



Unless otherwise noted, all Conference activities will take place at the Philadelphia Marriott or the Pennsylvania Convention Center. All locations are clearly marked throughout the program. Maps appear on pages 14-17.

All Affiliated Society business meetings and special sessions are listed chronologically in the pages that follow. All receptions are listed on pages 56-57. All CAA Committee business meetings are listed on pages 58-59.

As a courtesy to all Conference attendees, CAA requests that all cellular phones and pagers be turned off in the session rooms and at Convocation.

# Confesence Program

Many of the sessions and meetings have been marked with one or more icons to distinguish category 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.



#### **Affiliated 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.



#### E-Session

Sessions identified with this symbol address the use of digital technology and the internet in studio art, art history, and art education.

Each session has been coded by date and time. 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 in the Index to Participants on pages 135–141 and in Sessions-at-a-Glance on pages 8–13 to identify each participant's and session's place in the program.

Th Thursday
F Friday
Sa Saturday

### TUESDAY, FEBRUARY 19

Tuesday Evening 6:30 - 7:30 p.m.

Orientation for Interviewers and Candidates

Room 201A-C

Pennsylvania Convention Center

Michael Aurbach.

Vanderbilt University

Laurie Beth Clark,

University of Wisconsin, Madison

Helen M. Shannon,

New Jersey State Museum

David M. Sokol,

University of Ilinois at Chicago

Emmanuel Lemakis, CAA

### WEDNESDAY, FEBRUARY 20

Wednesday Evening 5:30 - 7:00 p.m.

#### Convocation

Salons E & F, Level 5
Philadelphia Marriott
WELCOME AND OPENING REMARKS

Ellen T. Baird, CAA President

PRESENTATION OF AWARDS

#### **KEYNOTE ADDRESS**

Reflecting on the Museum in the 21st Century: Back to the Future Anne d'Harnoncourt, Director, Philadelphia Museum of Art

Convocation is free and open to the public.

7:30 - 9:30 p.m.

### Reception The Philadelphia Museum of Art

Ben Franklin Parkway and 26th Street
ADMISSION BY TICKET ONLY

### THURSDAY, FEBRUARY 21

#### Art's Place

Salon A & B, Level 5 Philadelphia Marriott Brimming with events and activities of special interest to CAA's artist-members, Art's Place, introduced at the 2001 meeting, will extend over the full three days of the Conference. Part theater and part lounge, this "conferencewithin-a-conference" will be the site for innovative programming that will range from meetings and workshops to ongoing video, slide, and multimedia presentations. All attendees are cordially invited to be stimulated, converse, enjoy, and relax at Art's Place.

Look for Art's Place listings at the beginning of each day's program.

8:00 - 9:15 a.m.

Fresh Start: Perk up your senses with complimentary coffee, tea, or juice. A detailed schedule of the day's events will be made available.

9:30 - noon

CAA Services to
Artists Committee
Adjusting the Volume:
Amplifying Artists' Voices
With and Outside the Art
Community

CHAIR: Ellen K. Levy, School of Visual Arts

The Spirit of Art as Activism
Nina Felshin, Wesleyan University

The Department of Space and Land Reclamation Nato Thompson, School of the Art Institute of Chicago

Ideological Battle Scenes
Tim Rollins, Teacher, South Bronx

Speaking Through Monuments
Krzysztof Wodiczko, Center
for Advanced Visual Studies at the
Massachusetts Institute of Technology

DISCUSSANT: Suzanne Anker, School of Visual Arts

12:30 - 2:00 p.m.

### PC Th2

CAA Committee on Intellectual Property Beyond Copyright: Do Artists Have Rights?

Bring your lunch; learn about your rights to your work as an artist.

CHAIR: Robert Baron, Independent Scholar

Athena Tacha, Oberlin College, University of Maryland

Other participants to be announced

2:30 - 5:00 p.m.

Th3

The Automaton, the Homunculus, and Other Artificial Beings: Towards an Interdisciplinary History

CHAIRS: Elizabeth King, Virginia Commonwealth University; W. David Todd, Smithsonian Institution, National Museum of American History

The Metaphorical Relationship of Art and Life Fredrika H. Jacobs, Virginia Commonwealth University

Art, Nature, and the Homunculus William Newman, Indiana University

The Glorious Hand: Tools, Methodology, and Mechanism in the Making of a 16th-Century Automaton W. David Todd, Smithsonian Institution, National Museum of American History

Talking Heads Jessica Riskin, Stanford University

Joan Baixas, Institut del Teatre, Barcelona

The Theatrical Inanimate

Leslee Asch, Independent Curator

6:00 - 7:30 p.m.

Happy Hour: CAA hosted celebration of Art's Place with nibbles and cash bar.

8:00 - 10:00 p.m.

A Beauvais Lyon "talk" and other presentations, including: Artists' Disaster Stories, A Participatory Event

Participants to be announced

### THURSDAY, FEBRUARY 21

#### MEETING

Thursday Morning 7:30 - 9:00 a.m.

### AS

Community College Professors of Art and Art History Business Meeting

Independence Salon III, Level 3 Philadelphia Marriott

# Open Session Off-Site Session Practicum Museum Session Affiliated Society Session CAA Committee Session E-Session

### PROGRAM SESSIONS

### Thursday Morning 9:30 - noon

Th4
Interpreting Facture

Room 201B

Pennsylvania Convention Center

CHAIRS: Anthony Apesos,
Art Institute of Boston at Lesley
University; David Steinberg,
Omohundro Institute of Early
American History and Culture

Invigoriva alcun sentimento superficiale: Titian and the Synaesthesia of Painting Jodi Cranston, Boston University

Manufacturing Meaning in Velázquez's The Spinners Lisa Vergara, Hunter College

Interpreting Facture in 18th-century Paintings and Prints: François Lemoyne and Laurent Cars Candace Clements, University of Hartford

Paint that Divides and Gathers: Delacroix's Romanticism Margaret MacNamidhe, The Johns Hopkins University

Whistler's Friendships Revealed Through Facture Joyce Hill Stoner, Winterthur Museum

### $AS_{7b5}$

Association for Latin American Art Art Critics and Art Criticism in Chicano/a, Latino/a, and Latin American Art

Room 201A
Pennsylvania Convention Center

CHAIRS: Florencia Bazzano-Nelson, Georgia State University; Holly Barnet-Sanchez, University of New Mexico

Rewriting Modernism: Romero Brest and Other Geneologies for Modern Art Andrea Giunta,

Universidad de Buenos Aires

Mario Pedrosa: The Aesthetics and Politics of Art Criticism in 20th - Century Brazilian Visual Culture Simone Osthoff, Pennsylvania State University

The Cold War Warrior at the OAS Alejandro Anreus, William Paterson University

The Defining Role of Gerardo Mosquera in Modern Art Criticism David Craven,

University of New Mexico

Shifra Goldman and Perspectives on Chicano Art: The Debate Ellie Berkowitz, University of Texas, Austin

Rebirth at the Border: Guillermo Gomez-Peña's Eulogy to Border Art Guisela Latorre, University of Illinois, Champaign

#### Th6

Breasts in Visual Culture: Part 1

Salon G, Level 5 Philadelphia Marriott

CHAIR: Lili Corbus Bezner, University of North Carolina, Charlotte

The Celebration of Breasts in Minoan Culture Bernice R. Jones, Queens College, City University of New York

Savage Breast/Salvaged Breast: Wet-nursing Colonization in Peru, 1532–1825 Carolyn Dean, University of California, Santa Cruz

Handling Rubens's Breasts: The Baroque Female Nude and Its Modern Significance Benjamin Binstock, New York University

Sexy, Milky, and Mortal Marcella Hackbardt, Kenyon College; Danielle Rae Miller, Artist and Curator

Do No Harm: ... or, If It's All the Same To You, I'll Keep Mine, Thank You Sally Greenhouse, American International College



### Art History Open Session Philadelphia Architecture and Urbanism

Liberty Salon C, Level 3 Philadelphia Marriott

CHAIR: David B. Brownlee, University of Pennsylvania

Classical Standards and Common Sense Visions: John Dorsey's Pennsylvania Academy of the Fine Arts, 1805 Laura Brugger, Columbia University

Philadelphia's Centennial Exhibition as Urban Design: The Influence of Vienna's Ringstrasse John W. Stamper, University of Notre Dame

Loose Canon: Caricature in the Architecture of Frank Furness Preston Thayer, Mary Washington College

Comprehensive Planning: Paul Cret, Modern Architecture, and Philadelphia's Civic Reform Movement, 1903-1914 Jonathan E. Farnham, University of Pennsylvania

The Importance of Being Philadelphians: From Furness to Venturi George E. Thomas, University of Pennsylvania

Demonstration: Philadelphia Architects and Buildings Project: Documenting Philadelphia Through the Web Sandra L. Tatman, The Athenaeum of Philadelphia

Th8

### Life, Work, and the Role of Biography in the Writing of Art History

Room 204B

Pennsylvania Convention Center

CHAIRS: C. Jean Campbell, Emory University; Sarah McPhee, Emory University

Giulio Clovio's Biographical Ex-voto in Treviso Elena M. Calvillo, The Johns Hopkins University Antonio Allegri's Art in Parma in Historical Context Giancarla Periti,

The Johns Hopkins University

Faces and Names, or the History of an Epithet: Gianlorenzo Bernini as "la fence degl'ingeni" Maarten Delbeke, Oxford University

Alfred Robaut, Étienne Moreau-Nelaton, and Writing Corot David C. Ogawa, Union College

The Artist Biopic and the Text of Art History Christopher M. Miles, California State University, Long Beach

Th9

### Purpose, Meaning, Context, and the Work of Self-Taught Artists

Salon D, Level 5 Philadelphia Marriott

CHAIR: Carol Crown, University of Memphis

Alabama Brut: Bill Traylor and the Myth of the Outsider Artist Jennifer P. Borum, Graduate Center, City University of New York

The Intimate Existence of Malcolm McKesson Colin Rhodes, Loughborough University School of Art and Design

From the Civil War to Coloring Books — American Culture in the Artwork of Henry Darger Brooke Davis Anderson, American Folk Art Museum

Nellie Mae Rowe: Multiple Contexts, Multiple Meanings Lee Kogan, American Folk Art Museum

Thornton Dial: Vernacular Art and the New South Charles Russell, Rutgers University

Th10

### Sexual Violence in Early Modern European Art

Room 204C Pennsylvania Convention Center

CHAIR: Yael Even, University of Missouri, St. Louis

Introduction Yael Even, University of Missouri, St. Louis Giorgione's "Assault": War and Rape in Renaissance Venice Paul Kaplan, State University of New York, Purchase

Of the Tribe of Lucretia: Interiorizing Violence in Northern Prints Carol Janson,
Western Washington University

The Amori di Giove: Rape Fantasy and the Structure of Desire in 16th-Century Italy Anne Westcott Eaton, University of Chicago

DISCUSSANT: Babette Bohn, Texas Christian University

Th11

### The Daring Eye: The History of African-American Photography

Room 204A

Pennsylvania Convention Center

CHAIR: Camara Dia Holloway, University of Southern California

From the Dark Side: Polk Photographs of a Different South Amalia Amaki, University of Delaware

Can the "Social Landscape" be Black?: The Status of African-Americans in the 1960s New York Photography World Erina Duganne, University of Texas, Austin

Lorna Simpson, Bodies of Evidence: The Practice and Reception of Postmodern Photography Kellie Jones, Yale University

DISCUSSANT: Deborah Willis, New York University

Th12

### Has Post-Structuralism Gone Too Far?

Room 201C Pennsylvania Convention Center

CHAIR: Elizabeth K. Menon, Purdue University

The Lively Mausoleum: Notes Toward a Unified Theory of the Image Peter Walsh, Massachusetts Art Commission

Not Far Enough! Scott Koterbay, East Tennessee State University Art and Theory, Horse and Cart: Observations in Postmodern Scholarship Becky Hendrick, University of Texas, El Paso

Oppositional Complimentarity: Strategies of Masking in Photography M. Kathryn Shields, Virginia Commonwealth University

DISCUSSANT: Dennis Raverty,
Iowa State University

Th13

### Cities and their Saints

Room 202 A-B

Pennsylvania Convention Center

CHAIRS: Scott B. Montgomery, University of North Texas; Sally J. Cornelison, Virginia Polytechnic Institute and State University

His or Hers? The Competition for Saints in Medieval Zurich Joan A. Holladay, University of Texas, Austin

Saint Mark's Rest and the Stones of Venice: Fragments of a Journey Elizabeth Rodini, Smart Museum of Art

The Battle for the Baptist: Civic
Rivalry and the Politics of Devotion
in Late Quattrocento Siena
Timothy B. Smith,
De Paul University

Saintly Patrons in Renaissance San Gimignano Deborah Krohn, Bard Graduate Center for Decorative Arts, Design and Culture

Córdoba and the Archangel St. Raphael Mindy Nancarrow, University of Alabama, Tuscaloosa



Promises and Pitfalls: The Place of Galleries and Museums in Academe

Salon C, Level 5 Philadelphia Marriott

CHAIRS: Marina Pacini, Memphis Brooks Museum of Art; John Stromberg, Boston University Art Gallery

A Different Kind of Museum/Can Museums Make a Difference? Charles Stainback,

Tang Teaching Museum and Art Gallery, Skidmore College

The Scholarship of Exhibitions:
Poor Cousins? Marianne Doezema,
Mount Holyoke College Art Museum

Meeting Expectations: Identifying the Role(s) for a New College Gallery in Rural Iowa Lesley Wright, Faulconer Gallery, Grinnell College

DISCUSSANT: Laura Katzman, Randolph-Macon College

#### Th15

Frames and Framing

Independence Salon III, Level 3 Philadelphia Marriott

CHAIR: Glenn Peers, University of Texas, Austin

Mondrian and Rietveld:
The Internal Frame of Abstraction
Marek Wieczorek,
University of Washington

American Artists' Frames:
Paintings, Environments,
and Viewers Caroline Smith,
University of California, Santa Barbara

The Frame of Reference: To Demarcate Donation in Byzantine Votive Images Cecily J. Hilsdale, University of Chicago

Framing Our Reading of the Divine Comedy Karl Fugelso, Towson University

"A merely fanciful boundary": The Frame in Impressionist Painting Elizabeth Easton, Brooklyn Museum of Art; Jared Bark, Bark Frameworks, New York

#### Th16

### Romans Reading Along the Road

Salon I & J, Level 5 Philadelphia Marriott

CHARRS: Lauren Hackworth
Petersen, University of Delaware;
Sandra R. Joshel,
New England Conservatory of Music

Monuments, Movement, and Memory: On the Urban Siting of Emotive Triggers

Daniel M. Millette, University of British Columbia

Directing the "Roman" Eye: Urban Architecture and the Viewer Jeremy Hartnett, University of Michigan

Patronage, Piety, and Perpetuity in Roman Foundation Monuments Margaret L. Laird, Princeton University

"Abusivismo" and Roman Streetscapes Guy P. R. Métraux, York University

DISCUSSANT: John Clarke, University of Texas, Austin

### $\mathbf{AS}_{Th17}$

### Historians of 18th-Century Art and Architecture Travels in 18th-Century Art

Independence Salon I & II, Level 3 Philadelphia Marriott

CHAIR: Mary D. Sheriff, University of North Carolina, Chapel Hill

Discipline and Measure: Enlightenment Attitudes Toward Islamic Art Andrew Schulz, Seattle University

On Captain Cook's Portrait in Tahiti: Reconceptualizing Contact and Encounter Anne D'Alleva, University of Connecticut

Lacque des Indes/Lacque de Vienne: On Lacquered Wood in Maria Theresia's Vienna Michael Yonan, St. Louis University Exporting the Sacred Heart of Jesus: Domenico Saverio Calvi, Popular Prints and Global Networks of Exchange in the 18th Century Jon L. Seydl, University of Pennsylvania

Cultured Conquest: Vivant Denon's Voyage dans la Basse et la Haute David O'Brien, University of Illinois

#### Th18

### The Quest for Community Renewal and the Transcending Power of Art

Liberty Salon A & B, Level 3 Philadelphia Marriott

CHARS: Lily Yeh, Village of the Arts and Humanities; Donald C. Kelly, Donald C. Kelly and Associates

Building Community Through Art Lily Yeh, Village of the Arts and Humanities

Empathy, Connection,
Commitment: Community
Building as an Art Form
in Southern California
Betty Ann Brown,
California State University, Northridge

Sharing Hands and Heads: The Gele and Beaded Prayers Project Sonya Clark, University of Wisconsin, Madison

The Tulip Poplar Press:
Community-Building by
the Book Charles R. Jansen,
Middle Tennessee State University;
Janet Higgins, Middle Tennessee
State University



Off-Site Session

Practicum

Museum Session

AS

m

Affiliated Society Session

C

CAA Committee Session

B

### SPECIALSESSIONS AND MEETINGS

Thursday Afternoon 12:30 - 2:00 p.m.



### American Society for Hispanic Art Historical Studies Business Meeting

Salon I & J, Level 5 Philadelphia Marriott

Th19

### ArtTable, Inc. Art Paths: Alternative Careers in the Visual Arts

Independence Salon III, Level 3 Philadelphia Marriott

CHAIR: Katie Hollander, ArtTable, Inc.

Sharon Vatsky,

Solomon R. Guggenheim Museum

Judith K. Brodsky,

Rutgers Center for Innovative Paper

Participants to be announced



### Association of Art Editors Business Meeting

Liberty Salon A & B, Level 3 Philadelphia Marriott

### AS

### Association of Historians of American Art Business Meeting

Room 204C

Pennsylvania Convention Center

AS Th20

### American Society for 18th-Century Studies

Serious Play in 18th-Century Art, Literature, and History

Room 204B

Pennsylvania Convention Center

CHAIR: Jennifer Milam, University of Sydney Serious Shepherds: Marivaux, Watteau and the Politics of the Pastoral in 18th-Century France Amy Wyngaard, Syracuse University

Lundant in Armis: Boucher and Favart Playing at War Mark Ledbury,

University of Manchester

French Delight in Turkey: The Impact of Turquerie on Identity Construction in 18th-Century France Julie Landweber, Gettysburg College

AS That

### Association for Textual Scholarship in Art History Italian Female Painters of the 18th-Century

Room 201B

Pennsylvania Convention Center

CHAIR: Liana de Girolami Cheney, University of Massachusetts, Lowell

Rosalba Carriera: 18th-Century Innovator Kathleen Russo, Florida Atlantic University

Giulia Lama: Venetian Painter and Poet Liana de Girolami Cheney, University of Massachusetts, Lowell

Assessing Anecdotes in the Life-Stories of Women Artists of the 17th and 18th Centuries Julia Dabbs, University of Minnesota, Morris

AS Thee

### Community College Professors of Art and Art History

Building and Maintaining a Meaningful Cuba Exchange Program in a Changing World

Room 201A

Pennsylvania Convention Center

CHAIR: Thomas F. Morrissey, Community College of Rhode Island

Buena Vista: First Impressions of Cuba's New Deal Sheldon Hurst, Adirondack Community College The Changing Place of Art in a Communist Society Brooke Cameron,

University of Missouri, Columbia

Bridging the Gap: Building a Meaningful Cuba Exchange Program Thomas F. Morrissey, Community College of Rhode Island

C Th23

### CAA Cultural Diversity Committee Beyond Multiculturalism

Room 202 A-B

Pennsylvania Convention Center

CHAIRS: **Amy Kirschke,** Vanderbilt University, **Ofelia Garcia,** William Paterson Universisty

Speakers to be announced

C Th24

### CAA International Committee

Resources and Information on International Opportunities for Artists, Scholars, Faculty, and Students

Independence Salon I & II, Level 3 Philadelphia Marriott

CHAIR: Cheryl Goldsleger, Piedmont College

Marisa Pridhodova,

Independent curator/art critic, Prague

Caroline Boyle Turner, Pont Aven Program, France

Jan Brown Checco, University of Cincinnati

Tiina Forsman and Eija Salmi, University of Art and Design, Helsinki

Ursula Frohne, ZKM, Karlsruhe

Other participants to be announced

AS Th25

### The Getty Research Institute Frames of Viewing

Liberty Salon C, Level 3 Philadelphia Marriott

CHAIR: Thomas Crow, The Getty Research Institute

Painting and Sculpture; Sight and Touch Jacqueline Lichtenstein

Art and Occlusion John Hyman

Reviewing the End(s) of Painting Charles Harrison

Horse Blinders: Pop Art and Perception Michael Lobel

Th26

## International Association of Art Critics Critics Respond to Crisis: An Open Forum

Room 204A

Pennsylvania Convention Center

CHARS: Douglas Dreishpoon, Albright-Knox Art Gallery; Judith Stein, Independent Curator, Philadelphia

☐ Th27

### National Endowment for the Arts Museum Collections/ Artist Exhibitions

Salon C, Level 5 Philadelphia Marriott

CHAIR: Saralyn Reece Hardy, National Endowment for the Arts

Participants to be announced



### **National Endowment** for the Humanities

**NEH Funded Exhibitions,** Case Studies: "Dutch Intimacy and Opulence: The Art of Home and Private Life, 1640-1700," Denver Art Museum; "Picturing America," The Newark Museum

Salon D, Level 5 Philadephia Marriott

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

Scholarship in Dutch Art, 1640-1700 Mariët Westermann. Clark Art Institute

"Dutch Intimacy and Opulence" Timothy J. Standring, Denver Art Museum

"Picturing America" Ward L.E. Mintz, The Newark Museum

### AS

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

**Board of Directors Meeting** Room 401, Level 4

Philadelphia Marriott

### AS

### **Queer Caucus for Art**

**Business Meeting** Room 201C

Pennsylvania Convention Center

### Open Session Off-Site Session





Museum Session



Affiliated Society Session



CAA Committee Session



E-Session

### **PROGRAM SESSIONS**

### **Thursday Afternoon** 2:30 - 5:00 p.m.

Th29

**CAA Distinguished** Scholar's Session: Leo Steinberg

Salon E & F, Level 5 Philadelphia Marriott

CHAIR: David Rosand, Columbia University

Rosalind Krauss, Columbia University

Samuel Edgerton Williams College

Alexander Nagel, University of Toronto

DISCUSSANT: Leo Steinberg, Benjamin Franklin Professor Emeritus, University of Pennsylvania

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

### **OS** *Th30*

### Studio Art Open Session

The Path and the Purpose: Traversing the Minefield of Public Art

Liberty Salon A & B, Level 3 Philadelphia Marriott

CHAIR: Penny Balkin Bach, Fairmount Park Art Association

"Crossing the Rubicon": Bridges and Alignments in Public Art Jody Pinto, Artist, New York

Risk, Experimentation, and Artistic Freedom: Are They Possible in Public Art? Mierle Laderman Ukeles, Artist, New York Department of Sanitation

Building the Wedge: A Chinese American Slant on Public Art Mei-ling Hom,

Community College of Philadelphia

In Defense of the Temporary Peggy Diggs, Williams College

Tables and Thresholds: Metaphors for Public Art Patricia C. Phillips, State University of New York, New Paltz

### **P** Th31

### **CAA Professional Practices Committee** Has the MFA Outlived its

Usefulness as a Terminal Degree? Part 2

Salon C, Level 5 Philadelphia Marriott

CHAIR: Bruce Bobick, State University of West Georgia

The MFA Survey: Results Dorothy Joiner, LaGrange College

Visual Arts Faculty: Using the National Data Sets to Assess Supply and Demand John M. Sullivan, Arkansas Tech University

Academic Credentials in Higher Education: The Master of Fine Arts Degree and the "Canvas Ceiling" in Academic Administration Richard Tichich,

The Current Status of the M.F.A., Degree Within Academia Kathleen Rivers-Landes,

East Central University, Oklahoma

Georgia Southern University

Why a Ceiling? The Visual Arts Should Embrace the Ph.D. Brad Buckley, Sydney College of the Arts

**P I** Th32

**Distance Education Studio** Art Courses in US Colleges and Universities: Is there a Future?

Liberty Salon C, Level 3 Philadelphia Marriott

CHAIR: Gary Cassidy, George Mason University, Northern Virginia Community College

Teaching Basic Drawing at a Distance—In Practice Patricia B. Cheyne, Pacific University

A Leap of Faith: One Student's Transformation in the Low-Residency Vermont College MFA in Visual Art Program Jane Waggoner Deschner, Vermont College

Distance Courses in the Art and Design Curriculum Rosanne Gibel, The Art Institute of Fort Lauderdale

The Graduate MFA and Distance Learning Format Carol Leotta-Moore, Philadelphia College of Art & Design

The New World Program (The Collaborative Classroom) Dave Martinez,

Washtenaw Community College

Distance Learning in the Studio Environment: Didn't We Like it Best When Our Professors Left Us Alone? Thomas F. Morrissey,

Community College of Rhode Island

Photography, Film and Video Art Teaching on the Web Bonnie O'Hara, Austin Peay University

### **P** Th33

### Difficult Dialogues in the Introductory Art History Course

Independence Salon I & II, Level 3 Philadelphia Marriott

CHAIR: Wayne Michael Charney, Kansas State University

Overcoming that Nasty 3-letter Word: "ART" within a Freshman Seminar Terri Switzer, Millikin University

Experiencing Visual Difficulties John A. Hancock,

Piedmont Virginia Community College

Censorship in the Art Appreciation Arena Robert Wojtowicz, Old Dominion University

Separation of Church and Faith: Teaching the Introductory Survey at a Catholic University Elizabeth Leavy, University of California, Berkeley

Warning - Offensive Materials

Kay Byfield, Tarrant County College

AS Th34

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

Post Queer?: Gender, Sexuality, and the Subversion of Legibility Salon D, Level 5 Philadelphia Marriott

CHAIRS: Norcen Dean Dresser, Artist; Jeffrey Byrd, University of Northern Iowa

Golden Queers Rinaldo Hopf, Artist

Reading the Farrakan Effect in Glenn Ligon's Million Man March Series Darby English, Williams College and Emory University

Women, Men, and the Norms: Byun Young Ju's Cinematography on Sexually Abused Victims of World War II Jongwoo Kim, Institute of Fine Arts, New York University

Amazons, Bears, Chickens and Divas: The ABCs of Post Stonewall Body Ideal Jack Waters, Artist

Returning the Gaze Deborah Kelly, Public Art Australia; Tina Fiveash

DISCUSSANT: Susan Obarski, Mt. San Antonio College

A reception will immediately follow the session.

AS Th35

Historians of German and Central European Art and Architecture

Shaping the Image: Art and the Popular Press

Independence Salon III, Level 3 Philadelphia Marriott

CHAIRS: David Ehrenpreis, James Madison University; Jay Clarke, Art Institute of Chicago

Ornamental Meaning: The Arabesque Between Metaphysics and Marketplace Cordula Grewe, German Historical Institute Cubist Pranks and Praguist Swanks: Czech Cubist Caricature, 1912-14 Naomi Hume, University of Chicago

Writing and Rewriting Meier-Graefe's Modern Art Jenny Anger, Grinnell College

A reception will immediately follow the session.

AS Th36

### Association of Historians of American Art

Essentialism, Race, and Identity in Early 20th-Century American Art Room 201A

Pennsylvania Convention Center

CHAIR: Jacqueline Francis, University of Michigan

"Native Indian Art": Angel DeCora's Essentialist Aesthetics Elizabeth Hutchinson, Barnard College

The Artist's Personal Manner: Raphael Soyer, Dancing Lesson, and Jewish Art Samautha Baskind, James Madison University

Racial Signs and the Modernist Body: Marsden Hartley's Representation of the North Atlantic Folk Donna M. Cassidy,

University of Southern Maine

Under Suspicion: Palmer Harden's Midsummer Night in Harlem (1936) and The Janitor Who Paints (1937) Erica Moiah James, Duke University

Isamu Noguchi, Sculptural Abstraction and the Politics of Japanese-American Internment Amy Lyford, Occidental College

**OS** Th37

Studio Art Open Session Fluxus and Duchamp

Salon G, Level 5 Philadelphia Marriott CHAIR: Geoffrey Hendricks, Mason Gross School of the Arts, Rutgers University

In the Event of Duchamp and Fluxus Larry Miller, Independent Fluxus Artist

The Freeing Spirit: Art and Life of Takako Saito, the Most Distant Niece of Duchamp Midori Yoshimoto, Rutgers University

Rate of Silence: Joseph Beuys and Marcel Duchamp Christopher M. Thompson, Maine College of Art

The Newest Very New Music: From Duchamp's Musical Errata and Fluxus at Wiesbaden to Post-Rock in Chicago Lisa Soccio, University of Rochester

DISCUSSANT: Alison Knowles, Independent Fluxus Artist

Th38

Do I Make Myself Perfectly Clear? Legibility and Readability in Graphic Design

Room 201C

Pennsylvania Convention Center

CHAIR: George H. Marcus, University of Pennsylvania

It's All Picasso's Fault! Paul Tosh, University of Missouri, Kansas City

From San Francisco to Zurich: Graphics Discourse in the Sixties George H. Marcus, University of Pennsylvania

Some Thoughts on Rules and Engagement in Typographic Education, Bez Ocko, Hofstra University

Reading Scott Makela: The Subversion of Dyslexic Deconstruction, Kirsten Strom, Grand Valley State University

Linear Divergent, or Interactive Graphic Design, Craig L. Warner, Northwest State University Th39

### Artists as Designers and Decorative Artists, 1850–1950

Room 2018 Pennsylvania Convention Center

CHAIR: Amy F. Ogata, Bard Graduate Center for Studies in the Decorative Arts, Design and Culture

Aiming High: Walter Crane at the Red Cross Hall Morna O'Neill, Yale University

Bloomsbury's Post-War Interiors: An Aesthetic of Conscientious Objection Christopher Reed, Lake Forest College

"A Close Relationship to the Minor Arts": Josef Hoffmann's Reception in America Leslie Topp, Oxford Brookes University

Form Follows Fetish: Salvador Dali and Surrealist Design Elizabeth E. Guffey, State University of New York, Purchase

Isamu Noguchi: The Sculptor as
Designer Deborah A. Goldberg,
School of Visual Arts, New York

AS Th40

### Historians of British Art What is British Art? Art Histories on Display

Room 204B

Pennsylvania Convention Center

CHAIRS: Kimberly Rhodes, Hollins University; Julia Marciari Alexander, Yale Center for British Art

The Boundaries of Britishness: The Macaroni Prints of the 1770s Amelia Rauser, Skidmore College

"Our English Art...Our English Life": The "British Portrait Gallery" and the "Gallery of Modern Pictures" at the Manchester Art Treasures Exhibition of 1857 Elizabeth A. Pergam, Institute of Fine Arts, New York University

Exhibiting India for Britain: Exhibitions for Delhi Coronations of Victoria, Edward VII, and George V Julie Codell, Arizona State University "Our Earthly Instinct": The Reception of British Modernism in Philadelphia Michael Taylor, Philadelphia Museum of Art

Would You Rather See Than Be One? British Identity and "yBa's" in America Elizabeth Legge, University of Toronto

AS Th41

# American Society for Hispanic Art Historical Studies Al-Andalus and Its Reception in Europe and the Mediterranean

Room 202 A-B

Pennsylvania Convention Center

CHAIR: D. Fairchild Ruggles, University of Illinois, Urbana-Champaign

Ivory and Wood: The Kutubiyya Minbar and the Cordoban Ivories Jonathan M. Bloom, Boston College

Architecture as Pilgrimage: Mudejar Tradition and Cultural Identity in the Synagogue at Cordoba Haley Waxberg, University of Toronto

Mudéjar and the Doctrine of Right Names Marcus Burke, Hispanic Society of America

Representations of the
Expulsions in Spanish Art
Georgina Dopico-Black,
New York University

DISCUSSANT: Jerrilynn D. Dodds, City College of New York

Th42

### The American Mural Painting Tradition: History, Function, Meaning

Salon I & J, Level 5 Philadelphia Marriott

CHAIR: Ingrid Steffensen, Rutgers University

Unitarianism and the Iconography of Democracy: Decorations for the Library of Congress Sally Webster, Lehman College/Graduate Center, City University of New York

Propaganda and Protest: The Mural Paintings of Violet Oakley, John Singer Sargent, and Diego Rivera Patricia Likos Ricci, Elizabethtown College

Early Modernist Murals in America: 1910–1920 Francis V. O'Connor, Independent Scholar

The Mural Program at Midway Gardens: Frank Lloyd Wright and Public Art Paul Kruty, University of Illinois, Urbana-Champaign

"Nobody Knows the Trouble...": The Marian Anderson Mural Competition, 1939—41 Sara Butler, University of Virginia

Th43

### Optics and Seeing: Looking for Lenses

Room 204A

Pennsylvania Convention Center

CHAR: Carolyn C. Wilson, Independent Scholar

Life Through a Lens: Vermeer's Unusual Art in the Tradition of Western Painting Michael Clapper, Skidmore College

Vision and Aesthetics: The Camera Obscura's Role in Art Production and Theory in Eighteenth Century England Jenny Carson, Maryland Institute

The Camera Lucida as Camera Indica: South Asia Through the Looking Glass Finbarr Barry Flood, Smithsonian Institution, Sackler Gallery

The Function of the Drawing in the Work of Ingres and Degas Douglas R. Giebel, Roberts Wesleyan College

DISCUSSANT: Jeffrey Abt, Wayne State University

Open Session

Off-Site Session

Practicum

Museum Session

Affiliated Society Session

CAA Committee Session

### SPECIAL SESSIONS AND MEETINGS

Thursday Evening 5:30 - 7:00 p.m.

AS Th44

American Council of Southern Asian Art Roundtable Discussion on Recent Iconoclasm in South Asia

Room 204C

Pennsylvania Convention Center

CHAIR: Janice Leoshko, University of Texas at Austin

Catherine Asher, University of Minnesota

Fredrick Asher, University of Minnesota

Richard Davis, Bard College

Phillip Wagoner, Wesleyan University

### AS

Art Historians of 19th-Century Art Business Meeting

Salon I & J, Level 5 Philadelphia Marriott

AS Th45

Art Museum Image Consortium Issues in Reproducing Works of Art

Room 201C

Pennsylvania Convention Center

CHAIR: Iennifer Trant. AMICO

Dianne Nilsen, Creative Center for Photography, University of Arizona

Alan Newman, Art Institute of Chicago

Jenny Wilker, Philadelphia Museum of Art AS Than

Coalition of Women in the Arts Organization The Madonna and the Divine Feminine

Salon C, Level 5 Philadelphia Marriott

CHAIR: Kyra Belán, Broward Community College

Some Thoughts on Marian Images in Spanish Art Steve Arbury, Radford University

Mary in the Americas: Queen of Land and Sea Carol Damian, Florida International University

Madonna from Medieval to Modern Kyra Belán, Broward Community College

The Divine Feminine in the Art of Evelyn de Morgan Elise L. Smith, Millsaps College

Templum Dei: Architectural Symbols for the Virgin Mary Vida J. Hull, East Tennessee State University

### AS P 🎰

### Catalogue Raisonné Scholars Association Business Meeting

Room 202 A-B Pennsylvania Convention Center

SPEAKER: Sharon Flescher,
International Foundation for Art
Research

AS 1647

Design Forum
Where Do We Go From
Here? The Future of
Design Forum

Salon D, Level 5 Philadelphia Marriott

CHAIR: Carma Gorman, Southern Illinois University, Carbondale

Participants to be announced

AS P Th48

Foundations in Art:
Theory and Education
Globalizing Foundations:
Expanding the Core to
Include Non-Western
Aesthetics

Room 204A
Pennsylvania Convention Center

CHAIR: Barbara Nesin, Front Range Community College

A Kreyol Approach to the Study of Art LeGrace Benson Arts of Haiti Research Project, Ithaca, New York

Orienting the Western Eye Cyntia Maris Dantzic, Long Island University

Below the Surface: Deconstructing the Traditional Western Aesthetic Jeff Hesser.

Rhode Island School of Design

Community-based Practices to Promote Global Awareness of the Arts Edward R. Pope, Arizona International College at the University of Arizona, Tucson

### AS P Th49

National Council of Art Administrators Agony and the Ecstasy: The Electric Chair

Room 201B

Pennsylvania Convention Center

CHARS: Judith Thorpe, University of Connecticut; Joe Lewis, Fashion Institute of Technology

From Dimmers to Dark Rooms:
Overseeing Building Renovations
Frances K. Pohl, Pomona College

Deborah J. Haynens, University of Colorado

Revitalization thru
Renovation Greg Watts,
Metropolitan State College, Denver

Samantha Henriette Krukowski,

University of Texas at Austin

DISCUSSANT: Power Boothe, Hartford School of Art

### AS

### Radical Art Caucus Business Meeting

Independence Salon I & II, Level 3 Philadelphia Marriott

CAA Annual

Conference Committee Developing a Session for the Annual Conference Program

Room 204B

Pennsylvania Convention Center

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

Other participants to be announced

**C P** 7h51

CAA Student and Emerging Professionals Committee Building a Career While Buying an Education: Roundtable Discussion

Liberty Salon A & B, Level 3 Philadelphia Marriott

CHAR: Karen White, University of Arizona

R. Brian Stone, Ohio State University

Beverly Joyce, University of Kansas

Jamie Johnson, City University of New York

Rick Schuessler, University of Nebraska

Anne Morra, Museum of Modern Art, New York

### PROGRAM SESSIONS

Thursday Evening 8:00 - 10:30 p.m.

Th52

Fine Design: Can Art be Design and Design be Art?

Liberty Salon C, Level 3 Philadelphia Marriott

CHAIR: Gerry Beegan, Rutgers University

Dissolve/Reveal

Kenneth Fitzgerald,
Old Dominion University

Liam Gillick and Minimalist Lessons on Design Christine Mehring, Yale University

Pouf! Close Encounters Between Art and Design Katia Baudin, Frac Nord, Pas de Calais

The Mobile Porch Project as an Example Stefan Saffer, Artist, Mottomix

Th53

How Do Lesbian, Gay, Bisexual, and Transgendered Artists Address the Nude?

Salon H, Level 5 Philadelphia Marriott

CHAIRS: Tee A. Corinne, Artist; Sherman Clarke, New York University Libraries

The Male Pre-Raphaelite "Stunner": Nudity and Homosexual Identity in the Work Of Simeon Solomon Roberto C. Ferrari, Florida Atlantic University

Romaine Brooks, Natlie Barney, and the Photographic Nude Joe Lucchesi, St. Mary's College of Maryland

Intimate Experiences: The Bisexual Sensibility and the Nude Laurie Toby Edison, Artist

Queer Desire and the Interracial Nude James Smalls, University of Maryland, Baltimore The Subject of Claude Cahun: The Nude and Self-Exposure Sharon Morris, Slade School of Fine Arts, University of London

The Transiting Self: The Nude Self-Portraits of Transman Loren Cameron and Hermaphrodyke Del LaGrace Volcano Tee A. Corinne, Artist

Th54
From Brushstrokes
to Bytes: Art Historic

to Bytes: Art Historical Approaches to Digital Art Room 201C

Pennsylvania Convention Center

CHAIR: Sabrina De Turk, La Salle University

The Problem of Language and the Critical Reception of Digital Art Anne Collins Goodyear, National Gallery of Art, Washington, DC

A Digital Allegory: Mariko Mori's Empty Dream, Gustave Courbet's Studio, and the Quest for a Digital Art History: Jonathan Wallis, Temple University

The Photograph Isn't Always Invisible: A Theory of Digital Spectatorship Michele White, Bowling Green State University

Surreal and Hyperreal: Magritte Meets the Media Ellen Handler Spitz, Stanford University

Thinking Through the Screen: Critical Considerations of Digital Arts Katie Mondloch, University of California, Los Angeles

Th55

Science, Religion, and National Identity in French Art, 1871–1914

Saton E & F, Level 5 Philadelphia Marriott

CHAIRS: Maria E. Di Pasquale, Independent Scholar; James B. Hargrove, University of Pennsylvania First Families: Adam and Eve Meet Cro-Magnon Man in the South of France Barbara Larson, Syracuse University

Nature-Centrism in French Symbolist Art Serena Keshavjee, University of Winnipeg

Wresting the Symbolic
Language Away from the Church:
Spirituality and Republican
Science Michael Orwicz,
University of Connecticut

Catholicism, Anti-Naturalism, and Gauguin's "Abstraction" Dehora L. Silverman, University of California, Los Angeles

Georges Sorel and the Symbolist Revolt Against the Third Republic Mark Antliff, Duke University

Th56

Rethinking Modern Illustration in the U.S. and Cuba

Room 201A

Pennsylvania Convention Center

CHAIRS: Caroline Goeser,
University of Houston; Eric J. Segal,
University of California, Los Angeles

The Boy in Bed: The Scene of Imagination in N.C. Wyeth's Wreck of the "Covenant" Alexander Nemerov, Yale University

The Illustrated New Negro: Vanity Fair, The Survey Graphic, and Fire!! Gregory Foster-Rice, Northwestern University

Creating an Avant-Garde in Cuba: Illustrating Modernity in Revista de Avance Rocío Aranda-Alvarado, Jersey City Museum

Illustrating Social Justice: New Masses and Politicized Visual Culture Helen Langa, American University

Reading Richmond Barthé's
Sculpture: The Inspiration
of Illustration
Margaret Rose Vendryes,
York College, City University
of New York



E-Session

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### AS 🛍 7h57

### International Center of Medieval Art

Collecting in the Early Middle Ages, 600-1200

Room 202 A-B

Pennsylvania Convention Center

CHARS: Melanie Holcomb, Metropolitan Museum of Art; Christina Nielsen, University of Chicago

A Collection and its Works: Adding to an Installation in Early Medieval Rome Gregor A. Kalas, University of Tennessee

Bishop Aethelwold and the Golden Virgins Catherine E. Karkov, Miami University

Of Collections and Kings: The Case of Ottonian Germany Adam S. Cohen, College of William and Mary

The Public and Private Life of Byzantine Textiles Jennifer L. Ball, Colgate University

Made for the Show: The Medieval Treasury of the Ka'ba in Mecca Avinoam Shalem, Institut für Kunstgeschichte, Universität München

#### Th58

### Post-Tridentine Art and Religion: Propagation, Participation, and Meditation

Liberty Salon A & B, Level 3 Philadelphia Marriott

CHAIR: Cynthia Lawrence, Temple University

The Choir Screen at St. Michael's Abbey in Antwerp: A Counter-Reformation Monument Barbara Haeger, Ohio State University

Display and Contemplation of Clarissan Spirituality at Santa Chiara in Turin William Stargard, Pine Manor College

A Décor for Meditative Retreat and Political Subterfuge: Philippe de Chaimpaigne's Landscapes for Anne of Austria's Val-de-Grâce Anne Bertrand-Dewsnap, **Bard College** 

Inside the Box: Enclosed Spaces and the "Universal Monastery" of Pius V (1565-72) Eunice D. Howe, University of Southern California

Rethinking the Canon of Early Iesuit Art in Rome John Marciari, Loyola College

### Th59

### Teaching Perceptual **Drawing and Painting** in the 21st Century

Independence Salon I & II, Level 3 Philadelphia Marriott

CHAIR: Zhi Lin, University of Washington

Turning the Eye to the Task Karen Saler, The University of the Arts

Modeling the Model: The Integration of Sculpture into Life Drawing/Life Painting Jerry Cutler, University of Florida

Learning Visual Language Through Observational Study of Nature and History Zhi Lin, University of Washington

The Role of Observation in the Development of Language and Imagination Tom Berding, Michigan State University

The Black Box and Other Ways to Reintegrate Our Senses Sanda Iliescu, University of Virginia

### **●** Th60

### **CAA Committee** on Women in the Arts **Defining Ecofeminist Art**

Salon G, Level 5 Philadelphia Marriott

CHAIR: Deborah Mathew, Artist: Duston Spear, Independent Curator and Artist

Ecofeminist Art Practice and Criticism: A Move Toward Defining the "Not Two" Lisa Arnold, University of Minnesota

Coming Home to Water Erica Fielder, Artist and Teacher Dimensions of Ecofeminist Art: A New Form of Epic Poetry Deborah Frizzell, Graduate Center, City University of New York

Mending: Spirit and Process, and the Role of Implicate Order in Defining Ecofeminist Art Mary Babcock, University of Arizona, Tucson

DISCUSSANT: Ann Rosenthal, University of Maryland, Baltimore County

### **OS** Th61

### **Art History Open Session** South Asia or

Transnational Studies Salon C, Level 5

Philadelphia Marriott

CHAIR: Michael W. Meister, University of Pennsylavania

Japonisme in the Art of Rabindranath Tagore Aida-Yuen Wong, Brandeis University

Transnationalizing 20th-Century Indian Art: Assessing the Impacts of the Herwitz Collection Susan Bean, Peabody-Essex Museum

A Joint Enterprise: The Building and Conservation of Colonial Bombay Preeti Chopra, University of California, Berkeley

Images of Foreigners: Kushans as Patrons of Indian Art Chandreyi Basu, St. Lawrence University

Classical Traditions and Creative Innovations in the School of Amaravati Elizabeth Rosen Stone, Metropolitan Museum of Art

#### Th62

### The Game In/As Visual Modernism

Room 201B

Pennsylvania Convention Center

CHAIR: Claudia Mesch, Arizona State University

Rococo Games and the Origins of Visual Modernism Jennifer Milam, University of Sydney

The Dukes of Hasard: Marcel Duchamp and the French Probabilists Bradley Bailey, Case Western Reserve University

Game as an End of Art/Game as the End of Art Laura González, Instituto Tecnologico y de Estudios Superiores de Monterrey, Mexico City

Robert Morris's Blind Man's Bluff Brian Winkenweder, State University of New York, Stony Brook

Disciplining Gaming Studies Robert Nideffer, University of California, Irvine

#### Th63

Radical Reversals and Adapted Ideologies: Emigration and Avant-Garde Practices in the 20th Century

Room 204A

Pennsylvania Convention Center

CHAIRS: Jeanne Nugent, University of Pennsylvania; Nicholas Sawicki, University of Pennsylvania

A School of Emigrés: The École de Paris and the Betraval of Avant-Garde Principles in France, 1944-64 Natalie Adamson. University of Melbourne

Dadaland: The Aesthetics of Exile T.J. Demos, Maryland Institute College of Art

An "Italian Constructivism"? Alliances and Polemics between the Italian Futurists and the Central European Avant Garde in 1920s Berlin Maria-Elena Versari, Scuola Normale Superiore, Pisa, Italy

Traveling Fascism: Locating de Chirico in Italian Modernism Jennifer Hirsh, Bryn Mawr College

Delaunay-Terk and the Domestic Fairground Sherry Buckberrough, University of Hartford

### AS Th64

### **Italian Art Society**

Death and Remembrance in Italian Art: Antiquity to the Present

Room 204B

Pennsylvania Convention Center

CHARS: Sharon Strocchia, Emory University; Anita Moskowitz, State University of New York, Stony Brook

Racing with Death: Circus Sarcophagi and the Commemoration of Children in Roman Italy Eve D'Ambra, Vassar College

The Tomb Speaks its Message: The Language of Letter Forms Debra Pincus, Independent Scholar

Pyramids (and Sphinxes) for Renaissance Princes: Burial "all'egiziana" in Cinquecento Rome Brian Curran, Pennsylvania State University

From Exile to Elysium: The Villa of Lodovico Beccadelli on Sipan Nadja Aksamija, Princeton University

Ecco Giovanni Era: Photographic Portraits in Italian Cemetaries Roger Crum, University of Dayton Th65

The Tensions of
Interdisciplinarity:
The Competing Claims of
Art, Literature, and History
in 18th-Century Studies
Salon I & J, Level 5
Philadelphia Marriott

CHAIRS: Mary Vidal,
University of California, San Diego;
Julia Douthwaite,
University of Notre Dame

Interdisciplinarity and the Academic Institutions Bernadette Fort, Northwestern University

Crossroads of the King: The Unity of the Disciplines under the Absolute Monarch James D. Herbert, University of California, Irvine

The Un-disciplined Enlightenment
Marie-Hélène Huet,
Princeton University

Interdisciplinarity: Trends, Challenges, Hazards J. Paul Hunter, University of Chicago

Intermediality, Creolization, and Conflict in the British West Indies Kay Dian Kriz, Brown University

Early Modern Representations:
Possibilities and Problems
Kevin Sharpe, University of Warwick

**1** Th66

The "Golden Age" of American Art Collecting: Self-Serving Public Relations, Legacy Building, or Public Philanthropy Room 204C

Pennsylvania Convention Center

CHARS: Eric Zafran, Wadsworth Atheneum Museum of Art; Aaron De Groft, The John and Mable Ringling Museum of Art Questionable News:

T. B. Walker's Rembrandt Controversy in the Gilded Age Janet Whitmore, University of Minnesota

The Founding of the Speed Art Museum and its Early Collections Ruth Cloudman, Speed Art Museum

A "People's Museum" for Toledo: The Collection and Vision of Edward Drummond Libbey and Florence Scott Libbey Brittany M. Hudak, University of Cincinnati

Mr. And Mrs. Charles Phelps Taft and the Taft Museum John Wilson, Independent Scholar and Curator

Of Rembrandts and Van Dycks
Family Trees Were Made:
Gilded Era Collectors Are Ennobled
Nancy Minty, New York University

C 7h67

Work in Progress:
Presentations by CAA
Professional Development
Recipients

Salon D, Level 5 Philadelphia Marriott

CHAIR: Stephanie Davies, CAA

Paul Chan

**Brody Condon** 

Chitra Ganesh

Kerry Morgan

Shalon Parker

Charles Pearo

Evelyn Carmen Ramos

### Open Session

Off-Site Session

Practicum

Museum Session

AS Affiliated Society Session

CAA Committee Session

### **FRIDAY, FEBURARY 22**

Art's Place

Salon A & B, Level 5 Philadelphia Marriott

FRESH START: Perk up your senses with complimentary coffee, tea, or juice. A detailed schedule of the day's events will be made available.

### 9:30-11:00 a.m.

Iris Print demonstration.

A performance on breast cancer by BJ Goodwin.

11:30 a.m. -1:30 p.m.

Bring your lunch for a forum on Artists' Residency Programs

2:00-4:30 p.m.

F1

Sixth Annual Artists' Interviews

Judy Pfaff will be interviewed by Irving Sandler

John Moore will be interviewed by Therese Dolan

Art's Place encourages everyone to attend Meet the Candidates, your opportunity to hear from those who may represent you on the CAA Board of Directors, from 4:45 – 5:45 p.m.

6:00 - 7:30 p.m.

F2

ARTISTS TALK: Ilya and Emilia Kabakov in conversation with Rob Storr

7:30 - 8:30 p.m.

**Happy Hour** 

### SPECIAL SESSIONS AND MEETINGS

Friday Morning 7:00 - 8:30 a.m.

 $AS_{E3}$ 

Arts Council of the African Studies Association

Strategies for Using the New Textbook: *Art in Africa* 

Independence Salon I & II, Level 3 Philadelphia Marriott

CHAIR: Robin Poynor,
University of Florida, Gainesville

Using Art in Africa as a Two-Semester Text Robin Poynor, University of Florida, Gainesville

Using the CDRom: Art and Life in Africa, Along with the Text Christopher Roy, University of Iowa

Using Art in Africa as a One-Semester Text Robert T. Soppelsa, Washburn University, Mulvane Art Museum

Using Art in Africa as a Non-Africanist Speaker to be determined

DISCUSSANT: Monica Visona, Metropolitan College of Denver

**C** F4

CAA Committee
on Women in the Arts
Annual Recognition

Annual Recognition
Awards Ceremony

Salon E & F, Level 5
Philadelphia Marriott

Jaune Quick-to-See Smith and Janet Cox-Rearick will be honored this year.

PREREGISTRATION REQUIRED.

AS

Italian Art Society Business Meeting

Salon D, Level 5
Philadelphia Marriott

Friday Morning 7:30 - 9:00 a.m.

AS

Historians of Netherlandish Art

Business Meeting Room 410, Level 4 Philadelphia Marriott PROGRAM SESSIONS

Friday Mornng 9:00 - 11:30 a.m.

OS F5

**Studio Art Open Session** Models to Metaphors:

Contemporary Art and Science

5 004

Room 201C

Pennsylvania Convention Center

CHAIR: Phoebe Adams, Kutztown University

A Permutational Unfolding: Art and the Culture of Science Eve Andrée Laramée,

Sarah Lawrence College

Organic B-Mod: The Evolution of Post-Biological Programming Bill Hill, Jacksonville University

Continental Criticism Within Science Francis Michael Palazzolo, HAI Art Clinic

F6

Resistance, Response, and Empowerment in Art: Part 1 Room 201A Pennsylvania Convention Center

CHAIR: Suzanne Preston Blier,

Harvard University
Responding to Rome: Sculptures

of Barbarians on the Periphery
Thomas J. Morton,
University of Pennsylvania

Imag(in)ing Resistance: Images of Domestic Service as "Didactic Fiction" in Victorian America Anna Vemer Andrzejewski, University of Wisconsin

The Memory of Place in Contemporary Greek and Turkish Art Eleni Bastea, University of New Mexico; Carel Bertram, University of Texas, Austin

Reconfigurations of Empowerment: Contemporary Art and Depression Christine Ross, McGill University

Quelle Liberté! Urban Violence/Urban Form in the Art of Joseph Francis Sumegne Dominique Malaquais, Sarah Lawrence College



**Creating Community:** Feminist Art and Exhibitions of the 1970s

Room 204C

Pennsylvania Convention Center

CHAIRS: Rebecca De Roo, Washington University; Ann Reynolds, University of Texas, Austin

Lucy Lippard's From the Center: Steps Toward a "New Feminist Criticism" Lori Cavagnaro, Independent Scholar

WACK! The Feminist Revolution: An Exhibition Case Study in Progress Connie Butler, The Museum of Contemporary Art, Los Angeles

Historicizing the 70s Helen Molesworth, Baltimore Museum of Art

"Dear Sisters": The Visible Lesbian in Local Arts Journals Margo Thompson, Illinois State University

The Truth is Out There: Photography as the Paranormal

Liberty Salon C, Level 3 Philadelphia Marriott

CHAIRS: Mark Alice Durant, University of Maryland, Baltimore County; Jane D. Marsching, Artist, Boston

The Disembodied Spirit Alison Ferris, Bowdoin College Museum of Art

Ectoplasms and the Idea of Photography Karl Schoonover, Brown University, Rhode Island School of Design Museum

Photographs of God: Hélène Smith's Spirit Photographs of Spirit Paintings Allison Morehead, University of Chicago

The Medium Channels the Message or I Hear Dead People Diane Bertolo, Artist, Brooklyn

Architecture Periodicals, in Practice and as History Independence Salon III, Level 3

Philadelphia Marriott

CHAIRS: Gabrielle Esperdy. New Jersey Institute of Technology; Andrew Shanken, Oberlin College

Defining the Architectural Profession: The American Architect and Building News and the New York State Capitol Design Controversy, 1876-1900 Kate Holliday, University of Texas, Austin

The Inland Architect and Theories of American Origins Joanna Merwood, Princeton University

Casabella and/or Quadrante: The Architecture Periodical as Instrument for Change in Fascist Italy Michelangelo Sabatino, University of Toronto

Shopping for Periodicals David Smiley, Columbia University

F10

The Portrait as Gift Room 204B Pennsylvania Convention Center

CHAIR: Brandon Brame Fortune, National Portrait Gallery

A New Invention for an Old Purpose: The Renaissance Portrait Medal Stephen K. Scher, Independent Scholar

"Out of Love for Art": Rembrandt's Portraits as Gifts Michael Zell, **Boston University** 

"My Own Picture...to Give Away Amongst My Friends": Women and Portraits in 17th-Century England Elizabeth Chew, Monticello

Pledges of Fidelity: Théodore Gericault's Portraits of Children A. Cassandra Albinson, Yale University

The Capitalist Portrait Paul Staiti, Mount Holyoke College



Japan Art History Forum Art and Commerce in Japan: 16th-20th Century Independence Salon I & II, Level 3 Philadelphia Marriott

CHAIR: Patricia J. Graham, University of Kansas

Fashion, Market, and Urban Culture in Tokugawa Japan Lisa Morrisette, University of Pittsburgh

Marketing the Artist Through Portraits: Ikeno Gyokuran and Mid-Edo Bunjin Mara Miller, Independent Scholar

Merchandising (Art in) Meiji Japan: Liaisons Between Nihonga Artists and Takashimaya Department Store, 1868-1912 Julia Sapin, University of Washington

"From Baby's First Bath": Kao Soap and Japanese Commercial Design Gennifer Weisenfeld, **Duke University** 

Vanguard Economics 101: Rewarding the Rewardless Reiko Tomii, Independent Scholar

F12

Signifying Stories: **Narrative Conventions** in Precolumbian Art Room 204A

Pennsylvania Convention Center

CHAIRS: Bryan R. Just, Tulane University, Elizabeth Hill Boone, **Tulane University** 

Illustrated Stories from the Ancient Maya Flora S. Clancy, University of New Mexico

Multi-Dimensional Narrative in Classic Period Maya Paintings Dorie Reents-Budet, Smithsonian Center for Materials Research and Education

Text and Image in Late Classic Veracruz: Hieroglyphs and Pictorial Narrative on Río Blanco Ceramics Cherra Wyllie, Yale University

Open Session

Off-Site Session

P Practicum

Museum Session

AS Affiliated Society Session

CAA Committee Session

C

3

Freed From the Labyrinth:
Malinche's Identity in the
Indigenous Paintings of the Conquest
Mary Miller, Yale University;
Diana Magaloni, Yale University

F13

Copies, Variations, Replicas in 19th-Century Art: Part 1

Salon E & F, Level 5 Philadelphia Marriott

CHAIR: Patricia Mainardi, Graduate Center, City University of New York

The Order of Imitation: The Pedagogical Copy in 19th-Century France Paul Duro, University of Rochester

"Works of a Higher Class of Art": The Decline of the Replica in 19th-Century America Kimberly Orcutt, The Fogg Art Musuem, Harvard University

The Barbizon School and the Importance of the Replica Simon Kelly, St. Clare's International College, Oxford; The Metropolitan Museum of Art

Copying Right: Labor, Property, and Genius in the Age of Photography Anne McCauley, University of Massachusetts, Boston

Statuettes and the Sculpture Industry in Late 19th-Century Britain and France Martina Droth, University of Reading

Museums and Globalization

Salon H, Level 5 Philadelphia Marriott

CHAIRS: Saloni Mathur, University of California, Los Angeles; Ruth E. Iskin, University of Pennsylvania Balancing the Lop-Sided Load: Exhibiting African History and Culture in Africa and the United States Christine Mullen Kreamer, National Museum of African Art, Smithsonian Institution

Jewish Self-Representation and Globalizations Beth Hatefusoth, The Museum of the Jewish Diaspora; Kerri P. Steinberg, University of Redlands

Getting Beyond Museology
Donald Preziosi, University of
California, Los Angeles, Oxford
University; Claire Farago,
University of Colorado, Boulder

Circa 2000: Viewing African Art, Re-Viewing Africa Ruth B. Phillips, University of British Columbia

DISCUSSANT: Barbara Kirshenblatt-Gimblett, New York University

F15

Containment, Conflict, and Control: Revisiting the Visual Culture of the Cold War Room 201B

ROUR ZUID

Pennsylvania Convention Center

CHAIR: David McCarthy, Rhodes College

George Tooker, Surveillance, and Cold War Sexual Politics Katie Hauser, Skidmore College

Paintings, Prints, and Shrimp-Cleaners: MoMA and the Americanization of France in the 1950s Gay McDonald, University of New South Wales

"Hard Years": The Cold War, American Art Patronage, and Rockwell Kent Maura Lyons, Drake University

Barnett Newman's Bible Spectacular Sarah K. Rich, Pennsylvania State University

Beauford Delaney's Silence Michael Plante, Tulane University F16

Conspicuous Commissions: Status Signaling Through Art in the Italian Renaissance

Liberty Salon A & B, Level 3 Philadelphia Marriott

CHARS: Jonathan Katz Nelson, Syracuse University in Florence; Richard J. Zeckhauser, John F. Kennedy School of Government, Harvard University

Introduction: The Economic Theories of Signaling, Signposting, and Stretching as Applied to Commissions of Art Richard J. Zeckhauser, John F. Kennedy School of Government, Harvard University

Commissioning Familial Remembrance: Alberti Patronage at Santa Croce, Florence, 1304–90 Thomas J. Loughman, Rutgers University

Mantegna's Madonna della Vittoria and the Rewriting of Gonzaga History Molly Bourne, Syracuse University in Florence

To Be a Medici: Proclaiming Status, Identity, and Legitimacy in the Art Patronage of Giulio de' Medici (Pope Clement VII) Sheryl E. Reiss, Cornell University

Leone Leoni Constructs His Identity: Status Signaling Through the Casa degli Omenoni Kelley Helmstutler Di Dio, Medici Archive Project, Florence **F**17

Exile and the Internet: Artistic Responses Salon 1 & J, Level 5

Salon I & J, Level b Philadelphia Marriott

сная: Amy Ingrid Schlegel, Philadelphia Art Alliance

Go\_HOME Katherine Carl, State University of New York, Stony Brook

Chronicles Lynne Sachs, Hunter College, City University of New York

Spaces of Exile, Technically Speaking Sawad Brooks, Artist; Beth Stryker, a.k.a. "Utensil," Artist

Cambodian Cultural Survival
Anne Norton, Providence College

F18

Installation Art Salon D, Level 5 Philadelphia Marriott

CHAIR: Robert Silberman, University of Minnesota

"Where is an author?": Site and Text in the Installation Work of Daniel Buren and Marcel Broodthaers Rachel Haidu, Columbia University

"Architecture Is a Landscape We Make": Jessica Stockholder and Painting Space Randal Davis, Rye Arts Center

Space, Place, and the Subversion of Identity in Installations by Contemporary African Artists John Zarobell, Tulane University

The Dangerous Allure of Hybridity in Jorge Pardo's Project Jennifer King, Princeton University

DISCUSSANT: Mark Rosenthal, The Menil Collection F19

Women as Keepers of Historical Memory, 1870–1920 Salon C, Level 5 Philadelphia Marriott

CHAIRS: Pamela H. Simpson, Washington and Lee University; Cynthia J. Mills, Smithsonian American Art Museum

Empress Eugénie and the Napoleonic Mausoleum at Farnborough Alison McQueen, McMaster University

The "Ephemeral Museum" of Women's Art: Reviving Lost History in Fin-de-Siècle Vienna Julie Johnson, Utah State University

Ladies' Day: The Battle of Flowers Parade in San Antonio, Texas Judith Sobré,

University of Texas, San Antonio

Meta Warrick Fuller's Emancipation and the Intersection of Race and Memory Reneé Ater, University of Maryland, College Park

### **OS** <sub>F20</sub>

### Studio Art Open Session

Ready-Mades: From Duchamp to Consumer Culture Salon G, Level 5 Philadelphia Marriott

CHAR: Judith Tannenbaum, Museum of Art, Rhode Island School of Design

Tony Feher, Artist, New York

Stuart Netsky, University of the Arts, Philadelphia University

Pepón Orsorio, Artist. Philadelphia

Kati Rubinyi, Art Center College of Design C F21

CAA Special Advocacy Session

### The Role of Private Donors at Public Institutions

Fourth Floor Meeting Room 413 Philadelphia Marriott

CHAIR: Stanley N. Katz, Center for the Arts and Cultural Poilicy Studies, Princeton University

Teri J. Edelstein, Teri J. Edelstein Associates

John Hammer, National Humanities Alliance

Bruce Robertson, Los Angeles County Museum of Art

Gary Vikan, The Walters Art Museum

Helen Wechsler, The American Association of Museums

Other participants to be announced.

F22

Medieval and Early Modern Jewish Art: The View from Within Room 202 A-B

Pennsylvania Convention Center

CHAIR: Diane Wolfthal, Arizona State University

When is a Jew not a Jew?: The Rylands Haggadah's Evil Son Julie A. Harris, Northwestern University

Birds Head Revisited: The Birds Head Haggadah and Jewish Identity Mare Michael Epstein, Vassar College

Salom Italia's Engraved Portrait of Rabbi Menasseh ben Israel: Jewish Identity and Christian Hebraism Shelley Perlove, University of Michigan, Dearborn

DISCUSSANT: Sara Lipton, State University of New York, Stony Brook SPECIAL SESSIONS AND MEETINGS

Friday Afternoon Noon – 1:30 p.m.



### Art Museum Image Consortium

Business Meeting
Room 201C
Pennsylvania Convention Center

AS F23

### Association of Historians of American Art

Religion and American Art History Room 204C

Pennsylvania Convention Center

CHAIR: Sally M. Promey, University of Maryland, College Park

Crossing Borders: Religion and the Cultural Geography of Colonial American Visual Culture Louis Nelson, University of Virginia

"The Thousand Remembrances Which Rise Over the Soul": Henry Ward Beecher, George Inness, and the Role of Religion in the Development of American Aesthetics Rachel De Lue, University of Illinois, Urbana-Champaign

Rethinking Religion and 20th-Century American Art Erika Doss, University of Colorado, Boulder

**AS** <sub>F24</sub>

### Association of Historians of 19th-Century Art

Future Directions in 19th-Century Art History Room 202 A-8

Pennsylvania Convention Center

CHAIR: Therese Dolan,
Tyler School of Art, Temple University

Voyages: Baudelaire, Manet, and Whistler Suzanne Singletary, Philadelphia University

Trains in the Countryside: Railroad Prints and Early Impressionist Paintings Jane E. Boyd, University of Delaware



Attention and Distraction: the Spectatorship of Posters in Fin-de-Siècle Paris Karen Carter, Miyazaki International University, Japan

### AS

### Association for Latin American Art

Business Meeting Salon I & J, Level 5 Philadelphia Marriott



### CAA Committee on Women in the Arts

Art and Artists
Against Child Abuse
Independence Salon I & II, Level 3
Philadelphia Marriott

CHAIR: Lynette M. F. Bosch, State University of New York, Geneseo

Haven House: Shelter Against Violence Muriel Magenta, School of Art, Arizona State University

Art and the Struggle Against Child Poverty in Crossroads, South Africa Kim A. Miller, Transylvania University

Determining Exploitation and Abuse: Eroticism and the Sexualized Child in the 18th Century Jennifer Milam, University of Sydney

Official Process and
Working Experience Child
Abuse Squad Representative,
Philadelphia Police Department

DISCUSSANT: Liana De Girolami Cheney, University of Massachusetts, Lowell



### **CAA Museum Committee**

World War II Art Restitution Claims in Museums: Issues and Practices Independence Salon III, Level 3 Philadelphia Marriott

CHAIRS: Andrea S. Norris, Spencer Museum of Art, University of Kansas; Teri J. Edelstein, Teri J. Edelstein Associates Don't Panic: Methods for Beginning the Process Teri J. Edelstein, Teri J. Edelstein Associates

The Challenge of Archival Research
Nancy Yeide, National Gallery of Art

Recent World War II Claims Thaddeus Stauber, Esq.

### **P P F27**

### CAA Professional Practices Committee

Research in the 21st-Century: Practical and Professional Issues for Studio Art and Art History: Roundtable Discussion Liberty Salon A & B, Level 3 Philadelphia Marriott

CHARS: Debra Drexler, University of Hawaii, Monoa; Dewey F. Mosby, Picker Art Gallery

Irina D. Costache, California State University

Ellen Konowitz, State University of New York, New Paltz

Gary Keown, Southeastern Louisiana University

Michael Aurbach, Vanderbilt University

D. Fairchild Ruggles, Cornell University

Anna Calluori Holcombe, Kansas State University

### **F** F28

### CAA Publications Committee Advice to

Authors in the Arts Room 201A

Pennsylvania Convention Center

This session will be of use to authors seeking publication of a scholarly article or book, textbook, monograph, dissertation, or general trade art book, as well as those interested in pursuing a career in art writing. Questions from the audience are welcomed.

CHAIR: Eve Sinaiko, Director of Publications, CAA

Janet Kaplan, Moore College of Art and Design, Executive Editor, Art Journal

H. Perry Chapman, University of Delaware, Editor-in-Chief, The Art Bulletin

Larry Silver, University of Pennsylvania, Executive Editor, CAA. Reviews

Nancy Grubb, Executive Editor, Art Books, Princeton University Press

Lee Ripley Greenfield, Director, College & Fine Art Division, Laurence King Publishing, London

Susan Chun, General Manager for Electronic Information Planning, Office of the Director, Senior Editor for New Media, Editorial Department, The Metropolitan Museum of Art, New York

### AS

### Historians of British Art

Business Meeting Salon D, Level 5 Philadelphia Marriott



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

Open Session Room 204B Pennsylvania Convention Center

CHWR: **Carole Paul,** University of California, Santa Barbara

Statutes and Stature: The Accademia di San Luca from 1675 to 1725 Andria Derstine, Institute of Fine Arts, New York University

The Life and Afterlife of Antoine Watteau's Drawing Album
Alicia Weisberg-Roberts,
Courtauld Institute of Art;
Victoria Albert Museum

The Collector's Cut: Mounting
Drawings in the 18th-Century
Kristel Smentek, University of
Delaware; Metropolitan Museum of Art

"An Elegant Little Entertainment": Charles Wilson Peale's Moving Pictures Dana Pilson, Graduate Center, City University of New York; Metropolitan Museum of Art

### $AS_{F30}$

### International Survey of Jewish Monuments

Room 204A

Pennsylvania Convention Center

CHAIR: Carol Herselle Krinsky, New York University

The Synagogues of Toronto Sharon Graham, Independent Scholar

Foreign Synagogues in California? Carol Herselle Krinsky, New York University

### **AS** F31

### Italian Art Society

Continuity and Change in Italian Art Room 201B

Pennsylvania Convention Center

CHAIR: Creighton Gilbert, Yale University

Paintings for Nunneries in Late Medieval Italy: The Case of Santa Chiara in San Gimignano Victor M. Schmidt, University of Groningen, Netherlands

Reconstructing Quattrocento St. Peters: The Borgia Popes' Family Mausoleum in Santa Maria della Febbre Christine Esche-Ramshorn, Independent Scholar

Masters of Their Shops: Tintoretto and Veronese Diana Gisolfi, Pratt Institute

Strikes, Hospices, and Rice Paddies: The Progressive Paintings and Socialist Engagement of the Italian Divisionists in the 1890s Vivien Greene, Solomon R. Guggenheim Musuem; The Graduate Center, CUNY

### AS

### Japan Art History Forum **Business Meeting**

Liberty Salon C, Level 3 Philadelphia Marriott

### AS F32

### **National Coalition Against Censorship**

Solace, Memory, Dissent: Art After September 11th

Salon H, Level 5 Philadelphia Marriott

CHAIR: Svetlana Mintcheva. Arts Advocacy Project, NCAC

Disruptive Consciousness Carolee Schneemann, Artist

The Art of Afterwards: Artists' Responses to Violence Clifford Chanin, The Legacy Project

Our Grief is Not a Cry for War vs. Enduring Freedom Dread Scott, Artist

911: A Wake Up Call for Artists Nina Felshin, Wesleyan University

Document New York, 9.11.01 Sally Herships, Artist: Laura Dotterer, Artist

### $AS_{F33}$

Queer Caucus for Art

Discrimination in Academia: Challenging the Myth of the Liberal Arts

Salon C, Level 5 Philadelphia Marriott

CHAIR: R. Darden Bradshaw, University of Arizona

Ray Anne Lockard.

Queer Caucus for Art; Art Library Society of North America

Jim Sanders, Community Art School, Winston-Salem

Ed Check. Texas Tech University

R. Darden Bradshaw, University of Arizona

### **PROGRAM SESSIONS**

Friday Afternoon 2:00 - 4:30 p.m.

### AS F34

### **Association for Textual** Scholarship in Art History Artist and Word in the Renaissance

Liberty Salon A & B, Level 3 Philadelphia Marriott

CHAR: Jane Andrews Aiken, Virginia Polytechnic Institute

Chiberti's Commentarii Sarah Blake McHam, Rutgers University

Text, Image, and the Machine: Francesco di Giorgio and Leonardo da Vinci in the 1490s Pamela O. Long, Independent Scholar

"Le cose dell'arte": Vasari's Language of Painting Alice B. Kramer, Independent Scholar

Cellini, Daedalas, and the Crafting of Renaissance Genius Victoria C. Gardner Coates, University of Pennsylvania

Jan Brueghel—A Court Artist in the Republic of Letters Lucy Charlotte Cutler, Courtauld Institute of Art

#### F35

The Symbolic Woman: A Cross-Cultural **Exploration of Gender** Symbolism: Part 1

Room 201B

Pennsylvania Convention Center

CHAIR: Jean M. Borgatti, Clark University

Women and Men: Masking Traditions Among the Kwakwaka'wakw Joanne Carrubba, University of New Mexico, Albuquerque Golden Emblems of Maternal Benevolence: Breast Imagery in Asante Regalia and Funerary Rites Suzanne Gott, Kansas City Art Institute

Symbolic Women of Byzantium: Images of Empresses of the 9th-10th Centuries Kriszta Kotsis, University of Washington, Seattle

Sacagawea and Son: The Visual Construction of an American Madonna Patricia Vettel-Becker, Montana State University, Billings

Architecture of the Feminine: Uxmal, Yucatan Amelia Trevelyan, Gettysburg College

### AS m F36

### American Institute for **Conservation of Historic** and Artistic Works

The Physical Study of Objects: Art History in Context

Room 202 A-B

Pennsylvania Convention Center

CHAIR: Jim Coddington, Museum of Modern Art, New York

I will make (a) Lamentation: A Joint Investigation of an Early Netherlandish Triptych Erin L. Webster, Art Gallery of Ontario; Maria Sullivan, Art Gallery of Ontario

Rediscovering an American Icon: Houdon's Washington Tracy L. Kamerer, Library of Virginia; Scott W. Nolley, Colonial Williamsburg

Presenting a Disappearing Oeuvre: Curators and Conservators Collaborate on an Eva Hesse Retrospective Robin L. Clark, San Francisco Museum of Modern Art; The Graduate Center, CUNY

DISCUSSANT: Charles Rhyne, Reed College



13 Off-Site Session



Museum Session



AS Affiliated Society Session CAA Committee Session



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F37

### Prophecy, Time, and Space in the Etruscan Universe

Salon C. Level 5 Philadelphia Marriott

CHAIRS: Richard De Puma, University of Iowa; Helen Nagy, University of Puget Sound

The Distaff Voice: Women and Prophecy in Etruscan Art and Culture Evelyn Bell, San Jose State University

The Prophesying Head of Orpheus Richard D. De Puma, University of Iowa

"The Faces of the Gods": Etruscan Images and Thunder-Divination Jean MacIntosh Turfa, Bryn Mawr College

DISCUSSANT: Helen Nagy, University of Puget Sound

F38

### **Oriental Erotics**

Independence Salon I & II, Level 3 Philadelphia Marriott

CHAIR: Joan DelPlato, Simon's Rock College of Bard

Race, Turquerie, and the Exotic Orient Adrienne L. Childs, University of Maryland, College Park

The Modern Harem Painting: Manet, Renoir, Bazille, and the Legacy of Delacroix Joan DelPlato, Simon's Rock College of Bard

Visual Pleasure and Prostitution: 19th-Century European Photographs of Japanese Women Eleanor M. Hight, University of New Hampshire, Durham

Women Artists in the Harem: The Eastern Female Figure as a Site for Feminine Erotica Lisa Lodeski, Independent Curator and Scholar

Matisse, the Maghreb, and the Model Ellen M. McBreen, Institute of Fine Arts, New York University

F30

### Toward a History of Marxist Art History

Salon E & F, Level 5 Philadelphia Marriott

CHAIRS: Andrew Hemingway, University College, London: Alan Wallach, College of William and Mary

William Morris: Decoration and Materialism Caroline Arscott, Courtauld Institute of Art

Marxism and Scepticism in the Work of Anthony Blunt Anthony Colantuono, University of Maryland, College Park

Arnold Hauser, Adorno, Lukacs, and the Ideal Spectator John Roberts. University of Wolverhampton

Marxism and Modernism: Clark, Painting, and Politics Paul Mattick, Adelphi University

The Turn From Marx to Warburg in West German Art History, 1970-89 O. K. Werckmeister, Northwestern University



### **CAA Museum Committee** Preparing Art Historians for Museum Work

Room 204A

Pennsylvania Convention Center

CHAIR: Erica Hirshler. Museum of Fine Arts, Boston

Art History in the Museum: The Curator, the Object, and the Audience Doreen Bolger, Baltimore Museum of Art

Scholarship and Popularity: Challenges in Museum Missions in Education Abaigeal Duda, **Boston University** 

The Museum and the Academy: The Curatorial Balancing Act Glenn Willumson, University of Florida

Converting Scholarship into Plain Language: The Challenges of Conveying Complex Information to a General Museum Audience Kelly Holbert, Walters Art Museum DISCUSSANT: Joan Marter. **Rutgers University** 

P F41

### Ethics in the Art World

Room 201C

Pennsylvania Convention Center

CHAIR: Gail Levin, City University of New York

The Ethical and the Aesthetic: Aestheticized Anthropology in Katarzyna Kozyтa's "Bath houses" Katerina Reed-Tsocha. Centre for Visual Studies, Oxford

The PM Principle-Power, People, and Money-So, What's the Price? Elaine A. King, Carnegie Mellon University

Marina Abramovic's Rhythm O: Performance, Audience, Ethics Frazer Ward, Maryland Institute

Calling for a Code of Ethics in the Indian Art Market Elizabeth A. Sackler. American Indian Ritual Object Repatriation Foundation

The Tension Between Law and Ethics in the Restitution of World War II-era Looted Art Sharon Flescher. International Foundation for Art Research (IFAR)

Writing The Lost Museum and Dealing With Its Afterlife Hector Feliciano

P F42

### Classroom Climate: Are We Listening to Our Students?

Independence Salon III, Level 3 Philadelphia Marriott

CHAIR: Nevin Mercede, Antioch College

Student-Centered Teaching: A View from the Reform Movement in Mathematics Education Karl Volkmar. University of Louisiana, Lafayette

Nevin Mercede, Antioch College

DISCUSSANT: April Katz

E43

**Native North American** Artistic Routes: Borders, Boundaries, and Geographies of Identity

Room 204B

Pennsylvania Convention Center

CHAIR: Zena Pearlstone, California State University, Fullerton

Native Identity at Home and Abroad: The Early Development of Modern Native American Art in the Post World-World-II Period Susan Croteau, University of California, Los Angeles

Pushetonequa: Passing on a Creative Tradition Tish Kealma, Hamline University

Nomadic Subjectivities: The Power of Place in Contemporary Native American Art Kate Morris, California College of Arts and Crafts

Displacement and Emplacement in Postwar Native American Painting: Patrick Deslarlait and George Morrison Bill Anthes, University of Memphis

Hopi Katsina Carvings in Time and Place Zena Pearlstone, California State University, Fullerton

**E** F44

### Medium or Media? A Discursive Divide

Salon G, Level 5 Philadelphia Marriott

CHAIR: Susan E. Ryan, Louisiana State University

Benjamin's Curse Eric Garberson, Virginia Commonwealth University

Video: Medium and Image Yvonne Spielmann, Braunschweig School of Art

Artifacting History: New Media Criticism and Contemporary Historiographical Discourse Patrick Lichty, RTMark

The Aesthetics of Distracting Media Mark Poster, University of California, Irvine

Broadbanding the Mind: The Lion in the Path Douglas Davis, Artist/Author, New York

#### F45

### The Gothic Cathedral Transfigured

Liberty Salon C, Level 3 Philadelphia Marriott

CHAIR: Mary B. Shepard, Independent Scholar, Wichita, Kansas

"Improvements" at Salisbury,
1789–92 Marion Roberts, University
of Virginia; Catherine Walden,
University of Virginia

The Gothic Cathedral Transformed in French Photography, 1850–60 William W. Clark, Queens College, City University of New York

"All of Our France is in Our Cathedrals": The Reception of Gothic Architecture in Fin-de-Siècle France Elizabeth Emery, Montclair State University

The Transfiguration of a Historical Topos: Kurt Schwitters and the Idea of the Cathedral Curt Germundson, Minnesota State University, Mankato

A Neo-Gothic Manifesto in Bryn Athyn, PA: Arthur Kingsley Porter, Abbot Suger, and the "New Jerusalem" of Raymond Pitcairn Holly Flora, Institute of Fine Arts, New York University

### **OS** <sub>F46</sub>

### Art History Open Session

Italian Baroque Art Room 201A

Pennsylvania Convention Center

CHAIR: David Stone, University of Delaware Death, Philosophy, and Civic Duty in Lanfranco's Sacchetti Chapel Frescoes at S. Giovanni dei Fiorentini, Rome Lilian Zirpolo, Rutgers University

Fra Marcello Sacchetti: A Forgotten Patron of Roman Baroque Sculpture for the Knights of Malta Keith Sciberras, University of Malta

Barberini Family Planning at the Church of the Conception in Rome Louise Rice, Duke University

The Poetics of Salvator Rosa's Landscapes Helen Langdon, Independent Scholar, London

Purple Reign: Stuart Festivals in 18th-Century Rome John E. Moore, Smith College

F47

Composite Visual Narratives: Albums and Scrapbooks Salon I & J, Level 5 Philadelphia Marriott

CHAIR: Catherine Whalen, Yale University

An Early and Fruitful Collaboration: Paper Portrait Photography and the Popular Autograph Album Daniel P. Younger, Olin Art Gallery, Kenyon College

Victorian Cut-Ups: Female Creators of the Hand-Worked Family Album Laurie Dahlberg, Bard College

Reconsidering Sallie Soathall Cotten's Scrapbook of the White City Jessica Dallow, Appalachian State University

Poisoned Puncta: Propaganda Albums from Ravensbrueck and Dachau Renate Wickens-Feldman, York University

Speaking the Album: An
Application of the Oral-Photographic
Framework Martha Langford,
McCord Museum of Canadian History

### Friday Afternoon 4:45 - 5:45 p.m.

Meet the Candidates Salon G, Level 5 Philadelphia Marriott

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.

Open Session

Off-Site Session

Practicum

Museum Session

Affiliated Society Session

CAA Committee Session

### **PROGRAM SESSIONS**

### Friday Evening 6:00 - 8:30 p.m.

F48

Reproducing Mexico: Visual Culture, Gender, and Political Society from the Colonial to Modern Period Salon H, Level 5 Philadelphia Marriott

CHAIR: Mary K. Coffey, **New York University** 

Debauchery and Devotion: Contrasting Images of Alcohol and Drunkenness in New Spain James M. Córdova, Tulane University

Performing Gender: From New World Amazon to Revolutionary Femme Fatale Laura Addison, Museum of Fine Arts, Santa Fe

Women Artists and the Mexican Avant-Gardes of the 1920s Tatiana Flores, Columbia University

The India Bonita Contest and the Re-Constitution of Postrevolutionary Mexican Femininity: Desire, Fecundity, Tradition, and Domesticity Adriana Zavala, **Tufts University** 

DISCUSSANT: Stacie G. Widdifield, University of Arizona, Tucson

E49

**Écriture Feminine 20 Years** Later: Hélène Cixous and Contemporary Feminist Art Room 201A

Pennsylvania Convention Center

CHAIR: Cristina de Gennaro, College of New Rochelle

Visualizing a Feminine Body Language: Hélène Cixous's Écriture and the Art of Nancy Spero Marilynn Lincoln Board, State University of New York, Geneseo

Always Becoming: Kiki Smith's Models of the Female Nude Debra Singer, Whitney Museum of American Art The Looking Glass, from the Other Side: Reflections on Jenny Saville's Propped Isabelle L. Wallace, University of New Orleans

Fugitive Gestures: Figuring Subjectivity in Hélène Cixous and Annette Messager Beth Lauritis, University of California, Los Angeles

DISCUSSANT: Claire Daigle, School of Visual Arts, New York



P F50

Perceptual Drawing in Today's Higher Education Room 201C

Pennsylvania Convention Center

CHAIR: Laurie Fendrich, Hofstra University

Undrawn Art? Paul H. Fry. Yale University

Visualizing the World Richard Hertz, Art Center College of Design

Preserving the "Post-Medieval Mindset" Brian Curtis, University of Miami

Perceptual Drawing? Michael Rees, Artist, Universal Concepts, New York

### **AS** <sub>F51</sub>

**Renaissance Society** of America

The Renaissance Remastered Salon E & F, Level 5 Philadelphia Marriott

CHAIR: Joseph Leo Koerner, University College, London

The Case of Hendrick Goltzius: **Outwitting Mastery** James J. Bloom, Duke University

Baglione's Vituperative Painting: Mastering Caravaggio's Amor Vincit Omnia Todd Olson, University of Southern California

Invidia, Maniera, Mastery Rebecca Zorach, University of Chicago

Surprising Process Graham Larkin, Harvard University

The Subject of Renaissance Mastery Michael Cole, University of North Carolina, Chapel Hill

F52

The Architecture of Tourism/The Tourism of Architecture Salon I & J, Level 5 Philadelphia Marriott

CHAIRS: D. Medina Lasansky, Cornell University; Brian L. McLaren, University of Washington

Authenticating Dungeons, Whitewashing Castles Cheryl Finley, Wellesley College

Early Travelers in the Peloponnese and the Invention of Medieval Architectural History Kostis Kourclis, University of Pennsylvania

Simulating France, Seducing the World: The Regional Center at the 1937 Paris Exposition Deborah D. Hurtt, University of Virginia

From Photographic Fragments to Architectural Illusions: The "Poble Espanyol" at the 1929 International Exposition in Barcelona Jordana Mendelson, University of Illinois, Urbana-Champaign

Land of Love: Honeymoon Resorts in North America Barbara Penner, University College, London

Art and Early Cinema Salon G, Level 5 Philadelphia Marriott

CHAIRS: Michael Leja, University of Delaware; Margaret Werth, University of Delaware

"The Moving Picture is the Thing of the Future": Hubert von Herkomer, British Film Pioneer Lee MacCormick Edwards, Sarah Lawrence College

"Le Voyage dans la Lune" and the Magical Deformation of Visual Culture Robin Kelsey, Harvard University

Moving Bodies: The Erotics and Obscenity of the Body in Motion Lynda Nead, Birbeck College, University of London

"The Girl Behind the Counter": Selling Space in Moving Pictures Louisa Iarocci, Boston University

De Chirico, Feuillade, and the Deceptions of the Modern City Roger Rothman, Agnes Scott College

**AS** <sub>F54</sub>

Association of Historians of 19th-Century Art

The Ethics and Politics of Landscape Art in the 19th Century Room 202A-B Pennsylvania Convention Center

CHAIR: Brian Lukacher, Vassar College

C. D. Friedrich and the Factory as Spectacle in German Romantic Landscape Art Margaret Doyle, Smithsonian Institution

Reforming "Paysage historique": Corot and the Generation of 1830 Susan D. Greenberg, Yale University

Commerce and Poetry: Turner and the Value of Landscape Sam Smiles, University of Plymouth

The Goncourt Brothers and the Battle Between Paint and Nature in Landscape Painting of the 1850s Pamela J. Warner, University of Delaware

Tradition and Modernity in the Late Landscapes of John Everett Millais Jason Rosenfeld, Assumption College

**OS** <sub>F55</sub>

Studio Art Open Session

Is Glass the New Bronze? Room 204C

Pennsylvania Convention Center

CHAIR: Iohn Perreault, UrbanGlass

The Gilded Ghetto: The Elitist and Exclusionary Ghettoization of the Studio Glass Movement James Yood, Northwestern University

The Gate of Heaven: Broken Glass Garden of Koepenick Richard Posner,

University of Illinois, Champaign

When Transparency Becomes Manifest Alstair R. Noble, Cornell University

Robert Willson: American in Venice Matthew Kangas, GLASS Quarterly

Movin' On In: Strategic Placements of American Studio Glass in Public Collections Martha Drexler Lynn, Independent Scholar, Decorative Arts

#### E56

Art Without Frontiers: International Artists' Groups in Postwar Europe Room 2018

Pennsylvania Convention Center

CHAIR: **Stephen Petersen**, Independent Scholar, Newark, Delaware

Multimedia in Many Languages: From Arte Nucleare to Zero Stephen Petersen, Independent Scholar

Networked Art and International Channeling: Lettrist Poems Craig J. Saper, University of the Arts, Philadelphia

The Boîte Postale: Team 10 and Collectivity Noah Chasin, CUNY Graduate Center

Collaboration, Activation, and Anonymity: The International Group Movement Nouvelle Tendance recherche continuelle (1963–65) Valerie L. Hillings, Institute of Fine Arts, New York University F57

Biography, the Written Word, and Pacific Artists: Multivalent Views of History and the Individual Room 204B

Pennsylvania Convention Center

CHAIRS: Hilary L. Scothorn, Florida State University; Karen Stevenson, University of Canterbury

King Kalakaua's 'Iolani Palace, Indigenous Art Patronage in Hawaii Stacy Kamehiro, University of Redlands

Collecting at the Crossroads: Mary and Benjamin Wallis in Fiji, 1844–53 Christina Hellmich, Peabody Essex Museum

Biography in the Life and Art of Jean Charlot: An Analysis of his Fijian Frescoes Caroline K. Klarr, Florida State University

Not Without a Cost Jackie Lewis-Harris, University of Missouri, St. Louis

Innovative Tradition:
A Samoan Case Study Teri Sowell,
San Diego State University

#### F58

Modernisms, Modernities, and the Reception of African Art

Liberty Salon A & B, Level 3 Philadelphia Marriott

CHAIR: Helen M. Shannon, New Jersey State Museum

Antique Modernity: Classic Impressions of Yoruba Arts Kristine Juncker, Columbia University

Constructing "Life": Primitivist Visual Culture in National Socialist Discourse Prita Meier, Harvard University The Missiri of Fréjus as Moralizing Monument: A Glimpse into French Military and Architectural History (1928–64) Christiane Jacqueline Gruber, University of Pennsylvania

Look to the Art of the Ancestors: The Influence of African Sculpture on New Negro Artists in Paris Theresa Leininger-Miller, University of Cincinnati

Modernism and African Art at the Museum of Primitive Art Kate Ezra, Columbia College, Chicago

#### F59

Free Radicals in the Classroom: Maverick Artists/Visionary Educators

Liberty Salon C, Level 3 Philadelphia Marriott

CHAIR: Linda Weintraub, Oberlin College

Re-Self 3050: Actualizing the Inevitable Eventual Marcia Lyons, Cornell University

De-Signing Mark C. Taylor, Williams College

Time and Distance Learning: Video Letters in the Classroom Linda Montano, Artist

De-Sensitizing the Teacher/ De-Individualizing the Work of Art Donald Kunze, Pennsylvania State University

Generosity Was My First Mistake Daniel J. Martinez, University of California, Irvine

Open Session

Off-Site Session

Practicum

Museum Session

AS Affiliated Society Session

CAA Committee Session

#### **SATURDAY FEBRUARY 23**

#### ART'S PLACE

Salon A & B, Level 5 Philadelphia Marriott

FRESH START: Perk up your senses with complimentary coffee, tea, or juice. A detailed schedule of the day's events will be made available.

9:30 a.m. - noon

Sa1

From Paints to Paper and Electronic Media: Advice and Consultation on Artists' Materials

LED BY: Joyce Hill Stoner, Winterthur, University of Delaware Program on Art Conservation

Speakers are:

On electronic media, photographs, photographic materials: Debra Hess Norris, Winterthur, University of Delaware Program on Art Conservation

Andrew Robb and Sarah Stauderman, conservators, The Library of Congress

On paper, pastels, graphic materials: Margaret Holben Ellis, NYU Conservation Center

On painting materials:
Mark Bockrath, conservator at
Winterthur Museum, formerly of the
Pennsylvania Academy of Fine Arts

Additional information on archivally sound paper and storage materials: Abby Shaw,
Conservation Resources International

Saturday Afternoon 12:15 - 2:15 p.m.

C Sa2

CAA Services to
Artists Committee
Personal and
Environmental Health
and Safety for Studio
Artists and Institutions

Rhode Island School of Design

CHAIR: Duane Slick.

Alan Cantara, Environmental Health and Safety Officer, Rhode Island School of Design

Tom Onimet, Industrial Hygienist, Yale University

Catherine King, Environmental Protection Specialist and liason for the EPA College and University Initiative in Region Three, Environmental Protection Agency

Don Messec, Artist, Director College of Santa Fe (Non-Toxic) Printmaking Center, College of Santa Fe, New Mexico

2:30 - 5:00 p.m.

P Sa3

How to Keep Your Art Out of Garage Sales After You've Gone

CHARS: Mary Dritschel, Artist; Virginia Maksymowicz, Franklin and Marshall College

Tonya Evans, Esq., Pepper Hamilton LLP, Volunteer Lawyers for the Arts

Magda Salvesen, Independent Scholar

Clayton Kirking, Director, Estate Project for Artists with AIDS

Anne Kaplan,

Chairperson, Senior Artist Initiative

Saturday Morning 7:30 - 9:00 a.m.

### CAA Annual Business Meeting

Independence Salon III, Level 3 Philadelphia Marriott

See your CAA Board of Directors in action. You are cordially invited to attend this important meeting to hear the latest reports on what's happening at CAA.

### AS

### Women's Caucus for Art Business Meeting

Salon D, Level 5 Philadelphia Marriott

#### **PROGRAM SESSIONS**

Saturday Morning 9:30 - noon

Sa4

Printmaking and
Photography in Colonial
and Postcolonial Contexts

Salon C, Level 5 Philadelphia Marriott

CHAIRS: Jasmine Alinder, California
State University, Los Angeles;
Kelly Donahue-Wallace,
University of North Texas

Photography and the Shaping of U.S. Immigration Policy, 1880–1930 Anna Pegler-Gordon, University of Michigan

"Printabout" in Aboriginal Australia Laurel Bradley, Carleton College

Japanese Colonial Policy and
"The Return to the Soil" in Korea:
1920s and 1930s Yeon Shim Chung,
Institute of Fine Arts, New York
University

Transatlantica: Chromolithographs as Crux in Haiti's Sen Jak Dana Rush, University of Michigan

Representing Idigenismo: Pictorialism and Power in Cuzco School Photography Catherine Zuromskis, University of Rochester

P Sa5

The Active Tense: Research with Undergraduate Art Majors

Liberty Salon C, Level 3 Philadelphia Marriott

CHAIRS: K. B. Basseches, Shepherd College; Susan M. Hendricks, University of Maryland

From the Ends to the Means:
Outcomes-based Assessment
and the Art History Senior Thesis
Sara E. Orel, Truman State University

Student Artists as Library Guides: Introducing Peers to the Library to Support Their Creative Work Polly Frank, Minnesota State University

Undergraduate Studio Art Practice as Research Erika Leppmann, Ohio University

Teaching the Importance of Content Within the Art Making Process Gretchen Jo Beck, Concordia University

The Making of an Exhibition Formerly Known as "Prints" Evelyn Staudinger Lane. Wheaton College

Sa6

Resistance, Response, and

Room 204A

Pennsylvania Convention Center

Harvard University

Reexamining the Diaspora: The Strategy of Oscillation

Nuances of Resistance and Accommodation: Painted Responses to the Tupac Amaru Rebellion of 1780-81 Maya Stanfield-Mazzi, University of California, Los Angeles

Transgressing Boundaries, Real the Marabout Shrines of Figiniz, Morocco Michelle Rein,

of Refusal Bridget Cooks, Santa Clara University

**Empowerment in Art: Part 2** 

CHAIR: Suzanne Preston Blier,

Joan Kee, New York University

and Imagined: Liminal Space and University of Pennsylvania

Lorna Simpson: The Portrait

Sa7

Kerala's Role: Links East, Links West Salon D, Level 5 Philadelphia Marriott

CHAIR: Carol Radeliffe Bolon, Smithsonian Associates

The Monsoon Mosque: Architecture of Kerala and South-East Asia Henry Brownrigg, Independent Scholar

A Comparison of the Architectural Texts of Kerala and China Murray Libersat, Architect

Kerala and Java Cecilia Levin, Museum of Fine Arts, Boston

DISCUSSANT: Mary Beth Heston, College of Charleston

Sa8

The Symbolic Woman: A Cross Cultural **Exploration of Gender** Symbolism: Part 2

Room 204B Pennsylvania Convention Center

CHAIR: Jean M. Borgatti, Clark University

The Canonical Woman in Renaissance Culture: Raphael's Madonnas Kim E. Butler, Johns Hopkins University

From Madonna to War Work: Knitting in Art Fronia Wissman, Independent Scholar, Bennington, Vermont

Picturing a Rebellion in the Guise of a Woman Kerry Morgan, Krannert Art Museum, University of Illinois, Urbana-Champaign

Zulu Beadwork's Key Motif: A Hidden Feminine Transcript Robert A. Papini, KwaMuhle Museum, Durban

Subversion of Traditional Gender Symbolism of Body and World in the Work of Three Contemporary Indonesian Painters Astri Wright, University of Victoria, British Columbia

Art and Medicine in the Postmodern Age Pennsylvania Convention Center

CHAIR: Shelley Cordulack, Millikin University

Eye on the Brain: Connecting Egyptian and Medieval Spatial Representation to Brain Scan Research Irene Schiferl. University of Southern Maine

Imaging the Partial Body Janine Mileaf, Swarthmore College

Medical Models and Visual Persuasion Joyce Cutler Shaw, University of California, San Diego

Political and Methodological Uses of the Contagion Metaphor Isabelle Moffat, Massachusetts Institute of Technology

Sa10

Travels in the Interior: Tracing Geological Science in Visual Culture Room 202 A-B

CHAIRS: Julie Hansen, Duke University; Masumi Iriye, University of Illinois, Urbana-Champaign

Pennsylvania Convention Center

The Great Stone Book of Nature vs. The Pre-Adamite Earth vs. The Religion of Geology Jane Davidson, University of Nevada, Reno

Pope and Smithson: Earthworks and the Mirror of Nature Mark Cheetham, University of Toronto

Nature's "Architecture" and the Industrialization of the West Martin Berger, State University of New York, Buffalo

Penetrating the Volcanic Crater Susan Sivard, Columbia University

Heaven's Other: Thomas Moran and the Devil's Landscape of Yellowstone Roger Balm, Rutgers University

Open Session

Off-Site Session

Practicum

Museum Session

Affiliated Society Session

C CAA Committee Session

Pali Sali

I'm Not an

Art Historian But...

Salon G, Level 5

Philadelphia Marriott

CHAR: Marilyn Aronberg Lavin, Independent Scholar, Princeton

Doris M. Srinivasan, University of Memphis

Nicola Courtright, Amherst College

Gary Schwartz, Independent Scholar, Amsterdam, Holland

Horst Bredekamp, Humboldt Universitat

Robert Rosenblum, New York University

Leonard Barkan, Princeton University

### AS Sa12

### Historians of Netherlandish Art

Vision and Desire in Northern Europe, 1400–1800

Room 204C

Pennsylvania Convention Center

CHAIRS: Susan Merriam, Harvard University; Karen Encarnacion, Harvard University

Love and its Viewpoints in Early 17th-Century Dutch Art: The Garden Parties of David Vinckboons and Esaias van de Velde H. Rodney Nevitt, Jr., University of Houston

Perspectives on Love and Knowledge at La Bastie D'Urfé Catherine Levesque, College of William and Mary

Visions of Jerusalem and the Desire for Pilgrimage: Fragments of a Mental Journey to a Passion Park Kathryn M. Rudy, Center for Advanced Study in the Visual Arts

Other participants to be announced

■ Sa13

The Relevance of Corporeality in the Domain of Electronic Art and New Media Room 201C

Pennsylvania Convention Center

CHAIR: Barbara L. Miller, Western Washington University

Eyebiting: Contamination Strategies for the Excretory Eye Carol Prusa, Florida Atlantic University

Altered Flesh, Otherness, Digital Constructs Catherine Bernard, State University at Old Westbury

"Being Digital Date Trash" or
"Desperately Seeking V-Elvis"
Gregory P. Garvey, Yale University
Digital Media Center for the Arts

Transcultural Reflections Patricia Villalobos Echeverría, Indiana University of Pennsylvania

The Politics of Transgenetics

Garth Amundson, Western

Washington University; Pierre Gour,

Western Washington University

Sa14

Reassessing the Legacy of Meyer Schapiro Liberty Salon A & B, Level 3 Philadelphia Marriott

CHARS: Elizabeth Carson Pastan, Emory University; Rachel Dressler, State University of New York at Albany

Schapiro and Moissac

Hene Forsyth, University of Michigan

Schapiro and Focillon
Walter Cahn, Yale University

Artists or Artisans? Political Stakes in Debates About the Aesthetic Attitude in the Middle Ages: Looking at Meyer Schapiro, Jacques Maritain, and Ananda Coomaraswamy Carol Knicely, University of British Columbia

Unpublished! Meyer Schapiro's 1967 Norton Lectures Linda Seidel, University of Chicago AS Sals

### Arts Council of the African Studies Association

African Crossroads
Salon I & J, Level 5
Philadelphia Marriott

CHAR: Labelle Prussin, National Museum of African Art

Objects, Ideas, and People on the Move: Rethinking the Presentation of African Arts in Museums Mary Jo Arnoldi,

Smithsonian Institution, National Museum of Natural History

Slavery and the Arts of Resistance and Accommodation: The Influence of the Trans-Saharan Trade on Visual Culture Cynthia Becker, University of St. Thomas

Gold and Silver at the Crossroads in Highland Ethiopia Ray Silverman, Michigan State University

Nomadic Jewelry Forms: The Tuareg Example Tina Loughran, Independent Scholar

The Odyssey of a Wooden Lock: Axum to Surinam Labelle Prussin, National Museum of African Art

**OS** Sa16

### Art History Open Session Chinese Art: Part 1

Room 201B

Pennsylvania Convention Center

CHAIR: Nancy S. Steinhardt, University of Pennsylavania

Indexing Textile Art and Society in Ancient China: A Re(viewing) of the Mawangdui Silks Angela Sheng, Independent Scholar

Defined Landscapes and Paradise Gardens in Pre-Modern China Tracy G. Miller, Vanderbilt University

Earthly Paradise: Song Pure Land Architecture and Tiantai Pur Land Practice An-yi Pan, Cornell University Writing on Drum Mountain: Calligraphy and Landscape in Song Dynasty Fuzhou Robert E. Harrist, Jr., Columbia University

Site and Form: Reading the White Dagoba at Beihai Marilyn Gridley, University of Kansas

**a** Sa 17

What's New: Inventing Museums of Modern and Contemporary Art

Salon E & F, Level 5 Philadelphia Marriott

CHAIR: **Jeffrey Weiss**, National Gallery of Art, Washington

Bridge and Tunnel MoMA: The Modern in Transition Robert Storx, Museum of Modern Art, New York

SF MOMA's Points of Departure: A Case Study in Contemporary Art Presented Thematically and with Interactive Technologies John S. Weber, San Francisco Museum of Modern Art; Rachel Teagle, San Francisco Museum of Modern Art

Skeptics, Art Lovers, and the Art Museum David Carrier, Carnegie Mellon University

No Fun in the Funhouse: How Museums are Reshaping our Experience of Art Jed Perl, New Republic Magazine

Democratic Elitism Dave Hickey, University of Nevada, Las Vegas

### OFF-SITE SESSIONS

### Sa18

On Collaboration Fabric Workshop and Museum,

Fabric Workshop and Museum 1315 Cherry Street, 5th floor

CHAIR: Diane A. Mullin,
Minneapolis College of Art and Design

Collaboration in Contemporary Project Work Johnnie Gratton, University College, Dublin

Anatomical Diversions: Man Ray, Lee Miller, and the Surrealist Image Whitney Chadwick, San Francisco State University

Inter-Subjectively Modern: Cézanne/Pissarro and Johns/ Rauschenberg Joachim Pissarro, University of Texas, Austin

The Collaborative Camera Marjorie Weinstein, University of Minnesota

The Language of Collaboration in Performance Jane Chin Davidson, Independent Scholar

### **11 03** Sa19

Studio Art: Open Session Artists As Writers/ Writers As Artists

University of the Arts 211 S. Broad Street

CHAIR: Patricia M. Smith, The University of the Arts Writing and the Artist's Book Susan Viguers,

The University of the Arts

ear/say/write/see/vis/lit/me Warren Lehrer, State University of New York, Purchase

The New Shape of Content Kathy Walkup, Mills College

Steve Clay, Granary Books, Inc.

Reflections on Artists' Books
Karen Schiff, Clemson University

### $S_{a20}$ Art History Open Session

A Question of Place: Philadelphia's Artistic Landscape

Pennsylvania Academy of Fine Arts, Broad and Cherry Streets

CHAIR: Sylvia Yount, High Museum of Art

A National Voice: The "Philadelphia Photographer," 1864—1914 Kate Nearpass Ogden, The Richard Stockton College of New Jersey

World War II and Modern Russia at the Philadelphia Museum of Art: The Christian Brinton Collection, 1941–45 Andrew Walker, Art Institute of Chicago

From Exhibition House to Shofuso: Reconstructing Meaning and Memory in Philadelphia's Fairmount Park Matthew Postal, Independent Scholar

Reinventing Modernism in a Local Idiom: The Painting of Warren Rohrer Susan Rosenberg, Philadelphia Museum of Art

### SPECIAL SESSIONS AND MEETINGS

Saturday Afternoon 12:30 - 2:00 p.m.

AS OS 8a21

Association of Latin
American Art

Salon I & J, Level 5 Philadelphía Marriott

CHAIR: Kellen Kee McIntyre, University of Texas, San Antonio

Housing the Dead: Funerary Architecture of Moche Elite Jean-Francoise Millaire, University of East Anglia

Reading Colonial Tocapu: Empty Sign or Andean Semiotic System in Matrimonio de Garcia de Loyola con Nusta Beatriz Marie Timberlake, Savannah College of Art and Design

Two Narratives in Siquieros's Mural for the Mexican Electricians' Syndicate Jennifer Jolly, Northwestern University

### CPE sa22

CAA Education Committee
Segregation or Integration?
Paradigms for Teaching
Digital and Other
New Technologies

Room 201C

Pennsylvania Convention Center

сная: **Steven Bleicher**, Art Institute of Fort Lauderdale

Petrônio A. Bendito, Purdue University

Sue Gollifer,

University of Brighton, London Institute

Richard Higgs,

Milwaukee Institute of Art and Design

Dennis Ichhiyama, Purdue University





### CAA Vice President for Committees How to Join a

**CAA Committee** 

Independence Salon I & II, Level 3 Philadelphia Marriott

CHAIR: Michael Aurbach, Vanderbilt University

### AS

### **Design Forum**

**Business Meeting** 

Independence Salon III, Level 3 Philadelphia Marriott



### Foundations in Art: Theory and Education

**Business Meeting** 

Rooms 401-403, Level 4 Philadelphia Marriott

### AS

### **Pacific Arts Association Business Meeting**

Salon C, Level 5 Philadelphia Marriott

AS Sa24

### Visual Culture Caucus Visual Culture Inside/ Outside Art/Art History

Room 201B

Pennsylvania Convention Center

CHAIR: Laurie Beth Clark, University of Wisconsin, Madison

Nicholas Mirzoeff, SUNY Stony Brook

Peggy Phelan, New York University

Erica Rand, Bates College

AS Sa25

### Women's Caucus for Art

Past, Present, and Future: Collaboration and Community in Contemporary Women's Art Salon D, Level 5

Philadelphia Marriott

CHAIR: Barbara Wolanin, WCA

Josephine Withers.

University of Maryland, College Park

Barbara Kerne,

Artist

Joan Mister.

Artist

Margaret Paris,

Artist

Annette Polan.

Artist

Ellouise Schoettler. Artist

Sandra Wasko-Flood, Artist

OFF-SITE SESSION

LAS Sa26

### American Institute of Conservation

Learning Through Looking: Examining **Patination** 

Rodin Museum

Benjamin Franklin Parkway at 22nd Street.

сная: Andrea Kirsh,

University of Oregon

Workshop and Discussion with Andrew Lins, Senior Objects Conservator, Chairman of Conservation, Philadelphia Museum of Art

This session is by reservation only.

### PROGRAM SESSIONS

### Saturday Afternoon 2:30 - 5:00 p.m.

Sa27

More Than Just a Pretty Face: Architectural Sculpture in Context

Room 201A

Pennsylvania Convention Center

CHAIRS: Jennifer Ahlfeldt, Columbia University; Clemente Marconi, Columbia University

Classic Moments: Time in the Parthenon Frieze Jenifer Neils, Case Western Reserve University

Interpreting Classic Maya Architectural Sculpture from Copán, Honduras Barbara Fash. Peabody Museum of Archaeology and Ethnology, Harvard University

The Architectural Sculpture of William Rush Jennifer A. Amundson, University of Delaware

Acoustics, Irradiation, and Violence: The Function of Works of Sculpture in Le Corbusier's Public Projects of the 1930s Christopher Pearson, University of Oregon

DISCUSSANT: Clemente Marconi, Columbia University Sa28

**Breasts in Visual** Culture: Part 2

Salon G, Level 5 Philadelphia Marriott

CHAIR: Lili Corbus Bezner, University of North Carolina, Charlotte

Bitten and Suckled: The Visual Culture of the Breast in Late Antique Egypt Elizabeth S. Bolman, Temple University

Informality, Femininity, Maternity, and Eroticism: The Breast in 18th-Century Japanese Prints Sarah E. Thompson, University of Oregon, Eugene

Breasts Performing in Public Spaces Audrey Colby, School of the Art Institute of Chicago

Kiki Smith's Unruly Breasts: Rethinking Corporeality in Visual Culture Margaret Wilkerson, University of Maryland, College Park

Milk and Tears: Performing Maternity Sarah Webb, Artist



### Studio Art Open Session The Signal

Room 201C

Pennsylvania Convention Center

CHAIR: Connie Coleman, The University of the Arts

(Anti) Essential Video Anita Allyn

Traveling at the Speed of Light: Performance and the Body Beyond the Electronic Threshold Susan C. Bickford

Video Portraits: Reflection and Reality Kathy Desmond

Directing Time Bonnie O'Hara

In the Loop: Women and Video Jacqueline Goss



#### Studio Art Open Session

Mural Arts: An Exploration of the Social, Political, and Artistic Impact that Murals Have on the Life of a City Room 204A

Pennsylvania Convention Center

CHAIR: Jane Golden, Mural Arts Program, Philadelphia

David McShane, Mural Arts Program, Philadelphia

Robin Rice.

Mural Arts Program, Philadelphia

Tim Drescher,

San Francisco State University

Cavin Jones, Mural Arts Program, Philadelphia

Mark Stern, University of Pennsylvania

Sa31

Catholic Art in Marginal Spaces Independence Salon III, Level 3

Philadelphia Marriott

CHAIR: Lisa Heer,
Boise State University

Recreating the Catholic Image: Archaism and Presence in Hendrick Terbrugghen's Crucifixion Natasha Seaman, Boston University

"Why is Christ Bound to Incarnate?"
A Chinese Version of Jerome Nadal's
Illustrated Gospel Evangelicae
Historiae Imagines in the 17th
Century Hui-Hung Chen,
Brown University

Re/Forming the Indian Soul: The Uses of the Ornamental Grotesque in the Spiritual Conquest of New Spain Monica Dominguez Torres, University of Toronto

Considering the Capital: A Catholic Church in Libreville, Gabon Jessica Levin, Harvard University

DISCUSSANT: Wendy Wassyng-Roworth, University of Rhode Island AS P Sa32

### National Art Education Association

Pedagogy and the Graduate Assistant: Preparing Studio Teachers for the Field Liberty Salon C, Level 3 Philadelphia Marriott

CHAIR: Carole Henry, University of Georgia

Carole Henry, University of Georgia

Larry W. Millard, University of Georgia

Deborah Rockman, Kendall College of Art and Design

Linda Hightower, Rochester Institute of Technology

Kathleen Desmond, Central Missouri State University

**E B** Sa33

New Media and the Art History Classroom: The Good, the Bad, and the Ugly Salon I & J, Level 5 Philadelphia Marriott

CHAR: Susan Luftschein, Parsons School of Design

Boxing the Ether: Turning Web Ephemera into Lasting Assets Susan Jane Williams, Yale University

Interactivity in Undergraduate Art History Classes: Trials and Tribulations Margaret Finch, University of Hartford

Art History and Multimedia: An Exercise in Collaborative Learning Kathleen Cohen, San Jose State University

From Website to On-Site: Notes on New Media in the Art History Survey Classroom Rosemary O'Neill, Parsons School of Design

The "New Media": Do We Control Them, or Are We Controlled by Them? Karen Goodchild, Wofford College Sa34

Copies, Variations, Replicas in 19th-Century Art: Part 2 Salon H, Level 5 Philadelphia Marriott

CHAIR: Patricia Mainardi, Graduate Center, City University of New York

Intimate Nature: Casts and Composition in the Early Photographic Work of Talbot, Daguerre, Hubert, and Bayard Geoffrey Batchen, University of Mexico

"Fabrications": Replication in the Art of James Tissot Nancy Rose Marshall, University of Wisconsin, Madison

The Peculiar Perception of Puvis de Chavannes's Mural Painting Reductions, or Reductio ad... Aimee Brown Price, Independent Scholar, New York

The Five Versions of the Toteninsel by Arnold Böcklin: A Compromise Between the Demands of the Artist and the Market Josef Schmid, Independent Scholar, Schorndorf, Germany

Not Painting Poussin: Degas and Cézanne at the Louvre Richard Kendall, Independent Scholar, Nyack

**OS** Sa35

Studio Art Open Session Stieglitz and His Descendants: The Continuing Poetic Tradition in Photography Liberty Salon A & B, Level 3

CHAIR: Brian H. Peterson, James A. Michener Art Museum

Stephen Althouse, Barry University

Philadelphia Marriott

Jean N. Locey, Cornell University

Lyssa Palu-ay, Massachusetts College of Art

Philip Van Keuren, Southern Methodist University

Katherine Hoffman, Saint Anselm College



### AS Sa36

Historians of Islamic Art
Authorship in Architecture:
Uncovering the Art
and Craft of Building
in Islamic Societies
Room 202A-B

Pennsylvania Convention Center

CHAIR: Kishwar Rizvi, Yale University

Signature Buildings and Building Signatures: Kaluyan, Keluk, and Sahip Ata Ethel Sara Wolper, University of New Hampshire

Building on India's New Sultanate "Frontier:" The Role of the Artisan, Architect, and Patron in the Kingdom of Jaunpur Anna Sloan, Smith College

Defining the Architect in Early Safavid Iran: The Case of Mirza Shah Husayn in Isfahan Kishwar Rizvi, Yale University

A Literary Source for the Islamic Architect: Sinan's Autobiography Esra Akin and Howard Crane, Ohio State University

Designers of Identity: Pahlavi Architects and the Production of National Monuments in Modern Iran Talin Der-Grigorian, Massachusetts Institute of Technology

DISCUSSANT: Nasser Rabbat,
Massachusetts Institute of Technology

### OS Sa37

### **Art History Open Session** Chinese Art: Part 2

Room 201B

Pennsylvania Convention Center

CHAIR: Nancy S. Steinhardt, University of Pennsylvania

Another Cultural Revival—Tang Hou's (mid-1250s—mid 1310s) Criticism in the Debate of Anti-Southern Song Style Diana Yeongehou Chou, University of Kansas

Printed Paintings: New Contexts and Media for Registering Resistance in Yuan (1260/79–1368) China Roslyn Hammers, University of Michigan A Collection in Context: The Chinese Paintings of Vladmimir Gregorievitch Simkhovitch Adriana Proser, Philadelphia Museum of Art

The Making of Cultural Icons in China: Figure Painting and Poetry Richard Pegg, Columbia University

Temporalizing the Zhe School: Regional Identity in Politics and Paintings in Wanli (1573-1620) China Jennifer Purtle, University of Chicago

#### Sa38

Hybrid Vigor: New Territories in Painting Independence Salon 1 & II, Level 3 Philadelphia Marriott

CHAIR: Jackie Tileston, University of Pennsylvania

Deep Play, Dissolution, and Ecstasy Jackie Tileston, University of Pennsylvania

Paintants Fabian Marcaccio, Artist

The Worms in the Walls of Mondrian's House, Jennifer Reeves

DISCUSSANT: Saul Ostrow, University of Connecticut, Storrs

#### Sa39

The Italian
Renaissance Print
Room 204C
Pennsylvania Convention Center

CHAIR: Mark Zucker, Louisiana State University

Reconstructing Reception: The Prints of Jacopo Rubieri in Context David S. Areford, National Gallery of Art, Washington

Issues of Connoisseurship in Antonio Pollaiuolo's Battle of the Nudes Shelley R. Langdale, Cleveland Museum of Art

Mantegna and His Printmakers Revisited Suzanne Boorsch, Yale University Art Gallery

Marcantonio Raimondi's Twelve Caesars and the Value of Prints Madeleine Viljoen, Philadelphia Museum of Art

Editing Early Italian Engravings
Tom Rassieur,
Museum of Fine Arts, Boston

### OFF-SITE SESSIONS

### OS Sa40

### Studio Art Open Session

The Crafts Ideal University of the Arts 211 S. Broad Street

CHAIRS: Susie Brandt, University of the Arts; Sharon Church, University of the Arts

Disclosing Truth and the Value of Craft in Contemporary Society Howard Risatti, Virginia Commonwealth University

Laurie Churchman, North Carolina State University

The Internet's Underwear

Laura Trippi, Technical University
of British Columbia

All Art is Created Equal
Virginia Davis, Artist and Researcher

DISCUSSANT: Warren Seelig, University of the Arts

### Sa41

### Art History Open Session Colonial Latin American Art

Philadelphia Museum of Art Van Pelt Auditorium 26th Street and Ben Franklin Parkway

CHAIR: Katie Luber,
Philadelphia Museum of Art

Clara Bargellini, Universidad Nacional Autónoma de México, Mexico City

Coco Alcala, Independent Curator, Madrid

Johanna Hecht, Metropolitan Museum of Art

Edward Sullivan, New York University

Joseph Rishel, Philadelphia Museum of Art

### I OS Sa42

### Art History Open Session

The Museums of Philadelphia

Pennsylvania Acadamy of Fine Arts Broad and Cherry Streets

CHAR: Andrew McClellan, Tufts University

The Lost Treasures of Horticultural Hall Elizabeth Milroy, Wesleyan University

Fiske Kimball and the W.P.A.: High Culture in the Great Depression Mark Meigs, Independent Scholar

The Walls Talk: The Barnes Collection Frederick S. Osborne, Pennsylvania Academy of the Fine Arts

The Barnes Foundation
Collection of African Sculpture:
Uncovering a Photographic
Legacy Christa Clarke,
Neuberger Museum of Art, State
University of New York, Purchase

Mining the Mutter: By Invitation
Only Rosamond Purcell,
Photographer and Author