



# Program

College Art Association Conference

# CAA CHICAGO

February 28–March 3, 2001

Chicago T

# Conference Program

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February 28–March 3, 2001

Unless otherwise noted, all Conference activities will take place at the Chicago Hilton and Towers. All locations are clearly marked throughout the program. Hotel maps appear on pages 8–11.

All Affiliated Society business meetings and special sessions are listed chronologically in the pages that follow. All receptions are listed on pages 54–55. All CAA Committee business meetings are listed on pages 60–62.

Many of the sessions and meetings have been marked with one or more keys or icons to distinguish subject matter or content.



**Open Session**

Sessions identified with this symbol address broader areas and disciplines within studio art and art history.



**Off-Site Session**

Sessions identified with this symbol will be held outside the Conference site.



**Practicum**

Sessions identified with this symbol offer practical applications or deal with pedagogical issues.



**Museum Session**

Sessions identified with this symbol focus on issues of interest to curators and other museum professionals.



**Affiliate Society Session**

Sessions identified with this symbol are sponsored by organizations affiliated with CAA.



**CAA Committee Session**

Sessions identified with this symbol are sponsored by standing committees of CAA.

Each regular or special session has been assigned a code. The letter refers to the day of the session and the number corresponds to the order of the session in the day. The session code is used to identify session participants in the *Index to Participants* on pages 152–157.

Th	Thursday
F	Friday
Sa	Saturday

**TUESDAY,  
FEBRUARY 27****Tuesday evening  
6:30-7:30 p.m.**

Orientation for  
Interviewers and  
Candidates  
Grand Ballroom, second floor

**WEDNESDAY,  
FEBRUARY 28****Wednesday afternoon  
12:30-2:00 p.m.**

**Association of Research  
Institutes for Art History  
Business Meeting**  
Private Dining Room 7, third floor

**Wednesday evening  
5:30-7:00 p.m.**

**Convocation**  
Grand Ballroom, second floor

Welcome  
**The Honorable Richard  
M. Daley**, Mayor of Chicago,  
and **Maggie Daley**, President,  
Pathways Awareness Foundation

Opening remarks  
**Ellen T. Baird**, CAA President

Presentation of awards

Keynote address  
**Kerry James Marshall**

**Wednesday evening  
7:00-9:00 p.m.**

**The Art Institute  
of Chicago  
Reception**  
111 S. Michigan Avenue  
*Admission by ticket only.*

**THURSDAY,  
MARCH 1****Art's Place**  
Williford Room C, third floor

Brimming with events and activities of special interest to CAA's artist-members, Art's Place is a new feature of the Annual Conference. Part theater and part lounge, Art's Place will be a site for daylong, innovative programming that will range from meetings and workshops to multimedia presentations; it will provide a setting for stimulation and intense conversation and a haven for relaxation. A monitor will be available for viewing the 2001 online members' exhibition. All attendees are cordially invited to drop in, be informed, and enjoy the events.

**7:30-9:15 a.m.**

**Fresh Start: Orientation  
and Multimedia  
Presentations**

Perk up your senses with complimentary coffee, tea, and juice. A detailed schedule of the day's events will be made available. First set of multimedia presentations.

**9:30 a.m.-noon**

**Fifth Annual Artists'  
Interviews**  
*Ann Hamilton* will be interviewed by Mary Katherine Coffey; *Ed Paschke* will be interviewed by James Yood.

**12:15-1:45 p.m.**

**Services to Artists'  
Committee Speakout**  
More multimedia presentations

**2:00-4:00 p.m.**

*Program to be announced*

**4:30-6:00 p.m.**

**Presentations  
by 2001 Annual  
Conference Regional  
Program chairs: Anne  
Wilson and Buzz Spector**

**6:15-8:30 p.m.**

CAA-hosted celebration of Art's Place with complimentary nibbles and cash bar. Sound artists *Eric Leonardson* and *Claude Willey* will perform. More multimedia presentations.

**8:45-10:30 p.m.**

**Get in the Know:  
3D Rapid Prototyping  
Demonstration**  
Final multimedia presentations.

*Art's Place is generously sponsored  
by Marshall Field's and Pearl.*

# PROGRAM SESSIONS

## Thursday morning 9:30 a.m.–noon

Th1

### The Holocaust and the Art of Secondary Witnessing

International Ballroom South,  
second floor

CHAIR: **Dora Apel**,

Wayne State University

*Christian Boltanski's Dernières  
années: The History of Violence  
and the Violence of History*

**Janis Bergman-Carton**,  
Southern Methodist University

*Secondary Witness and the  
Cultural Rhetoric of Trauma:  
Yad Vashem* **Natasha Goldman**,  
Skidmore College

*Sculpture after Stunde*

**Null: The Post-Holocaust  
Implications of Minimal  
Art in Germany** **Julia Bernard**,  
Kunstgeschichtliches Institut,  
J.W. Goethe-Universität

*Holocaust Memorials*

*Revisited: Walter Benjamin's  
Last Passage, A Monument by  
Dani Karavan* **Michèle Cone**,  
School of the Visual Arts

*Why Would Anyone in Their  
Right Mind Photograph 12  
Nazi Concentration Camps?*

**James Friedman**,  
Artist and Independent Scholar

Th2

### Uses and Perception of the Christian Past during the Counter Reformation

Lake Michigan Room, eighth floor

CHAIRS: **Esperança Camara**,

Johns Hopkins University;

**Ann van Dijk**,

University of Cincinnati

*The History and Legacy  
of Medieval Art in Giulio  
Mancini's Considerazioni  
sulla pittura* **Frances Gage**,  
Johns Hopkins University

*The Ideal of Early Christian  
Sanctity and the Construction  
of the Past* **Kirstin Noreen**,  
Louisiana State University

*The Capuchins and the Quest  
for the "True Image" of  
Francis: Notes on a Medieval  
Revival* **Stuart P. Lingo**,  
Michigan State University

*"No Special Attributes or  
Insignia": Rubens and the  
Problems of Post-Tridentine  
Hagiographic Iconography*  
**Cynthia Lawrence**,  
Temple University

OS Th3

**Studio Art Open Session  
The Chicago/Midwest  
Sculpture Movement**  
Joliet Room, third floor

CHAIR: **Austin I. Collins**,  
University of Notre Dame

**Mary O'Shaughnessy**, Wood  
Street Gallery & Sculpture Center

**Steve Luking**,  
DePaul University

**Michael Aurbach**,  
Vanderbilt University

Th4

**Domestic Art, Domestic  
Life: Living with Art in  
Renaissance Europe,  
1400–1600**

Continental Room C, lobby level

CHAIR: **A. Victor Coonin**,  
Rhodes College

*Lambs, Coral, Teeth, and  
the Intimate Intersection  
of Religion and Magic  
in Renaissance Tuscany*  
**Jacqueline Marie Musacchio**,  
Vassar College

*Sensual Journey: Raising  
the Mind to God with Early  
Quattrocento Colmi*  
**Elizabeth Bailey**,  
Wesleyan College

*The Humanist Scholar  
in Dialogue with  
His Surroundings*  
**Sarah E. Lawrence**, Cooper-  
Hewitt, National Design Museum

*Real vs. Represented: A New  
Look at the Household Objects  
in 15th-Century Netherlandish  
Paintings of Domestic Interiors*  
**Annette LeZotte**,  
Wichita State University

*"To Please all the Guests,  
and Displease None": Images  
and Entertaining in the  
Flemish Dining Room*  
**Claudia Goldstein**,  
Columbia University

Th5

**Synaesthesia at the  
Turn of the Century**  
Grand Ballroom, second floor

CHAIRS: **Stephanie D'Alessandro**,  
The Art Institute of Chicago;  
**Jeremy Strick**, Museum of  
Contemporary Art, Los Angeles

*On Kandinsky's Synaesthetic  
Experience* **Reinhold Heller**,  
University of Chicago

*Valentine de Saint-Point's  
Metachoric Theater:  
Synaesthesia/ An-esthesia*  
**Catherine Bock-Weiss**,  
The School of the  
Art Institute of Chicago

*Form, Substance,  
Correspondence:  
Intersensory Composition  
in Digital Media* **Paul Hertz**,  
Northwestern University

*Electrifying the Masses  
in Potsdamer Platz*  
**David Ehrenpreis**,  
James Madison University

*Gelatin: A New Synaesthesia?*  
**Sarah Bancroft**,  
Courtauld Institute of Art

OS

Open Session

L

Off-Site Session

P

Practicum

M

Museum Session

AS

Affiliate Society Session

C

CAA Committee Session

Th6

**Pacific Island Artists in a Global World**

Lake Erie Room, eighth floor

CHAIR: **Carol S. Ivory**,  
Washington State University*Everything Old Is New Again:  
Australian Bark Paintings***Susan Kennedy Zeller**,  
Independent Scholar*Painting and Patronage in the  
Western Pacific: A Report from**Fiji* **Hilary L. Scothorn**,  
Florida State University*Moving beyond New Zealand:  
A Model for Contemporary**Pacific Art?* **Karen Stevenson**,  
University of Canterbury*Making Space: Pacific Islander  
Bodies and Performance***Vaimoana Litia Makakaufaki**  
**Niumeitolu**, Independent Scholar Th7**Pedagogy 4.0 Is in Beta: Teaching in the New Media Studio**

Marquette Room, third floor

CHAIR: **Brooke A. Knight**,  
University of Maine*Expanding the Boundaries:  
Defining New Media**Interdisciplinary Curriculum*  
**Craig Caldwell**,  
University of Arizona*Theory and Practice in New  
Media Design* **Diane Gromala**,

Georgia Institute of Technology;

**Jay David Bolter**,  
Georgia Institute of Technology*Photo's Last Stand: Bravery in  
the Face of the Digital Domain***David Najjab**,  
University of Texas, DallasDISCUSSANT: **Joel Slayton**,  
CADRE Laboratory for New Media,  
San Jose State University

Th8

**Art History Open Session  
Islamic Art**

Lake Ontario Room, eighth floor

CHAIR: **Louise Mackie**,  
The Cleveland Museum of Art*The Darb Zubayda and  
the Development of the  
Neighborhood Mosque  
in the Islamic World***Bernard O'Kane**,  
The American University in Cairo*Prosperous Beginnings:  
Hermann Goetz and the  
Question of Bijapur's  
Blossoming* **Deborah Hutton**,  
Skidmore College

Th9

**Teaching Museum Theory  
across the Art and Art  
History Curriculum**

Boulevard Room A and B, second floor

CHAIR: **Janet Marstine**,  
Central Washington University*A Modest Proposal for  
Revising the Art and Art  
History Curriculum through  
the New Museum Theory***Daniel A. Siedell**, Sheldon  
Memorial Art Gallery and Sculpture  
Garden, University of Nebraska*University of Minnesota  
Museology and the Absence  
of History* **Jeffrey Abt**,  
Wayne State University*Museums, Epistemology,  
and Art Education***Lianne McTavish**,  
University of New Brunswick;  
**Margaret Lindauer**,  
Arizona State UniversityDISCUSSANT: **Janet Marstine**,  
Central Washington University

Th10

**Crafts in the Real  
and Virtual World**

Boulevard Room C, second floor

CHAIRS: **Margo Mensing**, Skidmore  
College; **Katherine Hauser**,  
Skidmore College*Individuation of Craft***Lisa Norton**, The School of  
the Art Institute of Chicago*In Praise of Hands:  
The Disunity of Craft***Sandra Alföldy**,  
Concordia University*Reflexive Textile-Subject/  
Object* **Janet Bezzant**,  
Manchester Metropolitan University Th11**The Association of  
Historians of American Art**Current Research on the  
Visual Culture of Empirical  
Science in the Americas,  
from the Renaissance  
through the 19th Century  
Continental Room A, lobby levelCHAIRS: **Amy Meyers**,  
The Huntington Library, Art  
Collections, and Botanical Gardens;  
**Therese O'Malley**,  
National Gallery of Art*American Idols: Religion  
and Ethnography in  
Enlightenment Visual Culture***Michael P. Gaudio**,  
Stanford University*His Master's Obi: Technologies  
of Projection, Empirical  
Science, and Colonial Violence***Jill H. Casid**, University of  
North Carolina, Chapel Hill*A Splendid Panorama of the  
New World: George Catlin's  
Indian Gallery Landscapes  
and Modern Geology***Bridget Goodbody**,  
Independent Scholar

*Comisión Corográfica of Colombia: An Extended Map*  
**Katherine E. Manthorne**,  
 Graduate Center,  
 City University of New York

DISCUSSANT: **Alexander Nemerov**,  
 Stanford University

**Th12**  
*"Oh, I Wish I Was in the Land of Cotton": Examining the Southern Site in Postmigration African-American Art*  
 Continental Room B, lobby level

CHAIR: **Joyce Henri Robinson**,  
 Palmer Museum of Art,  
 Pennsylvania State University

*Albert A. Smith's Plantation Melodies: The American South as Musical Heartland*  
**Laural Weintraub**,  
 New-York Historical Society

*Art in Crisis: Images of Lynching in The Crisis Magazine* **Amy Kirschke**,  
 Vanderbilt University

*Understanding Alain Locke's Silence on a Southern African-American Vernacular Tradition in the Visual Arts*  
**Helen M. Shannon**,  
 Independent Scholar

*In the Heart of the Black Belt: Jacob Lawrence's Commission from Fortune to Paint the South*  
**Patricia Hills**, Boston University

*Field, Boll, and Monument: Toward an Iconography of Cotton in African-American Art*  
**Julie McGee**, Bowdoin College

**Th13**  
*Collectivism after Modernism: Part 1*  
 Waldorf Room, third floor

CHAIRS: **Blake Stimson**,  
 University of California, Davis;  
**Gregory Sholette**, The School  
 of the Art Institute of Chicago

*The Assassination of Marcel Duchamp: Neo-avantgardism, Political Contestation, and Collectivism in 1960s France*  
**Jill Carriek**,  
 University of British Columbia

*Art and Language, New York, Discusses Its Own Social Relations in the "Lumpen-Headache"*  
**Christopher Gilbert**, Virginia  
 Commonwealth University

*Struggles for New Culture in the Decade of Disaster*  
**Mysoon Rizk**,  
 University of Toledo

*Tactical Subjectivities and Libratory Art Practices in the U.S.* **Judith Huacuja Pearson**,  
 University of Dayton

*Reclaiming Art: The Use of Art Practices by the Dispossessed*,  
**RTmark**

DISCUSSANT: **Alan Moore**, City  
 University of New York

NOTE: Part 2 will be held on  
 Saturday 2:30–5:00 p.m.

**AS** **Th 14**

**American Society for Hispanic Art Historical Studies**

*Transformations in Area Studies: The Case of Spanish/Portuguese Art History*  
 Lake Huron Room, eighth floor

CHAIR: **Oscar E. Vázquez**,  
 Binghamton University

*Changing Concepts, Changing Identities: Perspectives on the Use of "Manueline Style" in Portuguese Art Historiography*  
**Luís Afonso**,  
 University of Lisbon

*Locating the Print in Spanish Colonial Art Historiography*  
**Kelly Donahue-Wallace**,  
 University of North Texas

*G.E. Street's Some Account of Gothic Architecture in Spain: A Victorian Definition of Spanish Medieval Art*  
**Matilde Mateo**,  
 Indiana University

*From New Spain to Mexico and Back Again: Transformations in the Study of Viceregal Visual Culture*  
**Michael J. Schreffler**,  
 Virginia Commonwealth University

- OS** Open Session
- IS** Off-Site Session
- P** Practicum
- M** Museum Session
- AS** Affiliate Society Session
- C** CAA Committee Session

## SPECIAL SESSIONS AND MEETINGS

**Thursday afternoon  
12:30–2:00 p.m.**

### SPECIAL EVENT

**Historic Skyscrapers  
Walking Tour of  
the Chicago Loop**

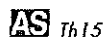
*Prepurchased tickets are required.*

*Meet the tour guide at the  
Chicago Hilton and Towers  
8th Street entrance at 12:15 p.m.*



**American Society  
for Hispanic Art  
Historical Studies**

**Business Meeting**  
Conference Room I, fourth floor



**Association for Textual  
Scholarship in Art History**

**Describing Paintings vs.  
Depicting Descriptions**  
Boulevard Room C, second floor

CHAIR: **Jan de Jong**,  
Institute for the History of Art and  
Architecture, The Netherlands

*Virginia Woolf and Walter  
Sickert: Pen and Paintbrush*  
**Kate Benzel**,  
University of Nebraska, Kearney

*Jerusalem to Bologna,  
via Mantua: Lavinia  
Fontana's Visit of the  
Queen of Sheba to Solomon*  
**Caroline P. Murphy**,  
University of California, Riverside

*Text and Intertextuality in  
il Poppi's Alexander Giving  
Campaspe to Apelles*  
**Corinne Mandel**,  
University of Western Ontario

*Style Signified: Adding  
Meanings to Narrative Images*  
**Lea Mendelsohn**,  
Independent Scholar



**CAA International  
Task Force**

### Roundtable Discussions

Private Dining Room 3, third floor

CHAIRS: **Marta Teegen**, College Art  
Association; **Cheryl Goldsleger**,  
Piedmont College

*Topics include: International  
Academic Standards*

**CAA's Role at the United  
Nations**

**The Importance of  
Foreign Exchanges**

**Art History Research and  
International Guidelines**

**The Role of International  
Membership in CAA**

**The Role of the Artist in the  
Digital Networked Society**



**CAA Professional  
Practices Committee**

**Has the M.F.A. Outlived  
Its Usefulness as a  
Terminal Degree?**  
Lake Ontario Room, eighth floor

CHAIR: **Bruce Bobick**,  
State University of West Georgia

*The M.F.A. in Studio Art:  
From World War II to 1960*  
**Clayton Funk**,  
Columbia University

*Revisiting the Midwest College  
Art Conference of October,  
1959; or, It's Déjà Vu All Over  
Again* **Bruce Bobick**,  
State University of West Georgia

*A Comparison of the Master  
of Fine Arts Degree with the  
Terminal Degrees in Analogous  
Disciplines* **Dorothy Joiner**,  
State University of West Georgia

*Two Case Studies From the  
Southwest: Faculty and  
Administrators' Perceptions of  
the Worth of the Master of Fine  
Arts Degree* **Maira Geoffrion**,  
University of Arizona

### M.F.A. SURVEY

*As part of their continued work  
on the usefulness of the M.F.A.,  
CAA's Professional Practices Committee  
is seeking artists with M.F.A.'s to  
participate in a survey, the results of  
which will be presented at CAA's 2002  
Conference. To participate, please visit  
the Professional Practices Committee  
table in the Registration area.*



**Coalition of Women's  
Art Organizations**

**The Impact of Digital  
Technologies on College  
Level Art Programs:**

**Open Forum**  
Lake Erie Room, eighth floor

CHAIR: **Kyra Belán**,  
Broward Community College

*Participants to be announced*



**Community College  
Professors of Art  
and Art History**

**Strategies for Distance  
Education in the  
Community College**  
Lake Huron Room, eighth floor

CHAIR: **Alan Petersen**,  
Coconino Community College

*Distance Delivery for Today's  
Student* **Linda Hightower**,  
Rochester Institute of Technology

*Raphael to Rauschenberg  
from a Distance: Teaching  
Art History in a Distance-  
Learning Environment*  
**Barbara Stephanie**,  
College of Southern Maryland

*From Pony Express to  
Cyberspace: 26 Years of  
Distance Learning in  
Northeastern Arizona*  
**Leigh Sweetman-Ivie**,  
Northland Pioneer College

DISCUSSANT: **Thomas Morrissey**,  
Community College of Rhode Island



	Open Session
	Off-Site Session
	Practicum
	Museum Session
	Affiliate Society Session
	CAA Committee Session

Th20

**Getty Research Institute  
Reproductions  
and Originals**

Continental Room C, lobby level

CHAIR: **Thomas Crow**,  
Getty Research Institute

*Technologies of Reproduction  
and the Economy of the  
Eighteenth-Century Portrait*  
**Bust Malcolm Baker**,  
Victoria and Albert Museum

*New Dogs, Old Tricks:  
The Internal Logic of Artistic  
Production in Seicento Venice*  
**Maria Loh**,  
University of Toronto

*The Aesthetics of  
Indiscernibles, Again*  
**Whitney Davis**,  
Northwestern University

*Mechanical Reproduction  
and the Artist in Colonial India*  
**Partha Mitter**,  
University of Sussex

 Th21

**Historians of 18th-Century  
Art and Architecture**

**Open Session**

Continental Room A, lobby level

CHAIR: **Vivian P. Cameron**,  
Independent Scholar, New Haven

*Marketing the Female Artist:  
Marguerite Gérard,  
J.H. Fragonard, and  
the Construction of a  
Young Painter's Career*  
**Anne L. Schroder**,  
Duke University Museum of Art

*David's Symbiotic Pendants:  
The Death of Socrates and  
The Loves of Paris and Helen*  
**Dorothy Johnson**,  
University of Iowa

*Sentimental Maidens  
and Exemplary Matrons:  
Angelica Kauffman and  
Her Roman Contemporaries*  
**Wendy Wassyng Rowarth**,  
University of Rhode Island

 Th22

**International Association  
of Art Critics/USA**

*The Ivory Divide: Living to  
Write vs. Writing to Live*

Continental Room B, lobby level

CHAIR: **Douglas Dreishpoon**,  
Albright-Knox Art Gallery

**Eleanor Heartney**,  
*Art in America*

**Robert Hobbs**,  
Virginia Commonwealth University

**Judith Russi Kirshner**,  
University of Illinois, Chicago

**Susan Snodgrass**, *Art in America*

**Judd Tully**, *Art & Auction*

Th23

**International Survey  
of Jewish Monuments**

**Open Session:**

**New Research on  
Jewish Monuments**

Loke Michigan Room, eighth floor

CHAIR: **Samuel Gruber**, International  
Survey of Jewish Monuments

*Participants to be announced*

Th24

**National Endowment  
for the Humanities**

**Projected Images:**

**Photography, Scholarly  
Discourse, and Public  
Engagement**

Marquette Room, third floor

CHAIR: **Clay Lewis**, National  
Endowment for the Humanities


*Ben Shahn Scholarship*

**Laura Katzman**,  
Randolph-Macon College

*Ben Shahn's New York: The  
Photography of Modern Times*  
**Jenna Webster**,  
Harvard University Art Museums

*Adolphe Braun:  
A Photographic Enterprise*  
**Maureen O'Brien**,  
Rhode Island School of Design

DISCUSSANT: **Sally A. Stein**,  
University of California, Irvine

 Th25

**Society of Historians of  
East European and Russian  
Art and Architecture**

*Artists and the State:  
Cultural Policy under  
Communism in Eastern  
Europe and the Soviet  
Union after 1945*

Boulevard Room A and B, second floor

CHAIR: **Joanna Inglot**,  
The College of St. Catherine

*Participants to be announced*

 Th26

**CAA Publications  
Committee**

*A Forum on the CAA  
Monograph Series*  
Waldorf Room, third floor

CHAIR: **Bruce Robertson**,  
University of California,  
Santa Barbara

## PROGRAM SESSIONS

### Thursday afternoon 2:30–5:00 p.m.

Th27

#### CAA Distinguished Scholar's Session: James S. Ackerman

International Ballroom South, second floor

CHAIR: **Joseph Connors**,  
Columbia University

**Professor Ackerman** will begin  
the session with a talk, *On the  
Old and New Art Histories*.

**Caroline Jones**,  
Boston University

**Patricia Emison**,  
University of New Hampshire

**Ingrid Rowland**,  
Getty Research Institute and  
American Academy in Rome

**Robert Nelson**,  
University of Chicago

CAA is grateful to the Samuel H. Kress  
Foundation for funding the first CAA  
Distinguished Scholar's Session.

Th28

#### Obscene Enjoyment: Slavoj Žižek and the Future of Visual Studies

Waldorf Room, third floor

CHAIRS: **Benjamin Binstock**,  
New York University;  
**Marek Wieczorek**,  
University of Washington, Seattle

*On "Faktura" as objet petit a*  
**Natasha Kurchanova**, Graduate  
Center, City University of New York

*Where Jew-essence was, there  
shall Jouissance be: Self-  
Portrait as a Jewish Joke*  
**Steven Z. Levine**,  
Bryn Mawr College

*The Obscene Stain of the  
Voice in Early Talking Films*  
*(Al Jolson/Mickey Mouse)*  
**Yasco Horsman**,  
Yale University

*La Grande Bouffe, or, Cooking  
Shows as Pornography*  
**Andrew Chan**,  
New York University

**Slavoj Žižek**,  
Slovenia's Ambassador of Science

Th29

#### Beyond Freud and Lacan: Alternative Psychological Approaches to Art Historical Interpretation

Lake Ontario Room, eighth floor

CHAIR: **Claude Cernuschi**,  
Boston College

*The Promise of the  
Transitional Object: Object  
Relations and Art History*  
**Randall K. Van Schepen**,  
Rice University

*Pragmatist Subjectivity  
and the New York School:  
The Case of Robert Motherwell*  
**Gregory Gilbert**, Knox College

*Archibald Motley's Depiction  
of Blacks in Light of Recent  
Racial Identity Development  
Theory* **Dennis Raverty**,  
Iowa State University

*The Beneficial Effects of  
Consilience between Art  
History and Neuroscience*  
**Dennis Dake**,  
Iowa State University

*Putting Freud to the Test:  
How Psychological Methods  
Can Inform Art and  
Architectural Theory and  
Interpretation*  
**Lee Sternberger**,  
University of Virginia

Th30

#### Art and Truth

Joliet Room, third floor

CHAIRS: **Laurie Beth Clark**,  
University of Wisconsin, Madison;  
**Beauvais Lyons**,  
University of Tennessee

*Truth and Postmodernity:  
The Relevance of Nelson  
Goodman's Writings on Art*  
**Ritu Bhatt**,  
University of California, Berkeley

*Truth and the Illusion of  
Truth: Contemporary South  
African Artists Speak*  
**Kim Miller**,  
Transylvania University

*Autobiography, Adrian Piper,  
and the Truth of Interpretation*  
**Weena M. Perry**, Ithaca College

*"The Reality Effect":  
Style, Self-Image, and John  
Frederick Lewis (1805–1876)*  
**Emily M. Weeks**, Yale University

*Singing Myself a Lullaby  
and the Construction of a  
(Performative) Autobiography*  
**Douglas Rosenberg**,  
University of Wisconsin, Madison

Th31

#### The Political Economy of Art

Lake Huron Room, eighth floor

CHAIR: **Julie F. Codell**,  
Arizona State University

*Liberal Political Economy and  
the Civilizing Process in 18th-  
Century England: James Barry  
on the Wealth-Virtue Problem  
in the Adelphi Murals*  
**Daniel R. Guernsey**,  
Florida International University

*The Art of Choice  
in Italian Classicism*  
**Joachim Homann**, Staatliche  
Hochschule für Gestaltung

*Art in New Zealand's New  
National Museum: An Inquiry  
into the Identity of a Nation*  
**Maria Brown**,  
University of Auckland

*Structure and Agency in  
New Deal Art* **Warren Carter**,  
University College London

*The Political Economy of  
Hitler's State Architecture*  
**Paul B. Jaskot**,  
De Paul University

**Th32**  
*Fantasy and the  
Religious Imagination  
in Medieval Art*  
Lake Erie Room, eighth floor

CHAIR: **Thomas E. A. Dale**,  
University of Wisconsin, Madison

*Humor, Fantasy, and Instruction  
in the Hybrid Figures of  
Durham Cathedral Manuscripts*  
**Jennifer A. Thompson**,  
University of St. Andrews

*Rupert's Raptures:  
Monumental Crucifixes and  
Religious Imagination in  
Twelfth-Century Germany*  
**Jacqueline E. Jung**,  
Columbia University

*Frau Welt at the Cathedral of  
Worms: the Re-Actualization  
and Inversion of Sexual Sin*  
**Annika Fisher**,  
University of Chicago

*Making Space Sacred:  
Fantasy and Topography  
in the Porch of Moissac*  
**Leah Rutchick**,  
Independent Scholar

DISCUSSANT: **Elizabeth Valdez del  
Alamo**, Montclair State University

NOTE: Owing to the tragic death of  
Professor Lawrence Hoey, Thomas Dale  
will read his paper, "Interpreting the  
'Marginal' Sculpture of Later Medieval  
English Parish Churches," in memoriam.

**Th33**  
*The Still Life in Motion:  
Reconsidering the Genre in  
Europe and the Americas*  
Continental Room C, lobby level

CHAIRS: **Diane Dillon**,  
Newberry Library; **Larry Silver**,  
University of Pennsylvania

*Aersten Unbound: Reframing  
The Meat Stall as Event*  
**Charlotte Houghton**,  
Pennsylvania State University

*Let Us Now Praise Anonymous  
Men: Pieter van Anraadt's Still  
Life with Tobacco and Beer*  
**Julie Hochstrasser**,  
University of Iowa

*Albert Eckhart (c. 1610–c. 1666)  
and Still Life in the New World*  
**Rebecca Parker Brien**,  
Northwestern University

*Mischief Objects: Trompe  
l'oeil in Georgian London  
and Federal Philadelphia*  
**Wendy Bellion**,  
Northwestern University

*Cézanne and Still Life—  
A Proposal* **John McCoubrey**,  
University of Pennsylvania

**Th34**  
*Visual Culture and  
Mass Distribution*  
Grand Ballroom, second floor

CHAIR: **Maud Lavin**, The School  
of the Art Institute of Chicago

*Art Chantry and the Death  
of the Seattle Underground*  
**Julie Lasky**, *Interiors* magazine

*Vox Populi: Design  
and Authorship*  
**Cheryl Towler Weese**, studio blue

*Drawing in the Space of  
Graphic Design: Christian  
Philipp Müller's Work on Paper*  
**George Baker**, State University  
of New York, Purchase

*Hip Hop Design: Speaking  
Through the Commodity*  
**Debra Parr**,  
Columbia College, Chicago

DISCUSSANT: **Maud Lavin**,  
The School of the Art Institute  
of Chicago

**Th35**  
*Alois Riegl and  
Ancient Art: Retrospect  
and Prospect*  
Continental Room A, lobby level

CHAIR: **Ruth E. Leader**,  
King's College London

*Riegl's Austrian  
Contemporaries: Wickhoff,  
Strzygowski, and Dvorak on  
the Art of Late Antiquity*  
**Maureen Anne O'Brien**,  
University of North Carolina,  
Chapel Hill

*The Cultures of Antiquity  
in the Works of Alois Riegl  
and Josef Strzygowski*  
**Christina Maranci**, Independent  
Scholar, Cambridge, Mass.

DISCUSSANT: **Ruth E. Leader**,  
King's College, London

**Th36**  
*Sweated Labor: Material,  
Work, Body, Identity*  
Marquette Room, third floor

CHAIRS: **Joan Livingstone**,  
The School of the Art Institute  
of Chicago; **Janis Jefferies**,  
Goldsmith's College

*The Object of Labor*  
**Joan Livingstone**, The School of  
the Art Institute of Chicago

*Body and Identity*  
**Janis Jefferies**, Goldsmith's  
College, University of London

*Home Work* **Lou Cabeen**,  
University of Washington

*Adaptive Reuse* **Molly Blieden**,  
Mason Gross School of the Arts,  
Rutgers University

*Additional panelists to be announced*

- |           |                           |
|-----------|---------------------------|
| <b>OS</b> | Open Session              |
| <b>L</b>  | Off-Site Session          |
| <b>P</b>  | Practicum                 |
| <b>M</b>  | Museum Session            |
| <b>AS</b> | Affiliate Society Session |
| <b>C</b>  | CAA Committee Session     |

Th37

**Stereotypes Unbound:  
Racial and Ethnic  
Caricature in  
Contemporary Art**  
Continental Room B, lobby level

CHAIRS: **Valerie J. Mercer**,  
The City College of New York;  
**Jorge Daniel Veneciano**,  
Columbia University

*The Cult of the Stereotype  
at the Turn-of-the-Century*  
**Valerie J. Mercer**,  
The City College of New York

*"The Temple of Confessions"  
Inside the Beltway: Fantasy,  
Stereotypes, and Real Politics*  
**Mary Jo Agerstoun**, University  
of Maryland, College Park

*Playing A/Part: The  
Stereotype as Readymade in the  
Work of Glenn Ligon and Kara  
Walker* **Nicole C. Leighton**,  
Bryn Mawr College

*"Fist City": The Post-Politics  
of a White Trash Identity*  
**Jennifer Reeder**, University of  
Illinois, Chicago, and The School of  
the Art Institute of Chicago

*Parodies Lost:  
An Anatomy of Reading*  
**Jorge Daniel Veneciano**,  
Columbia University

OS Th38

**Studio Art Open Session**  
**Abstract Painting**  
International Ballroom North,  
second floor

CHAIR: **Clarence Morgan**,  
University of Minnesota,  
Minneapolis

*Limits of Abstraction*  
**Karen Lebergott**,  
Lake Forest College

*Painting the Real: Art After  
the Abstract* **Saul Ostrow**,  
University of Connecticut, Storrs

*Abstraction: A State of  
Becoming* **Emily Cheng**,  
Cooper Union

*Typographies in Abstract  
Painting: 5 Conversations*  
**Derrick Buisch**,  
University of Wisconsin, Madison

DISCUSSANT: **W. Jackson Rushing**,  
University of Houston

OS Th39

**Art History Open Session**  
**Northern Renaissance Art**  
Boulevard Room A and B, second floor

CHAIR: **Ann M. Roberts**,  
Lake Forest College

*Petrus Christus' Cleveland  
St. John the Baptist and Philip  
the Good's Triumphal Entry  
into Bruges* **Mark Trowbridge**,  
Portland State University

*Picturing Same-Sex Love:  
Images by Petrus Christus  
and the Housebook Master*  
**Diane Wolfthal**,  
Arizona State University

*Diptychs, Devotion, and the  
Authority of the Masculine*  
**Andrea Pearson**,  
Bloomsburg University

*The Problem with Looking  
at Peter Bruegel's Elek*  
**Bret Rothstein**,  
Rhode Island College

*A Gentleman's Microcosm:  
Tapestries from the Sheldon  
Bedchamber at Chastleton  
House, Oxfordshire*  
**Patricia R. Flores**,  
Bard Graduate Center for  
Studies in the Decorative Arts

Th40

**Documentary and  
Presentational Strategies**  
Boulevard Room C, second floor

CHAIR: **Richard Roth**,  
Virginia Commonwealth University

*The Moral Museum*  
**Cindy Smith**, Artist, New York

*Subverting the Documentary  
Narrative: Lorna Simpson and  
Collage* **Cherise Smith**,  
Stanford University

*Some Dilemmas of Material  
Culture Presentation in a  
Natural History Museum*  
**Alaka Wali**,  
The Field Museum, Chicago

*How to Paint Ice Cream Cones*  
**Barbara Rossi**, The School of the  
Art Institute of Chicago

DISCUSSANT: **Robert Hobbs**,  
Virginia Commonwealth University

Th41

**Contemporary and  
Art Historical Perspectives  
on Central and East  
European Art and Culture,  
1945 to Present**  
Lake Michigan Room, eighth floor

CHAIR: **Susan Snodgrass**,  
Independent Scholar

*After Stalin's Death:  
Modernism in Central  
Europe in the Late 1950s*  
**Piotr Piotrowski**,  
Adam Mickiewicz University,  
Poznan, Poland

*The Rape of Bucharest:  
Architecture as Performance  
and Mythology* **Roann Barris**,  
Kutztown University of  
Pennsylvania

*Is Your Pop Our Pop?  
The History of Art as  
a Self-Colonizing Tool*  
**Attila Horányi**,  
University of Pécs;  
**Katalin Timár**,  
ELTE University, Budapest

*"Muzzle": Gender and Sexual  
Politics in Contemporary Czech  
Art* **Martina Pachmanová**,  
Academy of Arts, Architecture  
and Design, Prague

*Emptiness, Parasitism,  
Boredom: Ilya Kabakov  
and the Concentrated  
Spectacle of Soviet Power*  
**Matthew Jesse Jackson**,  
University of California, Berkeley

## SPECIAL SESSIONS AND MEETINGS

**Thursday evening  
5:30–7:00 p.m.**

**C P** Th42

**CAA Annual  
Conference Committee**  
Developing a Session  
for the Annual  
Conference Program  
Waldorf Room, third floor

CHAIRS: **Bruce Robertson**,  
University of California, Santa  
Barbara; **Emmanuel Lemakis**,  
CAA

*Other participants to be announced*

**AS** Th43

**Catalogue Raisonné  
Scholars Association**  
Dates and Blind Dates  
Joliet Room, third floor

CHAIRS: **Roberta Tarbell**, Rutgers  
University; **Heidi Hornik**, Baylor  
University

*Other participants to be announced*

**C** Th44

**CAA Student and Emerging  
Professionals Committee**  
What Do We Mean  
"Art, History?"  
Boulevard Room C, second floor

CHAIR: **Dara K. Sieherman**,  
Hunter College, City University  
of New York, and Brooklyn  
Museum of Art

**Jane Mayo Roos**,  
Hunter College and Graduate  
Center, City University of New York

**Adrienne Lai**,  
University of California, Irvine

*Other participants to be announced*

**AS**

**Women's Caucus for Art  
Business Meeting**  
Marquette Room, third floor

## PROGRAM SESSIONS

**Thursday evening  
8:00–10:30 p.m.**

Th45

**Multiple Crossroads:  
Creativity and the Digit**  
Joliet Room, third floor

CHAIRS: **Lynne Allen**,  
Mason Gross School of the Arts,  
Rutgers University; **David Kiehl**,  
Whitney Museum of American Art

**Barbara Balfour**,  
York University

**Kathleen A. Edwards**,  
Museum of Art, University of Iowa

**David Adamson**,  
David Adamson Editions

*Other participants to be announced*

**OS** Th46

**Studio Art Open Session**  
The Art of the Figure  
in Contemporary Art  
International Ballroom North,  
second floor

CHAIR: **Ronald M. Cohen**,  
University of Iowa

**David Carbone**, State University  
of New York, Albany

**Susanna Coffey**,  
The School of the Art Institute  
of Chicago

**Laurie Hogin**, University  
of Illinois, Urbana-Champaign

**Caren Canier**,  
Rensselaer Polytechnic Institute

DISCUSSANT: **Lincoln Perry**

Th47

**Art and Mythology  
1600–1800:  
New Perspectives**  
Lake Erie Room, eighth floor

CHAIR: **Jeffrey Collins**,  
University of Washington

*Perseus and the Medusa  
Shield: Enforcing Political  
and Allegorical Concord in  
Rubens's Occasio*

**Lisa Rosenthal**, University of  
Illinois, Urbana-Champaign

*Fresh Matter for Greedy Eyes:  
Observations on Rubens's  
Invention in The Finding of  
Erichthonius*

**Aneta Georgievska-Shine**,  
National Gallery of Art

*Poussin's Echo and Narcissus,  
Female Mourning and the  
Affected Viewer*

**Bernice Iarocci**,  
University of Toronto

*The "Realms" of Flora:  
Poussin, Antonio Bruni, and  
Painting in the Ovidian Age*  
**Jonathan Unglaub**,  
Columbia University

*Mythologies of Love and Power  
in the Bedchamber of the Prince  
de Rohan, Hôtel de Soubise,  
1739–49* **Mimi Hellman**,  
Mount Holyoke College

**P** Th48

**Teaching Art and Learning  
about Art through the  
Community: The Service  
Learning Paradigm,  
Does It Work?**  
Boulevard Room C, second floor

CHAIR: **Edward Forde**, California  
State University, Los Angeles

*Service Learning Projects*  
**Kim Abeles**, California State  
University, Northridge

*Service Learning  
and Graphic Design:  
A Case Study and Beyond*  
**Susan Agre-Kippenhan**,  
Portland State University

- OS** Open Session
- L** Off-Site Session
- P** Practicum
- M** Museum Session
- AS** Affiliate Society Session
- C** CAA Committee Session

*(Re)Mapping Cultural Histories and Understanding Inclusion, Exclusion, and Collectivity through Community-Based Art Education*

**Dalida Maria Benfield**,  
The School of the Art Institute of Chicago;  
**John Ploof**, The School of the Art Institute of Chicago

*The Alternative Ad Agency*  
**Johanna Poethig**, California State University, Monterey Bay

*Changing Minds: Service Learning as a Model for Educational Reform*  
**William Charlaud**,  
Grand Valley State University

Th49

*Channel Crossings: Britain, France, and the Tradition of Artistic Exchange*  
Lake Ontario Room, eighth floor

CHAIRS: **Kathryn Calley Galitz**,  
The Metropolitan Museum of Art;  
**Elizabeth Pergam**, Institute of Fine Arts, New York University

*War, Peace, and Vainglory: National Glory and La Gloire Vertueuse During the Seven Years' War*  
**Valerie Mainz**,  
University of Leeds

*Maurice-Quentin De La Tour's Anglicized Portrait of Voltaire*  
**Rena Hoisington**, Institute of Fine Arts, New York University

*Emigrés in Georgian London: Integration and Rebuke*  
**William Hauptman**,  
Independent Scholar

*An Overview of the Exhibition, Romantic Painting in England and France, 1820–1840*  
**Patrick Noon**,  
Minneapolis Institute of Arts

DISCUSSANT: **Jonathan P. Ribner**,  
Boston University

AS Th50

**Historians of German and Central European Art**

*The Good, the Bad, and the Ugly: New Perspectives on Art in Central and Northern Europe*  
Lake Michigan Room, eighth floor

CHAIRS: **Charles W. Haxthausen**,  
Williams College; **Joan Weinstein**,  
Getty Grant Program

**Brigid Doherty**,  
Johns Hopkins University

**Christiane Hertel**,  
Bryn Mawr College

**Thomas Da Costa Kaufman**,  
Princeton University

**Otto Karl Werckmeister**,  
Northwestern University

**Christopher S. Wood**,  
Yale University

OS P Th51

**Studio Art Open Session Professional Skills for Artists**

Boulevard Room A and B, second floor

CHAIR: **Lisa Lodeski**,  
Lisa Lodeski Fine Arts

*Overcoming "The Van Gogh Myth": An Overview of the Artist in the Marketplace Program at the Bronx Museum of the Arts*  
**Jackie Battenfield**,  
The Bronx Museum of the Arts

*Global Strategies for Building a Career as a Fine Artist*  
**Cay Laug**, Taking the Leap

*Art Marketing: Diversification and Pricing Integrity*  
**Lisa Lodeski**,  
Lisa Lodeski Fine Arts

*Challenge and Opportunity in Contemporary Public Art*  
**Andrea Myklebust**, University of Minnesota;  
**Stanton G. Sears**,  
Macalester College

*The World Wide Web: A New Venue*  
**Scott Bell**, Nextmonet.com

AS Th52

**American Council for Southern Asian Art**

*The Tradition of Sectarian Classification in Scholarship on South Asian Art*  
Lake Huron Room, eighth floor

CHAIRS: **Alka Patel**,  
University of Michigan;  
**Sonya Rhie Quintanilla**,  
University of California, Irvine

*Vaishnava Temples in an Indo-Islamic Environment*  
**Pika Ghosh**, University of North Carolina, Chapel Hill

*Coomaraswamy and the Discovery of India*  
**Alexander Keefe**,  
Harvard University

*The Problem of Sectarian Categories in Indian Painting*  
**Daniel J. Ehnobom**,  
University of Virginia

*The Role of Photography and Colonial Art Education in the Historiography of South Asian Art History*  
**Deepali Dewan**,  
University of Minnesota

OS Th53

**Art History Open Session**

*Chicago Architecture*  
Grand Ballroom, second floor

CHAIR: **Franz Schulze**,  
Lake Forest College

*Chicago's Other World's Fair: The Significance of the 1933–34 Century of Progress International Exposition in the Development of Chicago Architecture*  
**Lisa D. Schrenk**,  
Montana State University

*Little Plans: Architecture and Social History in a Post-Heroic Age*  
**Robert Weddle**,  
Drury University

*"On Becoming a City":  
Urban Lawn and Campus  
As Architectural Setting in  
Chicago* **R. Stephen Sennott**,  
Lake Forest College

**OS** Th54

**Art History Open Session**  
*Visual Culture in the  
Caribbean: 20th Century*  
Continental Room B, lobby level

CHAIRS: **Edward J. Sullivan**,  
New York University; **Yasmin  
Ramirez**, El Museo del Barrio

*Lorenzo Homar and the Puerto  
Rican Print-Making Tradition*  
**Michael Brown**, Institute of Fine  
Arts, New York University

*Assemblage, Control, and  
Secrecy: Haitian Vaudou's  
Travay Maji* **Yassana Croissant**,  
Institute of Fine Arts, New York  
University

*Tropical Excess: Caribbean  
Art and the Baroque*  
**Gerard Dapena**, Graduate Center,  
City University of New York

*Ethnography, Installation,  
and Diaspora* **Andrea Douglas**,  
University of Virginia

*Iconographic Transformations  
of Haiti's Sen Jak Drapos*  
**Hope Mohler**, El Museo del Barrio

*From "Pleasure Island" to Post  
Colony: Nationalizing the  
Traveler's Gaze in Jamaican  
Art (1935–1962)*

**Krista Thompson**,  
Emory University

Th55  
**Watercolor:**  
*The Meanings of a Medium*  
Continental Room A, lobby level

CHAIRS: **Philip Walsh**, Northeastern  
University; **Elizabeth Mansfield**,  
University of the South

*Vehicle of Change: Style,  
Status, and the American  
Watercolor Movement*  
**Kathleen A. Foster**, Indiana  
University Art Museum

*At the Juncture of  
Form/Formlessness:*  
*Henri Michaux's Watercolor  
Paintings, 1940–60*

**Leslie Jones**, Institute of Fine  
Arts, New York University

*Francesco Clemente: A Return  
to "Beauty"* **Carol A. Nigro**,  
University of Delaware

*Traveling Light: Women  
Artists Abroad and the Art of  
Watercolor* **Jordana Pomeroy**,  
National Museum of Women  
in the Arts

*Attributions of Exoticism  
and Difference: The Watercolors  
of Eugene Delacroix, Paul  
Gauguin, Emil Nolde, and  
Francesco Clemente*  
**Robin Reisenfeld**,  
Massachusetts College of Art

DISCUSSANT: **Henri Zerner**,  
Harvard University

Th56  
**In Cold Blood:**  
*Violence and Art*  
Marquette Room, third floor

CHAIR: **Nadine Wasserman**,  
Samuel Dorsky Museum of Art,  
State University of New York,  
New Paltz

*For They Know Not What They  
Do: Enjoyment as an Aesthetic  
Factor in Medieval Torture  
Iconography* **Robert Mills**,  
University of Cambridge

*Language, Memory, and  
Conflict: Acts of Interrogation*  
**Liam Kelly**, University of Ulster

*Memory and Violence: Painting  
the Khmer Rouge Genocide at  
Tuol Sleng Prison* **Boreth Ly**,  
University of California, Berkeley

**Horrific Beauty:**  
*Commemoration and the  
Aestheticization of Violence in  
Contemporary Colombian Art*  
**Ana Maria Reyes**,  
University of Chicago

DISCUSSANT: **Ellen Handler Spitz**,  
Stanford University

Th57  
**Dangerous Beauty:**  
*Conceptual Art Now*  
Continental Room C, lobby level

CHAIRS: **Oli Watt**,  
ACM Chicago Arts Program;  
**Jennifer Yorke**,  
Independent Artist, Chicago

*Beauty—The Icing on the  
Cake: The Dangerous Draw  
of Beauty in an Educational  
Context* **Alison Denyer**,  
Savannah College of Art and Design

*Contemporary Photography  
and the Recuperation  
of the Aesthetic Mode*  
**Steven Skopik**, Ithaca College

*Beautiful Politics:*  
*The Rhetorical Power of  
Conceptual Art*  
**Kathryn Hixson**,  
The School of the Art Institute  
of Chicago, *New Art Examiner*

*Conceptual Beauty*  
*Printmaking Now*  
**Jennifer Yorke**,  
Independent Artist; **Oli Watt**,  
ACM Chicago Arts Program

**OS** Open Session

**I** Off-Site Session

**P** Practicum

**M** Museum Session

**AS** Affiliate Society Session

**C** CAA Committee Session

## FRIDAY, MARCH 2 MEETINGS

**Friday morning  
7:00–8:30 a.m.**

**AS**

**Association of Historians  
of 19th-Century Art**  
Business Meeting  
Private Dining Room 1, third floor

**AS**

**Italian Art Society**  
Business Meeting  
Conference Room J, fourth floor

## SPECIAL EVENT

**Friday morning  
7:30–9:00 a.m.**

**C**

**CAA Committee on  
Women in the Arts**  
Annual Recognition  
Awards Breakfast  
Grand Ballroom, second floor

Elsa Hoenig-Fine will be  
honored this year.

*Admission by ticket only*

## PROGRAM SESSIONS

**Friday morning  
9:00–11:30 a.m.**

**F1**

**Inferring Time**  
Boulevard Room C, second floor  
CHAIR: **Alfred Acres**,  
Princeton University

*Royal Immediacy at Exeter  
Cathedral* **Elizabeth Ross**,  
Harvard University

*Process, Duration, and  
the Color of Time in the  
Paintings of Jan van Eyck*  
**Carol J. Purtle**,  
University of Memphis

*Charles Willson Peale's  
Stewart Children and  
the Labor of Conscience*  
**David Steinberg**,  
Omohundro Institute of Early  
American History and Culture

*"Passage des tons":  
Transitive Vision in Cézanne*  
**Matthew Simms**,  
Emory University

*"Thou unending trace":  
Time and the Elements in  
Cy Twombly's Gray Paintings*  
**Kathryn Tuma**,  
Center for Advanced Study  
in the Visual Arts

**F2**

**Voice/Agency: Anyone  
Listening? Contemporary  
Art and India**  
Lake Huron Room, eighth floor

CHAIR: **Andrew L. Cohen**,  
University of Central Arkansas

*Exotica: Irrepressible Force*  
**Rekha Menon**, State University  
of New York, Binghamton

*Place–Nation/Imagi-nation*  
**Jitish Kallat**, Artist

*Independent Artist-Run  
Initiatives in the South Asian  
Diaspora* **Shelly Bahl**,  
Art Gallery of Ontario

*The "Indianness" of  
Contemporary Indian  
Photographers in the Diaspora*  
**Annu Palakunnathu Matthew**,  
University of Rhode Island

*Clarity and Translation*  
**Rina Banerjee**, Artist

**F3**

**Subliminal Narratives**  
Joliet Room, third floor

CHAIRS: **George Creamer**,  
Massachusetts College of Art;  
**Laura Newman**, Vassar College

*The Narrative Lexicon*  
**George Creamer**,  
Massachusetts College of Art

**Laura Newman**, Vassar College

**Leslie Thornton**,  
Brown University

**Thomas Nozkowski**, Artist,  
Max Protech Gallery, New York

**Mary Murphy**,  
Washington University

**F4**

**Homecomings:  
Intersections of Public  
Art and Cultures  
of Domesticity**  
Lake Erie Room, eighth floor

CHAIRS: **Jürgen Heinrichs**,  
Seton Hall University;  
**Nancy Rose Marshall**,  
University of Wisconsin, Madison

*Post-Colonial Chic:  
Refashioning the French  
Interior, circa 1962*

**Daniel J. Sherman**,  
Rice University

*Pampering Pleasures and  
Aesthetic Aspirations: Baths,  
Candles, and Martha Stewart*  
**Ruth R. Miller**, University of  
California, Santa Barbara

*The Case of the "Haus der  
Frau" at the 1914 Werkbund  
Exhibition in Cologne*  
**Despina Stratigakos**,  
Grinnell College



*"Time for Tea": Domesticating the Visual Culture of Tea Consumption in Britain, France, and Their Former Colonies, 1800–1999*

**Romita Ray,**  
University of Georgia

*Domestic Engineering: Caging African Art*  
**Lyneise Williams,**  
Yale University

**F5**  
*Relics, Reliquaries, and the Art of Relic Cults*  
Continental Room A, lobby level

CHAIR: **Susan L. Huntington,**  
The Ohio State University

*Veil of the Universe, Wider than the Clouds: Relics, Reliquaries, and Images of the Mother of God*  
**Anna Russakoff,**  
Institute of Fine Arts,  
New York University

*Nave Ursulanus: Relics, Reliquaries and the Dynamics of Sacred Space in the Church of the Eleven Thousand Virgins of Cologne*  
**Scott B. Montgomery,**  
University of North Texas

*Relics and the Living Presence of the Buddha after the Mahaparinirvana*  
**Leela Aditi Wood,**  
University of Michigan

*Relics and Images in the Gandharan Context*  
**Kurt Behrendt,**  
Temple University

*Relics, Rain, and Grain: Buried Treasure on Mt. Muro, Japan*  
**Sherry Fowler,**  
University of Kansas

**F6**  
*Snakes in the Garden: Theory, Pedagogy, and Power*  
Lake Ontario Room, eighth floor  
CHAIR: **Grant Kester,**  
University of California, San Diego

*Troubling Theories/Terrains: Reconceptualizing Art Pedagogy*  
**Karen Kosasa,**  
Boise State University

*Big White Noise: Global Urbanisms and Architectural Theory*  
**Greig Cryslar,**  
University of California, Berkeley

*Theory-Vision and Blunted Weapons: Oppositional Culture in the Service of Empire*  
**Jon K. Shishido,**  
Harvard University

*A Cultural Crisis: Design Education and the Vexations of Race*  
**Lesley Naa Norle Lokko,**  
Kingston University

**F7**  
*From Albums to the Academy: Postcards and Art History*  
Lake Michigan Room, eighth floor

CHAIR: **Jordana Mendelson,**  
University of Illinois, Urbana-Champaign

*Postcards of Alterity: Production, Image, Reception*  
**David Prochaska,** University of Illinois, Urbana-Champaign

*Picture Postcards by M.V. Dhurandhar: Scenes and Types of India—With a Difference*  
**Allan Life,** University of North Carolina, Chapel Hill

*William Henry Jackson's Western Photographs: Sublime Landscapes in the Album, Museum and Library Collections*  
**Ellen Handy,**  
International Center of Photography

*Little Women: The Female Nude in the Golden Age of Picture Postcards (c. 1890–1920)*

**Lynda Klich,**  
Institute of Fine Arts,  
New York University

*Manifestos by Mail: Postcards in the Theo van Doesburg Archive*  
**Craig Eliason,**  
Rutgers University

*The Post-History of Willi Baumeister's Anti-Nazi Postcards*  
**Peter Chametzky,**  
Southern Illinois University

**F8**  
*At the Heart of an Issue: The Merging of Public and Artist in Socially Relevant Work*  
Williford Room C, third floor

CHAIRS: **Susan King Obarski,**  
Mount San Antonio College;  
**Helen Ruth Klebesadel,**  
University of Wisconsin

*Process and Production: Handicraft in Judy Chicago's The Dinner Party*  
**Fu-Chia-Wen Lien,**  
Parsons School of Design and CUNY Graduate Center

*Decentering the Heroic: The I-Thou of Art Making*  
**Antonette Rosato,**  
University of Colorado, Boulder

*Common Threads Artist Group*  
**Sheila Pinkel,** Pomona College

*The Silk Plaza, The Echigo-Tsumari Art Triennial 2000*  
**Anne Graham,**  
University of Newcastle

*Pedagogy as Social Activism*  
**Gaye Leigh Green,**  
Western Washington University

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|-----------|---------------------------|
| <b>OS</b> | Open Session              |
| <b>F</b>  | Off-Site Session          |
| <b>P</b>  | Practicum                 |
| <b>M</b>  | Museum Session            |
| <b>AS</b> | Affiliate Society Session |
| <b>C</b>  | CAA Committee Session     |

F9

**The City as Metaphor,  
the City as Reality**

Marquette Room, third floor

CHAIR: **Robert Ousterhout**,  
University of Illinois,  
Urbana-Champaign*Good vs. Evil: Athens and  
Persepolis in the Western  
Political/Historical  
Imagination***Margaret Cool Root**,  
University of Michigan*The Piazza San Marco in  
Venice and the Levant***Maria Georgopoulou**,  
Yale University*Florence as the New Jerusalem:  
The Metaphor and the Real on  
the Piazza San Giovanni***Phillip Earenfight**,  
Juniata College*Civic Architecture as the  
Language of Political Dispute  
in Communal Orvieto***Barbara Deimling**,  
Syracuse University in Italy*The Urban Identity of  
Late Medieval Germany: The  
Town Hall as Civic Symbol***Keyvan Raffi**, University of  
Illinois, Urbana-Champaign**OS** F10**Studio Art Open Session  
Video and Film**nets/screens/projections/  
dreams: film, video art,  
and digital movies  
Waldorf Room, third floorCHAIR: **Mary Patten**, The School of  
the Art Institute of Chicago*The Digital Interface:  
Flattening the Differences  
between Film, Video, and Other  
Moving Image Media***Maria Troy**, The Wexner Center,  
Ohio State University*Moving Target:**A Consideration of Electronic  
Media, Politics, and Culture***Norman Cowie**,  
Fordham University*Video and the Economics of  
Traveling Light* **Elaine Ng**,  
Independent Scholar, Chicago*New Media Activism: Aesthetic  
Interventions from Vieques to  
D.C.* **Paul Chan**, Artist, New York*Avid™ is a Four Letter Word:  
Notes on Making and Teaching*  
**Leah Gilliam**, Bard College*New Media/New Technology  
and the Nagging Eternal  
Return of the Same***Gregg Bordowitz**, The School of  
the Art Institute of Chicago

F11

**Photography  
between Art History  
and Literature:  
A Roundtable Discussion**  
International Ballroom South,  
second floorCHAIR: **Jeanne M. Przyblyski**,  
Independent Scholar**Elizabeth Abel**,  
University of California, Berkeley**Douglas R. Nickel**, San Francisco  
Museum of Modern Art**Shawn Michelle Smith**,  
Washington State University**Mark Pohl**, DePaul University**Nicholas Mirzoeff**,  
State University of New York, Stony  
Brook**AS** F12**The Arts Council  
of the African Studies  
Association***The "Unfinished Aesthetic"*  
in African and African  
Diaspora Arts  
Continental Room B, lobby levelCHAIR: **Dana Rush**,  
University of Michigan*Blacker the Berry ... : Black  
Hole Visual Aesthetics in  
Africa and the African  
Diaspora* **Francine Farr**,  
Independent Scholar, Washington, DC*Abject Accretions: The Bamana  
Boli Figures* **Claire Daigle**,  
City University of New York*Nkhoba Ntui Nkuu: A Gourd  
of Endless Potentialities*  
**Barbara Thompson**,  
University of Northern Iowa*Unfinished Sexual Aesthetics:  
Art and Politics in Dar Es  
Salaam, Tanzania***Eileen Moyer**,  
The University of Amsterdam*Sacred Circles and Imagined  
Worlds: Accumulated Artistic  
Aesthetics and Ethnocentered  
African American Artists*  
**Cora Marshall**,  
Central Connecticut State College**AS** F13**Historians of  
Netherlandish Art***Scientific Naturalism and  
Early Modern Northern  
European Visual Culture*  
Boulevard Room A and B, second floorCHAIR: **Claudia Swan**,  
Northwestern University*Strange Truths: Naauwkeurig,  
Waerachtigh, and Wonderlijk in  
Early Dutch Accounts of Asia*  
**Mariët Westermann**,  
Rutgers University*Experiments with Vision:  
Variations of Truth in the Work  
of Pieter Claesz and Cornelius  
Gijsbrechts***Hanneke Grootenboer**,  
University of Rochester*Translating the Hunt for  
Nature into Paint: Poisonous  
Snakes and the Creatural World  
of Otto Marseus van Schrieck  
(1619/20–1678)***Doug Hildebrecht**,  
University of Michigan

*Description and Classification in Jan Brueghel the Elder's Entry into Noah's Ark*  
**Arianne Faber Kolb,**  
 University of Southern California

*Local Sites/Global Sites: Viewing Human and Animal Curiosities in Early Modern Amsterdam*  
**Angela Vanhaelen,**  
 Luther College,  
 University of Regina

**F14**  
**Appraising Junk: New Principles**  
 International Ballroom North,  
 second floor

CHAIR: **Lisa S. Wainwright,**  
 The School of the Art Institute  
 of Chicago

*Finding and Founding: Idol, Fetish, Totem*  
**W. J. T. Mitchell,**  
 University of Chicago

*American Lost and Found—Reconsidering the Second-Hand Film*  
**Dan Eisenberg,**  
 The School of the Art Institute  
 of Chicago

*"When My Thoughts Collide With Your Furniture"*  
**Barbara Kendrick,**  
 University of Illinois,  
 Urbana-Champaign  
*Object, Fetish, Relic: Joseph Beuys and The Museum*  
**Charity Scribner,**  
 Kulturwissenschaftliches  
 Institut, Essen

*Found Objects Are Artifacts of Class: Hoodoo Ritual Items from Archaeology in Annapolis*  
**Mark Leone,**  
 University of Maryland

**F15**  
**Curriculizing Contemporary Art**  
 Continental Room C, lobby level


CHAIR: **James Yood,**  
 Northwestern University

*Artist/Critics/Context*  
**Paul Fabozzi,**  
 St. John's University

*Is This Art or Dangerous Propaganda?*  
**René J. Marquez,**  
 University of Delaware

*Contemporary Art Programs in the Face of "Blockbuster Syndrome"*  
**Dean Sobel,**  
 Aspen Art Museum

## OFF-SITE SESSION

 **F16**  
**The Dialectics of Decoration in France 1875–1925**

CHAIR: **Gloria Groom,**  
 The Art Institute of Chicago

*Intimate Expressions, Public Intentions: The Nature of Nabis Decoration in the 1890s*  
**Katherine Kuenzli,**  
 University of California, Berkeley

*Parks, Patrimony, and the Psyche in Fin-de-Siècle Parisian Decoration*  
**Claire I. R. O'Mahony,**  
 Courtauld Institute of Art

*Modernism, Decoration, and Jouissance*  
**Jennifer L. Shaw,**  
 Sonoma State University

*Negative Dialectics: Matisse and the Décoratif at the 1910 Salon d'Automne*  
**Alastair Wright,**  
 Richmond University, London


DISCUSSANT: **Tamar Garb,**  
 University of London


*This session will be held at The Art Institute of Chicago, Rubloff Auditorium  
 111 South Michigan Avenue  
 Enter at the East Entrance  
 on Columbus Drive*

## SPECIAL SESSIONS AND MEETINGS


**Friday afternoon  
 12:00–1:30 p.m.**

 **Association for Latin American Art Business Meeting**  
 Private Dining Room 6, third floor

 **The Queer Caucus for Art: The Lesbian, Gay, Bisexual, and Transgender Caucus for Art, Artists, and Historians**  
 Business Meeting  
 Conference Room E, fourth floor

 **F17**  
**American Association of Museums**  
**Museum Ethics: AAM's Guidelines on Holocaust Era Objects and Exhibiting Borrowed Objects**  
 International Ballroom North,  
 second floor

CHAIRS: **Jason Hall,** American Association of Museums;  
**Helen Wechsler,** American Association of Museums  
*Participants to be announced*

 **F18**  
**ArtTable**  
**If Not Teaching, Then What?**  
 Continental Room C, lobby level

CHAIR: **Katie Hollander,**  
 ArtTable, Inc.

**Nancy Escher,** Nancy Escher, Inc.

**Bridget Moore,**  
 DC Moore Art Gallery

**Ronne Hartfield,**  
 Independent Consultant, Museum  
 Education and Planning

- |   |                           |
|---|---------------------------|
|  | Open Session              |
|  | Off-Site Session          |
|  | Practicum                 |
|  | Museum Session            |
|  | Affiliate Society Session |
|  | CAA Committee Session     |



F19

**Association of Art Editors**  
Voices from the New  
Frontier: Editing for Online  
Publication

Continental Room B, lobby level

CHAIR: **Susan Rossen**,  
The Art Institute of Chicago

Participants to be announced



F20

**Association of College and  
University Museums and  
Galleries**

**Hercules and the Hydra:**  
The Academic Arts  
Building, Campus Clients,  
and the Labor of  
Architecture

Boulevard Room A and B, second floor

CHAIR: **Roger Crum**,  
University of Dayton

*A Practitioner Reflects  
on the Multi-Headed Client*  
**Fraunces Halsband, R.M.**  
Kliment & Frances Halsband  
Architects

*Heads Up Oberlin!*  
*The Multi-Headed Client  
Grows Again*  
**Andy M. Shanken** and  
**Matthew Morong**, Oberlin College

*An Educator Reflects on  
Architecture and the Multi-  
Headed Architect*  
**Daniel S. Friedman**,  
University of Cincinnati



F21

**Association of Historians  
of American Art**  
Braving (and Bridging)  
the Great Divide:  
The Academy and  
the Museum

Continental Room A, lobby level

CHAIR: **Sylvia Yount**, Pennsylvania  
Academy of the Fine Arts

*From Cosmopolitanism  
to Cultural Democracy:  
Academic Ideals and the  
Envisioning of a Museum  
Profession* **Sally Anne Duncan**,  
Tufts University

*Detroit Rock City: Revisionist  
Art History, Museum Studies,  
and Practical Pedagogy*

**Diana L. Linden**,  
Indiana University, Bloomington

*"Treasures from the Permanent  
Collection": A Social History  
Model* **Andrew Walker**,  
The Art Institute of Chicago



F22

**CAA Cultural  
Diversity Committee**  
What Now?

Multiculturalism and  
Feminism in the Post-  
Identity Politics World  
Lake Huron Room, eighth floor

CHAIRS: **Charlene Villaseñor**  
**Black**, University of California,  
Los Angeles; **Phoebe Farris**,  
Purdue University

*From Containment to Mestizaje  
and Diaspora: Reading  
Chicano/Mexicano Museums*  
**Karen Mary Davalos**,  
Loyola Marymount University

*Imágenes e Historias:  
Observations on a Donkey Cart*  
**Constance Cortez**,  
Santa Clara University

*Being and Conflict: The  
Politics of Recognition/  
Misrecognition among Black  
Women Artists* **Freida High**,  
University of Wisconsin, Madison

DISCUSSANT: **Donald Preziosi**,  
University of California, Los  
Angeles, and Oxford University



F23

**CAA Education Committee**  
What Do First-Year College  
Students Know About Art,  
Anyway?

Lake Ontario Room, eighth floor

CHAIRS: **Olivia Gude**,  
University of Illinois, Chicago;  
**Kathleen Desmond**,  
Central Missouri State University

*Addressing the Topic from the  
Private Liberal Arts College  
Perspective* **Steven Shipps**,  
Emerson College

*Addressing the Topic from  
the Art Museum Perspective*  
**Kathy Walsh-Piper**,  
Dallas Museum of Art

*Addressing the Topic from  
the Professional Art School  
Perspective* **Steven Bleicher**,  
Art Institute of Fort Lauderdale

*Addressing the Topic from  
a University Perspective*  
**Carlo La Magna**,  
New York University



F24

**Historians of British Art**  
"Cool Britannia":  
New Directions in  
British Art History

Boulevard Room C, second floor

CHAIR: **Anne Helmreich**,  
Texas Christian University

*A Community of Craftsmen:  
The Artisan and the  
Architectural Treatise in  
18th-Century Westminster*  
**Janet Temos**,  
Princeton University

*Painting the Queen's Ass:  
Rediscovering High Art  
in Low Places*

**Douglas Fordham,**  
Yale University

*The Politics of Alabaster:  
John Singer Sargent,  
"Whiteness," and the  
Fashioning of Anglo-  
Performativity*

**Andrew Stephenson,**  
University of East London

*Cultural Topography in the  
Fifties: The Independent  
Group and Forms of "Travel,"  
Contact, and Information*  
**Jennifer Way,**  
University of North Texas

**AS** F25

**Italian Art Society**  
*Continuity and Change in  
Italian Art: Open Session*  
Morquette Room, third floor

CHAIR: **Shelley E. Zuraw,**  
University of Georgia

*The Coronation of the Virgin,  
Religious Communities, and  
Nuptial Ceremony*

**Gail Solberg,** Associated Colleges  
of the Midwest, Florence, Italy

*Myth and Legend at Arezzo:  
Piero's Frescoes of the  
True Cross and the Blessed  
Benedetto Sinigardi*

**Jeryldene Wood,**  
University of Illinois,  
Urbana-Champaign

*The Breasts of Night:  
Michelangelo as Oncologist?*  
**Jonathan Katz Nelson,**  
Syracuse University in Florence,  
New York University in Florence

**P** F26

**National Endowment  
for the Arts**

Agency: Individual  
Artists and the National  
Endowment for the Arts  
Waldorf Room, third floor

CHAIR: **Saralyn Reece Hardy,**  
Director of Museums and Visual  
Arts, NEA

*Participants to be announced*

**AS P** F27

**Visual Resources  
Association**

*Coming Out of Isolation:  
Building Bridges and  
Networking Within the  
Campus Community*  
Lake Erie Room, eighth floor

CHAIR: **Russ Clement,**  
Northwestern University

*A Two-Way Street:  
Practicum Experiences for  
Information Science Students  
in the School of Art Visual  
Resources Collection*  
**Sandra C. Walker,**  
University of Tennessee

*Overcoming Obstacles:  
Building Bridges to Success at  
James Madison University*  
**Christina B. Updike,**  
James Madison University

*Making Stone Soup:  
Digital Projects at the  
Maryland Historical Society*  
**Katherine Cowan,**  
Maryland Historical Society Library

*New Kids Near the Block: Art  
Partnerships at Northwestern*  
**Julie Marchenko and  
Russ Clement,**  
Northwestern University

**AS** F28

**Women's Caucus for Art**  
*Global Women's Arts*

Williford Room C, third floor

CHAIR: **Maude Southwell Wahlman,**  
University of Missouri, Kansas City

*Nu Shu—The Secret  
Language of Chinese Women*  
**Jacqueline Tobin,**  
University of Denver

*Manabu Yamunaka's  
Gyahtei Series of Aged  
Female Nudes: A Challenge  
to the Western Ideal*  
**Elisabeth Kirsch,**  
University of Missouri, Kansas City

*Kadiatu Kamara:  
African Textile Designer*  
**Maude Southwell Wahlman,**  
University of Missouri, Kansas City

*African-Caribbean  
Influences on Contemporary  
Women Artists*  
**Anna Wexler,**  
Independent Scholar, Boston

*A Cuban-American Artist  
Discusses Her Work*  
**Sina Sutter,**  
Orlando, Florida

*Spirituality in the  
Art of Renee Stout*  
**Andrea Lee,**  
University of Missouri, Kansas City

**OS**

Open Session

**L**

Off-Site Session

**P**

Practicum

**M**

Museum Session

**AS**

Affiliate Society Session

**C**

CAA Committee Session

## PROGRAM SESSIONS

### Friday afternoon 2:00–4:30 p.m.

F29

**Women as Producers  
of Visual Culture in  
the 1920s and 1930s**  
Lake Michigan Room, eighth floor

CHAIRS: **John Angelino**  
and **Mary Donahue**,  
Parsons School of Design

*Other People's Money: The  
Influence of Hilla Rebay and  
the Museum of Non-Objective  
Painting* **Thalia Vrachopoulos**,  
City University of New York

*Women's Art and Urban  
Visions: Georgia O'Keeffe  
and Margaret Bourke-White  
in New York City*

**Peter R. Kalb**, Middlebury College

*Building the Cambridge School*  
**Kevin D. Murphy**,  
Graduate Center, City University of  
New York, Brooklyn College

*Two Sides of Weaving  
in the American South During  
the 1930s: Industrious Labor  
and Designs for Industry*  
**Virginia Gardner Troy**,  
Berry College

*The Businesswoman as Patron:  
Helen Lansdowne Resnor  
and the Art of Her Time*  
**Cammie McAtee**,  
Canadian Centre for Architecture

F30

**Re-Viewing 1970s and  
1980s Feminist Art  
Practices in the 1990s:  
Three Major Exhibitions  
on Judy Chicago, Eleanor  
Antin, and Martha Rosler**  
Joliet Room, third floor

CHAIR: **Lisa Bloom**,  
University of California, San Diego

*Exhibiting Martha Rosler?  
A Feminist Response to Martha  
Rosler: Positions in the Life  
World* **Alison Rowley**,  
University of Leeds

**Martha Rosler's Critical Position  
within Feminist Conceptual  
Practices** **Catherine Caesur**,  
Emory University

*The Legacy of Feminist Art  
Practices of the Seventies and  
Eighties: Criticism of the Work  
of Chicago* **Ruth Wallen**,  
University of California, San Diego

*Community vs. Context in the  
Reception of Eleanor Antin*  
**Lucy Soutter**, Yale University

DISCUSSANT: **Alex Alberro**,  
University of Florida

F31

**The Conceptual Object:  
Sculpture + Design**  
Continental Room A, lobby level

CHAIRS: **Clive Dilnot**, The School  
of the Art Institute of Chicago;  
**Fraances Whitehead**, The School  
of the Art Institute of Chicago

*The Unmaking of the Object*  
**Fraances Whitehead**, The School  
of the Art Institute of Chicago

*The Thing Is ...* **Stuart Walker**,  
University of Calgary

*Mixed Messages—  
Recent Work by Anne  
Wilson Discussed Within  
a Box of Theory*

**Tim Porges**,  
Illinois State University

*Art Objects as Material  
Phenomenon: What's in a  
Designation?* **Alex Potts**,  
University of Reading

*Changing the Object Itself:  
Six Questions on the  
Transformation of Material  
Meaning and Discourse in  
Recent Art and Design*

**Clive Dilnot**, The School of the  
Art Institute of Chicago

F32

**The Invisible Flâneuse?  
Rethinking Women's  
Experience of Public Space  
in 19th-Century France**  
International Ballroom South,  
second floor

CHAIRS: **Aruna D'Souza**,  
Purchase College;  
**Tom McDonough**,  
Binghamton University

*Disorienting Orient: Theodore  
Duret and the Anxious Flâneur  
in Asia* **Ting Chang**,  
McGill University

*Not the Flâneur Again:  
Reading Magazines and Living  
the Metropolis Around 1880*  
**Thomas Gretton**,  
University College, London

*The Flâneuse at the Gap*  
**Marni Kessler**,  
Wesleyan University

*Between Home and Stage:  
Mary Cassatt's Loge Paintings*  
**Katherine Smith**, Institute of  
Fine Arts, New York University

*Women and Modernity  
in the Parks of Paris*  
**Greg M. Thomas**,  
The University of Hong Kong

DISCUSSANT: **Linda Nochlin**,  
Institute of Fine Arts,  
New York University

F33

**Medieval  
Narrative Revisited**  
Lake Erie Room, eighth floor

CHAIRS: **Laura H. Hollengreen**,  
University of Arizona;  
**Pamela A. Patton**,  
Southern Methodist University

*Transformations in 13th-  
Century Narrative Art:  
The Example of Stained Glass*  
**Gerald Guest**,  
Index of Christian Art

*The Place of Biblical Narrative in Iberian Jewish Culture of the Middle Ages*  
**Katrin Kogman-Appel,**  
 Ben Gurion University of the Negev

*Under the Narrative Shadow: Shedding Light on the Ornamented Archivolt Program*  
**Mickey Abel-Turby,**  
 University of Texas, Austin

*The Play of the Iconic and Narrative on Two 12th-Century Revetted Panels of the Annunciation*  
**Glenn Peers,**  
 University of Texas, Austin

DISCUSSANT: **Marcia Kupfer,**  
 Independent Scholar

**F34**  
**The Internet: A Diplomatically Correct Site for Politically Incorrect Art?**  
 Waldorf Room, third floor

CHAIR: **Gary A. Keown,**  
 Southeastern Louisiana University

*Ceci n'est pas une peinture (This Is Not a Painting)—Art History and the Internet*  
**Irina D. Costache,**  
 Mount St. Mary's College

*The Parameters of Political Art Off- and Online*  
**William T. Dooley,**  
 Sarah Moody Gallery of Art,  
 The University of Alabama

*Artstudio-Webshop, Promote and Sell Your Artwork on the Net... What About the Political Correct or Incorrectness?*

**Annelise J. Hansen,**  
 Independent Scholar

*Sculpting the Digital*  
**Charlotta Kotik,**  
 Brooklyn Museum of Art

*Art and Activism: Then and Now*  
**Susan Platt,**  
 Freelance Art Historian and  
 Art Critic, Seattle

**F35**  
**The Surreal, the Hyperreal, and the Virtually Real**  
 Grand Ballroom, second floor

CHAIRS: **Judith Russi Kirshner,**  
 University of Illinois, Chicago;  
**Elizabeth A. T. Smith,** Museum  
 of Contemporary Art, Chicago

**ALREADY HYPING:**  
*Surrealism and Its Objects*  
**Mary Ann Caws,** Graduate Center,  
 City University of New York

*Games as Art: HyperMedia as Surrealism*  
**Mary Flanagan,**  
 Concordia University

*Virtual Dystopias: Doom, Quake, and the Engines of Illusion in the New Landscapes of Computer Gaming*  
**Peter Bacon Hales,**  
 University of Illinois, Chicago

*Robert Gober's Virgin and Drain*  
**Robert E. Haywood,**  
 University of Notre Dame

*The Surreal and Uncanny in David Lynch's Lost Highway*  
**Sue Taylor,**  
 Portland State University

**F36**  
**The Anecdote Resurrected: Artist-Writers and the Effect of Random Events in Criticism**  
 Marquette Room, third floor

CHAIRS: **Paul Krainak,**  
 West Virginia University;  
**Claire Wolf Krantz,**  
 Independent Critic

*Visual Criticism: An Exhibition on James Joyce Pablo Helguero,*  
 Guggenheim Museum

*Assigning the Anecdote*  
**Paul Krainak,**  
 West Virginia University

*Art Changes*  
**Claire Wolf Krantz,**  
 Independent Critic

*Epiphanies in the Making*  
**Polly Ulrich,** Independent Critic

*Decentering the Gesture*  
**Michael Pittari,** *Art Papers*  
*Informed Observer*  
**Simone Jones,**  
 Carnegie Mellon University

DISCUSSANTS: **Paul D. Miller, AKA D.J. Spooky,** Independent Artist,  
 New York City; **John Kissick,**  
 Ontario College of Art and Design

**F37**  
**Other Remarks on Color**  
 Boulevard Room A and B, second floor

CHAIRS: **Mary Lum,** Alfred  
 University; **Beth Tauke,** State  
 University of New York, Buffalo

*Seeing Color Through Snapshots*  
**Mary Lum,**  
 Alfred University

*Local Colour*  
**Rachel Hurst,**  
 University of South Australia

*Hand-Colored Photography of "Color Gardens" 1910–1940*  
**Robin Veder,**  
 Smithsonian Institution

*Enumerating Infinity: Cloning Color*  
**Anoka Faruquee,**  
 The School of the Art Institute  
 of Chicago

*The Space of Color in Film*  
**Beth Tauke,** State University  
 of New York, Buffalo

**F38**  
**Images of Public and Private Prayer: The Pictorial Representation of Religious Devotion in the 16th and 17th Centuries**  
 Continental Room C, lobby level

CHAIRS: **Walter Melion,**  
 Johns Hopkins University;  
**Lynette M.F. Bosch,** State  
 University of New York, Geneseo

*The Soul as Reader: The Soul as Viewer?*  
**Reindert Falkenburg,** Graduate  
 Theological Union, Berkeley

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|-----------|---------------------------|
| <b>OS</b> | Open Session              |
| <b>N</b>  | Off-Site Session          |
| <b>P</b>  | Practicum                 |
| <b>M</b>  | Museum Session            |
| <b>AS</b> | Affiliate Society Session |
| <b>C</b>  | CAA Committee Session     |

*Counter Reformation Polemic and Mannerist Counter-Aesthetics—Agnolo Bronzino's Martyrdom of St. Lawrence*  
**Stephen J. Campbell,**  
 The University of Pennsylvania

*Private and Public in Hieronymus Wierix's Images of the Man of Sorrows*  
**James Clifton,**  
 Sarah Campbell Blaffer Foundation

*Models for the Vita Activa and the Vita Contemplativa in the Cloister Glazing of Parc Abbey*  
**Ellen Shortell,**  
 Massachusetts College of Art

*The Madonna Del Fuoco: Individual and Communal Devotion in a Northern Italian City*  
**Lisa Pon,**  
 Getty Research Institute

*Ideal Image and Reality: The Hermit and the Desert in the Carmelite Reforms*  
**Arnold Witte,**  
 University of Amsterdam

**F39**  
*Geohistorical Issues in the Production of Painted Images, Visual Culture, and Visuality in China*  
 Lake Ontario Room, eighth floor

CHAIR: **Jennifer Purtle,**  
 The University of Chicago

*Kings of Hell: Ningbo Buddhist Painting in Chinese Painting History*  
**Yukio M. Lippit,**  
 Princeton University

*Two Models of Sino-Tibetan Synthesis in Ming Painting at the Core and Periphery: Faihaisi, Beijing and Dabaojigong, Yunnan*  
**Karl Debreceny,**  
 University of Chicago

*Remapping Borders: Ren Bonian's Frontier Paintings and Shanghai City Life of the 19th-Century*  
**Lai Yu-Chih,**  
 Yale University

*Local as National: The Jiangnan Epigraphic Style and Revitalization of Chinese Painting in the Early 20th Century*  
**Shen Kuiyi,**  
 Ohio University

DISCUSSANT: **Jonathan Hay,**  
 Institute of Fine Arts,  
 New York University

**F40**  
*The Native Artist as Critical Historian: Aesthetics, Histories, and Nationalisms in a Colonial World*  
 Boulevard Room C, second floor

CHAIRS: **Jolene Rickard,** State University of New York, Buffalo;  
**Mario A. Caro,** The Evergreen State College

*Indigenous Performance Art: An Alternative History*  
**Paula E. Tharp,**  
 University of Washington

*Is It Art, Is It Craft, or Woman's Work? Threshold Designs and the Arts of India*  
**Renate Dohmen,**  
 Goldsmith's College

*Nice Coloured Girls*  
**Betsie Gross,** University of Southern California

DISCUSSANT: **Gerald McMaster,**  
 Museum of the American Indian

**OS F41**  
**Art History Open Session**  
*Body Politics in African Art*  
 Continental Room B, lobby level

CHAIR: **Mary Nooter Roberts,**  
 Fowler Museum of Cultural History  
*Performing "Our Mother's" Body: The Politics of Memory in the Gelede Mask of the Yoruba*  
**Babatunde Lawal,**  
 Virginia Commonwealth University

*The Divided Market: Uli Body Painting in Arochuku*  
**Sarah M. Adams,** Yale University

*How the King Moves: The Incorporative Lozi Body*  
**Karen E. Milbourne,**  
 National Museum of African Art,  
 Smithsonian Institution

*Animal Body, Absent Body: Iconologies of Disfigurement in Apartheid and Post-Apartheid Art*  
**John Pepper,** Columbia University

*Picturing Women of War: Photographs of Dahomey "Amazons" in Late 19th-Century Africa, Europe, and America*  
**Suzanne Preston Blier,**  
 Harvard University

**F42**  
*"Under the Influence": Contextual Approaches to Cultural Interaction in the 13th Century*  
 Lake Huron Room, eighth floor

CHAIR: **Cynthia Robinson,**  
 University of New Mexico

*Traveling Cultures in the 13th Century: The Use of Christian Spolia in the Mamluk Architecture of Cairo*  
**Karen R. Mathews,**  
 University of Colorado, Denver

*How to Administer a Conquered City in Al-Andalus: Mosques, Parish Churches, and Parishes*  
**Heather L. Ecker,**  
 Columbia University

*Wrapping the Body Holy: Considerations on Bernard of Clairvaux Andalusian Shroud*  
**Maria J. Feliciano,**  
 University of Pennsylvania

*The King's Many Bodies: Alfonso X's Cross-Cultural Self-Fashioning*  
**Francisco Prado-Vilar,**  
 Harvard University

DISCUSSANTS: **Olivia Remie Constable,** University of Notre Dame;  
**Renata Holod,** University of Pennsylvania



# PROGRAM SESSIONS

**P** F43

**Mentorship:  
An Effective Learning  
Model for Leadership  
Development in the Arts**  
Williford Room C, third floor

CHAIRS: **Yesna Todorović Miksić**,  
National Arts Administration  
Mentorship Program;  
**Roberto Bedoya**, National  
Association of Artists'  
Organizations

**Rachel Weiss**, The School  
of the Art Institute of Chicago  
National Arts Administration  
Mentorship Program 2000  
Mentor  
*To be announced*

National Arts Administration  
Mentorship Program 2000  
Mentee  
*To be announced*

## Friday afternoon 4:45–5:45 p.m.

**Meet the Candidates**  
International Ballroom North,  
second floor

*Become an engaged and educated  
voter! Learn the backgrounds and  
positions of the candidates for CAA's  
Board of Directors. All CAA members  
are strongly urged to attend this  
important informational meeting.*

- |           |                           |
|-----------|---------------------------|
| <b>OS</b> | Open Session              |
| <b>N</b>  | Off-Site Session          |
| <b>P</b>  | Practicum                 |
| <b>M</b>  | Museum Session            |
| <b>AS</b> | Affiliate Society Session |
| <b>C</b>  | CAA Committee Session     |

## Friday evening 6:00–8:30 p.m.

F44  
**Painting Whiteness:  
The Other Race  
in American Art**  
Continental Room B, lobby level

CHAIR: **Martin A. Berger**, State  
University of New York, Buffalo  
*White Skin, White Masks:  
The Performance of Race in  
New England Colonial  
Portraits* **Kirsten P. Buick**,  
University of Chicago

*War Spirit at Home: Painting,  
Procreation and Patriotism in  
the Aftermath of War*  
**Christine Bell**,  
Northwestern University

*John Brown's Body: Martyrdom  
and Miscegenation in 19th-  
Century American Painting*  
**Gwendolyn DuBois Shaw**,  
Harvard University

*Thomas Eakins's Frank  
Hamilton Cushing and  
Ethnographic Mimicry*  
**Alan C. Braddock**,  
Smithsonian Institution

*White Style Illustrated:  
The Saturday Evening Post  
between the Wars*  
**Eric Segal**, University of  
California, Los Angeles

**AS** F45  
**Association of Historians  
of 19th-Century Art  
Naming the "Modern"  
in 19th-Century Art**  
International Ballroom South,  
second floor

CHAIRS: **Hollis Clayson**,  
Northwestern University;  
**Martha Ward**,  
University of Chicago

*Théophile Gautier and the  
Paradoxes of Modernity*  
**Philippe Junod**,  
Université de Lausanne

*Melancholic, Moronic, Modern:  
Odilon Redon's Noirs*  
**Margaret Werth**,  
Barnard College

*Gustave Moreau and the  
"Modern": Recasting a  
Paradigm* **Rachel Lindheim**,  
University of Chicago

*Masquerading as Modern:  
The Difficult Labor of Hamo  
Thornycroft's Mower*  
**David J. Getsy**,  
Northwestern University

*Colossal Engineering: France's  
Orientalism and Its Modernity*  
**Darcy Grimaldo Grigsby**,  
University of California, Berkeley

F46  
**Design/Composition:  
Reconsidering Art  
and Commerce**  
Boulevard Room A and B, second floor

CHAIRS: **Catherine Gudis**,  
University of Oklahoma, Norman;  
**Barbara Jaffee**,  
Northern Illinois University

*Industrialization and the  
Language of Art and Design*  
**Nancy Austin**, Brown University

*Eugenic Design: Streamlining  
as Top-Down Aesthetic Reform*  
**Christina Cogdell**,  
University of Texas, Austin

*Design and Composition  
for Future Housewives:  
Instruction in Taste and  
Artistic Hierarchies in the  
United States c. 1925*  
**Carma Gorman**, Southern  
Illinois University, Carbondale

*Bureaucracy and/or Genius?  
Reconceptualizing the  
Modern in Architecture*  
**Paula R. Lupkin**,  
Washington University

DISCUSSANT: **Victor Margolin**,  
University of Illinois, Chicago

F47

**Fields and Fabrics:  
Urban Habitation in  
an Interdisciplinary  
Environment**

Waldorf Room, third floor

CHAIR: **Sharon Haar**,  
University of Illinois, Chicago

*Immersive Information:  
Some Remarks about  
Materiality, Electronic Space,  
and Building* **Ellen Grimes**,  
Illinois Institute of Technology

*Invisible Cities:  
Detroit Art Comes of Age*  
**Giovanna Costantini**,  
University of Michigan, Dearborn

*Works on Fortitude and the  
Forsaken* **Christine Tarkowski**,  
The School of the Art Institute of  
Chicago

*A Shrub Searches for the Nature  
of Mind* **Jane Tsong**,  
Central Michigan University

*Writing of the City: Collecting  
the Stories of Everyday  
Experience* **Annie Knepler**,  
University of Illinois, Chicago

*Thoughts and Questions on  
"The Public"* **Jane M. Saks**,  
University of Illinois, Chicago

F48

**Christian Iconography  
in the 20th Century**

Boulevard Room C, second floor

CHAIR: **Soo Y. Kang**, Chicago State  
University

*The Limits of Life: Arnulf  
Rainer, Georges Rouault,  
and the Image of Christ*  
**Timothy Long**,  
MacKenzie Art Gallery

*Catholic Iconography  
as Immanent Critique in  
Mexican and Chicano Art*  
**Ruben C. Cordova**,  
University of Texas

*Beholding the Outcry:  
The Collision of Utterance,  
Inscription, and Image as  
Revenants of the Holocaust  
in Barnett Newman's  
Stations of the Cross*  
**Nancy Nield Buchwald**,  
University of Chicago

*Theology of the Index:  
Photography and Christian  
Iconography* **Vince Leo**,  
Minneapolis College of Art and  
Design



**CAA Professional  
Practices Committee**  
*Writing Art History and  
the Issue of Erasure*  
Williford Room C, third floor

CHAIR: **Ellen Konowitz**, State  
University of New York, New Paltz

*The Typology of Scholarly  
Erasure* **Gail Levin**,  
The City University of New York

*Erasure* **Irina D. Costache**,  
Mount Saint Mary's College

*Replacing the Author*  
**Alison Stewart**,  
University of Nebraska, Lincoln

DISCUSSANT: **Dewey Mosby**,  
Colgate University

F50

**Performance in Question**

Joliet Room, third floor

CHAIRS: **Janet Kraynak**,  
Massachusetts Institute of  
Technology; **Frazer Ward**,  
Maryland Institute, College of Art

*Madness and Method:  
Happenings, The Living  
Theatre, and Theatricality*  
**Judith Rodenbeck**,  
Sarah Lawrence College

*Yvonne Rainer's Moment*  
**Carrie Lambert**,  
Stanford University

*Live in Your Head: Hysterical  
Responses to the Feminine in  
Performance* **Jane Blocker**,  
University of Minnesota

*Confrontation and Catalysis:  
The Street Actions of Adrian  
Piper* **Laurel Frederickson**,  
Duke University



**Art History Open Session**  
**What Are Critics For?**

Grand Ballroom, second floor

CHAIR: **Katy Siegel**, Hunter College,  
City University of New York

*Criticism and Implicit and  
Explicit Purpose* **Jeremy  
Gilbert-Rolfe**, Art Center,  
Pasadena, California

*The Critic as Moral Gate  
Keeper* **Ken Johnson**,  
*New York Times*, *Art in America*

*Notes on Social Engagement,  
Information, and Criticism*  
**David Reed**, Artist

*Greenberg, Visibility, and the  
Subject* **Caroline Jones**,  
Boston University

DISCUSSANT: **Richard Shiff**,  
University of Texas, Austin



**Studio Art Open Session**  
*Tales from the Material  
World: Extreme Shopping  
in the Production of  
Contemporary Art*  
Marquette Room, third floor

CHAIR: **Mark Soppeland**,  
The University of Akron

*Searches and Alterations in  
20th-Century Art* **Mark Cole**,  
Baldwin Wallace College

*Basic Elements and  
Extraordinary Experiences*  
**Todd Slaughter**,  
Ohio State University

*Problems with Conservation of New and Not-So-New Technologies in Contemporary Art* **Jim DeYoung**, Milwaukee

*Art Museum items matching: [ART]* **Jody Servon**, National Gallery of Art

**F53**  
**A Surrealist Guide to Chicago**  
International Ballroom North, second floor

CHAIR: **Kirsten Strom**, Grand Valley State University

*Ivan Albright Wrestles with Saint Anthony and the Surrealists* **Robert Cozzolino**, University of Wisconsin, Madison

*Suburban Surreality: Art in the Home of Jory and Joseph Shapiro* **Mary Caroline Simpson**, University of Nebraska, Omaha

*Negotiations: Laszlo Moholy-Nagy and Herbert Bayer in Chicago* **Lara N. Allison**, Columbia University

*The Funkification of Surrealism: The Chicago Imagists and Surrealism in the Sixties* **Wendy Robertson**, Humboldt State University

*Surrealist Subversion: The Forecast is Still Hot* **Ron Sakolsky**, University of Illinois, Springfield

**F54**  
**Constructing Pilgrimage**  
Continental Room A, lobby level

CHAIR: **Saundra Weddle**, Drury University

*The Transcendental Post-Tourist: Spirituality, Secularism, and Simulacra* **Cher Krause Knight**, University of Maine

*Models of Sacred Space and the Elimination of Alternative Histories* **Annabel Wharton**, Duke University

*Virtual Pilgrimages: The Sacri Monti of Northern Italy* **Ellen Kosmer**, Worcester State College

DISCUSSANT: **Dale Kinney**, Bryn Mawr College

**F55**  
**In the Realm of Death: Images of Death and Dying in Renaissance and Baroque Art**  
Continental Room C, lobby level

CHAIR: **Barry Wind**, University of Wisconsin, Milwaukee

*Death and Dying in Devotional Imagery: 15th-Century Portrait Diptychs and the Doctrine of Purgatory* **Laura Gelfand**, Mary Schiller School of Art, University of Akron

*Technologies of Death: Catherine's Wheel and Parallels in Renaissance Italy* **Kerr Houston**, Lyon College

*Giorgio Vasari's High Altarpiece for Santa Maria delle Pieve at Arezzo: Securing Immortality through Death* **Richard Reed**, Independent Scholar

*Poussin's Midas Bathing in the River Pactolus* **Judith Bernstock**, Cornell University

## SATURDAY, MARCH 3 MEETINGS

### Saturday morning

**7:30–9:00 a.m.**

**CAA Annual Business Meeting**  
Continental Room A, lobby level

**AS**  
**Association for Textual Scholarship in Art History Business Meeting**  
Conference Room A, fifth floor

**9:30–11:30 a.m.**

**AS**  
**National Council of Art Administrators Board Meeting**  
Private Dining Room 6, third floor

- OS** Open Session
- L** Off-Site Session
- P** Practicum
- M** Museum Session
- AS** Affiliate Society Session
- C** CAA Committee Session

PROGRAM  
SESSIONS

## Saturday morning

## 9:30 a.m.–noon

## Sa1

*Landscape, Vision,  
and Modernity in the  
19th Century*International Ballroom North,  
second floorCHAIRS: **Tim Barringer**,  
Yale University;  
**Jason M. Rosenfeld**,  
Assumption College*The Panorama, the Modern  
City, and the Gendered Gaze:  
Berlin's Cityscapes, 1820–1870***Gretchen Holtzapple Bender**,  
Bryn Mawr College*An Urban Picturesque:  
Viewing London from  
One-Tree Hill, Greenwich*  
**Andrea Fredericksen**,  
Philadelphia Museum of Art*Light in the Landscape: from  
Daguerre's Diorama to the  
Musée aux lumières* **Stephen  
Pinson**, Harvard University*Speculative Landscape:  
Charles Meyron's Eaux-fortes  
sur Paris* **Stephanie Schwartz**,  
Columbia University*Thematics of a Modernizing  
Vision in Frederic Church's  
Niagara* **Alan Wallach**,  
The College of William and Mary

## So2

**CAA Committee on  
Women in the Arts**  
*We Do "Windows"  
(and Much More):  
Women, Multimedia  
Technology, and the Arts*  
Waldorf Room, third floorCHAIRS: **Karen A. Bearor**, Florida  
State University; **Muriel Magenta**,  
Arizona State University  
*electronic.INTERnetworking.  
women/global/issues*  
**Muriel Magenta**,  
Arizona State University*Women and Play: Will She  
or Won't She* **Elena Bertozzi**,  
Ardea Arts, Bloomington, Indiana*Teaching, Learning, and  
Technology: Lessons from the  
New Media Classroom***Donna Thompson**, Graduate  
Center, City University of New York*Women Artists of the American  
West: A Community-Based  
Model for Distance Learning***Susan Ressler**, Purdue University*Situated Knowledges: Bodies,  
Politics, and Technology in the  
Feminist Art History Classroom***Karen A. Bearor**,  
Florida State University

## Sa3

*Time/Matter(s):  
The Work of the Hand*  
Williford Room C, third floorCHAIR: **Nancy Bowen**,  
Massachusetts College of Art*Time, Memory, and Matter*  
**Christina Bertoni**,  
Rhode Island School of Design*The Work at Hand:  
Art Production, Craft  
and the Pleasure Principle*  
**Susan Canning**,  
College of New Rochelle*A Recording of Time*  
**Barbara Cooper**, The School  
of the Art Institute of Chicago*Haptic Experience in a Virtual  
World* **Mary-Beth Shine**,  
American Craft Council

## So4

**CAA Committee on  
Intellectual Property**  
*CAA/NINCH Copyright  
Town Meeting, 2001**Licensing Initiatives for Scholars  
and Teachers: The View from the  
Copyright Industry. Intellectual  
Property as Seen from the  
Perspective of Rights-Holders  
and Publishers*  
Lake Ontario Room, eighth floorCHAIRS: **Robert A. Baron**,  
Independent Scholar;  
**David Green**, National Initiative for  
Networked Cultural Heritage  
(NINCH)**Carol Hughes**, Questia Media, Inc.**Renate Wiedenhoef**, SASKIA  
Cultural Documentation, Ltd.**Tom Bower**, National Museum  
of American History**Robert Panzer**, Visual Artists  
and Galleries Association**Max Marmor**,  
The Academic Image Cooperative**Jennifer Trant**,  
Art Museum Image Consortium*A follow-up session will be held  
12:30–2:00 p.m. today*

## Sa5

*Nature Nurtured and  
Nurturing: Art to Restore  
and Enliven Nature*  
Joliet Room, third floorCHAIR: **Michael Peter Cain**,  
Maharishi University of Management*Peninsula Europe and Other  
Patterns Emerging from the  
Cultural Landscape*  
**Newton Harrison** and  
**Helen Harrison**,  
University of California, San Diego*Ecostructure as Habitat  
Art: Texas Text and Other Recent  
Work* **Lynn Hull**,  
Independent Environmental Artist*Crafting a Critical  
Environmental Art  
for the 21st Century*  
**Ann T. Rosenthal**,  
Carnegie Mellon University

*The Architecture of Honey*  
**Joan Dickinson**,  
 Columbia College, Chicago

**Sa6**

*Beyond the Walls:  
 Art and the Territorial  
 State in Late Medieval  
 and Early Modern Italy*  
 Continental Room C, lobby level

CHAIRS: **William J. Connell**,  
 Seton Hall University;  
**Roger J. Crum**,  
 University of Dayton

*Shaping the Future with the  
 Past: Charles II of Anjou  
 and the Creation of State  
 Architecture in the Kingdom  
 of Naples, 1289–1309*  
**Caroline Bruzelius**,  
 Duke University

*Monumental Space and the  
 Image of Territorial Authority in  
 Medieval Prato*  
**Alick McLean**, Syracuse University  
 in Florence

*City and Territory in Filarete's  
 Treatise on Architecture*  
**Leila Whittemore**,  
 Columbia University

*Territorial Currents:  
 Waterways and River Gods  
 in the Service of Cosimo I  
 de' Medici* **Felicia M. Else**,  
 Washington University  
*Building Multiculturalism  
 in the Venetian State: The  
 Votive Chapel of Santa Maria  
 Maggiore in Bergamo*  
**Giles R. M. Knox**, University of  
 Illinois, Urbana-Champaign

**Sa7**

*Popular Art Histories:  
 Presenting and Consuming  
 Interpretations of Art in  
 Media Culture*  
 International Ballroom South,  
 second floor

CHAIR: **Jim Drobnick**,  
 Concordia University

*Museal Tropes in Popular Film*  
**Jennifer Fisher**, McGill University

*Pearls in the Popcorn: Art  
 Criticism at the Cineplex*

**Robert Mertens**,  
 University of Wisconsin, Whitewater

*Farrah Fawcett's Birthday Suit*  
**Lee Rodney**, Goldsmith's College

*The Art of Advertising:  
 Michelangelo on Madison  
 Avenue* **Derin Tanyol**,  
 Wesleyan University

*It's Nine O'Clock, Do You Know  
 Where Your African Art Is?*  
*African Art on Prime Time  
 Television* **Marissa Vincenti**,  
 Duke University

*Mapping the Terrain of High  
 Culture: The Time Life World  
 of Art Series* **Anne Whitelaw**,  
 University of Alberta

**Sa 8**

*The Function of Criticism:  
 Artists' Books*  
 Marquette Room, third floor

CHAIRS: **Johanna Drucker**,  
 University of Virginia;  
**Brad Freeman**, Nexus Press

*The Critical Potential of Artists'  
 Books* **Brad Freeman**, Nexus Press

*The Artist's Book and Mass  
 Media: A Reconsideration of  
 Stéphane Mallarmé's Theory and  
 Practice* **Anna Arnar**, Moorhead  
 State University

*Writer's Bloc: Reading into  
 Late Soviet Experience through  
 Artists' Books* **Mark Suede**,  
 The Ohio State University

*Seeing Artists' Books*  
**Anne Britton**, Printed Matter

**Sa9**

*"Contemporary"  
 "African" "Art":  
 Negotiating the Terms*  
 Continental Room B, lobby level

CHAIR: **Kate Ezra**,  
 Columbia College, Chicago

*Institutional Cogs in  
 Contemporary Nigerian Art*  
**dele jegede**,  
 Indiana State University, Terre Haute

*Reinterpreting Traditions,  
 Making an Art History: Rose  
 Kirumira and Makerere's Legacy*  
**Sunanda K. Sanayal**, The Art  
 Institute of Boston at Lesley College

*Art in South Africa:  
 "Redress" through Terminology*  
**Sabine Marschall**,  
 University of Durban, Westville

*Mapping and Redefining the  
 Terrain: Contemporary African  
 Art Practice in the 21st Century*  
**Bolaji V. Campbell**,  
 University of Wisconsin, Madison

*Biennale Culture and the  
 Location of Contemporary  
 African Art Practice*  
**Sylvester Ogbechie**,  
 Pomona College

**C P Sa10**

**CAA Education Committee**  
*Where Are These Students  
 Coming From? What the  
 New National Art Education  
 Association Preparation  
 Standards Mean for  
 Higher Education*  
 Lake Michigan Room, eighth floor

CHAIRS: **Victoria Fergus**,  
 West Virginia University;  
**Kathleen Desmond**,  
 Central Missouri State University

*Changes in the Preparation of  
 Future Teachers: Implications for  
 Higher Education Art Faculty*  
**Craig Roland**,  
 University of Florida

*Working in Tandem: Higher  
 Education and K-12 to Develop  
 Excellence in Visual Arts  
 Education* **Linda Hightower**,  
 Rochester Institute of Technology

*Are the National Visual Arts  
 Standards of 1994 Providing a  
 Stronger Student Body in Today's  
 American Post-Secondary Art  
 Institutions?* **Mark Moilanen**,  
 University of Tennessee, Knoxville

- |           |                           |
|-----------|---------------------------|
| <b>OS</b> | Open Session              |
| <b>I</b>  | Off-Site Session          |
| <b>P</b>  | Practicum                 |
| <b>M</b>  | Museum Session            |
| <b>AS</b> | Affiliate Society Session |
| <b>C</b>  | CAA Committee Session     |

*What University Professors Need To Do in Art Teacher Preparation*

**Mika Cho**, California State University, Los Angeles

Sa11

*The Contemporary Art of Asian Women*

Lake Huron Room, eighth floor

CHAIRS: **Patricia Eichenbaum Karetzky**, Bard College;  
**Cao Wei-Jun**, Bard College

*The Contemporaneous Pursuits and Dexterity in the Narrative Art of the Brahmin and Harijani Women of Jitwarpur, Bihar, India* **Jagdish J. Chavda**, University of Central Florida, Orlando

*Pan Yuliang's (1899–1977) Life and Art: Alienation to Freedom of Expression* **Bor-hua Wang**, Pratt Institute

*South Asian Women Artists: A Different Case* **Mary-Ann Milford-Lutzker**, Mills College

*Texture, Text, Context: The Work of Wu Ma Li* **Barbara Bernstein**, Independent Artist

*Speculating on Gender in Contemporary Hong Kong Art* **Alice Ming Wai Jim**, McGill University

**AS** Sa12

*The International Center of Medieval Art*

*The Spectatorship of Knowledge: Invisible and Illegible in Late Roman and Medieval Art* Continental Room A, lobby level

CHAIRS: **Genevra Kornbluth**, University of Maryland;  
**Carol Neuman de Vegvar**, Ohio Wesleyan University

*Visual Strategies in the Greek Magical Papyri*

**J. Kirsten Smith**, Harvard University

*Decoration and the Viewer in the Catacombs of Rome* **Stephanie L. Smith**, Youngstown State University

*Seeing Hiddenness through Understanding: Exegetical "Knowledge" in the Design of the Limburg Cross-Reliquary* **Richard Schneider**, York University

*The Hidden Name of Woman: Invisible Anglo-Saxons* **Gale Owen-Crocker**, University of Manchester

*Invisible Illumination: The Case of the Toledo Bible Moralisee* **John Lowden**, Courtauld Institute of Art

Sa13

*If One Is Good, Why Not Two?* Grand Ballroom, second floor

CHAIR: **A. Laurie Palmer**, The School of the Art Institute of Chicago

*Fluid Exchanges and Twitching Automata* **Ingrid Bachman**, Concordia University

*Doppelganger: Undermining the Original* **Julie Charmelo**, Northern Illinois University Art Gallery

*Outgrowing the Spectator View of Knowledge: The Emergence of Art from Myths of Natural and Social Science* **Adelheid Mers**, The School of the Art Institute of Chicago

*Analogy and the Dialectics of Love* **Barbara Stafford**, University of Chicago

*Radical Collaboration: Language, Image and Community* **Bin Ramke**, University of Denver

Sa14

*Confrontations and Interactions: The Role of the Viewer in Contemporary Art* Lake Erie Room, eighth floor

CHAIR: **Julie H. Reiss**, Independent Scholar, New York

*From Painting to Performance to Post Office: The Role of the Viewer in Futurist Practice and Theory* **Lisa Panzera**, Graduate Center, City University of New York

*Defining the "Do-It-Yourself" Artwork: Manipulable Artworks and Instruction Pieces in the Early 1960s* **Anna Dezeuze**, Courtauld Institute of Art

*Art as Theater/Theater as Art: The Viewer in the Work of Dan Graham* **Eileen Doyle**, Ohio State University

*Only Connect... Digital Art and the New Role of the Spectator* **Sabrina DeTurk**, La Salle University

*Changing Tastes: The Candy Spills of Felix Gonzalez-Torres* **Elizabeth Dungan**, University of California, Berkeley

**OS** Sa15

*Art History Open Session*

*The Cultural Construction of Aesthetic Systems in Pre-Columbian Art* Boulevard Room C, second floor

CHAIR: **Andrea Stone**, University of Wisconsin, Milwaukee

*Inner Gaze and the Expression of Self in Mesoamerican Art* **Carolyn Tate**, Texas Tech University

*The Affective Presence of Classic Veracruz Style: Meaning and Power in a Mesoamerican Aesthetic System* **Rex Koontz**, University of Texas, El Paso;  
**Kathryn Reese-Taylor**, University of Calgary

# OFF-SITE SESSIONS

## Altar Q's Theater of Memory

**Adam Herring,**  
Southern Methodist University

*The Social Power of Foreign  
Influence: A "Transgraphic"  
Analysis of the Terminal  
Classic Art of Seibal*

**Bryan Just,** Tulane University

*How "Bonito" Was Pueblo  
Bonito? Form Versus Function in  
Ancient Puebloan Architecture*

**James Farmer,**  
Virginia Commonwealth University

*Framing the Inca Aesthetic*  
**Ruth Anne Phillips,** Graduate  
Center, City University of New York

DISCUSSANT: **Irene Winter,**  
Harvard University

## Sa16

### Dressing a Part

Boulevard Room A and B, second floor

CHAIR: **Sophie White,**  
Courtauld Institute of Art

*Orientalizing the Other: Costume  
and Identity in Early 15th-  
Century Book Illumination*

**Joyce Kubiski,**  
Western Michigan University

*Double Stitched: Colonial  
Pattern-Making in the Works of  
Seydou Keita and Yinka  
Shonibare* **Ruth Kerkham,**  
Harvard University

*Rubens's France: Dress, Allegory  
and Androgyny  
in the Marie de Medici Cycle*  
**Sarah R. Cohen,**  
State University of New York, Albany

*Troubling Identities:  
Representation, Dress, and the  
Construction of Gender in  
Rococo Visual Culture*  
**Melissa Hyde,** University of Florida

DISCUSSANT: **Aileen Ribeiro,**  
Courtauld Institute of Art

## Sa17

### Bored and Paranoid: Two Tendencies of the Photograph

CHAIRS: **Carol Mavor** and  
**Elizabeth Howie,** University of  
North Carolina, Chapel Hill

*What's the Story Here?  
Conceptual Photography and  
Narrative* **Lisa E. Pasquariello,**  
Stanford University

*Boredom, Photography,  
Pornography: Not Wanting Me*  
**Jennifer Doyle,**  
University of California, Riverside

*Where the Paranoid Meets  
the Paranormal: Speculations  
on Spirit Photography*  
**Louis Kaplan,**  
Southern Illinois University

DISCUSSANT: **Richard Meyer,**  
University of Southern California

*This session will be held at  
The Museum of Contemporary  
Photography at Columbia College,  
Ferguson Theater  
600 South Michigan Avenue,  
at Michigan and Harrison  
Use Harrison Entrance*

## Sa18

### Art History Open Session Painting and Drawing in 17th-Century Italy

CHAIRS: **Suzanne Folds McCullagh,**  
and **Larry J. Feinberg,**  
The Art Institute of Chicago

*Why Have There Been No  
Great Women Draftsmen?*  
**Babette Bohn,**  
Texas Christian University

*Pietro Testa's Il liceo della  
pittura and the Resistance of  
Practice in Early Modern Art  
Theory* **Erin J. Campbell,**  
University of Toronto

*Purloined Figure Studies:  
Caravaggio and Simone  
Peterzano* **Deborah H. Cibelli,**  
Nicholls State University

*Three Newly Discovered  
Drawings by Guercino with  
Observations on his Reuse of  
Drawings, Models, and  
Morphology* **Jean Goldman,**  
The School of the Art  
Institute of Chicago

*Portrait Drawings by the  
Carracci — "una gloriosa  
gara"* **Ann Sutherland Harris,**  
University of Pittsburgh

*Rejected Attributions*  
**Mitchell Merling,** The John and  
Mable Ringling Museum of Art

DISCUSSANT: **Laura M. Giles,**  
The Art Institute of Chicago

*This session will be held at  
The Art Institute of Chicago,  
Rubloff Auditorium  
111 South Michigan Avenue  
Enter at East Entrance on Columbus Drive*

	Open Session
	Off-Site Session
	Practicum
	Museum Session
	Affiliate Society Session
	CAA Committee Session

## SPECIAL SESSIONS AND MEETINGS

### Saturday afternoon

12:30–2:00 p.m.

So19

#### Association for Latin American Art

Open Session: Latin  
American Art

Lake Huron Room, eighth floor

CHAIR: **Annabeth Headrick**,  
Vanderbilt University

*Understanding Style in  
the Templo Mayor Deposits*  
**Eulogio Guzmán**, University  
of California, Los Angeles

*The Savage Landscape:  
Christianity and the Control of  
Native Space in a Colonial  
Andean Painting* **Stella E. Nair**,  
University of California, Berkeley,  
and CASVA, National Gallery of Art

*'The Years of the Bulldozer':  
Architecture and Identity in  
Venezuela in the 1950s*  
**Marguerite K. Mayhall**,  
University of Texas, Austin

AS So20

#### Association of Historians of 19th-Century Art Future Directions in 19th-Century Art History

Boulevard Room A and B,  
second floor

CHAIR: **John Davis**, Smith College

*"All Is Light and Flat as  
a Fog of Vapor That Obscures  
Everything": George Inness  
and the Science of Landscape*  
**Rachael Ziady DeLue**,  
Johns Hopkins University

*Unfinished: Hans von  
Marées and the Artistic Self*  
**André Dombrowski**,  
University of California, Berkeley

*F. Holland Day's Seven Last  
Words and Modern Iconic  
Experience* **Kristin Schwain**,  
Stanford University

So21

#### CAA Committee on Women in the Arts Playing the Odds: The Promise of Employment in the Visual Arts

Boulevard Room C, second floor

CHAIRS: **Sarah Webb**,  
Artist and Independent Scholar;  
**Dorothy Johnson**,  
University of Iowa

*Part-Time Academic Position:  
Professional Society Initiative*  
**Katherine Tachau**,  
University of Iowa

*What Exactly Does an MFA  
Promise?* **Judy Natal**,  
Columbia College, Chicago

*Balancing Acts of the  
(Institutionally) Unaffiliated*  
**Sarah Webb**,  
Artist and Independent Scholar

*Working From Within:  
Employee Unionization by  
Graduate Students*  
**Mariani Lefas-Tetenes**,  
Institute of Fine Arts,  
New York University

So22

#### College Board Advanced Placement Art History Incorporating Context into the AP Art History Course

Marquette Room, third floor

CHAIR: **Elizabeth Lipsmeyer**,  
Old Dominion University

**Susan Bakewell**,  
Austin College

**Carol Grant**,  
Hartford Union High School

**Joseph Lamb**, Ohio University

**Roger Lerch**, Walnut Hills High  
School, Cincinnati, Ohio

**Lynda Joy Sperling**,  
Denison University

**James Womack**,  
Montgomery Bell Academy

AS P So23

#### Foundations in Art: Theory and Education Nuts and Bolts: Curriculum Design in Foundations Art Programs

Joliet Room, third floor

CHAIR: **Barbara Nesin**,  
Front Range Community College,  
Fort Collins, Colorado

*A Multimedia Approach to  
Problem Solving: Combining  
the 2D and 3D Experience*  
**Patricia Nelson**, Ball State  
University; **Barbara Jo Giorgio**,  
Ball State University

*New Directions in Teaching  
at The School of the Art  
Institute of Chicago*  
**Helen Maria Nugent**, The School  
of the Art Institute of Chicago

*ARTCORE: A Foundations  
Website That Allows for  
Customized and Diverse  
Curricula* **Taylor Harnisch**,  
Arizona State University

*Curriculum Design:  
Asking the Right Questions*  
**Mary Stewart**, Syracuse University

*ReBoot: Fresh  
Manifestos for Foundation*  
**Millie Chen**, State University  
of New York, Buffalo

AS So24

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

*Reclosetings: Museums,  
Sexuality, and the  
Politics of Display*  
Lake Michigan Room, eighth floor

CHAIR: **Jonathan Katz**, State  
University of New York, Stony Brook

**Tee Corinne**, Independent Scholar

**Jonathan Katz**, State University  
of New York, Stony Brook

*Additional participants to be announced*



# PROGRAM SESSIONS

**C P** Sa25

## CAA Committee on Intellectual Property CAA/NINCH Copyright Town Meeting, 2001

*Licensing Initiatives for Scholars  
and Teachers: The View from the  
Copyright Industry: Intellectual  
Property as Seen from the  
Perspective of Rights-Holders  
and Publishers*

Lake Ontario Room, eighth floor

CHAIRS: **Robert A. Baron**,  
Independent Scholar;  
**David Green**,  
National Initiative for Networked  
Cultural Heritage (NINCH)

*Follow-up session*

## OFF-SITE SESSION

**M** Sa26

## CAA Museum Committee Art History: In the Museum and in the University

CHAIR: **Clare Kunny**,  
The Art Institute of Chicago

**John Neff**,  
Terra Museum of American Art

**Kimerly Rorschach**,  
Smart Museum of Art,  
University of Chicago

*This session will be held at  
The Art Institute of Chicago,  
Price Auditorium  
111 South Michigan Avenue  
Enter at the Michigan Avenue entrance*

*Price Auditorium is in the  
Kroft Education Center.*

## Saturday afternoon

**2:30–5:00 p.m.**

Sa27

## DO NOT DISCARD: The Artist's Multiple in Contemporary Art Practice

Marquette Room, third floor

CHAIRS: **Sally Alatalo**, The School  
of the Art Institute of Chicago;  
**Annie Morse**,  
The Art Institute of Chicago

*From Recycling Pile to  
Ephemera Archives: Artists'  
Multiples and Their  
Appreciation Potential*  
**Adriane Herman**,  
Kansas City Art Institute

*Typographical Era:  
Conceptual Art and  
Advertising in the 1960s*

**Kevin Concannon**,  
Virginia Commonwealth University

*Art-O-Matic and West  
African Bronze Multiples*  
**Virginia Tyler**,  
St. Augustine's College

*Has the Multiple "Failed?" Re-  
Examining the Lessons of the  
Past for Today: The Multiple as  
an Alternative Art/Forum*  
**Owen F. Smith**,  
University of Maine, Orono

*Multiples in the  
Fluxus Tradition*  
**Alison Knowles**,  
Fluxus Member

Sa28

## What's in a Name?

Grand Ballroom, second floor

CHAIRS: **Gavin Butt**, Goldsmith's  
College; **Jonathan Katz**,  
State University of New York,  
Stony Brook

*Duchamp's Trois stoppages-  
étalons, Naming, and the  
Standard Meter*  
**Aron Vinegar**,  
Northwestern University

*Tim Miller's Speech Acts  
and "Present" Memories:  
Nonessentialist Gestures in  
Performance?* **Michael Peterson**,  
University of Wisconsin, Madison

*Don't Call Me, I'll Call You:  
Polyonymy and Contemporary  
Black Visual Culture*  
**David Dibosa**, Goldsmith's College

*Naming in the Histories  
of Feminist Art History*  
**Hilary Robinson**, School of Art  
and Design, University of Ulster

*Anacreon's Missing Lines:  
Naming Sexual Identities in  
Pre-Modern France*  
**Satish Padiyar**,  
University College, London

DISCUSSANT: **Rebecca Schneider**,  
Cornell University

Sa29

## Representing War in Ancient Rome

Boulevard Room A and B, second floor

CHAIRS: **Sheila Dillon**,  
Duke University;  
**Katherine Welch**, Institute of  
Fine Arts, New York University

*Bellum et Exemplum*  
**Michael Koortbojian**,  
University of Toronto

*Re-evaluating the Origins  
of The Roman Scaenae Frons:  
Ludi Scaenici and the Ethos  
of Military Victory in the 2nd  
Century B.C.* **Laura S. Klar**,  
Institute of Fine Arts,  
New York University

*The Mock Face of Battle*  
**Elizabeth Bartman**,  
Independent Scholar, New York City

*Constructing a Roman Imperial  
Identity: Victoria on Public  
and Private Monuments*  
**Rachel Kousser**, Institute of Fine  
Arts, New York University

DISCUSSANT: **Tonio Hölscher**,  
Institut für Klassische Archäologie,  
Universität Heidelberg

<b>OS</b>	Open Session
<b>E</b>	Off-Site Session
<b>P</b>	Practicum
<b>M</b>	Museum Session
<b>AS</b>	Affiliate Society Session
<b>C</b>	CAA Committee Session

So30

**A Plethora of Programs,  
A Paucity of Qualified  
Educators: Overcoming a  
Current Crisis in American  
Communication Design  
Education**

Joliet Room, third floor

CHAIR: **Michael R. Gibson**,  
University of North Texas

*Rearticulating the Educational  
Goals of Undergraduate Design  
Education* **Gloria Lee**,  
The University of Texas, Austin

*Clarifying the Public  
Perception of Communication  
Design Education* **Margaret Re**,  
The University of Maryland,  
Baltimore County

*From Design Practitioner to  
Design Educator: A Personal  
Journey into Teaching*  
**Paul Shecter**, The University  
of Wisconsin, Platteville

*Why Do Designers Need to be  
Educated?* **Rafael A. Fajardo**,  
The University of Texas, El Paso

So31

**Color and the Words  
Used to Describe It**

Continental Room C, lobby level

CHAIRS: **Marcia Hall**,  
Temple University; **Ian Verstegen**,  
Temple University

*Introduction: Color Between  
Rhetoric and Science*  
**Ian Verstegen**, Temple University

*The Morality of Color: The  
Disegno, Colore, and 16th-  
Century Literary Theory*  
**Una Roman D'Elia**,  
Harvard University

*Adrian Stokes on Cézanne's  
Color: Theory or Description*  
**Paul Smith**,  
University of Bristol

*Whistler: Color and Vision in  
Late 19th-Century Britain*  
**David Peters Corbett**,  
University of York

*The Language of Color in  
Cubism: The Problem of  
Fernand Léger's Contrasts  
of Form* **Matthew Affron**,  
University of Virginia

So32

**Are We Experienced?**  
Continental Room A, lobby level

CHAIR: **Hannah B. Higgins**,  
University of Illinois, Chicago

*Heightened Feelings of  
Displeasure: Roger Fry's Theory  
of Aesthetic Experience after  
Andy Warhol's Disaster Series*  
**Michael Golce**,  
Northwestern University

*Fluxing Photography: Ben in  
the Age of the World Picture*  
**Dore Bowen**,  
University of Rochester

*Experiencing Architecture*  
**Deborah Fausch**,  
University of Illinois, Chicago

*Aesthetic Incunabula*  
**Ellen Dissanayake**,  
Independent Scholar

DISCUSSANT: **Philip Jackson**,  
University of Chicago

So33

**Style: Problems and  
Prospects for Aesthetics  
and Art History**  
International Ballroom South,  
second floor

CHAIRS: **Tom Huhn**, Wesleyan  
University; **Karen Lang**,  
University of Southern California

*Style Literalized: Taking the  
Brush from the Hand of the  
Zeitgeist* **David Summers**,  
University of Virginia

*The Meaning of Style: Form  
as Content* **Kimberly Smith**,  
Southwestern University

*Stylelessness* **Whitney Davis**,  
Northwestern University

DISCUSSANT: **Michael Ann Holly**,  
Clark Research Institute

So34

**Bio-Chotchkas and  
Better Mousetraps**  
Waldorf Room, third floor

CHAIR: **Claire Pentecost**,  
The School of the Art Institute  
of Chicago

*Research and Action in Art  
and Science* **Faith Wilding**,  
Carnegie Mellon University

*Further Adventures in the  
Flesh Machine* **Steven Kurtz**,  
Carnegie Mellon University

*Cloning Trees, Animating  
Butterflies, Transforming Zebra  
Fish, and Cryogenic Sperm  
Storage at Home: Some of the  
Adventures, Projects, and Kits  
of the Biotech Hobbyist Magazine*  
**Natalie Jeremijenko**,  
New York University

*Art in the Age of Transgenics*  
**Adam Zaretsky**, Massachusetts  
Institute of Technology

So35

**Work in Progress:  
Presentations by  
CAA Professional  
Development Recipients**  
Williford Room C, third floor

CHAIR: **Ellen Staller**, CAA

**Susan Aberth**

**John Delk**

**Deepali Dewan**

**Adam Frelin**

**Miguel Luciano**

**Kristin Ann Schwain**

**Justine Walden**

# OFF-SITE SESSIONS

**P** So36

## Special Advocacy Session to Address Schools and the Banning of Student Art

Boulevard Room C, second floor

CHAIR: **Marta Teegen, CAA**

**Daniel Grant**, Career Consultant  
to Fine Artists and Author

**Vanalyne Green**, The School of  
the Art Institute of Chicago

**Svetlana Mintcheva**, National  
Coalition Against Censorship

**Bill Paul**, University of Georgia

So37

## Collectivism after Modernism: Part 2

Continental Room B, lobby level

CHAIRS: **Blake Stimson**,  
University of California, Davis;  
**Gregory Sholette**, The School of  
the Art Institute of Chicago

*Revolution in a Sandpaper  
Cover: Jorn and Debord's  
Situationist Books as Collective  
Production* **Karen Kurezyuski**,  
New York University

*MIBI, ALBA, and/or  
Experimental Art?*

**Jelena Stojanovic**, Ithaca College

*The Transformation of Artists'  
Groups, 1960-95, As Indicated  
by the Antinomies of Each*

**Michel Oren**,  
California State University

*The Times Square Show: The  
Most Successful Mess in Colab  
History* **David Little**,  
Duke University

DISCUSSANT: **Martha Rosler**,  
Rutgers University

**1** **1** So38

## Following the Archival Turn: Photography, the Museum, and the Archive

CHAIR: **Cheryl Simon**,  
Concordia University

*Robert Smithson's Ghost in  
1920s Hamburg: Reading  
Warburg's Mnemosyne Atlas  
as Non-Site* **Lyndell Brown**  
and **Charles Green**,  
University of New South Wales

*Single File: Stories from  
the August Sander Archive*  
**Miranda J. Wallace**,  
Slade School of Fine Art,  
University College London

*Reclaiming the Native Image:  
Recent Canadian Aboriginal  
Interventions into the  
Ethnographic Photography  
Archives* **Carol Payne**,  
Carleton University

*Inside the Laboratory:  
Beaumont Newhall,  
Photography, and the Museum  
of Modern Art*  
**Christine Young-Kyung Hahn**,  
University of Chicago

*Camera Obscured and  
Other Works* **Vid Ingelevics**,  
Ontario College of Art

This session will be held at  
The Museum of Contemporary  
Photography at Columbia College,  
Ferguson Theater  
600 South Michigan Avenue,  
at Michigan and Harrison  
Use Harrison entrance

**1** **1** So39

## Art History Open Session Renaissance and Baroque Sculpture

CHAIR: **Ian Wardropper**,  
The Art Institute of Chicago

*The Casa Buonarroti River God  
and Michelangelo's Full-Size  
Models for the Medici Chapel*  
**Jeannine O'Grody**,  
Birmingham Museum of Art

*New Light on a Renaissance  
Sculpture Garden: The Villa  
Madama in Rome*  
**Yvonne Elet**, Institute of Fine  
Arts, New York University

*François Duquesnoy's Mercury  
and Apollo: Small Sculptures  
and Grand Ideas*  
**Estelle C. Lingo**,  
Michigan State University

*Louis XIV, Apollo, and the  
Sculpture of the Bosquet de la  
Colonnade at Versailles*  
**Robert Neuman**,  
Florida State University

*The 17th-Century Micro-  
Miniatures of Ottaviano  
Janella Rediscovered*  
**Evonne Levy**,  
University of Toronto

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- 1** Off-Site Session
- P** Practicum
- 1** Museum Session
- AS** Affiliate Society Session
- C** CAA Committee Session