Wax: Presence, Lifelikeness, and Colonial Representation in the Tropenmuseum, Amsterdam**

Minou Schraven, Leiden University

Oscillating between life and death, index and copy, wax effigies exert a strong agency, whether in medieval churches or today's celebrities in wax museums. This paper addresses the responses to the seven life-size wax mannequins at the heart of the interactive *Colonial Theatre* in the Tropenmuseum in Amsterdam, on display since 2003. Representing key characters of Dutch colonialism, the newly fabricated mannequins (cast after staff members) were presented as an institutional critique of historical display practices of the museum. From the start, the new wax mannequins triggered strong responses among indigenous groups and the family of the conservative Governor-General de Jonge (d. 1958), who insisted that his audio speech was adjusted. Apart from relating these responses to today's place of the Tropenmuseum in Dutch society, this paper connects them to the very materiality of the mannequins, particularly their overwhelming lifelikeness.

Radical Art Caucus

**Politics of the Panoramic: Spectacle, Surveillance, Resistance**

Chair: Alan Wallach, The College of William and Mary

The simultaneous invention of the panopticon, a type of prison, and the panorama, a form of mass entertainment, marks the beginning of a new epoch in the history of visual domination. Michel Foucault employed the terms "sovereign gaze" and "eye of power" to describe this new mode of vision, whose origins coincided with the bourgeois revolutions of the late eighteenth century. The original pairing of panorama and panopticon suggests the close relationship between the aesthetics of panoramic vision and what might be called the aesthetics of surveillance. If the panoramic initially produced the fantasy or illusion of visual dominance, of the viewer inhabiting the "eye of power," recent surveillance technologies, in particular closed-circuit television (CCTV), represent an unprecedented move toward the state's monstrous aspiration to omniscience and omnipresence. Thus, increasingly we find ourselves caught between the position of subject and object, viewer and viewed. If the panoramic inspires identification with regimes of surveillance, being the object of surveillance suggests a different response. The former implies a politics of complacency, the latter, a politics of resistance. This panel investigates the politics of panoramic vision in relation to the history of modern technologies of representation and surveillance.

**The Distant Present: Panoramas, Benjamin, and History**

Frederick Bohrer, Hood College

The panorama is an early mass medium that served as a fundamental instrument of cognition. It articulates a poetics of historical narration fused, or naturalized, to a political expediency. Many of the century's most popular panoramas were devoted to sites seen as distanced from the metropolitan viewer in terms both temporal and spatial, such as those of Pompeii, Thebes, Baalbek, and Nineveh. An analysis of viewer responses and existing documentation elaborates the terms on which these sites were construed, often including a tone of judgment of non-Western peoples, explicitly tied to assumptions of contemporary imperialist and colonial interest in the current sites of these lands. Walter Benjamin's little-analyzed remarks on the panorama sketch the affective work of a historical politics embodied by the panorama. Benjamin's analysis is an essential supplement to postcolonial writing on this topic, not only for its engagement in historical subjects but also its medium specificity.

**"A Complete Illusion": Nineteenth-Century Battle Panoramas and Technologies of Totalizing Vision**

Katie Hornstein, University of Michigan

In 1831 Jean-Charles Langlois (1789–1871), an artist who had been trained as a battle painter, opened his first battle panorama, *The Battle of Navarino*, in Paris to rave reviews. Unlike previous panoramists during the late eighteenth century who had mainly depicted city views and famous monuments, Langlois specialized in panoramas of contemporary French battles. Langlois erected six panoramas from 1831 to 1863. Their enduring popularity coincided with critical fatigue with the traditional genre of battle painting, which was thought to be incapable of producing a stirring representation of the experience of modern warfare that could match the panorama's verisimilitude. This paper argues that with the introduction of new technologies of

visual reproduction, such as photography and illustrated newspapers, the representation of war became increasingly bound up with the valorization of an all-encompassing ideal of vision epitomized by the panorama.

**Character Witnessing and Urban Surveillance:  
“Weegee the Famous” in the Naked City**

Catherine Zuromskis, University of New Mexico

American cultural notions of urban surveillance have shifted over the twentieth century. While panoptic mechanisms of control are more prevalent than ever, the visual traces of history that best capture the American imagination today are produced not by CCTV cameras but by the Super-8 film or camera phones of vernacular eyewitnesses. This paper locates the origin of this shift in the work of crime-scene photographer Weegee and his 1945 photobook *The Naked City*. With his unflinching eye and uncanny ability to appear first at crime scenes, Weegee is often seen as dispassionate, even mechanical, in his photographic surveillance of urban life. Yet the effect of *The Naked City* depends equally on the highly individualized persona that Weegee cultivated through his gritty visual style, affective captions, flamboyant autobiography, and self-portraiture. As such, Weegee is both omniscient and sympathetic everyman, highlighting the shifting culture of surveillance in postwar America.

**Virtual Panopticons: The Ethics of Observation in the Digital Age**

Johanna Gosse, Bryn Mawr College

The techniques and apparatus of surveillance and the panoptic gaze have played a provocative role in art of the last fifty years, from the peephole voyeurism of Marcel Duchamp's *Étant donnés* to Bruce Nauman's video corridor installations to a more recent wave of new-media artists who examine the ever-expanding regimes of digital surveillance in the twenty-first century. This paper examines the work of the British-born, Seattle-based artist James Coupe, who uses advanced digital technologies to explore the public and private implications of surveillance culture. Coupe's most recent project, *Surveillance Suite*, is a site-specific installation of CCTV cameras on a small liberal arts college campus, located in a city that is itself monitored by an elaborate municipal CCTV network. Operating at the intersection of the virtual, the cinematic, and the panoptic, *Surveillance Suite* poses a range of ethical and political questions about the encounter between the spectators and subjects of surveillance.

**Panoramas, Visual Persuasion, and Video Games**

Annabel Wharton, Duke University

For centuries the West longed to possess Jerusalem. In the absence of military occupation, the appetite for the city has been satisfied by the consumption of its images. In the age of Empire, Jerusalem was a particularly popular subject for panoramists and printmakers. David Roberts's *Holy Land* was one of the most lavish art-print collections ever produced. His lithographs of Jerusalem embodied the West's understanding of the city. This paper investigates the perpetuation of nineteenth-century picturesque conventions in contemporary digital media through the consideration of one highly profitable video game. *Assassin's Creed* is set in the Holy Land during the Third Crusade. The game's opulent Orientalist architectonics are integral to its play, its plot, and its seductive appeal. In their new virtual context, the visual tropes of a past British imperialism also contribute to a critique of its current American form.

**Urbanization and Contemporary Art in Asia**

Chair: Meiqin Wang, California State University, Northridge

This session explores the interaction of contemporary art and urbanization in developing nations in Asia. Urbanization has been one of the major forces that orchestrate the intensive and extensive social transformation in various nations in Asia such as Bangladesh, China, India, Thailand, and Vietnam in the past two decades. A significant component of contemporary art from these countries has been triggered by and responded to this ongoing social dynamism. Due to varying political environments and distinctive cultural traditions, artists from these countries have invented different strategies, methods, and artistic languages as they investigate urbanization and its disparate effects on physical landscape and psychological states of people of individual countries. Combining empirical observations and theoretical analyses, this session discusses ways the discourse of urbanization has shaped contemporary art in various Asian countries and examines methodologies and perspectives of individual artists and artist communities as they engage with the process of urbanization.

**City of Inscription: Phone Numbers and Contemporary Art as Tactics of Inscription**

Elizabeth Parke, University of Toronto

This paper examines the practice in Chinese cities of scrawling phone numbers on walls and sidewalks advertising a variety of services targeted to migrant workers. Using Beijing as a case study, it employs Bruno Latour's *Actor Network Theory (A-N-T)* and his concept of "inscription" to demonstrate how the phone numbers mark workers' presence, revealing the networks of labor facilitating China's rapid urban growth. It connects this anonymous public practice with particular artworks by Lu Hao, Zhang Dali, Wu Wenguang, and Song Dong to probe the relationships between urban visual practices and art, question who are the targeted constituencies, and examine what is the reception of these practices, thereby illuminating what is at stake in depicting the invisible networks of Beijing. Last, it interrogates "city beautification" campaigns aimed at removing the phone numbers demonstrating the antagonistic intersection between municipal governance and various inhabitants' "rights to the city."

**Intersections of the Public and the Private: Contemporary Art in Mumbai**

Margaret Richardson, Virginia Commonwealth University

This paper examines Indian artists living and working in Mumbai since the 1990s whose works address the impact of globalization and the pressures of urban life. Using a variety of media, Raghuraj Singh, Jitish Kallat, Sharmila Samant, and Atul Dodiya collect imagery and objects from the city to create multilayered works that juxtapose the tensions between inside/outside, private/public, and individual/masses that characterize life in India's largest metropolis. In its vibrant streets, political, commercial, religious, and personal interests collide and intermingle in rich and sometimes violent ways. A ubiquitous mass media and ever-expanding technology blur boundaries between public and private, as international influences infiltrate local traditions, offering both enrichment and threat. These artists cope with the city's frenetic, mercurial nature by projecting the personal, individual, and local into a complex public sphere, offering a glimpse into the urban Indian experience that reconciles the spectacle of the street and the solace of home.

**To Demolish: Thinking about Urbanization in Rural China through a Collaborative Art Project**

Meiqin Wang, California State University Northridge

This presentation analyzes *Chaile Travel*, a concept-based art project addressing rural urbanization in China through staging on-spot experiences. At once a collaborative artwork and nonprofit organization, *Chaile Travel* has functioned as a site-specific forum that investigates the changing geography and life in rural China as a result of the recent urban-rural integration movement. The artists employ a number of media and approaches, including photography, video, installation, documentation, organized discussions, and multifaceted interactions. Their project involves people from disparate backgrounds to tour a remote rural village in Hainan province, interact with nature, discover local history and tradition, observe local architecture, converse with local people, experience local food and living environment, and discuss the conflicting impacts of urbanization in the vast countryside of China. The presentation highlights an interactive art-making process that turns contemporary art into an experience of intellectual inquiry.

**Black and White and Red all Over: Spaces of Urban Intervention in Beijing *Youth Daily's* 1994 *Art Interior Design* Series**

Peggy Wang, Denison University

In 1994 an idiosyncratic art exhibition infiltrated the pages of the popular state-run newspaper Beijing *Youth Daily*. Titled *Art Interior Design*, the project featured visual ruminations on new modes and practices of inhabitation within the urban environment. As a poignant response to the political and financial constraints of exhibition in China during the 1990s, this artistic and curatorial foray into news media marked an innovative strategy for ferrying contemporary art into people's daily lives. From clinical bedrooms to indoor playgrounds, the artists' interpretations of "art interior design" became part of a larger mosaic documenting the psychological, physical, and social changes to China's urban fabric. This paper examines the implications of this unique project as a commentary on both urban existence and contemporary art during the 1990s.

**Materiality in the City: Vivan Sundaram's Work with Trash**

Karin Zitzewitz, Michigan State University

Since 1997 the Indian artist Vivan Sundaram (b. 1943) has used trash to reflect on the aesthetic, social, and economic realities of his home city of Delhi. Sundaram views trash as the currency of a shadow economy, a parallel world in which discarded goods gain new value. Like many contemporary artists working in the city, Sundaram's work is simultaneously playful and intimately attuned to his urban environment, recording the rapid changes that make Delhi India's most dynamic city. Sundaram is also at the vanguard of installation art in India. He led a shift in practice that coincided with the explosion of the art market, which was itself connected to global economic transformation, including the expansion of the consumer economy. Sundaram's work should be read as a critique of these changes and an exploration of their unintended consequences.

Art History Open Session

**Deep Time: New Approaches to the Study of Ancient Art**

Chair: Gregory Warden, Southern Methodist University

Scholars of the art of the ancient Mediterranean and Near East work at a chronological distance that makes it difficult to interrogate the past from an emic rather than etic perspective. Are there methodologies that address the difficulties of this chronological remove? Papers address topics that have resonance outside the confines of ancient art or that move the discourse from epistemological to methodological issues, topics that illustrate innovative approaches to problems raised by the challenges of chronological and theoretical distance.

**Object-Generated Methodologies for Exploring Cross-Cultural Interaction in the Terracotta Figurines of Hellenistic Babylonia**

Stephanie Langin-Hooper, Bowling Green State University

Greek-Babylonian cross-cultural interaction is a primary interest of scholars studying Hellenistic Babylonia, yet it can be difficult to access due to a history of colonialist bias. Terra-cotta figurines, one of the largest Hellenistic Babylonian art corpora, can provide access to emic perspectives on that cross-cultural interaction. Following recent materiality theory, the paper proposes that figurines were more than passive reflections of the human social world; rather, they actively embodied social ideals and influenced the identities of their human interlocutors. Through a more object-generated methodology, this paper shows that ethnicity was not always important in Hellenistic Babylonia. Popular hybrid figurines helped reshape social identities, showing people how to become more than just "Greek" or "Babylonian" by focusing on the commonalities between the two cultures. As this case study demonstrates, accessing emic perspectives embodied in ancient art objects allows us to construct more nuanced understandings of ancient societies.

**Race and Beauty in Ancient Greece: Aesthetics of Interpretation**

Ada Cohen, Dartmouth College

Aesthetics is a difficult area of inquiry in which to apply culture-specific modes of understanding. Canonical art history, itself conforming to ancient patterns, implies an instantaneous recognition of beauty and a universality in judgment. This paper explores the issue by way of a fascinating group of Hellenistic jewelry, mostly found in tombs. Earrings and necklaces feature dark stone heads of African blacks (usually carnelian), placed within carefully crafted gold settings morphing into the figures' curly hair. These objects exemplify the difficulties of deriving secure meanings about beauty and race from representation. On the one hand, one could focus on the figures' bondage and subordination into their settings. On the other, one might note their central role in the framework of beautification. No new methodologies can make this interpretive dilemma disappear. Rather, the way to advance the discussion lies in the manner in which traditional methodologies are employed.

## **Ritual Theory and the Interpretation of Ancient Greek Religious Art**

Katie Rask, Ohio State University

A number of recent approaches locate ritual activity at the center of the ancient Greek religious experience. This viewpoint, that ritual is the core of religion, has been shaped by well over a century of academic discourse, in turn inspired by wider public debates about the nature of religion itself. Archaeologists have recently embedded this viewpoint into their field's basic methodologies, emphasizing repetition and formalism, for example, as prime identifiers of ritual evidence. In visual studies, ritual formulations are similarly characterized, with nonritual images often excluded from the evidentiary camp as secular or, more simply, not religious enough. This paper examines ancient Athenian religious images and votives in an effort to interrogate the space between "images of ritual" and "images of religion." The interpretative paradigm of ritual theory is set alongside art-historical methodologies in order to problematize shared matters of inquiry, such as repetition, narrative, and formalism.

## **The Spatial Rhetoric of the Naples *Philosopher Mosaic***

Tamara Durn, Case Western Reserve University

The most widely accepted interpretation of the renowned *Philosopher Mosaic* (first century BCE) in Naples is that it represents Plato and his disciples in Athens. This paper argues, however, that the mosaic depicts the Seven Sages convening at Corinth for a symposium hosted by Periander. This reading takes into account the context of the mosaic's specific placement in the triclinium of a Pompeian country villa and thus as a conversational centerpiece for the *convivium*—the elaborate Roman dinner party. When this mosaic is thus recontextualized and its spatial relationship to the specific seating arrangement of host, guest of honor, and "place of the king" is considered, its true significance can be understood. This methodological approach of interpreting a mosaic in terms of its spatial and social contexts can be applied fruitfully to other mosaics. A virtual-reality video of the re-creation of the banqueters around this mosaic is also presented.

## **Flights of Perception: Aerial Vision, Art, and Modernity**

Chair: Jason Weems, University of California, Riverside

Though recognized as one of the defining perspectives of the twentieth century, the aerial viewpoint remains significantly understudied. Yet as technologies of flight actualized new and unprecedented viewing positions, those who flew—along with those who experienced flight secondhand through its representation—encountered the world from previously unimagined altitudes and radically different vectors. This session expands our understanding of this pivotal mode of perception by exploring flight's impact on modern art and visual culture. What new aesthetic and cognitive possibilities arose from aerial looking? How did the realization of elevated vantage points fuel modernist aspirations for panopticism, abstraction, and authority? Alternatively, in what ways did aerial vision foster new forms of understanding, connection, and critique? The panel examines the aerial across a range of visual media and a diversity of cultural, historical, and technological perspectives, from nineteenth-century urban planning to aviation-inspired modern art and contemporary satellite imagery.

## **Synoptic Views: Constructing Orthogonal Plans of Paris**

Min Kyung Lee, Northwestern University and École des Hautes Études en Sciences Sociales

During the early nineteenth century the concepts of *synoptique* and *réseau* were incorporated in the discourse of French architects, engineers, and administrators. These terms marked a historical shift in how interventions in urban space were defined from the fragment to the whole. Moreover, it was a shift that was conditioned by the introduction, production, standardization, and use of the orthogonal view in representations of Paris. Unlike bird's-eye views, these plans equalized space onto a flat grid and privileged lines and voids, ultimately allowing for the possibility of projective drawing. This presentation aims to contextualize the aerial view as it was understood by architects, engineers, and administrators through plans of Paris for urban modernization. It describes how these nineteenth-century orthogonal images were constructed through elevated surveys, quantitative methodologies, drawing techniques, and how their use related to new composite strategies that would come to define urban-planning practices.

## **American Photography and the Russian Avant-Garde: The View from Above**

Myroslava M. Mudrak, Ohio State University

The Russian avant-garde, exemplified by Tatlin's Tower, exploited the surging line of vision as an affect of revolutionary modernism. Aerial viewing—seeing things from the standpoint of a plane coming in for a landing or a straight-shot angle directed upward from a point on the ground—was explored by Kazimir Malevich in his satellitic "planity" and the hanging constructions of Alexander Rodchenko, who later adapted this point of view to the characteristic telescopic angles of his photographs. The acute viewing angle, like the force lines of Futurism, engaged the principle of dynamic movement and collective social interaction as a basic element of the Russian Constructivist aesthetic. After Margaret Bourke-White's historic trip to the Soviet Union in 1930, compositions based on vectored viewing began to define American industrialist photography. This paper addresses the political charge of aerial vision and angled perspectives in promoting ideological agendas.

## **David Smith, the Aerial View, and Sculptural Abstraction**

Sarah Hamill, Oberlin College

In the early 1950s the sculptor David Smith took a series of slide transparencies from an airplane, a uniquely modern vantage point that he described in his writings on sculpture. This paper explores Smith's aerial photographs in the context of his sculptural practice. Not stand-alone images, his photographs instead propose sculptural viewing as weightless and disassociated and thus open onto a new understanding of sculptural autonomy in his work. Seen in Smith's photographs, that modernist paradigm of homelessness or autonomy is shown to be a fiction deeply tied to the camera as much as the airplane; both were instruments of vision that could distance—and thus reimagine and reframe—his sculpture's abstraction.

**“Beyond Direct Visual Experience”: Aerial Vision and the Emergence of Conceptual Art in the Work of Douglas Huebler**  
Larisa Dryansky, Centre National de la Recherche Scientifique and  
École Nationale Supérieure des Arts Décoratifs

Douglas Huebler is a founding figure of Conceptual art, a movement often characterized as an attempt to substitute ideas for images, thought for vision. Against this interpretation, this paper argues that the perceptual ambiguities related to the experience of aerial vision played a key role in the emergence of Huebler’s Conceptual practice, suggesting at the same time a new genealogy for Conceptualism in general. Aerial and cosmic viewpoints are recurrent in this chapter of the artist’s work as demonstrated by several pieces based on the idea of sculpting the air, using air travel as a medium, or referring to outer space. More generally, Huebler’s descriptions of his Conceptual approach are studded with aerial metaphors. This preoccupation with the aerial is grounded in a previously overlooked source of the artist’s work: Huebler’s interest in axonometric projection and its optical paradoxes.

**Andreas Gefeller’s *Supervisions* and the Fantasy of Aerial Vision**  
Isabel Taube, School of Visual Arts

The contemporary German photographer Andreas Gefeller, in his *Supervisions* series begun in 2002, constructs tableau-sized photographs that initially might be mistaken for conventional aerial views, except upon closer investigation they include more detail than is possible from such an elevated perspective. These still images seem to fulfill the promise of Google Earth; one can infinitely zoom in for more detail. However, they deny a seamless unity between the far and near, the general and the specific, and the abstract overview and the minute detail, arriving at a new aesthetics of visual information that does not sacrifice the part for the whole. They offer an opportunity to explore what happens to the authority of the aerial image and its modernist aims of control and domination at the beginning of the twenty-first century.

Leonardo Education and Art Forum  
**Headlines! Environmental News, Artist Presenters, Audience Respondents**  
Chair: Linda Weintraub, Artnow Publications

This session reverses the typical panel format. Instead of reporting on previously completed works of art, four distinguished artists present the inception of a work of art inspired by a breaking news story regarding science and the environment. Each artist’s presentation consists of an interpretation of this news story, a plan for utilizing this story as the theme of an artwork, an account of its proposed material components, an explanation of its aesthetic elements, an identification of its intended audience, and a description of its ideal interface with the public. By presenting sketches, plans, models, and working schemes, the artists disclose the conceptual paths of their creative processes—four distinct strategies for integrating concrete, pragmatic issues into an art practice. The session then deviates from conventional panel formats by inviting interactions between the presenters as they comment on each other’s proposals, and with members of the audience who are allocated equal time by serving as respondents. The audience is invited to interrogate the artists’ strategies and critique the proposals.

Centennial Session  
**Connections: Architecture and Design in Los Angeles at Midcentury**  
Chair: Ruth Weisberg, University of Southern California

Charles Eames said, “the connections, the connections. It will in the end be these details that . . . give the product its life.” Referring not only to mechanical connections, he was emphasizing the importance of collaboration and cooperation vital to all creative endeavors. In conjunction with the Los Angeles County Museum of Art’s exhibition *California Design 1930–1965: Living in a Modern Way*, this Centennial session explores the connected nature of the Los Angeles design community through formal presentations and a lively conversation among several designers active in the midcentury period and still working today. Through professional collaborations and competitions, affinity groups, publications, and informal social gatherings, architects and designers in Los Angeles exchanged ideas, promoted each other’s work, and created a sense of community. The spirit of cooperation instilled by many key educational institutions (Art Center School, Chouinard Art Institute, California School of Art, University of Southern California) further contributed to this collaborative atmosphere. These relationships, forged through a commitment to modern expression despite limited acceptance among the general public, were responsible in part for the efflorescence of creativity in design and architecture that emerged in midcentury Los Angeles.

Art Libraries Society of North America  
**Collaboration, Access, Sustainability:  
The Future of Image Research Collections**  
Chairs: Tony White, Indiana University Bloomington; Laura Graveline,  
Dartmouth College

Many scholars and artists maintain personal image collections, yet studies show that few individuals have the time to invest in maintaining digital image collections and may not see a value to other scholars or artists. This session looks at how the various member groups, such as architects, art historians, artists, and archaeologists, are approaching the digitization and archiving of their unique personal image collections. This session also explores how scholars can partner with their peers, librarians, and visual resource curators to create shared access to these unique collections.

**Picturing the Future: Private Collections and Public Institutions**  
Inge Reist, Frick Art Reference Library

Image collections of individual scholars have played an important role in the formation of public image research collections. Amassed over the course of a career to address personal research interests, these collections often record works that are unknown or otherwise unavailable to researchers. Over time donations of private image collections to institutions such as the Frick Art Reference Library have ensured that scholars’ unique approaches to their subjects are preserved and complemented by other images acquired because of common location, artistic medium, or museum ownership. Until now, individuals may have been reluctant to donate their images to public repositories, fearing that the collection’s integrity would be sacrificed by consolidation into an existing filing structure. In the digital environment, a scholar’s work is effortlessly reconstituted, thereby eliminating such a concern. Using case studies from the Frick photoarchive, this paper outlines the benefits to all involved when the private becomes public.

## **Digital Humanities and New Emerging Paradigms for Librarians** Ann Whiteside, Harvard University

In 2007 the Society of Architectural Historians (SAH) received a grant from the Andrew W. Mellon Foundation to develop a digital visual archive that would allow members of the society to upload and share their images in a controlled environment with detailed metadata that would be produced in a new collaborative model, which partnered scholars with visual resources professionals and architecture librarians. Working with ARTstor as our technology host and partner, SAH crossed a new threshold to create what has become known as SAHARA (Society of Architectural Historians Architecture Resources Archive). In creating this tool, the SAH forged a new model of collaboration between scholars and librarians. It created a new form of peer-reviewed, digital scholarly publication and a useful resource for its members. This paper describes the collaborative process between scholars and librarians and the shifting roles of collection builders in the digital humanities environment.

## **The Evolution of Corporate-Personal-Public Image Collections: Implications for Research and Preservation**

Andrea Copeland, Indiana University

Three image collections freely available on the web are explored: Flickr, Wikimedia, and Make History: 9/11 Memorial Museum. These three sites provide access to image collections that have been generated in full or in part by individual users of the sites. Individuals contribute images and metadata, and a corporate entity provides the technical and organizational infrastructure. The individual contributors, the public at large, and the corporate entity itself benefit from the collaboration. This presentation explores the extent of these benefits vis-à-vis the policies that govern the sites in terms of access, use, and preservation. Are the rights and responsibilities equitable for all three parties? Implications for research and long-term access are discussed in consideration of the policy analysis.

## **Yours, Mine, and Our Common Cultural Heritage: Losing Control of Digital Visual Information**

Joane Beaudoin, Wayne State University

This paper presents the findings of a research study that investigated the digital preservation practices among four user groups: archaeologists, architects, art historians, and artists. Examined in the study were these users' knowledge of digital preservation practices and their perceptions and emotions concerning the digital images they had created or collected as a part of their professional activities. What was discovered is an intriguing and sometimes worrisome glimpse into what the cultural record of the future may contain.

Centennial Session

## **"Reclaiming" the Studio as a Site of Production**

Chair: Patty Wickman, University of California, Los Angeles

In the early 1960s many artists made objects outside the studio, increasingly employing industrial, mechanical processes. Poststudio practices, developed in the early 1970s and codified in the poststudio class taught at Cal Arts by John Baldessari, further shifted the site of artistic production away from the studio. With the economic boom of the late 1990s, the studio increasingly became a site of distribution, with studio assistants assuming greater responsibility for research

and production. In essence a sort of post-poststudio practice has now emerged. The economic recession of the last four years has had both expected and unexpected repercussions. As artists work without, or with fewer, assistants and financial incentives, studio practice has once again shifted, with an emphasis on hands-on production. Have philosophical factors further influenced this recalibration? What are artists reclaiming and why?

Critical Craft Forum

## **What Is Contemporary about Craft?**

Chairs: Namita Gupta Wiggers, Museum of Contemporary Craft; Elizabeth Agro, Philadelphia Museum of Art

Attention to the subject of craft increased significantly in the past decade. Gathering together representatives from a new generation of scholars, each of whom has and continues to contribute to the field through writing and curatorial work, this session focuses on a single question: What is contemporary about craft? Each panelist presents a brief, timed position paper in response to the question, a format loosely based on the *pecha kucha* concept employed by designers across the globe. In January 2012 Critical Craft Forum on Facebook published a list of keywords selected by each participant as a focus for their position papers. Audience participants are encouraged to familiarize themselves with the list prior to CAA to help focus the discussion around the topic.

## **Los Angeles Writes Itself: Los Angeles Art Journals from the 1960s to the Present**

Chairs: Damon Willick, Loyola Marymount University; Kristina Newhouse, independent critic and curator

Los Angeles has long hosted a thriving art publishing and writing community. In the time since *Artforum* relocated to New York in 1967, journals such as the *Los Angeles Institute of Contemporary Art Journal*, *High Performance*, *Art Issues*, *Art/text*, and *X-TRA* have presented unique perspectives on contemporary art and culture distinct from other regional publications. This open forms roundtable discussion among the editors, publishers, and writers central to the past and present of art journals in Los Angeles addresses the historical particularities of publishing and writing in the city and the role that art journals have played in its art history.

## **Black Venus: They Called Her "Hottentot"**

Chair: Deborah Willis, New York University

This session focuses on the subject of Sarah, or Saartjie, Baartman, the so-called Hottentot Venus. Nearly two hundred years after her death, scholars are asking this question through art: Who was Sarah Baartman? The facts of Baartman's short life have been distorted and mythologized, and misinformation abounds. Born in South Africa in 1789, Baartman was brought to England and placed on exhibit in 1810. She was displayed on stage and in a cage in London and Paris and performed at private parties for a little more than five years. The Hottentot Venus was "admired" by her protagonists, who depicted her as animal-like, exotic, different, and deviant. This session concentrates on the art-historical aspect of Baartman's legacy. It includes scholarly, lyrical, historical, and artistic papers and works, capturing the spirit of a new body of work about Baartman regarding issues of representation. The session also includes a discussion that examines the lives of women who were and still are iconic figures today.

### ***The Baartman Diaries***

Fo Wilson, Columbia College Chicago

Using furniture-based installations that include writings and mixed media, this presentation imagines the voice of Sarah Baartman, the South African Khoikhoi woman who became known as the Hottentot Venus in early-nineteenth-century Europe. Baartman is represented by fictional diary entries that cross time and space and speak to other historical and contemporary figures such as Charles Darwin, the famous nineteenth-century French naturalist George Cuvier, Josephine Baker, and Lil' Kim. The presentation brings to light the ensuing complexity and complicity in the objectification of black female bodies and the fetishizing of black female sexuality. Baartman was the curiosity of Cuvier, who upon her death unceremoniously dissected her body, put her brain and genitals in bell jars, and used them to support his theories of "Hottentots" as the missing evolutionary link between animals and humans.

### **Historic Retrievals: Confronting Visual Evidence and the Imaging of Truth**

Lisa Gail Collins, Vassar College

Visual documentation emboldens and lends credence to myth. Similarly visual corroboration of scientific theory enhances its power and extends its reach. It is not surprising that those who try to make such meaning have eagerly sought visual evidence that can explain or confirm racialized myths and theories. Producers of images have been a part of these systems of meaning making, and some have used their skills to provide visual "proof" of the inherent difference of people of African descent. This paper examines some of these processes by charting two instances of collaborations between mythmakers, scientists, and imagemakers. It analyzes the attempts to document Saartjie Baartman's body as inferior and concludes with an aesthetic retort by laying bare how black women artists are in dialogue with these histories and hope to chart the ways this work reveals, dismantles, and attempts to alter the course of these still visible legacies.

### **A.K.A. Saartjie: The Hottentot Venus in Context**

Kellie Jones, Columbia University

This presentation focuses on curating and creating art about Saartjie Baartman. South African women artists have reclaimed Baartman as a heroine. They have created work that considers her objectification in light of contemporary ideas of beauty and racial and gender stratifications. This paper discusses the works of Tracey Rose, Berni Searle, Marlaine Tsoni, Penny Siopis, Veliswas Gwintsa, and Bongzi Dhlomo-Mautloa and discusses ideas presented in their works by addressing where the issue of use/misuse of black stereotypes and the image of the Hottentot Venus bring out myriad questions for culture producers: Are artists identifying with racist/sexist images? What roles do myth and fantasy play in South African art making? Can we distinguish the blurry demarcations between appropriation, speaking/creating on behalf of others (and under what circumstances), and "ownership" of images? And if there is differentiation between these positions, how do we recognize it?

### **Cinderella Tours Europe**

Cheryl Finley, Cornell University

This presentation explores black women as public spectacle. Joy Gregory photographs famous buildings, monuments, and cities associated with the construction of a popular image of Europe, such as the Eiffel Tower in Paris. The places that Gregory has chosen to record on film comprise a list of the classic sites of memory on any tourist's photography itinerary. But Gregory's images are anything but your typical tourist photograph. She traveled in Belgium, Holland, France, Spain, Portugal, Cuba, Jamaica, Panama, Trinidad, Guyana, Surinam, and Haiti. Probing for evidence of the contemporary and colonial relationship between Europe and the Caribbean, she conducted interviews with people, collected artifacts, and photographed important sites of memory. This presentation discusses how Gregory traveled as a tourist and photographed clichéd sites of memory in a style reminiscent of nineteenth-century European travelers on the Grand Tour, who brought back photographs of the exotic, the native, and the Other.

### **Virtual Baartman: Visualizing Saartjie Baartman in Second Life**

Kalia Brooks, Museum of the African Diaspora

As digital technology pervasively infiltrates human consciousness by way of connectivity, sending and receiving information, and the formation of networks of all kinds, it is necessary to take into account the ways representation is manifest within this system and how it opens new possibilities within the spectrum of subjectivity and cultural movement. This paper unveils the conditions by which difference, as it relates to identifying the subject such as Sarah Baartman, is reinscribed in cyberspace. It analyzes theories that focus on artists' representations and subject formation in media culture along with studies on representation and subjectivity in postcolonial and social theory. It discusses how Baartman's body has been explored in virtual space, and how artists in the twenty-first century are reconfiguring her as "subject" in Second Life

### **The Hottentot Venus in Canada: Modernism, Censorship, and the Racial Limits of Female Sexuality**

Charmaine Nelson, McGill University

It is within the colonial space of the West that the Hottentot Venus emerged. Although Hottentot women were never "imported" to Canada, the Hottentot Venus did make a significant appearance within early-twentieth-century Canadian culture—an appearance that, despite the vast geographical distance between Canada and Europe, clearly indexes the prolific circulation and normalcy of colonial ideals of blackness and their saturation within Western consciousness. This paper discusses how the Hottentot's representation and legibility in Canada are significant not only because of the way this identifiably iconic anatomical type indexed racialized and sexualized conceptions of the body but for the way it speaks to the social and psychic constitution of difference within the colonial politics of identity.

### **Sarah Baartman in Context**

Carla Williams, Rochester Institute of Technology

Nearly two hundred years after Sarah Baartman's death and six years after her "homegoing" burial in South Africa, this presentation comments on the papers presented, both their images and art-historical research. She discusses the facts, the myths, and the distortions of Baartman's life.

### **Commensurable Distinctions: Japanese Art History and Its Others**

Chair: Bert Winther-Tamaki, University of California, Irvine

Historians of modern Japanese art spend much of their time identifying and analyzing differences between objects, images, and aesthetics associated with Japan and counterparts in other geographies and cultures. Depending on the period and media of Japanese art history studied, the comparative targets may be Chinese, Korean, European, French, American, and so on. While the aim of such analysis has characteristically been to define qualities of Japanese art, this practice often relies on an assumed foundation of commonality. In other words, a transnational common denominator of formats, materials, aesthetic ideologies, or compositional structures permits iconographic, technical, stylistic, or expressive features to take on the role of distinguishing objects of art history as Japanese. Each presentation in this panel examines a specific context where striking some elusive balance between a mode of Japanese distinctiveness and its transnational base was of paramount importance.

### **Pictorial Photography and the “Japanese Aesthetic”**

Karen Fraser, Santa Clara University

The development of Japanese photography has been transnational from its beginnings, shaped by interactions with the West since foreign photographers first arrived in the 1850s. Art photography was no exception, with an 1893 Western Pictorialism exhibition inspiring the movement. Japanese photographers adapted the genre to native tastes by using alternative printing processes that mimicked traditional ink painting. Images were easily ascribed with a Japanese pictorial aesthetic despite their European inspiration. Later practitioners such as Fukuhara Shinzō advocated a different approach, focusing on light to convey emotional resonance in a fashion akin to haiku. This approach too was intended to be “uniquely Japanese,” complicated by the fact that Fukuhara drew on aesthetic ideas derived from Chinese thought and photographed foreign subjects like Paris and Hawaii. Investigating how such “other” ideas and influences were used as foil and stimulus, this presentation explores the ambivalent nature of Japanese aesthetics in Japanese Pictorialist photography.

### **Collage Modernity: Women, Machines, and Surrealism in the Paintings of Koga Harue**

Chinghsin Wu, Museum of Fine Arts, Boston

This paper uses paintings produced by the Japanese artist Koga Harue (1895–1933) as a lens to examine the Japanese reception of Surrealist ideas. Koga and his contemporaries criticized Andre Breton’s theory and sought to create an indigenous version of Surrealism, so-called Scientific Surrealism, which would apply rationality and science to Surrealist art. In contrast to critiques advanced by the Proletarian Art movement, however, Koga emphasized art’s independence from social issues and argued that art had the potential to transcend class and normative values. Drawing images from Japan’s emerging mass media, he employed a collagelike technique that blurred the distinctions between fine and popular art. Female images are juxtaposed with mechanical objects, and the merging of, or conflict between, these elements tempers the optimism of the paintings for a bright, modern future with overtones of anxiety and uneasiness about the darker sides of modernity.

### **Picasso as the Other: First “Global” Polemics of a Postwar Ceramic/Painting Dichotomy**

Yasuko Tsuchikane, Parsons The New School for Design

In 1951, when Japanese contemporary ceramic exhibitions traveled to France, the event created unexpected opportunities for Japanese ceramics to be compared with recent earthenware works Picasso had created while experimenting with the medium in Vallauris in Southern France. Both groups of ceramics were displayed side by side in Vallauris and separately traveled to Japan to be shown. The striking dissimilarity between the two groups of ceramics was understood in Japan as evidence assuring the ontological superiority of its ceramics art, where Picasso, the champion of international modern art but the ultimate other to “the land of porcelain,” was no match. This paper looks behind this category-centered comparison, which ignored the incommensurable heritages distinctive to East Asian and European pottery making, where there was a latent motive for the Japanese to reverse the center-periphery cultural relation between the East and West established in the pedigree of standard modernism centered on paintings.

### **The Struggle for a Page in Art History: The Global and National Ambitions of Japanese Contemporary Artists from the 1990s**

Adrian Favell, Sciences Po

Success as a “global artist” is how artists’ careers are evaluated today, yet it seems the national art-historical reference point still matters most to many contemporary Japanese artists. Considering six key mid-career artists, all born 1959–65 and now at the height of their powers—Murakami Takashi, Nara Yoshitomo, Nakamura Masato, Yanagi Yukinori, Aida Makato, and Ozawa Tsuyoshi—this paper contrasts the different role that internationalization has played in their careers. Each of them has “gone home” in one way or another. Will there always be the need, as Murakami has argued, for international mobility plus *gaisen koen* (triumphant return performance) to etch their name in history? Will market evaluation, curatorial discourse, critical prestige, academic influence, museum popularity, or community impact count most? And how much of this struggle is still contained within the internal national art system, and how much is truly global (or regional) in its dynamics?

### **From Camp to Visual Culture: Accounting for “Bad” Art since the 1960s**

Chairs: Sandra Zalman, University of Houston; Rachel Middleman, Utah State University

Since Susan Sontag published *Notes on Camp* in 1964, the discipline of art history has undergone significant methodological changes that in many ways were precipitated by Sontag’s article. This session explores the opening up of art-historical scholarship to account for noncanonical and non-avant-garde works of cultural relevance. As we have acknowledged the pleasure of camp and the relevancy of visual culture, how does the discipline of art history reconcile the need to historicize visual production that may not be formally or politically compelling? These papers address the critical problem of choosing for study artworks that have in the past been dismissed as lacking in aesthetic value with terms such as “kitsch,” “craft,” “academic,” “vernacular,” “camp,” “low,” and “bad.” Indeed the pressures of even drawing these distinctions have changed radically from the 1960s to today.

### **Good Ideas Done Bad: Neil Jenney's *Bad Paintings***

Matthew Levy, Fashion Institute of Technology and Institute of Fine Arts, New York University

In 1969 Neil Jenney bucked critical trends and professional self-interest and began painting for the first time since graduating from art school. For the following two years he devoted himself to the series known today as *Bad Paintings*. Crudely rendered in willfully slapdash brushstrokes, these paintings featured bald juxtapositions—a crying girl and broken doll, forest and lumber, and so forth—set against loosely painted, monochromatic grounds. Paradoxically these paintings represented to Jenney a new kind of realism—one based on concepts and identities rather than mimetic accuracy. This paper considers *Bad Paintings* vis-à-vis the competing critical pressures painting faced at the close of the 1960s, including “death of painting” criticism and the revival of traditional mimetic techniques by the period’s Photorealist painters. It also addresses the historical and critical formations that could enable a young artist to produce a self-consciously “bad” art that nonetheless targeted high-art institutions.

### **The Partial Rehabilitation of Popular Art**

Michael Clapper, Franklin and Marshall College

Some popular art has over time gone from widespread appreciation by its intended middlebrow audience to subsequent derision or oblivion to renewed critical appreciation and recognition in the form of museum exhibitions, scholarly writing, and the foundation of new institutions. Other apparently similar popular art has been left to enthusiasts and the collectibles market. Why such different treatments? Examining several instances, including chromos, Rogers Groups, Maxfield Parrish, Norman Rockwell, and Thomas Kinkade, shows that key ingredients for a successful rehabilitation are a collection of objects that can be construed as original works of art (despite the fact that mass reproduction by machine is one of the defining characteristics of popular art), a direct connection to the hand of a single artist, enough historical distance that the initial commercialization of the images has faded, and a plausible argument for the works’ artistic quality.

### **“Object Bankruptcy” and “Academic Painting”:**

#### **Photorealism as Critical Scapegoat**

Bridget Gilman, University of Michigan

Though photorealistic strategies now sit comfortably within the myriad approaches of contemporary art, Photorealist painting was initially met with critical acrimony. This paper examines the underlying motives of that vitriol, including lingering allegiances to abstraction, the continued bias against “common” subject matter, and the perception of Photorealism as an aesthetically conservative backlash appropriate to the Nixon era. Alongside these written materials, the paper considers the works of three Photorealist painters from the West Coast: Robert Bechtle, Ralph Goings, and Richard McLean. Theirs is a collective image of “the West” that cannily tackles interrelated ideologies of landscape, nation, and people. These parallel formal and historiographic investigations uncover the import of material that subtly juxtaposes everyday subjects with perceptual and epistemological investigations. Beneath the surface of precisely rendered images one finds vital traces of the war over the direction of painting and the social, political, and economic histories of the past several decades.

### **Women Artists and the Vulgarity of the Middle**

Susan Richmond, Georgia State University

From Clement Greenberg to Dwight Macdonald, postwar US critics frequently fulminated against middlebrow culture. Deeming it a naive conflation of the genuine and the superficial, they likewise regarded middlebrow subjects to be vulgarly caught up in misguided self-edification, mass consumerism, and domesticity. After briefly assessing this historical legacy, this paper then demonstrates how, beginning in the 1970s, a group of women artists productively reclaimed the “middle” as a gendered and classed aesthetic space. Far from naive, such artists as Lynda Benglis, Ree Morton, Jane Kaufman, and Cynthia Carlson openly confronted modernist standards of quality, taste, and artistic aspiration through a combination of the high and the low. They produced work indebted as much to modernist abstraction as to fashion, popular culture, domestic craft, and amateur hobbyism. Their practices, in turn, call for an art-historical reassessment of the middle as a pleasurable but contradictory space of contemporary artistic production.

### **Selling Bad Art: Jeff Koons at Public Auctions**

Katya Kudriavtseva, Stetson University

The major market players (auction houses, dealers, curators, and collectors) are well aware that art-historical validation of contemporary works is necessary for successful sales because it guarantees their future investments. Thus, while selling Jeff Koons’s works at public auctions, auction houses and dealers have to contend with the absence of critical academic evaluation of those works. This paper focuses on marketing techniques employed by auction houses and private art dealers in promoting Jeff Koons as the rightful heir to Duchamp and Warhol. The analysis of auction catalogues’ entries, which are usually overlooked by art historians, demonstrates that the process of canon formation is no longer a purely academic exercise but rather a contested territory where financial motivations play an increasingly important role.

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