

Conference Program

- 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 Session identified with this symbol focus on issues of interest to curators and other museum professionals.
- Affiliated Society Session AS Sessions identified with this symbol are sponsored by organizations affiliated with CAA.
- CAA Committee Session Sessions identified with this symbol are sponsored by 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.

Program

Tuesday, February 18

Tuesday Evening 6:30 – 8:00 p.m.

Orientation for Interviewers and Candidates EAST BALLROOM, 3¹⁰ FLOOR

Michael Aurbach, Vanderbilt University

Laurie Beth Clark, University of Wisconsin, Madison

Mark L. Goldstein, Goldstein & Morris, LLP

David M. Sokol, University of Illinois at Chicago

Emmanuel Lemakis, CAA



Wednesday, February 19

Wednesday Afternoon 2:00 – 5:00 p.m.

Grant-Writing Workshop for Artists: Parts 1 and 2 CONCOURSE ROOM F

This Workshop is by reservation only.

Wednesday Afternoon 4:00 – 5:30 p.m.

AS

Historians of Islamic Art Business Meeting GIBSON ROOM, 2³⁰ FLOOR

AS

Women's Caucus for Art Business Meeting SUTTON PARLOR SOUTH, 2^{so} FLOOR

Wednesday Evening 5:30 – 7:00 p.m.

Convocation

EAST BALLROOM, 3^{so} FLOOR Welcome and Opening Remarks

Michael Aurbach, CAA President

The Honorable Kate D. Levin, Commissioner, N.Y.C. Department of Cultural Affairs

Presentation of Awards

Keynote Address

Roger Shimomura, University of Kansas

Wednesday Evening 7:30 – 9:30 p.m.

Reception The Whitney Museum of American Art 945 Madison Avenue at 75th Street ADMISSION BY TICKET ONLY Thursday, February 20

ARTspace NASSAU SUITE, 2** FLOOR

Brimming with events and activities of special interest to CAA's artist-members, ARTspace, introduced at the 2001 Conference, 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, ranging from artists' talks, performances, and debates to social and networking opportunities. All attendees are cordially invited to be stimulated and to converse, enjoy, and relax at ARTspace.

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

Ongoing video, slide, and multimedia presentations, as well as other offerings, are still evolving, so please watch for the final list of events.

8:00 - 9:30 a.m.

Fresh Start: Perk up your senses with complimentary coffee, tea, or juice. A detailed schedule of the day's events will be available. On View All Day: AIM Art in Motion III

An international festival of digital and time-based media presented by the University of Southern California School of Fine Arts. Will also be available for viewing throughout the day on Friday.

9:30 - noon

OS

Freedom of Expression: Now More than Ever? TH1

CHAIR: Ted Berger, New York Foundation for the Arts

Participants to be announced.

12:30 - 2:00 p.m.

The New York Trilogy: Site, Context and Location-A Case Study of The Lower Manhattan Cultural Council's Residency Programs 112

Moukhtar Kocache,

Lower Manhattan Cultural Council You are welcome to bring your lunch.

2:30 - 4:45 p.m.

Irony Chef TH3

A hybrid of an academic panel and the popular cooking show.

CHAIRS: Beauvais Lyons, University of Tennessee, Knoxville; Richard Purdy, Trois Rivières, Quebec

PRESENTERS: David Wilkins, University of Pittsburgh; Sarah Smith, Montserrat College of Art; Clark Bedford, Hirshhorn Museum; Ruth Weisberg, University of Southern California; Charles Jansen, Middle Tennessee State University

COMMON JATERS: Norie Sato, independent artist, Seattle, Washington; Diana Thorneycroft, University of Manitoba

5:00 – 6:30 р.т.

Art in Media/ Media in Art тн4

Linda Nochlin, Institute of Fine Arts, New York University, in conversation with Paul Tschinkel, Queensborough Community College, City University of New York, and Jo Ann Wein, Queensborough Community College, City University of New York

6:45 - 7:45 p.m.

Open Laptop Social and Happy Hour Bring your laptop (on battery only, please) and share your work! Come see what others have to show on laptops, from video to slides to computer-only work to interactive work. Happy Hour is no-host! Come, show, look, tell, hear, see, interact, network with fellow artists, art historians, critics, writers, and students. Indicate your interest in participating: laptopsocial@yahoo.com

8:00 - I0:30 p.m.

Safe Haven: Performance, Video, and the Body by Female Artists Today тн5

CHAIR: Hayley Barker, College of the Redwoods

Guilty Pleasures Carey Lovelace, The International Art Critics Association

Control by Looking: A Talk to Determine whether Vision Is Political and Power-Oriented Dafna Ganani

Eros, Outrage, and the Toothless Pixel Carolee Schneemann

Miranda July

Thursday Morning 7:30 – 9:00 a.m.

Art History Technology Consortium Business Meeting SUTTON PARLOR CENTER, 2¹⁰ FLOOR

AS

Queer Caucus for Art Business Meeting GRAMERCY B, 2** FLOOR

Thursday Morning 9:30 – noon

Discerning Translation: Vision, Texts, Contexts TH6 SUTTON PARLOR NORTH, 2th FLOOR

CHAIRS: Mieke Bal, University of Amsterdam; Joanne Morra, Central Saint Martins College of Art and Design

The Absent Image: Translation as Both Impossible and Necessary Gary Shapiro, University of Richmond

"Articulation before the Letter": Writing, Drawing, and Blind Time Eve Meltzer, University of California, Berkeley

A Goneback Lexicon: Transtextuals, Translatents, and the Allure of the Fractured Gaze Jillian St. Jacques, independent scholar

The Translation of Photography: Anne MacDonald's Annunciations Rex Butler, University of Queensland, Brisbane

Filmed Philosophy: Translating the Written into the Audio-Visual Nora M. Alter, University of Florida

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Freedom of Expression: Now More than Ever? THI NASSAU SUITE, 2** FLOOR

CHAR: Ted Berger, New York Foundation for the Arts

Participants to be announced.

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Making Art Make History: Art Gallery as Institution 117 MERCURY BALLROOM, 31° FLOOR

CHAIRS: Joann Byce, Otis College of Art and Design; Sandra Esslinger, Mount San Antonio College

For Love or Money: A Case Study of a "Gatekeeper" Gallery Andrea Pappas, Santa Clara University

The Barnett Aden Gallery: A Pioneering Venture in Cultural Diversity Janet G. Abbott, Pennsylvania State University

Art, Commerce, and the Nation: Boydell's Shakespeare Gallery Pamela M. Fletcher, Bowdoin College

Minimalist Work and the Art Gallery: Dan Graham, the John Daniels Gallery, and the Field of Minimalism, 1964–65 Rhea Anastas, City University of New York

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But How Did They Use It?: Defining Context in Buddhist Art 1H8 SUTTON PARLOR SOUTH, 2th FLOOR

CHAIRS: Elizabeth Hammer, The Metropolitan Museum of Art; Denise P. Leidy, The Metropolitan Museum of Art

What's So Cool about This Stuff Anyway?: Buddhist Art and the General Public Nicholas Ruocco, The Metropolitan Museum of Art

Museums, Buddhist Art, and Meditation: A Contemporary Perspective Sarah Loudon, Seattle Art Museum

Explaining Enlightenment: Defining and Communicating Context in Buddhist Art Kathryn H. Selig Brown, independent scholar Context and the Death Knell of Art History Steven Kossak, The Metropolitan Museum of Art

That Statue Is Doing What?: Imagining the Spaces of Buddhist Installation Mimi Yiengpruksawan, Yale University

Search/Research: Artists in the Archives тн9 REGENT PARLOR, 2th FLOOR

CHWRS: Carla Rae Johnson, Marymount College of Fordham University; Janet Goldner, Antioch College

Search/Séance/Synchronicity: Hunting and Gathering in the 21st Century Carla Rae Johnson, Marymount College of Fordham University

Forging Connections: Art and Life in Mali Janet Goldner, Antioch College

Don't I Know You from Somewhere? Stephen Spretnjak, artist

The Odd Couple: Research and Serendipity Teresa Jaynes, Philadelphia Print Collaborative

DISCUSSANT: Gail Addiss, architect, independent curator

P

"I Don't Know Why I Like It, I Just Do": Best Practices in the Use of Critiques for Undergraduate Studio Courses TH10 GRAMERCY B, 2" FLOOR

CHAIR: Thomas A. Kleese,

University of Wisconsin-Richland Understanding Critique Strategies

for Effective Engagement Charles

Active Learning: Strategies for

Fostering Participation in Class

Critiques Marilyn Nelson,

Three Worlds: A Methodology for Critique Michael Torlen, State

University of New York, Purchase

University of Arkansas

College

Goolsby, Emory and Henry College

E-Session

Affiliated Society Session

CAA Committee Session

Open Session

Practicum

Off-Site Session

Museum Session

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Digital Art and the Critique Kristen Baumliér, Cleveland Institute of Art

Building a Critique Format for Student Involvement Dianne Roman, Shepherd College

One, Two, Three: It's Crit Time! Stephen Lamia, Dowling College

Bauhaus Revisited? Populism and the Proliferation of "Good Design" into the 21st Century тн11 SUTTON PARLOR CENTER, 2° FLOOR

CHAIR: Cher Krause Knight, Emerson College

Planned Obsolescence and Other Crimes against Modernism: The Career of Brooks Stevens Glenn D. Adamson, Milwaukee Art Museum

The Crisis of the Appropriate: Popular Culture and "Bad Taste" in the 1960s Patricia A. Morton, University of California, Riverside

Space, Time, and Motorcycles Ethel S. Goodstein, University of Arkansas

Self-Fashioning: Martha Stewart, Ralph Lauren, Robert A. M. Stern, and the Marketing of Pedigree Nancy Gruskin, independent scholar

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Bigger Is Better? Executive Production within Contemporary Art Practice TH12 MURRAY HILL SUITE, 2° FLOOR

CHAIR: Lydia Matthews, California College of Arts and Crafts

The Artist in the Age of Managerial Productivity Matthew Jackson, Getty Fellow

The Public Art Fund as Producer: Recent Projects Tom Eccles, Public Art Fund

What's Big, and What's Public? Nina Katchadourian, Brown University The Art Event as Cultural Maquiladora George Yudice, New York University

Re-covering the Cityscape: An Individual Artist's Guide to Legally Installing a Public Works Project in New York City Michele Brody, artist

Beyond the Yellow Badge: New Approaches to Anti-Judaism and Anti-Semitism in Medieval and Renaissance Visual Culture тн13 BEEKMAN PARLOR, 2*° FLOOR

CHAIRS: Mitchell B. Merback, Depauw University

Violated Flesh, Exalted Stone, and the South Façade of Strasbourg Cathedral Nina Rowe, DePaul University

Christian Expectations of Jewish Conversion: Visual Strategies Elizabeth A. Monroe, University of Southern California

Jewish Converts and Criminals in the Cantigas de Santa María: Testimonies of Text and Image Pamela A. Patton, Southern Methodist University

Sign of the Times: Jewish Identity and Alterity in the Sistine Ceiling Barbara Wisch, State University of New York, Cortland

"Slay Them Not": Garofalo's Crucifix with Ecclesia and Synagoga and the Augustinian Doctrine of Jewish Witness in Estense Ferrara Dana E. Katz, University of Chicago

DISCUSSANT: Achim Timmermann, University of California at Berkeley

OS

Pre-Columbian and Colonial Arts: Revivals and Reuses of the Past TH14 TRIANON BALLROOM, 3th FLOOR

CHAIRS: Mary Miller, Yale University; Barbara Mundy, Fordham University Doing It Central Mexican Style: An Exploration of the "Teotihuacán Revival" in Late Classic Maya Art and Architecture Cristin L. Cash, University of Texas, Austin

A Language of Relics Adam Herring, Southern Methodist University

Stylistic Retrospection in Ancient Maya Art Megan O'Neil, Yale University

Late Classic Revivals in the Central Highlands: Questions Raised by Cacaxtla and Xochicalco Debra Nagao, independent scholar

Sibyls in 16th-Century Mexico: Prophesying to the New Gentiles Penny C. Morrill, San Antonio Museum of Art

Creating and Saving Murals TH15 EAST BALLROOM, 3** FLOOR

CHAIR: Francis V. O'Connor, independent scholar

Conserving Congressional Murals in the Capitol and the Library of Congress: 1855–1900 Barbara A. Wolanin, U.S. Capitol

The Many Dimensions of Conserving Murals: Three Case Histories Gillian Randell, Evergreene Painting Studios

Saving Progressive Era and New Deal Murals in the Chicago Public Schools Heather Becker, The Chicago Conservation Center

The Story of a Beleaguered New Deal Mural Michele Cohen, New York City Board of Education

The Polities and Practice of Community Public Art: Who Claims Public Space and Whose Murals Get Saved John Pitman Weber, Ehmhurst College

DISCUSSANT: Richard Haas, muralist

Feminist Poetics in the Age of Transnationalism тн16 GRAMERCY A, 2** FLOOR

CHAIR: Mysoon Rizk, University of Toledo

I Am Not a Persian Miniature: The Art of Iranian Women in Exile Aphrodite Desiree Navab, University of Florida

Visceral Imagery and Staining as Signifiers of Social Struggle in the Work of Shab2ia Sikander Jessica Hough, The Aldrich Museum of Contemporary Art

Rekha Rodwittiya: The Essentials of Feminism Sarita K. Heer, Memphis College of Art

Poetics of Silence: Feminism and Cultural Difference Amna Malik, The Slade School of Fine Art

DISCUSSSANT: Hitomi Iwasaki, Queens Museum of Art

Drawn to Maps: Cartography and Contemporary Art TH17 WEST BALLROOM, 3° FLOOR

CHAIRS: Jean Robertson, Indiana University-Purdue University, Indianapolis; Craig McDaniel, Indiana State University

Terra Incognita Mel Watkin, Contemporary Art Museum, St. Louis

Not Suitable for Navigational Purposes Barbara F. Kendrick, University of Illinois, Champaign

De-Fences: Mapping Boundaries in Irish Contemporary Art Yvonne Scott, Trinity College, University of Dublin

Mapping: Using the Tools of Visualization as a Critical Practice Scott Townsend, North Carolina State University

Cartographic Realities: Visualizing Place with Global Positioning System Andrea Wollensak, Connecticut College ImpressionIsm as Endgame тн18 PETIT TRIANON, 3** FLOOR

CHAIRS: Andrew C. Shelton, Ohio State University; Pamela J. Warner, University of Delaware, Center for Advanced Study in the Visual Arts

From Delacroix to Impressionism: Signac and the Genealogy of a Movement Kristin O'Rourke, University of Iowa

Corot without Impressionism Patricia Mainardi, The Graduate Center, City University of New York

Daubigny's Experience of Place and the Naturalist Landscape Michael Duffy, East Carolina University

Modernity in Focus: The Pre-Raphaelite Paradigm **Tim Barringer**, Yale University

The Culture of the Early Modern Print тн19 GIBSON ROOM, 2° FLOOR

CHAIRS: Bronwen Wilson, McGill University; Angela Vanhaelen, Luther College, University of Regina

Dying to See: The Print and Early Modern Fears of Vision Rose Marie San Juan, University of British Columbia

"Elck sien een ander punt maeet": Multiples and Myth in Hans Vredeman de Vries's Perspective of 1604–05 Christopher P. Heuer, University of California, Berkeley

From Trademark to Emblem: Signs of Social Status, Identity, and Concealment from Early Print Culture Deborah Cibelli, Nicholls State University

The Printed Portrait in the Low Countries Lisa J, DeBoer, Westmont College

Print History without Style Carl Goldstein, University of North Carolina at Greensboro

C

Museum Committee

Cultural Patrimony: Creative Solutions to Questions of Ownership TH20 RENDEZVOUS TRIANON, 3¹⁰ FLOOR

CHAIR: Susan Kennedy Zeller, Brooklyn Museum of Art

Extended Loans of Artworks with International Indennity: A Solution to the Dispute over Ownership of Cultural Property Sharon N. Lorenzo, The Graduate Center, City University of New York

Constance Lowenthal, Inc.

The Return of the Teikweidi Grizzly Bear House Posts to the Cape Fox Corporation Robin Wright, Burke Museum, University of Washington

Off-site 🗋 🛅

Viewing and Reviewing Fragonard's *Progress* of Love at The Frick Collection TH21 This session will be held at The Frick Collection 1 East 70th Street (between Madison and Fifth Avenues)

CHAR: Colin B. Bailey, The Frick Collection

The Progress of Love: Further Thoughts on the Grasse Ensemble Andrei Molotiu, Indiana University

Art, Decoration, and the Politics of Display: Fragonard's Progress of Love Reconsidered Heather McPherson, University of Alabama, Birmingham

Fragonard's Progress of Love: An Un-Love Story Peter H. Pawlowicz, East Tennessee State University

The Reception of Fragonard's Progress of Love: The Biographical and Aesthetic Context Reconsidered Anne L. Schroder, Duke University

Modernity in the Progress of Love Ewa Lajer-Burcharth, Harvard University Thursday Afternoon 12:30 – 2:00 p.m.

P

ArtTable, Inc. Art Paths: Alternative Careers in the Visual Arts 1H22

GRAMERCY A, 2*° FLOOR

CHAIR: Ellen Staller, ArtTable

Pam Shipley, Glass Roots

Alyson Baker, Socrates Sculpture Park

Susan Ball, CAA

AS

Association of Historians of 19th-Century Art

New Directions in 19th-Century Scholarship TH23 SUTTON PARLOR CENTER, 2^{so} FLOOR

CHAIR: Cordula Grewe, Columbia University

The Emergence of the Museum in the "Spectacular" 19th Century Julia Noordegraaf, Erasmus Universiteit Rotterdam

Paint, Print, and Perception: Another Look at American Genre Painting of the 1840s Peter Brownlee, George Washington University

Degas's Place de la Concorde: Mourning the Loss of Alsace André Dombrowski, University of California, Berkeley

AS

Association of Textual Scholarship in Art History Writing the Female Artist: 1600–1900 тн24

PETIT TRIANON, 3** FLOOR

CHAIR: **Julia K. Dabbs,** University of Minnesota, Morris

Seducing Public Opinion on Late 18th-Century French Female Artists Laura Auricchio, Connecticut College

The New Woman in the Studio: Female Artists in Gilded Age American Fiction Cynda Benson, Savannah College of Art and Design

A Mother's Touch: Sculpting the Career of Abastenia St. Leger Eberle Alexis Boylan, Lawrence University This session will be followed by a business meeting.

AS

Catalogue Raisonné Scholars Association Why It Is Important to Reinvent the Wheel: Photograph Historians Authoring Catalogues Raisonnés TH25

MURRAY HILL SUITE, 2** FLOOR

CHUR: Steven Manford, independent scholar

The Circle of Talbot Larry Schaaf, University of Glasgow

Julia Margaret Cameron Julian Cox, The J. Paul Getty Museum

Alfred Stieglitz Sarah Greenough, National Gallery of Art

Man Ray Steven Manford, independent scholar

C P

CAA Education Committee What Makes You Think that Whatever You Do...Works?: Theories/ Strategies for Art/Art History Pedagogy TH26 GRAMERCY B. 2** FLOOR

CHAIR: Kathleen K. Desmond, Central Missouri State University Steven Bleicher, Art Institute of Fort Lauderdale

Kathleen Cohen, San Jose State University

Sue Gollifer, University of Brighton

Barbara Groseclose, Ohio State University

David McCarthy, Rhodes College

Kathleen Walsh-Piper, University of Kentucky Art Museum

P

National Endowment for the Arts Information Session TH26A

MERCURY BALLROOM, 3** FLOOR

Robert Frankel, Director of Museums and Visual Arts, and Wendy Clark, Visual Arts Specialist, will discuss and answer questions relating to Federal Funding for Museums and Visual Arts Organizations available through the National Endowment for the Arts. At this session, arrangements can be made for individual consultation relating to specific projects.

C

CAA International Committee CAA, the U.N., and UNESCO TH27 SUTTON PARLOR NORTH. 2¹⁰ FLOOR

CHAIRS: James Rubin, State University of New York, Stony Brook; Carolyn Boyle Turner, Pont Aven School of Art

Following the recent announcement by the Bush administration that the U.S. intends to re-join UNESCO, the International Committee has undertaken to explore ways in which the College Art Association can collaborate on projects and otherwise interact with the United Nations. The Committee expects to have speakers from both the international political and artistic worlds comprise a panel for a discussion/ workshop focused on these issues.



Historians of 18th-Century Art and Architecture

New Scholars Session TH28 REGENT PARLOR, 2¹⁰ FLOOR

CHAIR: Anne Betty Weinshenker, Montclair State University

The Astronomy Lesson of the Duchesse du Maine: Knowledge and Power in the Ancien Régime Nina Lewallen

Sir James Thornhill and the Decoration of a Hospital Andrea MacKean, University of Toronto

Pierre Jean Mariette and Piranesi Lola Kantor-Kazovsky, Hebrew University of Jerusalem

AS

Historians of German and Central European Art Board of Directors Meeting HARLEM SUITE, 4™ FLOOR

AS P

International Sculpture Center Successful Strategies for Providing Recognition and Participation for Art Faculty, Students, and Institutions TH29

GIBSON ROOM, 2^{xo} FLOOR

CHAR: Jeff Nathanson, International Sculpture Center

Joe Seipel, Virginia Commonwealth University

Will Kavesh, Virginia Commonwealth University

Carol Sterling, International Sculpture Center

AS

National Council of Art Administrators Truth or Consequences in the Digital Realm TH30

BEEKMAN PARLOR, 2** FLOOR

CHAIR: Greg Watts, Metropolitan State College of Denver Participants to be announced.

AS

Visual Culture Caucus Business Meeting RENDEZVOUS TRIANON, 3'° FLOOR

AS

Women's Caucus for Art New York Feminist Art Institute: Women's Art History in New York _{TH31} SUTTON PARLOR SOUTH, 2¹⁰ FLOOR

CHAIR: Melissa Wolf, Women's Studio Center, Inc.

Joan Arbiter

Nancy Azara

Leila Daw

Harmony Hammond

Arlene Raven

Thursday Afternoon 2:30 – 5:00 p.m.

CAA Distinguished Scholar's Session in Honor of Phyllis Pray Bober TH32 EAST BALLROOM, 3^{to} FLOOR

CHAIR: Ingrid D. Rowland, American Academy in Rome

Reminiscences of Phyllis Bober James Ackerman, Harvard University

Humanism in Ancient Rome Julia Haig Gaisser, Bryn Mawr College

A Taste of Antiquity or How Greece Brought Correggio to Rome Maureen Pelta, Moore College of Art and Design

Phyllis as Foodie Nancy Harmon Jenkins, food writer

The Session will begin with a reading of the Emperor Hadrian's poem, "Animula vagula blandula" and conclude with a reading of excerpts from Phyllis Pray Bober's 1995 Charles Homer Haskins lecture, "A Life of Learning."

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

Comic Genius TH33 WEST BALLROOM, 3¹⁰ FLOOR

CHAIRS: Benjamin Binstock, New York University; Benjamin Lapp, Montclair State University

Homer Simpson as Outsider Artist Reva Wolf, State University of New York at New Paltz

Pettibon's Post-Punk Pop Cary Levine, Museum of Modern Art, New York

Will Comies Ever Grow Up? Yasco Horsman, Yale University

Katchor on Katchor Ben Katchor, independent artist

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Association of Historians of American Art Reframing American Art for the Public: Current Ideas about Permanent Reinstallations TH34 MERCURY BALLROOM, 3" FLOOR

CHAR: Teresa A. Carbone, Brooklyn Museum of Art

Reconstructing Porkopolis: The Cincinnati Wing at the Cincinnati Art Museum Julie Aronson and Jennifer Howe, Cincinnati Art Museum

Masters, Slaves, Cigar Store Indians, and Shotguns?: Fred Wilson and the Radical Reframing of Americana Pete Mauro, The Graduate Center, City University of New York

Objects, Narratives, and History: The Permanent Collection of American Art at the Sheldon Art Gallery Daniel A. Siedell, Sheldon Memorial Art Gallery and Sculpture Garden, University of Nebraska

Period Rooms and the New American Wing, Museum of Fine Arts, Boston Elliot B. Davis and Gerald W. R. Ward, Museum of Fine Arts, Boston

Telling Tales Sylvia Yount, High Museum of Art

Tradition, Revival, and the Modern in British Art and Design, 1910–1939 _{TH35} SUTTON PARLOR CENTER, 2^{so} FLOOR

CHAIRS: David Peters Corbett, University of York; Cheryl Buckley, University of Northumbria

Pandora's Box: Gaudier-Brzeska and Harry Bates on the Object of Sculpture David Getsy, Dartmouth College

Triple Alliances: Tradition and the Spaces of the Avant-Garde before 1914 David Cottingham, Falmouth College of Arts

Domesticating the Modern: The Tate Gallery and National Identity 1918–1939 Lucy Curzon, University of Rochester Living with Modernism: Domesticity and Renewal in the Work of Ben Nicholson Lee Beard

Telling Decoratively: Debates around Abstraction and Modernism in the Home in the Late 1920s and 1930s Andrew Stephenson, University of East London

Languages of Color in East Aslan Visual Culture 1H36 SUTTON PARLOR NORTH, 2** FLOOR

CHAIR: Mary M. Dusenbury, University of Kansas

Color Symbolism in Early Chinese Funerary Art Guolong Lai, University of California, Los Angeles

Radiance and Darkness: Color at the Heian Court Mary M. Dusenbury, University of Kansas

Color as Physicality and Sexuality in Japanese Buddbist Imagery Ikumi Kaminishi, Tufts University

Secret Colors: Descriptions of Chinese Ceramics in the Literature of Connoisseurship Stacey Pierson, Percival David Foundation of Chinese Art



DISCUSSANT: Amy McNair, University of Kansas

Negotiating the Boundaries of American Modernism: The New Negro Renaissance as Case Study TH37 REGENT PARLOR, 2^{so} FLOOR

REGENT PARLOR, 2" FLOOR

CHARRS: Susan Earle, Spencer Museum of Art, The University of Kansas; Cheryl Ragar, University of Kansas

The Case of Ebony and Topaz: Racial and Sexual Hybridity in Harlem Renaissance Illustrations Caroline Goeser, University of Houston

Building More Stately Mansions: Critical New Perspectives for Understanding Aaron Douglas Cheryl Ragar, University of Kansas Charles White's Early Murals and the Politics of the WPA Daniel Schulman, Art Institute of Chicago

Hilyard Robinson's Modern Homes at Langston and Aberdeen: New Deal Housing by and for New Negroes Kelly Quinn, University of Maryland

Devices and Desires: The Visual Rhetoric of Power and Propaganda in Renaissance and Baroque Italy TH38 PETIT TRIANON, 3° FLOOR

CHAIRS: Arne Flaten, Virginia Tech; Adrian Randolph, Dartmouth College

Art, Power, and the Relics of Saints Zenobius and John the Baptist in Renaissance Florence Sally J. Cornelison, University of Kansas

Fortune, Fame, and Fiction: Bartolomeo Colleoni's Imprese and the Rhetoric of Triumph Jeanette Kohl, Kunsthistorisches Institut Florenz

The Domestication of David in Renaissance Florence Jacqueline Marie Musacchio, Vassar College

Art and Ritual at the Renaissance Papal Court Tristan Weddigen, Institut für Kunstgeschichte, Bern

Message versus Meaning: What to Call "Propaganda" Evonne Levy, University of Toronto

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Curator as Collaborator TH39 MURRAY HILL SUITE, 2^{to} FLOOR

CHARRS: Alan Michelson, artist; Ingrid Schaffner, Institute of Contemporary Art, University of Pennsylvania

About the Bayberry Bush Ingrid Schaffner, Institute of Contemporary Art, University of Pennsylvania; Bonnie Collura, Virginia Commonwealth University Period Room Richard Torchia, Arcadia University Art Gəllery; Amy Hauft, Tyler School of Art

Crossing the Line Valerie Smith, Queens Museum of Art; Alan Michelson, artist

The Museum as Workplace Jennifer Gross, Yale University Art Museum; Maureen Connor, Queens College

Writing Feminist Art Histories тн40 веекман parlor, 2^{to} floor

CHAIRS: Jennifer Milam, University of Sydney; Mary Roberts, University of Sydney

Mirror Mirror: Identification-in-Opposition within the Female Spectator Susan Sidiauskas, University of Pennsylvania

Edmonia Lewis's Forever Free: Refiguring the African-American Subject in Post-Emancipation Society Melissa Dabakis, Kenyon College

Exotic Inversions: Egyptian Royal Women and the Orientalism Debate Mary Roberts, University of Sydney

City of Peril and Pleasure: Female Flânerie and the Photomontages of Marianne Brandt Elizabeth Otto, University of Michigan

The Body that Haunts Abstraction Lisa Saltzman, Bryn Mawr College

ΡE

The Work of Art in the Age of Digital Reproduction: Appropriation, Copyright, and the Public Sphere τH41

GRAMERCY B, 2^{xo} FLOOR

снык: Margaret Morgan, Plumb Productions

The Work of Art in the Age of Digital Reproduction Redux Douglas Davis, artist and critic

Virtual Species or Digital Waste: Ownership in the Information Age Donna Tracy, Chaffey College Copyright, Fair Use, and Creative Appropriation: A Model Proposal David Lange, Duke University, and Jennifer Lange Anderson, Duke University

From the Front Lines of Protest to Community Dialogue: Socially Engaged Art "1968" to the Present TH42 RENDEZVOUS TRIANON, 3th FLOOR

CHARS: Beverly Naidus, Goddard College and the Institute for Social Ecology; Ann Schoenfeld, Pratt Institute

Recent Operative Art Practice and Communicative Action Bruce Barber, Nova Scotia College of Art and Design

Journey to My Lai: The Construction of Social Memory and the Making of Art Carol Becker, School of the Art Institute of Chicago

Broadcasting into the Belly of the Beast Steffi Domike, Chatham College

Conceptualism, Politicism, and the Art of African-American Women Lisa Farrington, Parsons School of Design

Immigrant Artists in (We)stern Cities: A Contemporary Other, Part 1 тн43 GRAMERCY A, 2²⁰ FLOOR

CHAIR: Sunanda K. Sanyal, The Art Institute of Boston at Lesley University

Negotiating Expectations of Race, Ethnicity, and Africanness: Three Nigerian Artists in London in the 1990s Nancy J. Hynes, art critic and journalist

Home Thoughts from Abroad: Transatlantic Aesthetics and Haitian Art LeGrace Benson, independent scholar

South Asian Artists in the Diaspora Siona Benjamin, Trinity College From Air to Air: Three Contemporary Northern Andean Immigrant Artists in the United States José M. Rodeiro, New Jersey City University

Contemporary Encounters with the Alien: Two South Asian-American Artists Rebecca M. Brown, St. Mary's College of Maryland

DISCUSSANT: Adriana Zavala, Tufts University

Part 2 of this session will be held on Saturday afternoon.

Printed Piety: European Religious Images in Context тн44 GIBSON ROOM, 2¹⁰ FLOOR

CHAIRS: Jon L. Seydl, The J. Paul Getty Museum; David S. Areford, University of North Carolina, Greensboro

Between Private Prayer and Corporate Identity: Madonna of the Rosary Prints in 16th-Century Italy Esperança Camara, University of St. Francis

Painted Prints and Piety: An Examination of Two Print Series by Albrecht Dürer Susan Dackerman, Baltimore Museum of Art

Popular Religious Prints in 17th-Century Madrid: The Brotherhood of Ave Maria María Cruz de Carlos, Complutense University, Madrid

Pious Prints in 19th-Century France: Radicalism Tamed, Orthodoxy Vulgarized Joyce Polistena, Pratt Institute

DISCUSSANT: David Morgan, Valparaiso University

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Art History Open Session Barnett Newman 1H45 TRIANON BALLROOM, 3¹⁰ FLOOR

CHAIRS: Richard Shiff, University of Texas, Austin; Ann Temkin, Philadelphia Museum of Art Barnett Newman's Stations of the Cross and Religious Rhetoric Valerie Lynn Hellstein, independent scholar

When Push Comes to Shove, or Re(-ad)dressing Newman's Zip in Late-1960s America Patricia Kelly, University of British Columbia

Of Cambered Flats and Black and White: Barnett Newman's Stations of the Cross Kathryn A. Tuma, Museum of Modern Art, New York

Presence and Terror, Alienation and Authenticity: The Question(ing) of Being in Barnett Newman and Martin Heidegger Claude R. Cernuschi, Boston College

Barnett Newman and Camille Pissarro Joachim Pissarro, Hunter College

Home Is Where the Art Is: New Approaches to Domestic Visual Culture in Europe, 1300–1700 тн46 sutton Parlor south, 2** Floor

CHAIRS: Rebecca Tucker, University of Denver; Penny Howell Jolly, Skidmore College

Representing the Family at Home: Jan van Eyck's Arnolfini Double Portrait and Gender Roles in Renaissance Marriage Ellen Konowitz, State University New York, New Paltz

The Borgherini Bedroom: Northern Vistas in an Italian Home Robert G, LaFrance, Institute of Fine Arts, New York University

Sea Gods Battle and Peasants Dance: Decorated Household Goods in Antwerp Claudia Goldstein, William Paterson University

DISCUSSANT: Mariët Westermann, Institute of Fine Arts, New York University Thursday Evening 5:30 – 7:00 p.m.

C P

CAA Annual Conference Committee

How to Develop a Session for the Annual Conference 1H47 SUTTON PARLOR SOUTH, 2th FLOOR

CHAIRS: Ellen K. Levy, School of Visual Arts; Emmanuel Lemakis, CAA

Other participants to be announced.

Art History Technology Consortium

The Impact of New Technologies on the Pedagogy of Art History TH47A REGENT PARLOR, 2** FLOOR

CHAIR: Laetitia La Follette, University of Massachusetts at Amherst

Digital Programs and the Changing Nature of Visual Resources, Robert Carlucci, Columbia University

A Skills-Based Approach to Interactive Homework on the Web, Laetitia La Follette, University of Massachusetts at Amherst

Smart Teachers, Not Smart Classrooms, Emily Harvey, State University of New York, Rockland Community College

AS 🖻

Art Libraries Society of North America

Artists' Books – A Panel Discussion on Institutional Collecting in the New York City Region 1H48 MURRAY HILL SUITE, 2° FLOOR

CHAIRS: Deirdre E. Lawrence, Brooklyn Museum of Art; Milan R. Hughston,

Museum of Modern Art, New York

Milan R. Hughston, Museum of Modern Art, New York

Open Session

Off-Site Session

Museum Session

Affiliated Society Session

CAA Committee Session

Practicum

E-Session

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AS

e

11

Deirdre E. Lawrence, Brooklyn Museum of Art

Robert Rainwater, New York Public Library

Jae Rossman, Yale Art Library

AS

Association of Historians of American Art Business Meeting RENDEZVOUS TRIANON, 3¹⁰ FLOOR

AS

Association of Historians of 19th-Century Art Business Meeting SUTTON PARLOR CENTER, 2** FLOOR

AS

Association for Latin American Art Business Meeting SUTTON PARLOR NORTH, 2^{xo} FLOOR

AS

Coalition of Women's Arts Organizations Woman as Divine: The Great Mother, the Goddess, and the Madonna TH49 BEEKMAN PARLOR, 2¹⁰ FLOOR

CHAIR: Kyra Belan, Broward Community College

Kwan-yin: Metamorphosis of the Great Compassionate Crystal Yang, University of Georgia

The People's Goddess: The Queen of Heaven as Mother Earth Susan G. Jackson, Marshall University

Our Heavenly Mother, the Divine Madonna Kyra Belan, Browated Community College

AS

Design Forum Design Studies in the Academy: Designing Our Future тн50 gramercy B, 2¹⁰ FLOOR

CHAIR: Rosanne Gibel, Art Institute of Fort Lauderdale

Miodrag Mitrasinovic, University of Texas, Austin

Rafael A. Farjado, University of Denver

Cymbre Raub, North Carolina State University

Robin Landa, Kean University

Victor Margolin, University of Illinois, Chicago

AS

Foundations in Art: Theory and Education FATE Roundtable Discussions TH51 GRAMERCY A, 2^{to} FLOOR

CHWRS: Scott Betz, Weber State University; Steven Bleicher, Art Institute of Fort Lauderdale Participants to be announced.

AS

Society of Historians of Eastern European and Russian Art Society of the Individual in Eastern and Central European Art and Architecture TH52 PETIT TRIANON, 3°° FLOOR

CHAIR: Jan Cavanaugh, University of Oregon at Eugene

Body Politics: Representations of Male and Female Athletes in Early Soviet Art Nina Levent, Humboldt University, Berlin

Layers of Individuality within the Socialist Domestic Interior Lois R. Weinthal, University of Texas at Austin Studied Spontaneity: The Graphic Design Process and Teaching of Henry K. Tomaszewski Kristina Lamour, The Art Institute of Boston at Lesley University

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Student and Emerging Professionals Committee Art History PhDs: Over a Decade Later TH52A GIBSON ROOM. 2** FLOOR

CHAIR: Renate Sadrozinski, University of California, Berkeley

Bruce Robertson, University of California, Santa Barbara, and Los Angeles County Museum of Art

Dara K. Sicherman, The Graduate Center, City University of New York

Off-site 11 C CAA Cultural Diversity Committee

Toward a Methodology

for "Intercultural Art": Roundtable Discussion TH53 This session will be held at the Asia Society and Museum, 725 Park Avenue at 70th Street.

CHAIR: Michel Oren, Laguna College of Art and Design

Véronique Plesch, Colby College

Jonathan Hay, Institute of Fine Arts, New York University

Ian McLean, University of Western Australia

Michael Taussig, Columbia University

Vishakha N. Desai, Asia Society

Okwui Enwezor, Documenta II A reception for attendees will immediately follow.

Association of Art Editors

Business Meeting MERCURY BALLROOM, 3¹⁰ FLOOR Thursday Evening 8:00 – 10:30 p.m.

Safe Haven: Performance, Video, and the Body by Female Artists Today TH5 NASSAU SUITE, 2** FLOOR

CHAIR: Hayley Barker, College of the Redwoods

Guilty Pleasures Carey Lovelace, The International Art Critics Association

Control by Looking: A Talk to Determine whether Vision Is Political and Power-Oriented Dafna Ganani

Eros, Outrage, and the Toothless Pixel Carolee Schneemann

Miranda July

Visuality, Visual Agency, and Visual Authority In the Study of East Asian Religious Icons TH64 SUTTON PLACE NORTH, 2^w FLOOR

CHAR: Cynthea J. Bogel, University of Washington

Wooden Statues as Living Bodies: Deciphering the Meanings of the Deposits within Two Images of the Saidaiji Order Peijung Wu, University of California, Los Angeles

Images of Efficacy and Their Roles in Buddhist and Daoist Liturgies in Medieval China Shih-shan Susan Huang, Columbia University

Idols in the Temple: Idols and the Cult of Confucius Julia K. Murray, University of Wisconsin, Madison

A Site/Sight of Image-Text Opposition: The Reclining Buddha Precinct of Anyue Sonya Lee, University of Chicago

A New Soteriological Function of Amida Raigo Paintings Fusae Candice Kanda, Boston University

DISCUSSANT: Wu Hung, University of Chicago The Gothic Revival and the Middle Ages: Alteration, Restoration, Recovery, and Memory TH55 GRAMERCY B, 2^w FLOOR

CHAIR: Jean Brodahl, independent scholar

Emancipating and Medievalizing Barbados: The Building Projects of William Hart Coleridge (1789–1849) Janice Mann, Bucknell University

The Many Gothics of Francis H. Kimball Kevin Murphy, City University of New York, Graduate Center

Persistent Revivalism and the Problem of the Past in German Medieval Architectural History after World War II Johanna Blokker, Institute of Fine Arts

DISCUSSANT: Michael J. Lewis, Williams College

O P E

Education and Professional Practices Committees Online Education: Teaching, Learning, and Professional Concerns TH56 REGENT PARLOR, 2° FLOOR

CHAR: Kathleen K. Desmond, Central Missouri State University

Incorporating the Student Portfolio in Online Courses: Practical and Pedagogical Strategies Sabrina DeTurk, LaSalle University

Creative Alternative Choices: Web-Based Technology as Necessary Pedagogical Tool Augustus C. Brown, Jr., La Roche College

Online Discourse Christine Burrough, Brooks College

An Online Art History Course at the University of Maryland, University Park: New Adventure in the Virtual Classroom Eva J. Allen, University of Maryland, University College The Advantages and Disadvantages of Incorporating Online Learning into the Studio Art Course Sarah Marshall, University of Alabama

A Portrait of an E-Learning Teacher as an Art Educator Frank Pio

DISCUSSANTS: Gary Keown, Southeastern Louisiana University; Sue Gollifer, University of Brighton

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Art History Open Session Ancient Greek Art TH57 PETIT TRIANON, 3³⁰ FLOOR

CHAIR: Mark D. Fullerton, Ohio State University

The Lifelikeness of Greek Art A. A. Donohue, Bryn Mawr College

The Fabric of the City: Images of Textile Production in Classical Athens Sheramy Bundrick, University of South Florida, St. Petersburg

The Architecture of Klaros and Didyma: Oracular Ritual in the Wake of a Better Past Celeste Lovette Guichard, Columbia University

Grafting in Art and Art in Grafting Clay Matthew Cofer, Bryn Mawr College

In the Shadow of Daedalus: Suspension of Disbelief in Ancient Greek Viewing Practice Terrance J. Rusnak, Ohio State University

AS

Association for Latin American Art Images of Power/ Power of Images in Latin American Art TH58 SUTTON PARLOR SOUTH, 2** FLOOR

CHAIRS: Andrea Giunta, Buenos Aires University; Laura Malosetti Costa, Buenos Aires University

Art Academics as Institutions of Authority: The Emergence of Modern Art in Ecuador (1900–1925) Trinidad Perez, Universidad San Francisco de Quito The Power of Church Propaganda as Visual Image in 19th-Century Oaxaca: The Case of Archbishop Gillow and "The Venerable Martyrs of Cajonos" Kellen Kee McIntyre, The University of Texas, San Antonio

The Power of Images in Sacred Spaces and the City Streets: Candomblé Art in Salvador da Bahia, Brazil Heather M. Brooks-Shirey, Indiana University

Power and the Palace in Viceregal Mexico City Michael J. Schreffer, Virginia Commonwealth University

"El sueño de los pobres": Lola Alvarez Bravo's Photographs for El Maestro Rural Robin Greeley, University of Connecticut

Р

Institutional Representation TH59 GRAMERCY A, 2¹⁰ FLOOR

CHAIR: Melanie Herzog, Edgewood College

Critique versus Insensitivity: The Politics of Display in a Global Environment Jennifer Vigil, University of Arizona

To Challenge or Protect: Audience, Art, and Academic Freedom Helen Klebesadel, University of Wisconsin System Women's Studies Consortium; Yumi Roth, University of Colorado, Boulder

Our Lady: Tradition Meets Technology Tey Marianna Nunn, Museum of International Folk Art, Santa Fe

Show: The Flag Nancy Buchanan, California Institute of the Arts

DISCUSSANT: Ferris Olin, Rutgers University Byzantine Secular Art TH60 SUTTON PARLOR CENTER, 2** FLOOR

CHAIR: Lynn A. Jones, Philadelphia

Images of Hunting in Early Byzantine Art Anne McClanan, Portland State University

The Invalidation of the Icon Henry Maguire, John Hopkins University

Toward a Definition of Secular Art: The Case of the Mainz Rider Anthony Cutler, Pennsylvania State University

How Christian Is It Anyway? Maria Georgopoulou, Yale University

DISCUSSANT: Paul Magdalino, University of St. Andrews

Fictive Art TH61 EAST BALLROOM, 3¹⁰ FLOOR

CHARS: Antoinette LaFarge, University of California, Irvine; Lise Patt, Institute of Cultural Inquiry

The New Society for Universal Harmony Lenore Malen, Parsons School of Design

Blue Screen Christiane Robbins, University of Southern California

Mock-Documentation Beauvais Lyons, University of Tennessee, Knoxville

The Decorated Screen: Women's Traditional Decorative Work and the Television Screen Eva Mantell

Between Virtuality and Indexicality: The Secret Life of Cornelia Lumsden and Other Tapes by Vera Frenkel Griselda Pollock, University of Leeds

Passing as Self-Portraiture TH62 RENDEZVOUS TRIANON, 3** FLOOR

CHAIR: Amy M. Mooney, Washington State University; Cherise Smith, Stanford University

Passing as Self-Portraiture: Claude Cabun, Marcel Moore, Their Mirror Images Tirza Latimen, independent scholar "Passing" while Dancing: Otto Dix's Self-Inventions of the 1920s Susan Laikin Funkenstein, University of Wisconsin-Parkside

Not There: Tenacious Absence Steve Murakishi, Cranbrook Academy of Art

Past Passing: Artistic Personae in the Work of Kara Walker Gwendolyn DuBois Shaw, Harvard University

Mapping the World's Art TH63 TRIANON BLLROOM, 3** FLOOR

CHAIR: John Onians, University of East Anglia

Mapping and the Geography of Art Thomas da Costa Kaufmann, Princeton University

Mapping Romanesque Architecture Eric Fernie, Courtauld Institute of Art

The Answer Lies in the Soil: The Ecologies of Dutch Painting Elisabeth de Bievre, independent scholar

Mapping Islamic Art Jonathan Bloom, Boston College

Transoptics: Webcam Network/ Artwork Vision TH64 MURRAY HILL SUITE, 2¹⁰ FLOOR

CHAIR: Will Pappenheimer, University of Florida

Spy vs. Spy: From Web Cam to Nanny Cam Jody Zellen, independent artist/critic

Webcams, Work, and Watching: Issues of Labor and Surveillance in Desktop and Command-Control Brooke A. Knight, Emerson College

The Body Artist's Webeam Louis Kaplan, University of Toronto

My Visit: Mischievous Interventions in Telespace Wendy Babcox, Western Michigan University

Critical Surveillance Michael Rush, Palm Beach Insitute of Contemporary Art

Exile, Displacement, and Memory 7H65 WEST BALLROOM, 3^{er} FLOOR

CHAIR: Endi Poskovic, Whittier College

Things Felt and Things Known: Drawing Memory Tanja Softic, University of Richmond

Memory, History, and Politics of Self: The Haitian Sugar Cane Stories Jerry Philogene, Skidmore College

Strange Encounters: May Chan's Performance Art as Translation Christine Conley, University of Ottawa

Where Is Home? Jeanine Coupe Ryding, The School of the Art Institute of Chicago

Canto (Corner/Singing) Vagner M. Whitehead, Southern Illinois University, Carbondale

AS

Queer Caucus for Art Beyond "The Usual Suspects": Expanding the Queer Canon TH66 BEEKMAN PARLOR, 2** FLOOR

CHAIR: James M. Saslow, Queens College and the Graduate Center, City University of New York

Queering the Historical Image of El Greco Richard G. Mann, San Francisco State University

"Society Consists of Quite a Limited Number of 'Odd Fellows'": George Catlin and Homosexuality James C. Boyles, University of North Carolina, Chapel Hill

19th-Century Art Bronzes: Objects of Homosexual Desire Michael W. Watkins, New York Public Library

Toulouse-Lautree's Images of Lesbian Paris Maura Reilly, Tufts University

Spiral Women: Lesbian Artists/Feminist Art in New Zealand, 1975–1988 Judith Collard, University of Otago, New Zealand



12:00 - 1:30 p.m.

Services to Artists

versus Artist F2

CHAIRS: JOE Seipel,

Clarence Morgan,

University of Minnesota

Art versus Art World

Virginia Commonwealth University;

Is there, at this point in our his-

tory, a shift in thinking about the

presentation of works of art? Are

entertainment blurring-Armani

Brooklyn, pop culture images, and

counter-culture graphics? Young

artists may see the market aspect

of the art world as foreign, unap-

even irrelevant. What do galleries,

museums, and curators want from artists and what do artists want

from them? Whom do galleries,

curators, and museums look at

and why? Is the landscape shifting? How does the artist traverse

this new terrain?

proachable, and, in some cases,

at the Guggenheim, hip-hop in

production, dissemination, and

the divisions between art and

Committee

Friday, February 21

AS

Historians of German and Central European Art Models of the Visual in Germany and Central

Europe, 1800-2000 TH67 MERCURY BALLROOM, 3¹⁰ FLOOR

CHAIR: Frederic J. Schwartz, University College London

Lu Märten, the Textuality of Time, and the Professionalization of the Woman Artist Shulamith Behr, Courtauld Institute of Art

Bodiliness and the Failure of Photography in Early Weimar Germany Brigid Doherty, Johns Hopkins University

Structuralist Theory and Functionalist Architecture in Prague Circle Aesthetics Andrew Herscher, Harvard University

Empathy Resurgent Juliet Koss, Scripps College

The Ethics of Anonymity: Michael Schmidt's Ein-heit, German History, and the Ruins of the Photo-Essay Michael W. Jennings, Princeton University

C P

Student and Emerging Professionals Committee Part-Timers: How Can They Be Protected? TH68 GIBSON ROOM, 2^w FLOOR

CHAIRS: Harris R. Wiltsher, II, Florida A & M University: Tracy Miller, Vanderbilt University

Being Visible as an Adjunct Faculty Member Irina Costache, California State University, Channel Islands

How Much Part-Time? Gil R. Smith, Eastern Kentucky University

Educational Institutions and Part-Time Faculty Jennifer Lynn Headley, George Washington University

Is Part-Time Teaching Bad for My Health? Ginger Sheridan, Jacksonville University

An Adjunct in Paradise Leo Morrissey, independent artist

ARTspace NASSAU SUITE, 2*° FLOOR

8:00 – 9:30 a.m. Fresh Start

On View All Day: AIM Art in Motion III

An international festival of digital and time-based media presented by the University of Southern California School of Fine Arts. Will be available for viewing throughout the day.

9:00 - II:30 a.m.

OS

The Meaning of Labor in Today's Art Ft

CHAIR: Janet Koplos, Art in America

Emotional and Psychological States Rona Pondick

Quantity Has a Quality All Its Own Annabeth Rosen, University of California, Davis

Extreme Action as Sculpture Samuel Nigro

Measuring Achievement

Auburn University

Christopher McNulty,

Performance Erin V. Sotak

Work Site/Sight Leslie Vansen,Jeffrey Deitch,University of Wisconsin-MilwaukeeDeitch Projects

Jeff Fleming, Des Moines Art Center

> Stephen Rosenberg, Rosenberg and Kaufman Fine Arts

Saul Ostrow, University of Connecticut, Storrs

Roberta Smith, art critic, New York Times Bring your own brown-bag lunch.

2:00 - 4:30 p.m.

Seventh Annual Artists' Interviews F3

Following a conference tradition, stimulating talk in an interview format.

Mary Lucier will be interviewed by Barbara London.

Shirin Neshat will be interviewed by Feri Daftari.

5:30 - 6:30 p.m.

Art's Bar

6:30 - 8:30 p.m.

Artists Talk F4

Critic John Yau, with artists Catherine Murphy and Sylvia Plimack-Mangold, discusses realism in contemporary painting. Friday Morning 7:00 – 8:30 a.m.

C

CAA Committee on Women in the Arts Annual Recognition Awards Breakfast F5

Elizabeth Catlett Mora and June Wayne will be honored this year. This event will be held at the American Folk Art Museum, 45 West 53rd Street Pre-registration required. See insert in this program.

AS

Community College Professors of Art and Art History Business Meeting GIBSON ROOM, 2** FLOOR

AS

Pacific Arts Association Business Meeting GRAMERCY B, 2** FLOOR



Friday Morning 9:00 – 11:30 a.m.

AS

Italian Art Society Renaissance Sculpture In Precious Materials F6 REGENT PARLOR, 2^w FLOOR

CHAIRS: Denise Allen, The Frick Collection; Manfred Leithe-Jasper, The Kunsthistorisches Museum, Vienna

A Chalice, a Reliquary, and a Crucifix: Cellini's Projects for the Papacy Beth L. Holman, The Bard Graduate Center for Studies in the Decorative Arts, Design, and Culture

"Opus" and Masterpiece: Cesare Targone's Virgin Mourning the Dead Christ in the J. Paul Getty Museum Marietta Cambareri, Museum of Fine Arts, Boston

The Marble Ground and the Stone Sky Nicholas Penny, National Gallery of Art, Washington, D. C.

Immaterial Designs: Michelangelo's Drawing for a Candelabrum and the Question of Medium Sarah E. Lawrence, Cooper-Hewitt Museum

Medals, Media, and Meanings: Jacopo da Trezzo, the Habsburgs, and a Gold Mary Tudor Luke Syson, The Victoria and Albert Museum, London

ΡE

Animation: Traditional Skills, New Tools, and Applications F? RENDEZVOUS TRIANON, 3** FLOOR

CHAIR: Craig Caldwell, University of Arizona

3D Animation: Why Do You Need to Know So Many Other Things? Dennis Summers, College of Creative Studies, Detroit

Franchised Design Demands: Dynamic Art Demands Joshua Mosley, University of Pennsylvania Developing Content-Driven Animation Curriculum: Case Study 1 Alan Hashimoto, Utah State University

Developing Content-Driven Animation Curriculum: Case Study 2 Adam Watkins, University of the Incarnate Word

DISCUSSANT: Karen Sullivan, Ringling School of Art and Design

Differencing the Feminist Canon: Power, Politics, and International Discourses F8 TRAINON BALLROOM, 3° FLOOR

CHAIRS: Whitney Chadwick, San Francisco State University; Hilary Robinson, University of Ulster

Feminism-Art-Internationalism Hilary Robinson, University of Ulster

All That Clitters Is Not Gold Edit Andras, Research Institute of Art History, Hungarian Academy of Sciences

Sandhyabhasha: Coded Language in the Art of Contemporary Indian Women Artists Mary-Ann Milford-Lutzker, Mills College

The Transmission of Western Feminist Theory and the Development of Chinese Feminist Art Jia Fangzhou, curator and art critic

Native American Artists/Scholars: Speaking for Ourselves In the 21st Century F9 SUTTON PARLOR NORTH, 2** FLOOR

CHAR: Phoebe Farris, Purdue University

A Conversation among Indigenous Artists across Time and Space Edgar Heap of Birds, University of Oklahoma

Ku'e—(Hawaiian for Resistance)— Hawaiian Art as Political Activism Kauka de Silva, Kapiolane Community College Interviews with Truman Lowe Jo Ortel, Beloit College

Exploring Issues and Interpreting Contemporary American Indian/ First Nations Art from an Indigenous Perspective Gail Tremblay, The Evergreen State College

Instructions on the Care and Use of White Space: A Coyote Primer for the Next Major Columbus Discovery Duane Slick, Rhode Island School of Design

Between Creation and Destruction: The Aesthetics of "Iconoclasm" F10 MURRAY HILL SUITE, 2° FLOOR

CHAR: Finbarr B. Flood, New York University; Zoe Strother, University of California, Los Angeles

From Nose Jobs to Annihilation: Maya Post-Production Sculptural Modification Bryan R. Just, Tulane University

Iconoclasm and the Transformation of Warangal's kirti-toranas into Works of Islamic Architecture, 1323–1600 Phillip B. Wagoner, Wesleyan University

Restoration as Re-Creation at the Sainte-Chapelle of Paris Meredith Cohen, Columbia University

Recreating Destroyed Destructions: Felix Gmelin's "Art Vandals" Dario L. Gamboni, Universiteit van Amsterdam

Unsettling Monuments: Iconoclasm as the Inverse of Censorship after Apartheid John Peffer, Smith College

DISCUSSANT: Eric Reinders, Emory University

OS

African Modernity in Global Contexts F11 GRAMERCY A, 2¹⁰ FLOOR

CHWRS: Salah Hassan, Cornell University Participants to be announced.

OS

Reinventing Childhood: Again F12 SUTTON PARLOR SOUTH, 2** FLOOR

CHAIRS: David Humphrey, Parsons School of Design; Ellen Brooks, New York University

Restoring Childhood Lawrence Hegarty

Fairy Tales and the Family Romance Judith Linhares

Poo-chi Mayumi Lake

DISCUSSANT: Ellen Handler-Spitz, University of Maryland

\mathbf{OS}

The Meaning of Labor in Today's Art F1 NASSAU SUITE, 2ND FLOOR

CHAIR: Janet Koplos, Art in America

Emotional and Psychological States Rona Pondick

Quantity Has a Quality All Its Own Annabeth Rosen, University of California, Davis

Extreme Action as Sculpture Samuel Nigro

Work Site/Sight Leslie Vansen, University of Wisconsin-Milwaukee

Measuring Achievement Christopher McNulty, Auburn University

Performance Erin V. Sotak

AS

American Institute for Conservation Artists, Restorers, and Objectivity F13 BEEKMAN PARLOR, 2^{to} FLOOR

CHAIRS: Jay Krueger, National Gallery of Att; Rebecca Anne Rushfield

An Artist Treats a Painting: Clyfford Still's "Corrective" Treatment of 1957K Heather Galloway, Intermuseum Conservation Association

Artists as Restorers or Conservation Collaborators Joyce Hill Stoner, Winterthur Museum Artists versus Conservators: A Reductionist Paradigm Susan White, White Conservation Services

The Conservator as Artist: Innovation from Tradition Richard Minsky

Re(de)fining Abstract Expressionism F14 EAST BALLROOM, 3²⁰ FLOOR

CHAIRS: Ellen G. Landau, Case Western Reserve University; Joan M. Marter, Rutgers University

The Triumph of American Painting: Source and/or Target Irving Sandler

The Pragmatic Ethics of Abstract Expressionist Action Michael Schreyach, University of California, Berkeley

Alchemy and the Unknown in Adolph Gottlieb's Pictographs Mary MacNaughton, Scripps College

Louise Bourgeois and Abstract Expressionism: Symbolism and Subjectivity Laura D. Meyer, University of California, Los Angeles

Materialism and Myth in Cobra and Abstract Expressionism Karen L. Kurczynski, Institute of Fine Arts, New York University

Abstract Expressionism and the Immigrant Other Linda Stratford, Asbury College

Transatlantic: European and American Art in the 1960s and 1970s F15 WEST BALLROOM, 3th FLOOR

CHAIRS: Christine Mehring, Yale University; Scott Rothkopf, Harvard University

"Go West": German Artists in the U.S. in the 1960s and 1970s and the Issue of National Identity Julia Bernard, J.-W. Goethe-Universität, Frankfurt

Identifications/Translations: Gerry Schum and Lawrence Weiner Eric H. DeBruyn, Herron School of Art, Indiana University The Specificity of Travel, or Europe as Studio Mark Godfrey, Slade School of Fine Art

Paris-New York-1977 Romy Golan, The Graduate Center, City University of New York

Made in Bergyk: The Nebato Factory and the Production of American Art in the Netherlands Paula Feldman, Courtauld Institute of Art

Architectural Migrations In the Americas: Modern Architectural Education, Practice, and Response across National Borders F16 GRAMERCY B, 2°° FLOOR

CHARS: Eric Mumford, Washington University; Keith Eggener, University of Missouri-Columbia

Oscar Neimeyer and Wallace K. Harrison: Pan-American and Regional Influences in Mid-Century Modernism Linda Phipps, University of California-Berkeley

The Mature Work of Max Cetto in Mexico: Rethinking American Modernism and the Mexican School of Architecture Juan Heredia, University of Pennsylvania

The Hispanic Image: Two Centuries of Packaging an Architectural Exotic Leonardo Diaz-Borioli, Massachusetts Institute of Technology

The Topology of Exchange: Transnational Collaborations in Art and Architecture in Carlos Raúl Villanueva's City University Monica Amor, State University New York, New Paltz

Diplomatic Architects: Arthur Erickson in Washington and David Childs in Ottawa Isabelle Gournay, University of Maryland; Jane Loeffler, University of Maryland Muta Poesis: Interpreting and Picturing Silence F17 PETIT TRIANON, 3** FLOOR

CHAIRS: Giovanna Perini, Università degli Studi di Urbino; Giancarla Periti, Johns Hopkins University

The Unspeaking Likeness: Silence and Interiority in 17th-Century Dutch Portraiture Stephanie S. Dickey, Indiana University-Purdue University, Indianapolis

Oratorian Quietude from Federico Barocci to Pietro da Cortona Ian Verstegen, Temple University

Giulio Maucini's Theory of Painting as Poesia et Historia Muta: Silence as Invention Frances Gage, National Gallery of Art, Washington, D. C.

Silent Witness: Bellori's Anecdote of the Vetchierecca, and the Struggle between Silence and Speech at the Capella Sant'Andrea, San Gregorio Magno Sheila McTighe, Courtauld Institute of Art

Cultural Policy and the

Visual Arts: Historical and

Martha Ward, University of Chicago

Abandoning "Prudent Eclecticism":

French Cultural Policy during the

Third Republic Toby Norris,

Postwar American Research into

the Nature of Creativity: Whose Investment, Whose Benefit? Thea

Petchler, University of Minnesota

Gaps in the Cultural Record: Black

Adolescents, Identity Development,

and Art William Charland,

DISCUSSANT: Clive Robertson,

Queens University, Kingston, Canada

Michigan State University

Northwestern University

Political Perspectives F18

MERCURY BALLROOM, 310 FLOOR

CHAIR: Kimerly Rorschach,

Modern Art and the Politics of the Museum in 1820s France

Smart Museum of Art

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Art History Open Session French 17th- and 18th-Century Art F19 SUTTON PARLOR CENTER, 2** FLOOR

CHAIR: Betsy Rosasco, Princeton University Art Museum

Abraham Bosse: Feminist and Précieux Elise Goodman, University of Cincinnati, Raymond Walters College

Symptoms of Being: Descartes, De Serres, and the Ménagerie at Versailles Paula Lee, University of South Florida

Jean-François de Troy's tableaux de mode: Defining a Fashionable Genre in Early 18th-Century France Denise Amy Baxter, University of California, Santa Batbara

The Salon of Cupid and Psyche at the Hôtel de Soubise: Decorative Strategy, Dynastic Identity, and the Power of Submission Mimi Hellman, independent scholar

Rupture and Continuity in Garden Representation in 18th-Century France Joseph Disponzio, Harvard University Graduate School of Design

The Critical View in American Art, 1800–1945 F20 GIBSON ROOM, 2° FLOOR

CHAIR: Janice Simon, University of Georgia

Aesthetic Erasures: Samuel F. B. Morse's Theories of Art Patricia Johnston, Salem State College

"Of Superior Merit": American Artisan Societies and the Aesthetic of Utility Ethan Robey, State University of New York, Binghamton

The Critic Reviewed: The Role of Royal Cortissoz in the Making of Augustus Saint-Gaudens Elizabeth Lee, Dickinson College

John Sloan and The Connoisseurs Katherine Manthorne, The Graduate Center, City University of New York

Alain Locke, James A. Porter, and Meyer Schapiro: 1930s Debates on a "Racial Art" in Art Front Patricia Hills, Boston University Friday Afternoon 12:00 – I:30 p.m.

AS 🏛

Association of College and University Museums and Galleries

Protecting the Integrity and Permanence of University Art Museums F21 PETIT TRIANON, 3th FLOOR

CHAIR: Bonnie G. Kelm, University Art Museum, University of California, Santa Barbara

The Case of the Muscarelle Museum of Art at the College of William and Mary Bonnie Kelm, University Art Museum, University of California, Santa Barbara

The Issues and Problems Faced by the McKissick Museum This Past Year Lynn Robertson, McKissick Museum, University of South Carolina

AAM's Role in Assisting University Art Museums Beth Merritt, American Association of Museums

Legal Issues and Problems for University Museums Stephen E. Weil, Center for Museum Studies, Smithsonian Institution

Association of Historians of American Art

Strangers in the Night?: Case Studies in Visual Culture and American Art History F22 SUTTON PARLOR CENTER, 2¹⁰ FLOOR

CHAIR: Angela Miller, Washington University

The Living Death of History Painting: Daniel Huntington's Republican Court Jochen Wierich, Northwest Museum of Arts and Culture

Representing Delia: A Case Study in the Visual Culture of a Slave Daguerreotype Jasmine Alinder, California State University/Woodrow Wilson Foundation

Looking High and Low: The Midwestern Landscape and the Ennergence of an Aerial Aesthetic Jason Weems, Stanford University

C

CAA Committee on Women in the Arts

Rules of Engagement: Survival Strategies for Women in the Arts F23 MURRAY HILL SUITE, 2° FLOOR

CHAIR: Susan Messer, University of Wisconsin-Whitewater

Judith K. Brodsky, Rutgers Center for Innovative Print and Paper

Leslie King-Hammond, Maryland Institute, College of Art

June Wayne, artist

Flo Wong, artist

C P

CAA Publications Committee Problems of Publishing for Tenure and Promotion in the Arts and Art History F24

MERCURY BALLROOM, 31º FLOOR

CHAIR: Catherine Asher, CAA Publications Committee, University of Minnesota

Today, the publication of scholarly art books is influenced by many external concerns, including the cost of color reproductions, the difficulty of obtaining picture rights, and new pressures on university presses and tenure committees. What constitutes a tenure book or article in this environment? Where might electronic publications, museum catalogues, or curatorial projects fit in? Is an artist's tenure exhibition equivalent to a book, for tenure-review purposes?

Deans, department chairs, and members of tenure and promotion committees are urged to attend.

Catherine Asher, University of Minnesota; Vice President for Publications, CAA

Katherine Haskins, Yale University Art Library

Beatrice Rehl, Cambridge University Press

Edward Sullivan, New York University

Lindsay Waters, Harvard University Press

AS P 🖻

Community College Professors of Art and Art History Community College Issues F25 GIBSON ROOM, 2¹⁰ FLOOR

CHWRS: Sheldon Hurst, Adirondack Community College; Thomas Morrissey, Community College of Rhode Island Jolly Green Giants: Addressing Issues of Diversity and Size in Art History Survey Courses Sarah Gill, Santa Rosa Junior College

Operating the No-Budget Gallery: The Survival of Exhibitions in the Community College Thomas Morrissey, Community College of Rhode Island

Creating a Web-Based Course Supplement to the Art History Survey Melissa Hall, Westchester Community College

The Community College and Local Museums: Partnerships in Education Sheldon Hurst, Adirondack Community College

Getty Research Institute

Blography F26 RENDEZVOUS TRIANON, 3" FLOOR

CHAIR: Thomas Crow, Getty Research Institute

"Only for the sake of Looking": An Aristocratic Conversation Piece in 19th-Century Britain Cassi Albinson

"Pittura gobba": Biographical Aspects in Caravaggio's Deposition Rudolf Preimesberger

Painting Biography: Portraiture as Narrative Kathleen Nicholson

AS

Historians of Netherlandish Art Exploring the Boundaries of Public and Private In Northern European Art, 1350–1600 f27

BEEKMAN PARLOR, 2¹⁰ FLOOR

CHARS: Andrea Pearson, Bloomsburg University; Lisa Deam, Valparaiso University

The "Private" Public Collections of the Royals: Melchior de Hondecoeter in Royal Collections Joy Kearney, Duo Vertaalburo, Maastricht

Transforming Private Space into Public Identity: Signature Spaces in 15th-Century Flemish Domestic Paintings Annette LeZotte, Wichita State University

The Intimate Moment: Public Privacy in the Dutch Golden Age Julie Hochstrasser, University of Iowa

International Survey of Jewish Monuments

Ancient Synagogues F28 GRAMERCY A, 2^{or} FLOOR

CHAIR: Rachael B. Goldman, Rutgers University

Helios and the Zodiac Cycle in Ancient Palestinian Synagogues Jodi Magness, University of North Carolina

The Temple that Won't Quit: Constructing Sacred Space in Ancient Judaism, Early Christianity, and Florida's Theme Parks Joan Branham, Providence College

Conflicting Ideas in Christian and Jewish Iconography in Ancient Synagogues Lucille Roussin, Benjamin Cardozo School of Law

New Discoveries in the Synagogue at Dura-Europos Richard A. Grossman, independent scholar

Solar Cults in the Greco-Roman and Late Antique Milieu: Context for the Helios and Zodiac Images in Early Synagogue Mosaic Floors Stephanie Pryor, Tufts University

DISCUSSANT: Sam Gruber, International Survey of Jewish Monuments

Italian Art Society Continuity and Change in Italian Art: The Sense of Touch F29 REGENT PARLOR, 2^{se} FLOOR

CHAIRS: Diane Cole Ahl, Lafayette College; Victor Coonin, Rhodes College

Touch and Tactility in Italian Sculpture: Old Practices and New Theories Geraldine Johnson, University of Oxford

Visible Traces of Touch: Manuscripts in Venice Helena Szépe, University of South Florida

Stained Glass in 15th-Century Tuscany: Experimenting with the Luminous Medium Rence K. Burnam, independent scholar

Titian's Noli Me Tangere, the Querelle des Femmes, and the Question of Female Spectatorship Lisa M. Rafanelli, New York University

Pacific Arts Association

GRAMERCY B, 210 FLOOR

CHAIRS: Carol S. Ivory,

Virginia-Lee Webb,

Exhibiting Pacific Arts F30

Washington State University, Pullman;

The Metropolitan Museum of Art

Hamburg: An Iconographic Analysis

George A. Corbin, Lehman College

Baining and Sulka Art in the

and the Graduate Center, City

University of New York

Museum für Völkerkunde,

AS 💼



AS

Queer Caucus for Art Publishing on Gay-, Lesblan-, Bi-, and

Trans-Themed Art F31 TRIANON BALLROOM, 3** FLOOR

CHAIR: Tee Corinne, artist and independent scholar

Ken Wissoker, Duke University Press

Judith P. Stelbourn, Alice Street Editions/Harrington Park Press

Michael Denneny, Stonewall Editions

Cornelia V. Sontag, Parkstone Press

Claude J. Summers, GLBTQ: An Online Encyclopedia of Gay, Lesbian, Bisexual, Transgender, and Queer Culture

as p

Radical Art Caucus

Art and Labor, Part 2: Conditions of Work and Activism F32 SUTTON PARLOR SOUTH, 2** FLOOR

CHAIR: Paul Jaskot, DePaul University

Graduate Students and Labor Emily Pugh, City University of New York

Part-Time Faculty and Labor Joanna Gardner-Huggett, DePaul University

Artists and Labor Activism Fred Lonidier, University of California, San Diego

AS

Southeastern College Art Conference

Southern Art: Issues of Region and Identity F33 SUTTON PARLOR NORTH, 2" FLOOR

CHAR: Betsy Fahlman, Arizona State University

Southern Identity: The Continuing Legacy of the LOST CAUSE Pamela Simpson, Washington and Lee University

A Legacy of Decay: Myth and Narrative in the Work of Four Contemporary New Orleans Artists Carol Leake, Loyola University, New Orleans

Sarah Albritton: An Artist in and of Her Community Saul Zalesch, Louisiana Tech University

American Institute for Conservation

Learning through Looking: Examining Postwar Painting F34 This session will be held at the Whitney Museum of American Art, 945 Madison Avenue at 75th Street

Attendance is by reservation only.

CHAIR: Andrea Kirsh, independent scholar

A conversation with Carol Mancusi-Ungaro, Paintings Conservator and Director of Conservation, The Whitney Museum of American Art, and Director, Center for Conservation of Modern Art, Harvard University Art Museums, and colleagues.

The Margaret Mead Hall of Pacific Peoples, American Museum of Natural History: The Lives of an Exhibition Diane Losche, University of New South Wales

"Samting Tru" or "Samtung Nating": Exhibiting Contemporary Papua New Guinea Art and the Politics of Authenticity Pamela C. Rosi, Stonehill College Friday Afternoon 2:00 – 4:30 p.m.

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Artists and the Making and Remaking of Museums F35 MERCURY BALLROOM, 3° FLOOR

CHAIR: **Jeffrey Abt,** Wayne State University

Alexandre Lenoir's Jardin Elysée at the Musée des monuments français: Memory, Melancholy, and the Middle Ages Mary B. Shepard, independent scholar

The Arrival of Modernism Delayed: Berlin Artists and the National Gallery, 1862–1889 Isabel Balzer, Webster University

Boltanksi's Memory Images: Remaking French Museums in the Aftermath of '68 Rebecca J. DeRoo, Washington University

Artists' Alternative Spaces and Their Impact on Museum Design Wouter Davidts, Ghent University

6

CAA Committee on Women in the Arts

From Hatshepsut to Hillary: Gender and Representation in the Realm of Politics **F36**

SUTTON PARLOR NORTH, 2** FLOOR

CHAR: Laura Auricchio, Connecticut College

Queen Zenobia of Palmyra— Manifestations of Gendered Power in Headdress Iconography Cynthia Finlayson, Brigham Young University

Painting Women and Power in Aztec Histories Lori Boornazian Diel, Texas Christian University

Patronage on the Periphery: Early Modern Royal Women and the Self-Fashioning of Power in the Kingdom of Naples Aislinn Loconte, University of Oxford Feminine Power in the Monareby: Queen Anne of Denmark and Queen Henrietta Maria of France Anastassia Novikova, University College, London

Drive-By Divas: The Female Politician in Indian Billboard Art and the Aesthetics of Postcolonial Politics Sujata Moorti, Old Dominion University

The Artist's Studio as a Subject for Art: Theorizing Practice, Practicing Theory F37 BEEKMAN PARLOR, 2** FLOOR

CHAIRS: Michael Belshaw, Open University; Marsha Meskimmon, Loughborough University; Neil Sharp, independent scholar

Studio/Studium: Artists' Practice in Renaissance Rome Carol M. Richardson, Open University

"Dieu-Table-Cuvette": Brassaï and the Representation of the Sculptor's Studio in Minotaure in 1933 Jon Wood, Henry Moore Institute

Gender, Ethnicity, and Modernism in the Studio-Bedroom of Robert Colescott Jody B. Cutler

Modernism, Memory, and the Studio in the Late Drawings of Eva Hesse Hilda Werschkul

OS

Art History Open Session Italian Renaissance Art: The Renaissance Imagination F38 REGENT PARLOR, 2²⁰ FLOOR

CHAR: Patricia Fortini Brown, Princeton University The Codex Rustichi and the

Construction of Everyday Experience in Quattrocento Florence Saundra Weddle, Drury University

The Classical Maenad in Renaissance Art: A Re-Examination of Warburg's "Pathos Formula" Heather A. O'Leary, Columbia University New Beginnings for Renaissance Florence: Lucretius and Piero di Cosimo's Early Man Panels Ashley West, University of Pennsylvania

A Portable Studiolo: The 1499 Hypnerotomachia Poliphili and Courtly Culture in the Renaissance April Oettinger, University of Hartford

Jacopo Ragazzoni and the Limits of Biography in Renaissance Venice Blake De Maria, University of Santa Clara

PE

Animated Type F39 RENDEZVOUS TRIANON, 3** FLOOR

CHAR: Sharon L. Butler, Eastern Connecticut State University

Kinetic Typography: Constructing a History Keith Cummings, Penn State University

Lessons from the Dynamic Symbol Systems in Early Video Games Matt Woolman, Virginia Commonwealth University

Time-Based Artists and the Use of Text Rick Delaney, Southwest Missouri State University

The Blank Graph Geoff Kaplan, Califoria College of Arts and Crafts

DISCUSSANT: Jeff Bellantoni, Mercy College

AS

Association of the Historians of 19th-Century Art The Witness: Writing the Life of the 19th-Century Artist F40 GIBSON ROOM, 2th FLOOR

CHAIR: Elizabeth C. Childs, Washington University

West as American: The Galt Biography, 1816 Susan Rather, The University of Texas at Austin Théophile Silvestre's Histoire des artistes vivants: Biography and the Concept of the Artist in 19th-Century France Michele Hannoosh, Saint Catharine's College, University of Cambridge

One or Two Temperamental Cézannes Paul Smith, University of Bristol

The Eye-Witness in Medardo Rosso's Casting Performances Sharon Hecker, independent scholar

Observing the Observer: Eyewitness Biographies of Henri de Toulouse-Lautree Laura Morowitz, Wagner College

Art and the "War on Terrorism" F41 MURRAY HILL SUITE, 2** FLOOR

CHAIR: Norman Cowie, Fordham University

The Arts Economy Post-9/11 Rosanne Martorella, William Patterson University

Art Capital of the 21st Century? The Impact of September 11th on the New York Art World and Its Global Status Julia Rothenberg, The Graduate Center, City University of New York

Watercolors, A Honeymoon, Paintings, Posters, Performance, Installations: Fifty Years of American Art Against War Josephine Gear, New York University

Nancy Shaw, New York University

How to Wage a Private War against the War against Terrorism (According to the Marquis de Sade) Paul Chan

Sight Gag Sherry Millner, College of Staten Island, City University of New York

Mary Patten, School of the Art Institute of Chicago

Dispatches from the Future: Digitial Zapatismo Ricardo Dominguez, Thing.Tank for The Thing

Radical Art Caucus Art and Labor, Part 1 F42 PETIT TRIANON, 3" FLOOR

CHAIR: Stephen F. Eisenman, Northwestern University

Fables of Property: The Uncertain Rewards of Artistic Labour in Law, c. 1751–1776 Katie Smith, Courtauld Institute of Art

Art and Labor Sura Levine, Hampshire College

Labor and Mass Media: Giuseppe Pellizza's The Fourth Estate Michael Zimmerman

Precisionism, Mass Industrialism, and the Effacement of Artistic Labor, Sharon Corwin, University of California, Berkeley

DISCUSSANT: Andrew Hemingway, University College, London

Part 2 of this session will be held on Saturday afternoon.

Ethno-Art History? Understanding the Art of Premodern Cultures through Ethnography and Ethnohistory F43 GRAMERCY A, 2° FLOOR

CHAIRS: Sharon E. J. Gerstel, University of Maryland; Linda Safran, Catholic University of America

Tradition and Change in Pre-Columbian Art and Culture Jeffrey Quilter, Dumbarton Oaks

Shamanism, Ethnography, and Premodern Images: A Case Study of a Paleolithic "Baton" Stephen Gavel, independent scholar

Gift Exchange and Visual Hybridity in the Expression of International Kingship, 1400–1200 B. C. E. Marian Feldman, University of California, Berkeley

Ethnography as Demystification Carolyn Tate, Texas Tech University

Patterns of Pilgrimage in RuralFrance: The Case for a Theory of Sacred Space across Time Marcia Kupfer, independent scholar DISCUSSANT: Irene Winter, Harvard University

AS

International Center of Medieval Art Picturing the Healing Arts: 1100-1500 F44 SUTTON PARLOR SOUTH, 21° FLOOR

CHWRS: Jean A. Givens, University of Connecticut; Karen M. Reeds, Princeton Research Forum, National Coalition of Independent Scholars

What Makes Illustration Medical in the Middle Ages? Peter Murray Jones, King's College, Cambridge; Yale University

Picturing Health: The Garden and Landscape in the 14th Century Tacuinum Sanitatis Agnes A. Bertiz, University of Southern California

The Fabric of the Body: Leonardo da Vinci and Galen's De constitutione artis medicae Monica Azzolini, University of Washington

The Uses of Realism: Early Modern Illustrated Botany Claudia Swan, Northwestern University

DISCUSSANT: Alain Touwaide, Smithsonian Institution

OS

Floored: Responses to the Site of the Floor in Contemporary Art F45 WEST BALLROOM, 3th FLOOR

CHAIR: Robin Hill, University of California at Davis

Floors, Aesthetic-Illusions and Anti-Illusions William S. Wilson, City University of New York

Found on the Floor Lisa Wainwright, School of the Art Institute of Chicago

Down and Dirty: Material Resistance in the Late 1960s Suzaan Boettger, art historian and critic

A Phenomenology of the Floor: Seeing Where We Stand Robert Berlind, Purchase College, State University of New York Aesthetic/Anti-Aesthetic: Beyond the Impasse F46 TRIANON BALLROOM, 3** FLOOR

CHAIRS: James Meyer, Emory University; Toni Ross, University of New South Wales

Readymade, Found Objeet, Photograph Margaret Iversen, University of Essex

Species of Series: Lists and the Anti-Aesthetic Briony Fer, University College, London

Sensual Conceptual Objects: Helio Oiticica and Brazilian Postmodernism Anna Dezeuze, Courtauld Institute of Art

Beauty Knows No Pain Alexander Alberro, University of Florida

Architects in New York City, 1865–1930 F47 GRAMERCY B, 2** FLOOR

CHAIRS: Matthew Postal, New York City Landmarks Preservation Commission; Mary Beth Betts, New York City Landmarks Preservation Commission

"A Good Story Marred in the Telling": J. C. Cady and the Metropolitan Opera House Brian C. Clancy, Rutgers University

Herts and Tallant and the Architecture of Popular Amusement in New York, 1900–1917 Peter Donhauser

"Why Not Live in a Palace?": An American Versailles, 1916–1917 Thomas P. Somma, Mary Washington College

Ralph Thomas Walker and the Barclay-Vesty Telephone Building: Architectural Ornamentation during the Interwar Period Meredith Arms Bzdak, Ford Farewell Mills and Gatsch, Artchitects, LLC.

DISCUSSANT: Kate Holliday, University of Texas, Austin



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The Self-Portrait in Late 20th-Century Art F48 EAST BALLROON, 3¹⁰ FLOOR

CHAIR: Robert Rosenblum, New York University

Going, Going, Gone: Ivan Albright's Last Self-Portraits John Ciofalo, Case Western Reserve University

What Can We Learn from Roy Lichtenstein's Self-Portraits? Carol Salus, Kent State University

Mt, Myself, and I: Piero Manzoni's Living Self-Portrait Gerald Silk, Temple University

Reflecting India: Self-Portraits by Francesco Clemente Betty Seid, Art Institute of Chicago

"Becoming" Rembrandt: Yasumasa Morimura as the Old Master Sharon Matt Atkins, Rutgers University

Mariko Mori Carol Eliel, Los Angeles County Museum of Art

The Hybrid 19th Century F49 SUTTON PARLOR CENTER, 2²⁰ FLOOR

CHAIR: Greg M. Thomas, The University of Hong Kong

On Photographic Hybridity: Imaging Iran in the 19th Century Frederick N. Bohrer, Hood College

Complex Agency and Subaltern Identities in the Fraser Album Debra Diamond, Smithsonian Institution, Freer and Sackler Galleries

Nation on View: Presentation and Representation at the Imperial Museum of Japan Alice Y. Tseng, Harvard University

Sculpting Africans for the National Museum of Natural History of Paris Maria P. Gindhart, Georgia State University

Europa Mania: Europe as Exotic Other in 19th-Century Dahomean Art Suzanne Preston Blier, Harvard University Friday Afternoon 4:45 – 5:45 p.m.

Meet the Candidates RENDEZVOUS TRIANON, 3** FLOOR

Friday Evening 6:00 – 8:30 p.m.

Approaches to the Study of Women Artists, 1400–1800 _{F50} SUTTON PARLOR SOUTH, 2** FLOOR

CHAIRS: Babette Bohn, Texas Christian University; Judith W. Mann, St. Louis Art Museum

Art inside the Cloister: Artist Nuns in 15th-Century Italy Kathleen Arthur, James Madison University

Locating Lavinia Fontana Caroline P. Murphy, University of California, Riverside

Women and Intellectual Property in Early Modern Printmaking Evelyn Lincoln, Brown University

Arteniisia Plays the Gender Card Paul Crenshaw, Washington University

Births and Biography Frima Fox Hofrichter, Pratt Institute

Biocentrism and Modernism F51 GRAMERCY A, 2** FLOOR

CHARS: Oliver Botar, University of Manitoba; Isabel Wünsche, International University Bremen

On the Animation of the Inorganic: Lebendigkeit, Beweglichkeit in Early Modernist Discourse Spyros Papetros, The Warburg and Courtauld Institutes

Herbert Read: Anarchy and Abstraction Allan Antliff, University of Alberta

Cellular Form and Collective Life: Utopian Megastructures in Early 20th-Century Architecture and Planning Jeannette Redensek, The Graduate Center, City University of New York Two Theories of Organic Design: Louis Sullivan's Functionalism and Jay Hambidge's Dynamic Symmetry Christina Cogdell, California State University, Fullerton

Pollock's Dream of a Biocentric Art: The Challenge of His and Peter Blake's Ideal Museum Elizabeth L. Langhorne, Central Connecticut State University

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Audience Research and Evaluation in Art Museums F52 SUTTON PARLOR NORTH, 2¹⁰ FLOOR

CHAR: Robert Eskridge, The Art Institute of Chicago

When Scientific Methods Meet Artistic Discourse: Arguing for an Arts-Based Approach Margaret A. Lindauer, Arizona State University

Teaching and Learning in the Culture of Art Exhibitions Nevin Mercede, Antioch College

The Complexity of the Visitor Experience in Art Museums: A Case Study at the National Gallery Johanna Jones, Randi Korn & Associates, Inc.

Evaluating American Identities: A New Look at the Brooklyn Museum of Art Stephania Rosenstein, Brooklyn Museum of Art

DISCUSSANT: Annie V. F. Storr, New School University, Smithsonian Institution

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Performance in the Wake of 2001: Institutional Critique, Response, and Strategies _{F53}

MERCURY BALLROOM, 3*° FLOOR

CHAIR: Ellen Fernandez-Sacco, University of California, Berkeley

John Jota Leaños, performance artist

James Luna, performance artist

Dependent on Social Relations: An Aesthetics of Activist Art Practice Mario Ontiveros, University of California, Los Angeles

My Daily Constitution: A Project Linda Pollack, artist, Los Angeles

The Classical Style: Was It Always Revered? F54 PETIT TRIANON, 3th FLOOR

CHAR: Luba Freedman, The Hebrew University of Jerusalem

Hadrian's Pantheon and the Periklean Acropolis Timothy Parker, University of Texas, Austin

Michelangelo's Heroic Female Nudes: "Homeric" but Unclassical Jonathan Nelson, Syracuse University in Florence

Sylacuse Oniversity in Protence

Passion and Antiquity in Italy, 1550–1750 Estelle Lingo, Michigan State University

Classicism and Caricature, 1760–1830 Charles A. Cramer, Suffolk University

"Tortured Unity": Modernism and Classicism in the Age of Dreyfus Katherine Kuenzli, Wesleyan University

Complexity and Emergence _{F55} MURRAY HILL SUITE, 2^{so} FLOOR

CHAIR: Philip Galanter, New York University

An Overview of Complexity Science Ruben R. Puentedura, Bennington College

Artworks Created to Visualize and Sonify Complex Data in Real-Time Andrea Polli, Hunter College

Imitating Nature: From Chance Operations to Deterministic Chaos Paul Hertz, Northwestern University

Refocus on Art/Science Interrelationsips Through a Complex Lens Ellen K. Levy, School of Visual Arts

DISCUSSANT: Philip Galanter, New York University The New Art History, 1970–2001: Reviewing the Components of Radicalism In the Academy **F56** TRIANON BALLROOM, 3th FLOOR

CHAIR: Jonathan Harris, University of Liverpool

Structure, Sign, and Subject: The Social Bases for Art History Now Jonathan Harris, University of Liverpool

Marxist Aesthetics: The Everyday Self, the Work of Art/Aesthetic Self, and the Art Object Fred Orton, University of Leeds

Posteolonial Hybridity and Mexican Aesthetics: A Question of Approach Fabiola Martinez, London Institute

Marxism, Posteolonial Studies, and Latin America David Craven, University of New Mexico, Albuquerque

Collecting for the British "Public" in the Domestic Interior, 1798–1824 Anne Nellis, Brown University

"Can the Master's Tools": Sowing the Seeds of Radicalism in the Academy Kirsten Buick, University of New Mexico, Albuquerque

Photo-Archives and New Histories of Photography F57 GIBSON ROOM, 2** FLOOR

CHAR: Eleanor M. Hight, University of New Hampshire

Oceanic Imaginings in French Photographic Archives Catherine De Lorenzo, University of New South Wales

Rites of Passage: A Frenchman's Photographic Album of British India, 1851 Julia Ballerini, independent scholar

Picturing Filh and Disorder: Photography and Urban Governance in Toronto Sarah Bassnett, State University of New York, Binghamton A Taxing Assessment: The 1941 Real Estate Survey of New York City as Archive and Image Gabrielle Esperdy, School of Architecture, New Jersey Institute of Technology

Identification Wanted: Photography, Information Databases, and the 21st-Century Archive Jonathan Finn, University of Rochester

The Body in Medieval Art; The Body as Medieval Art F58 SUTTON PARLOR CENTER, 2¹⁹ FLOOR

CHAIR: Kerr Houston, Maryland Institute College of Art

The Body and Blood of Christ at Weingarten Abbey Christine Sciacca, Columbia University

The Ideology of the Byzantine Body Politic: The Imperial Body in Visual Politics Elena Boeck, Yale University

Role Models: Embodying Monastie Identity in 11th-Century England Benjamin Withers, Indiana University at South Bend

Corporal Punishment in Late Medieval Secular Art Erik Inglis, Oberlin College

Intervisuality and the Body in Claus Stuter's Sculpture Sherry Lindquist, St. Louis University

AS

Historians of 18th-Century Art and Architecture

Sacred and Profane in Enlightenment Visual Culture F59 EAST BALLROOM, 3** FLOOR

CHAIR: Christopher M. S. Johns, University of Virginia

From Savior to Supreme Being: Jacques-Louis David and Late Eulightenment Spirituality Dorothy Johnson, University of Iowa Profanation, Sacralization, and Paradigm Crisis: The Treatment of Art during the French Revolution Richard Simon Clay, University of Birmingham

Techniques of Epiphany: Theurgy and Enlightened Apparatus Barbara Maria Stafford, University of Chicago

Capuchin Saints and the Catholic Enlightenment: The Case of San Lorenzo Nuovo Jeffrey L. Collins, University of Washington

Angelica Kauffmann and "Modern" Religious Painting in Rome at the End of the 18th Century Wendy Wassyng Roworth, University of Rhode Island

Putting the Complex in the Simple: Pastoralism and its Boundaries F60

BEEKMAN PARLOR, 2^{xo} FLOOR

CHARRS: Catherine Levesque, The College of William and Maty; David R. Smith, University of New Hampshire

Pastoral Silence and Painterly Self-Consciousness in 16th-Century Italy Una Roman D'Elia, Queen's University

Flirting with the Limits of Pastoral Promiscuity: The Story of Gombaut and Macée Nina E. Serebrennikov, Davidson College

Pairing Rags with Riches: Jan Steen's Poultry Yard as Pastoral Portrait Kimberlee Cloutier-Blazzard, University of Virginia

Rome's Pastoralism and Some Versions of Good Taste Vernon Hyde Minor, University of Colorado

The Problem of Pastoral Convention in Hudson River School Landscape Painting Alan Wallach, College of William and Mary



Saturday, February 22

Architecture and Visual Culture F61 WEST BALLROOM, 3** FLOOR

CHAIRS: Jonathan Massey,

Syracuse University; Joanna Merwood, Bard College

Photography, Architecture, Abstraction Claire Zimmerman, The Graduate Center, City University of New York

Perception and Translation: Gropius, Photography, Building Karen Koehler, Smith College

Built Images: Herzon and De Menron's Library of the Eberswalde Technical School Philip Ursprung, Institut für Geschichte und Theorie der Architektur, Zurich

(Post) Spectacular Space Helene Furján, University of California, Los Angeles

AS P

Foundations in Art:

Theory and Education Beyond Formalism: Teaching Color as Culture F62 BRYANT SUITE, 2** FLOOR

CHAIR: Barbara Nesin, Spelman College

Red Ochre in Prehistoric Art Kathleen Kimball, Union Institute and University

Politically Incorrect? The Power and Perils of Color Use Nancy Morrow, Kansas State University

Are You Colorblind or Something?: The Culture of the Color Confused Odeda Rosenthal, Color Vision Confusion Information Clearinghouse Sideways Glances: Modernist Architecture Seen through the Eyes of Contemporary Artists F63 RENDEZVOUS TRIANON, 3° FLOOR

CHAIR: Anna Novakov, St. Mary's College of California

Visible: Phantom Architecture Cheryl Goldsleger, artist

O.F.P.C. in '99 Mary Ellen Carroll, artist

Everyday Modern Sa Schloff, Maine College of Art

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From the Transcendental to the Social: Redefining Spritual Art F64 REGENT PARLOR, 2* FLOOR

chair: Klaus Ottmann

Intersubjectivity in Rumi's Cellar Dennis Raverty, Iowa State University

Effort of Imagination: Empathy in

Postminimalism Carrie Lambert, Northwestern University

Individual Creation versus Social Consciousness: Art for the Third Millennium Agnes Denes

Lynn Herbert, Contemporary Arts Museum, Houston ARTspace NASSAU SUITE, 210 FLOOR

8:00 – 9:30 a.m. Fresh Start

On View All Day: AIM Art in Motion III

An international festival of digital and time-based media presented by the University of Southern California School of Fine Arts. Will also be available for viewing throughout the day on Friday.

9:30 - 11:30 a.m.

Services to Artists Committee

Safety and Hazards of Artist Workspaces and Materials II sA1

CHAIR: Duane Slick, Rhode Island School of Design

Alan Cantara, Rhode Island School of Design

Tom Ouimet, Yale University

12:00 - 2:00 p.m.

Preserving Your Work: Conservation and Archival Issues with an Emphasis on Electronic and Digital Work sA2

CHAR: Joyce Hill Stoner Participants to be announced.

2:30 - 5:00 p.m.

Upstaging Pedagogy in the Theater of Conflict sA3

chars: Nato Thompson, Holen Kahn

This panel draws the curtain around the current theater of conflict. In an information age where sign-play is the *modus openandi*, asethetic practice has once again been given a new relevance. If pedagogy is to rise to the occasion and carve out new modes of contestation and liberation, then art practice must encompass a mastery of the rules of engagement.

Coco Fusco, The Atlas Group; Claire Pentecost; Trevor Paglen; Aaron Gach

7:30 - 9:00 a.m.

CAA Annual Business Meeting rendezvous trianon, 3²⁰ floor

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.

9:30 a.m. – Noon

Resisting the Canon: Contemporary African Photography through a New Lens sa4 BEEKMAN PARLOR, 2²⁰ FLOOR

CHAIR: Aimée Bessire, Maine College of Art

Longing and Belonging: David Goldblatt and the Concept of Home on the Tip of Africa Leora Maltz, Harvard University

Photo Fragments: Dissecting Zarina Bhimji and Rotini Fani-Kayode Seven Nelson, University of California, Los Angeles

Conceptualizing Photojournalism: Re-Visions of the Soweto Uprising in Contemporary Installations Ruth Kerkham, Harvard University

Resolutely Contemporary: Fatimah Tuggar's Digital Trafficking Sylvie Fortin, Duke University

Body of Work: Photographic Self-Representation of the Body in the Work of Bernie Searle Gary van Wyk, Axis Gallery, New York

Association for Textual Scholarship in Art History Vitruvius Redivivus: Mind over Matter? SA5 GRAMERCY B, 2¹⁰ FLOOR

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CHAIR: Tina Waldeier Bizzarro, Rosemont College

On Alberti Reading Vitruvius Jane A. Aiken, Virginia Tech

Vitruvius Britannicus and the Influence of Palladio in 18th-Century English Architecture Patrizia Granziera, Universidad Autonoma del Estado de Morelos

Vitruvius Illuminatus: Enlightenment Theory and the Greek Ideal Christopher Drew Armstrong, Columbia University

Vitruvius on the Mind: Two Late 18th-Century Polish Amateur Architects Considered Carolyn Guile, Princeton University

DISCUSSANT: Maureen Pelta, Moore College of Art and Design

OS

Decorative Arts and Domestic Design _{SA6} SUTTON PARLOR NORTH, 2** FLOOR

CHAR: Maria Ann Conelli, Fashion Institute of Technology

The Grand Goût Revisited: The Domestic Interiors of Gilles-Marie Oppenord Jean-Francois Bédard, Columbia University

Ruling Taste: Domestic Design and Social Position Abigail Harrison Moore, University of Leeds

Colonizers and Natives in the House: The Professional Personae of Women Designers in Imperial Germany Despina Stratigakos, Illinois State University

Orientalism and the Making of a 19th-Century American Family: Frederic Edwin Church's Court Hall at Olana Kimberly Rhodes, Hollins University Selling the Simple Life: Gustav Stickley's Craftsman Homes Janna Eggebeen, The Graduate Center, City University of New York

DISCUSSANT: Sarah E. Lawrence, Cooper-Hewitt, National Design Museum, Parsons School of Design

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Advocate or Intruder?: Critics in Artists' Studios _{5A7} TRIANON BALLROOM, 3th FLOOR

CHAIR: Douglas Dreishpoon, Albright-Knox Art Gallery

Leon Golub, artist

Irving Sandler, State University of New York, Purchase

Gregory Volk, art critic

Petah Coyne, sculptor

Design In a Global Context sab RENDEZVOUS TRIANON, 3¹⁰ FLOOR

CHAIR: Karen Fiss, California College of Arts and Crafts

Orientalism and Counter-Orientalism—Future Present or Future Past? Hazel Clark, Parsons School of Design

Africa and Africanisms in Global Fashion Design Victoria Rovine, University of Iowa Museum of Att

Valley City Jeffrey Inaba, Harvard University

Identity and Design in 1980s Barcelona Viviana Narotzky, Kingston University, United Kingdom

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

OS

Memorializing the Unimaginable _{SA}9 MURRAY HILL SUITE, 2³⁹ FLOOR

CHAIRS: Jennifer Gonzalez, University of California, Santa Cruz; Mary Beth Heffernan, Occidental College

Networking Memory in Post-Wall German Art Sabine Eckmann, Washington University

Imagining Passages: The Memorial to Walter Benjamin at Portbou Shelley Hornstein, York University

Memorializing the Past in South Africa Andrés Mario Zervigón

DISCUSSANT: Krzysztof Wodiczko, Massachusetts Institute of Technology

The "Turk" and Islam in the Western Eye (1453–1750) sa10 SUTTON PARLOR SOUTH, 2°° FLOOR

CHAIR: James G. Harper, University of Oregon

The Dual Faces of the "Great Turk": Early Depictions Susan Spinale, Harvard University

Dürer's Depictions of the Ottoman Turks—A Case of Early Modern Orientalism? Heather Madar, University of California, Berkeley

"Juditha Triumphans": European Figurations of the Ottoman Empire and the Venetian State Karen-edis Barzman, Binghamton University

"The Moon Has Started to Bleed": Tintoretto and the Turks Benjamin Paul, Harvard University

Giambattista Tiepolo's "Oriental" Spectators and the Transformation of Cultural Otherness Johanna Fassl, Columbia University



Alternative Geographies of Modernity: French Art from the Periphery, 1850-1940 sal1 SUTTON PARLOR CENTER, 2*º FLOOR

CHARS: Vojtech Jirat-Wasiutynski, Queen's University; John Zarobell, Philadelphia Museum of Art

Cézanne's Provincials: A Category in Modernism Nina Athanassoglou-Kallmyer, University of Delaware

Seeing Classicism on the Mediterranean Coast: The Politics of Signac's Cultural Geography Anne Dymond, University of Lethbridge

Reinventing the Modern, Reinscribing Frenchness: Alsace at the 1925 World's Fair Elizabeth Hornback, University of Michigan, Dearborn

The Cultural Dialectics of British Landscape in France, c. 1900–1920s Anne Helmreich, Texas Christian University

The Barbarian at the Gate: Francis Picabia's Challenge to the Parisian Avant-Garde Sara Cochran, Courtauld Institute of Art

DISCUSSANT: Roger Benjamin, National Institute of the Arts, Australian National University

AS

American Society for **18th-Century Studies**

Beyond the Pyrenees: Franco-Spanish Imagery and Constructions of Identity 1659-1814 sa12 MADISON SUITE, 2** FLOOR

CHAIR: Alisa Luxenberg, University of Georgia

Academies and Amateurs: Philip V's Collecting between France and Spain Juan Luís González García, Universidad Complutense de Madrid

S(b)ifting Identities at a Cosmopolitan Court: French Artists in 18th-Century Spain Alisa Luxenberg, University of Georgia

Visual and Textual Representations of French Influences and Cultural Identity As Viewed through Dance in 18th-Century Spain Nena Couch, Ohio State University

Women and Dress in Spain during the Later 18th-Century: Visual Expression of a New Sociability Jesusa Vega, Universidad Autonoma de Madrid

Spectacle and Self-Stylization: Spanish Identity and the Cultural Visualization of Bullfighting Tara Zanardi, University of Virginia

Photojournalism, Mass Media, and the Politics of Spectacle sA13 REGENT PARLOR, 2*° FLOOR

CHAIRS: Amy Lyford, Occidental College; Carol Payne, Carleton University, Ottawa

Producing/Controlling Spectacle: Presidential Speech in Media Reportage Ulrich Keller, University of California, Santa Barbara

The Spectacle of the Mediatization: Experiencing Events Otherwise Vincent Lavoie, McCord Museum of Canadian History

The Spectacle of Trauma: Mass Media in the Museum Terri Weissman, Columbia University

A Cemetery of Images: Meditations on the Burial of Photographs Jane Blocker, University of Minnesota

OS

Cacophony and the Matrices of Political Sublimation sa14 MERCURY BALLROOM, 3** FLOOR

CHAIR: Barbara Madsen. Mason Gross School of Art

Susan C. Doheny, Dartmouth University

John Hitchcock, University of Wisconsin-Madison

Kathryn Reeves, Purdue University

Eric Avery, University of Texas Medical Branch

03

Art and Vision/ Visual Culture sa15 EAST BALLROOM, 319 FLOOR

CHARS: W. J. T. Mitchell, University of Chicago

Five Ways to Make Visual Studies More Difficult James Elkins, School of the Art Institute of Chicago

Visual Culture and Its Discontents Nicholas Mirzoeff, State University of New York, Stony Brook

Visual Culture As Africa Janet Hess

Disciplines of the Visual Keith Moxey, Columbia University, Clark Art Institute

Visual Culture, Cultural Studies, and Contemporary Art Theory Richard Leslie, School of Visual Arts

05

Some Storles Concerning the Construction of the New Observer sale WEST BALLROOM, 3** FLOOR

CHAIR: Warren Neidich, artbrain.org

Internal Time Machines Chris Bruni, independent curator

The Poetics of Augmented Space Lev Manovich, University of California, San Diego

Mindmapping: The Browser as a Visual Mapping of Neural Responses **Cristine Wong**

Diagramming the Brain Joseph Dumit, Massachusetts Institute of Technology

Neural Networks: Perception, Communication, and Cognition in Networked Environments Christiane Paul, Whitney Museum of American Art

05

History and Incommensurability: **Contests over Pluralism** from the 1960s to Today sa17 GRAMERCY A, 2** FLOOR

CHAIR: Lane Relyea, Northwestern University

Charles Gaines. California Institute of the Arts

Catherine Lord, University of California, Irvine

Lane Relyea, Northwestern University

Katy Siegel, Hunter College, City University of New York

Howard Singerman, University of Virginia

Abstract Painting "Once Removed" sa18 BRYANT SUITE, 2** FLOOR

CHAIR: Jane A. Sharp, **Rutgers University**

Against Geometry: Abstraction in Hungarian Art of the 1980s Eva Forgacs, Art Center College of Design

Subaltern Subjectivities and Developing Abstractions Mariángeles Soto-Diaz, Hampshire College

Martin Patrick, Illinois State University

Natasha Kurchanova

03

Author's Hand/ Hired Hand sa19 PETIT TRIANON, 310 FLOOR

CHAIR: Dean Snyder, Rhode Island School of Design Participants to be announced.

Performative Practices in Asian Art _{SA20} GIBSON ROOM, 2° FLOOR

CHAIR: Woodman Taylor, University of Illinois at Chicago

Things to Do with a Handscroll Painting: Finding Meaning for the Ear-Picker De-nin D. Lee, Stanford University

Negotiating Identity: Piña Design Textiles and the Project of Philippine Nationalism B. Lynne Milgram, Ontario College of Art and Design

Performations: Drawing Home and the World Renate Dohmen

Zhao Mengfu's Autumn Colors on the Qiao and Hua Mountains as Pedagogical Model for Western Art Adrian Kohn, The School of the Art Institute of Chicago

The Tao of Artmaking Irene Chan, University of Maryland

Off-site

Inclusive Strategies for a Fugitive Practice: Futures for Contemporary Self-Taught Artists and Outsider Art, Part 1 sA21 This session will be held at the American Folk Art Museum, 45 West 53rd Street.

CHAIRS: Brooke Davis Anderson, American Folk Art Museum; Colin Rhodes, Loughborough University

After Finster and beyond Term Warfare: Assessing Recent Approaches to Self-Taught/Outsider Art and Artists Norman Girardot, Lehigh University

Homeground: Revisioning the Visionary Artists Randall Morris, American Folk Art Museum

Negative Implications of Framing the Artist as Self-Taught: Centering the Learning Experience Kristin G. Congdon, University of Central Florida

Eddie Arning, Alexander Sackton, and the Creation of a Self-Taught Artist Pamela Jane Sachant, University of Delaware

Examining Centers for the Disadvantaged: What Is Outsider Art? Cheryl Rivers, American Folk Art Museum

Receiving Martin Ramirez Bernard L. Herman, University of Delaware Saturday Morning 10:30 a.m. – 1:00 p.m.

Off-site

The Timeless Genius of Leonardo da Vinci: New Research sA22 This session will be held at The Metropolitan Museum of Art, 1000 Fifth Avenue at 82nd Street.

CHAIR: Carmen C. Bambach, The Metropolitan Museum of Art

Piero di Cosimo and Leonardo Dennis Geronimus, New York University

On Leonardo Not Finishing David Cast, Bryn Mawr College

Bianca Maria as La Belle Ferronnière Denise M. Budd

Leonardo's Vatican St. Jerome: More than Style Geraldine R. Lampke Bass

The Science in Leonardo's Botanical Drawings Renzo Baldasso, Columbia University



Saturday Afternoon 12:30 – 2:00 p.m.

AS

Art Museum Image Consortium (AMICO) Business Meeting BRYANT SUITE, 2** FLOOR

AS

Association for Latin American Art Open Session sA23 GIBSON ROOM, 2** FLOOR

CHAIR: Laura J. Crary, Presbyterian College

Bird of Pray: The Ecstatic Shaman Figure of Paracas Necropolis Textiles Kacey Harris Parlatore, University of Florida

Ecuador's First Art Journal and the Vanguard Roots of Indigenism Michele Greet, Institute of Fine Arts, New York University

Interdisciplinary Futures: Latino Studies and Visual Culture Roberto Tejada, Dartmouth College

DISCUSSANT: Laura J. Crary, Presbyterian College

C P

CAA Committee on Intellectual Property and Association of Art Editors Clearing Rights and Permissions: How To, Why To, When To sA24 BEEKMAN PARLOR, 2th FLOOR

CHAIRS: Robert Baron, CAA Committee on Intellectual Property; Eve Sinaiko, CAA

What does an author publishing in the arts today need to know about copyrights and permissions? What does an artist need to know about controlling his or her copyrights? What is copyright and how long does it last? What is the difference between public domain and fair use? This practical session—with time for Q & A—will cover the basics from the viewpoints of the law, the rightsholder, the scholar, the museum, and the publisher.

Jeffrey Cunard, Debevoise & Plimpton, CAA Legal Counsel

Eve Sinaiko, CAA

Robert Panzer, Executive Director, Visual Artists and Galleries Association, Inc. (VAGA)

Robert Baron, CAA Committee on Intellectual Property

Other participants to be announced.

This discussion will be continued at the CAA/NINCH Copyright Town Meeting, which follows immediately. NINCH is grateful to Cowan, Liebowitz & Latman, PC <http://www.cll.com> for the generous sponsorship of this meeting.

AS

Design Forum

Business Meeting PETIT TRIANON, 3** FLOOR

AS

Historians of British Art Business Meeting RENDEZVOUS TRIANON, 3¹⁰ FLOOR

C 🏛

Museum Committee Intellectual and

Interpretive Excellence: Common Ground in Museums sA25 MURRAY HILL SUITE, 2¹⁰ FLOOR

CHAIRS: Margaret Conrads, The Nelson-Atkins Museum of Art; Annie V. F. Storr, New School University, Smithsonian Institution

Linda Ferber, The Brooklyn Museum of Art

Helen Shannon, New Jersey State Museum

John Weber, San Francisco Museum of Modern Art

C P

Professional Practices Committee

Making the Standards for Tenure and Promotion sa26 SUTTON PARLOR NORTH, 2^w FLOOR

CHAIRS: Kristi Nelson, University of Cincinnati; Anna Calluori Holcombe, Kansas State University

Ken Carls, University of Illinois, Urbana-Champaign

Robert Milnes, San Jose State University

AS

Radical Art Caucus Business Meeting GRAMERCY B, 2¹⁰ FLOOR

AS

Visual Culture Caucus This, That, and the Other Thing: Objects and Visual Culture sA27 SUTTON PARLOR CENTER, 2³⁰ FLOOR

CHAIR: Sallie McCorkle, Pennsylvania State University

The Object as Ambassador: Lozi Wood Bowls and the Politics of Envisioning Barotseland Karen Milbourne, University of Kentucky

Caring for Objects and Inhabiting the Interior Charles Rice, University of New South Wales

Making It Matter: The Visual Culture of the Computer Screen Michele White, Wellesley College

Performance Relics and Remnants: Material Reminders of Immaterial Acts Jessica Wyman, Queen's University

Two Sides, Six Cards, Many Hands Paul Zelevansky, California Institute of the Arts

Offsite 🎦 🐼 🛍 American Society of

Hispanic Art Scholars sA28 The Hispanic Society of America is located on Broadway between 155th and 156th streets. Take the No. 1 local subway train from Broadway and 51st Street to the 157th Street stop. Allow about one-half hour for the trip.

CHAIR: Lynette Bosch

American Society of Hispanic Art Scholars and the Hispanic Society of America invite those interested in finding out more about events in Spanish studies to a catered lunch at the Hispanic Society. The proceedings will include a business meeting for ASHAS and a report on exhibition, research, and other activities from the Hispanic Society. All interested parties are welcome.

ØS

Islamic Art: Between "Western" and "Non-Western"? sA29 SUTTON PARLOR SOUTH, 2^{so} FLOOR

CHAIR: **Renata Holod,** University of Pennsylvania

Intersections between Photography and Painting in Qajar Iran David Roxburgh, Harvard University

Historical Images in Literary Texts Zeren Tanindi, Uludag University

Image and Text in Modern Islamic Art: The Casa of Sadequain Iftikhar Dadi, Cornell University

Islamic Art: Aesthetics, Ideology, Religion Nada M. Shabout, Austin College Saturday Afternoon 2:30 – 5:00 p.m.

© P

CAA/NINCH Copyright Town Meeting

Digital Publishing: A Practical Guide to the Problem of Intellectual Property Rights in the Electronic Environment, for Artists, Museums, Authors, Publishers, Readers, and Users sA30 BEEKMAN PARLOR, 2*° FLOOR

CHAIRS: Robert A. Baron, CAA Committee on Intellectual Property; David Green, National Initiative for a Networked Cultural Heritage (NINCH)

A. Publishing Online: The Rights Issues

Introduction: The State of Play of Publishing Art History and Criticism Online or "What is E-publishing?" Susan Chun, Metropolitan Museum of Art

Getting an Art Journal Online: J-STOR and The Art Bulletin Jeffrey Cunard, Debevoise & Plimpton; CAA Legal Counsel

Starting an Art History E-journal: The Rights Issues for "19th-Century Art Worldwide" Petra Chu, Seton Hall University, Association of Historians of 19th-Century Art; Peter Trippi, Brooklyn Museum of Art, Association of Historians of 19th-Century Art B. Rights, Permissions, and Risk Management

Permission Denied—What Next? Siva Vaidhyanathan, New York University; Christine Sundt, University of Oregon

The TEACH Act: The Relevance of the TEACH Act to E-publishing Kenneth Crews, Indiana University and Indiana University Copyright Management Center NINCH is grateful to Cowan, Liebowitz & Latman, PC <http://www.cll.com> for the generous sponsorship of this meeting.

How "Native" Is "Native" Art?: Issues of Identity in the Contemporary Notion of Arts in the Americas sA31 SUTTON PARLOR CENTER, 2° FLOOR

CHARS: Jessica Christie, East Carolina University; Ron Graziani, East Carolina University

Celebration: Cultural Revival or Invented Tradition? Megan A. Smetzer, University of British Columbia

Kay Walkingstick's Activism: Art, Identity and the Politics of the Quincentenary Lisa Roberts-Seppi, University of Illinois at Urbana-Champaign

Edgar Heap of Birds: Postcolonial? International Aboriginality W. Jackson Rushing, University of Houston

The Postcolonial Site of the Slash: Native American Arts, Cultural Identities, and the Politics of Social Memory Margaret A. Lindauer, Arizona State University

Identity and the Mountain Symbol at Santiago Atitlan, Guatemala Jessica Christie, East Carolina University Work in Progress: Presentations by CAA Professional Development Recipients sa32 GRAMERCY 8, 2³⁹ FLOOR

CHAIR: Lauren Stark, CAA

Jason Weems, Stanford University

Risë Wilson, New York University

Erika Vogt, California Institute of the Arts

AS

Radical Art Caucus Art and Labor, Part 2 5A33 BRYANT SUITE, 2th FLOOR

CHAIR: Stephen F. Eisenman, Northwestern University

The Artist as Worker: Radical Responses to the New Deal Federal Art Projects Warren Carter

Was Socialist Realism Forced Labor? Christina Kiaer, Columbia University

Artist and Worker? The Labor of David Smith Paula Wisotzki

Pinot Gallizio's Industrial Painting: Towards a Surplus of Life Frances Stracey, University College, London

In the Live Gallery for Self-Expression, Social Activism, and Commercial Manipulation: Artists and the Contemporary Streets sA34 GRAMERCY A. 2^w FLOOR

CHAIR: Muhammad Enamul Huque, University of Toronto

48 Hours/48 Rooms: A Case Study Ingrid Bachmann, Concordia University

Interventions in Public: Local Context/Global Impact Michael Piazza, Columbia College, School of the Art Institute; University of Illinois, Chicago

Our Art, Ourselves Moriah Carlson and Alice Wu Subterfuge, Intervention, and Street Credibility from Beijing to Britain Anne Graham, University of Newcastle

Habermas's Public Sphere: Politicizing Urban Street Art Timothy W. Drescher, San Francisco State University

The Ancient Art of Empire: New Approaches to Classical Culture sa35 PETIT TRIANON, 3¹⁰ FLOOR

CHAIR: Rachel Kousser, Columbia University; Jean Sorabella, Providence College

Monumental Sculpture and the Landscape of the Hittite Empire Joanna S. Smith, Columbia University

Travelers from an Antique Land: Sculpture and Its Audience in the Hellenistic Royal Park Jean Sorabella, Providence College

Imagined Empire: Representing Imperial Communities in Roman Dougga James Frakes, University of North Carolina, Charlotte

Fighting for the Empire: Self-Depiction of Roman and Non-Roman Soldiers in Funerary Art Constantin Marinescu, Pace University Reproducing Likeness: To Change the Teaching of Print Media sA36 SUTTON PARLOR NORTH, 2^{vo} FLOOR

CHWRS: Michael J. Krueger, University of Kansas; Jean A. Dibble, University of Notre Dame

Can Print Media Be Taught? Anita Jung, University of Tennessee

The Impact of New Technology on the Nature of Teaching Printmaking in the 21st Century Sue Gollifer, University of Brighton

From Propaganda to Decoration Lisa Bulawsky, Washington University

From Universe City: Printmaking and Education in the Age of Electronic Reproduction Charles Cohan, University of Hawai'i at Manoa; Tim Dooley, University of Hawai'i at Manoa

Ferris Crane, University of Louisiana at Lafayette

New Directions in Whistler Studies \$A37 MERCURY BALLROOM, 3¹⁰ FLOOR

CHAIR: Kenneth John Myers, Sinithsonian Institution

Whistler and Fashion: Three Portraits at the Frick Collection Susan Galassi, The Frick Collection

Coping with Cameras: Whistler, Photography, and the Female Body in Motion Sarah E. Kelly, Art Institute of Chicago

Ellipsis in Symbolist Translation: Whistler and Mallarmé Mary Ann Caws, The Graduate Center, City University of New York

Elective Affinities: A Painter Looks at Whistler Ellen Phelan, independent artist

DISCUSSANT: Sarah Burns, Indiana University The Occident from the Orient: The Perception and Representation of Western Modes in 18thand 19th-Century Art and Architecture sa38 RENDEZVOUS TRIANON, 3° FLOOR

CHAIR: Ali Uzay Peker, Middle East Technical University

The Femme Fatale and Bijinga: Occident Meets Orient Cynthia Bland, University of Iowa

The "Discovery" of the Third Dimension: Ottoman Landscape Painting and Western Pietorial Tradition, 1700–1850 Ariela Katz, New York University

Design Discourse: 19th-Century Ornamental Ironwork Patterns in the Vernacular Architecture of Acgean Turkey Madeline Carol Yurtseven, Indiana University

The Aesthetics of Repetition: Ottoman Standard Plans and American Pattern Books Burcu Özgüven, Beykent University, Istanbul

Equilibrium of Diversity: The Janus Face of Architecture in the 18th-Century Ottoman Capital Ali Uzay Peker, Middle East Technical University

Immigrant Artists in (We)stern Citles: A Contemporary Other, Part 2 5A39 GIBSON ROOM, 2^{wo} FLOOR

CHAIR: Sunanda K. Sanyal, The Art Institute of Boston at Lesley University

Doubled Identities: Cultural Crossings in Contemporary Black British Art Dorothy Rowe, University of Surrey

Disrobing and Redressing in Indian Aesthetics Rekha Menon, State University of New York, Buffalo

Beyond Nation, Outside Tradition: Controversies in Contemporary Chinese Art Kuiyi Shen, Ohio University Carlos Capelán: Caught between Cosmopolitanism and Periphery; Locating Immigrants in the Swedish Art Life Charlotte Bydler, Uppsala University

Public Art and Public Response: What Do We Really Know? sa40 MURRAY HILL SUITE, 210 FLOOR

CHAIR: Harriet F. Senie, City College, City University of New York

A Point of Departure: Public Response to Public Art Julie Courtney, independent curator

Feet of Clay: The "Tipping Point" in Response to Figurative Public Art Nancy Scott, Brandeis University

The Flight of the Eagle Mark Thistlewaite, Texas Christian University

eXperimental Art Research Terminal Art Watch: Crime, Punishment, and Rehabilitation Billy X. Curmano

Critical Juncture: The Potential of Informed Public Response Wendy Feuer, public art consultant

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Gerhard Richter sa41 EAST BALLROOM, 3¹⁰ FLOOR

CHAIR: Robert Storr, Institute of Fine Arts, New York University

The Blur of History Emily Braun

Memento Mori or Monochrome? The Problem of Richter's Mirrors Eileen R. Doyle

Gerhard Richter/Adolf Eichmann: Art and the Nazi Past in Post-War West Germany Paul B, Jaskot

The Re-Education of Gerhard Richter: Socialist Realism, the "Third Path" and the Post-Modern Polemics of Painting Jeanne Nugent

Blurring Richter Mira Schorr

Historians of British Art Multiculturalism and Art in the Colonial/ Postcolonial Age sA42 WEST BALLROOM, 3^{se} FLOOR

CHAIR: Jennifer Way, University of North Texas

My British Passport (with Acknowledgements to Vladimir Mayakovsky): Thoughts on Identities and Ethnicities in Contemporary Art Gen Doy, DeMontfort University

Out of Sight or Out of Site? Diversity and Citizenship in Contemporary Art Pauline de Souza, Birbeck College, University of London

Quintessentially Un-British? Artists of the Chinese Diaspora in Britain Susan Pui San Lok, University of East London

DISCUSSANT: Jeffrey Rosen, The University of Chicago

Offsite 🖸 🛍

Designed for Children sA43 This session will be held at the Bard Graduate Center, 18 West 86th Street (between Central Park West and Columbus Avenue).

CHAIR: Kenneth Ames, Bard Graduate Center

Friedrich Froebel's Gifts Tamar Zingver, Princeton University

John Dewey, Frank Lloyd Wright, and an Architecture for American Childhood Dale Allen Gyure, Lawrence Technological University

Weimar's "New Child": Alma Buscheri's Avant-Garde Design at the Bauhaus Dara Kiese, Graduate Center, City University of New York

Object Lessons: Design, Creativity, and Postwar Educational Toys Amy Ogata, Bard Graduate Center

Building Baby: Architecture and Intersubjectivity Danielle Schwartz, McGill University

Offsite

Inclusive Strategies for a Fugitive Practice: Futures for Contemporary Self-Taught Artists and Outsider Art, Part 2 sa44 This session will be held at the American Folk Art Museum, 45 West 53rd Street.

CHAIRS: Brooke Davis Anderson, American Folk Art Museum; Colin Rhodes, Loughborough University

Inside "Outsider Art": Reflections on an Outsider Aesthetic in Contemporary Culture David Parker, University College, Northampton

Texas Greene: A Sense of Place Susan J. Baker, University of Houston-Downtown

Discussing Popular Art in the Caribbean—Where Do You Start? Where Do You Go? How Do You Get There? Allison Thompson, Barbados Community College

Prophet, Queen, Doctor: Names without Margins Jeffrey Hayes, University of Wisconsin-Milwaukee

Depth-Charged Art: Henry Darger, Ivan Albright, and the Nature of Inner Life Michael Bonesteel, INTUIT: Center for Intuitive and Outsider Art

