

# CAA SEATTLE



PROGRAM

2004

College Art Association  
92nd Annual Conference  
February 18–21, 2004

# CONFERENCE PROGRAM

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## OPEN SESSION



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

## OFF-SITE SESSION



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

## PRACTICUM



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

## MUSEUM SESSION



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

## AFFILIATED SOCIETY SESSION



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

## CAA COMMITTEE SESSION



Sessions identified with this symbol are sponsored by 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

# ARTspace

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 conference-within-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.

With the exception of those sessions marked **Conference Badge Required for Admission**, entrance to ARTspace events is free and open to the public.

Unless otherwise noted, ARTspace events will be held on Level 6, Meeting Rooms 602/603/604.

## THURSDAY FEBRUARY 19

8:00-9:30 AM

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

9:30-NOON

### Eva Hesse Today

Chair: **Sue Taylor**, Portland State University

*Grounding the Hesse/Pollock Connection* **Jeanne Siegel**, School of Visual Arts

*Pre-Feminist/Post-Feminist Hesse* **Kirsten Swenson**, State University of New York, Stony Brook

*Stayin' Alive: Creativity, Survival, and Eva Hesse* **Vanessa Corby**, independent scholar

Discussant: **Jane Blocker**, University of Minnesota

Conference badge required for admission

12:30-1:30 PM

Viewing of "Eva Hesse at SFMOCA," a DVD film of the Eva Hesse show at the San Francisco Museum of Modern Art that documents the installation and offers commentary by Anne Wagner, Elisabeth Sussman, Alex Potts, Briony Fer, Doug Johns, and others.

You are welcome to bring your lunch.

2:00-5:00 PM

### Temporary Transformations: Public Art as Social Action

Chairs: **Jason S. Brown**, University of Tennessee; **Gregor A. Kalas**, Texas A&M University

*Dark Matters: Informal Art, Collective Practice, and the Contemporary Public Sphere* **Gregory G. Sholette**, School of the Art Institute of Chicago

*Public Things: The Work and Philosophy of N55* **Jon Sorvin**, N55 Design Collective

*Dyke Action Machine's Instant Messaging: "Branding" Lesbian Identity on the New York City Street* **Carrie Moyer**, artist

*Tyree Guyton's Heidelberg Project in Detroit: A Community Transformed* **Cheryl Alston**, Wayne State University

*Finding the Permanence of the Temporary: Socially Engaged Public Art and Place-Specificity* **Cameron Cartiere**, Chelsea College of Art and Design, London

Conference badge required for admission

8:00-10:30 PM

### On the Edge: West Coast Performance in the Americas

Chair: **Meiling Cheng**, University of Southern California

*Ecotone* **Claudia Bucher**, Pasadena Art Center

*Cutting with a Broken Mirror* **Gwyn Rhabyt**, California State University, Hayward

*SRS: Stations Remain Structure the gyrl grip*, 2 Gyrlz Performative Arts

*Performance Art in Western Canada* **John G. Boehme**, artist

*Impossible Cohesions* **Jennie Klein**, Santa Ana College; **Joanna Roche**, California State University, Fullerton

*un-Becoming: An Improvisational Automatic Self-Performance* **Nicole R. Hodges**, University of Southern California

Conference badge required for admission

5:00-7:30 PM

Closed for the Members' Exhibition opening reception (see Special Events, p. 47)

## FRIDAY FEBRUARY 20

8:00-9:30 AM

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

9:00-11:30 AM

### Contemporary Art and Islam

Chair: **Fereshteh Daftari**,  
Museum of Modern Art, New York

*The Postmodern Turn in Islamic Calligraphy* Maryam Ekhtiar,  
Metropolitan Museum of Art

*Standing on Formalities: What Is Contemporary Elsewhere?*  
Mysoon Rizk, University of Toledo

*Secularization, Hybridity, and "Dis-Orientalisms" in Contemporary Palestinian Art* Gannit Ankori, Hebrew University of Jerusalem

Conference badge required for admission

12:00-1:30 PM

### Artist Residency Workshop

Chair: **Duane Slick**, Rhode Island School of Design

Bring your own brown-bag lunch

2:00-4:30 PM

### Eighth Annual Artists' Interviews

Following a conference tradition, stimulating talk with two artists to be announced, in an interview format. This year's subjects are **Buster Simpson** of Los Angeles and **Daniel Martinez** of Seattle.

6:00-8:30 PM

### ARTS EXCHANGE

The Arts Exchange, given in conjunction with ARTspace, will serve as way for artists to present some of their recent work. Artists attending the conference have signed-up for a six-foot table to present small works on paper (drawings, photographs and prints, etc) or a battery-powered laptop presentation. Sales of works are not permitted.

Art's Bar will be open during the Art Exchange.

This event will be held on Level 4, Ballroom 4B

7:00-8:30 PM

### Electronic Arts Exchange

Hosted by **Heather Dew Oaksen**, video artist from Seattle and regional artist co-chair, and **Norie Sato**, artist from Seattle

As a supporter of the creation and presentation of art works using new technologies and digital tools, ARTspace is pleased to announce that it will begin what may become a new tradition at the annual conference. We welcome professional video artists to screen their newest works or to replay older works. Video artists will be able to present up to 8 minutes of their work. After each clip is shown, questions and comments will then be briefly opened up to the audience. The purpose is to encourage feedback often lacking at formalized exhibitions. At the end of the session, attendees will be invited to vote for their favorite video. A sign up sheet will be available at ARTspace beginning on Thursday morning.

## SATURDAY FEBRUARY 21

8:00-9:30 AM

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

9:30AM-NOON

### Activating Critical Discourse: Models of Civic Engagement and Public Arts Practice

Chair: **Bradley McCallum**, ConjunctionArts

*Animating Democracy: Opportunity and Challenge at the Intersection of Art and Civic Dialogue* Pam Korza, Americans for the Arts

*Creative Capital-Incorporating Discourse as Part of Comprehensive Artist Support* Sean Elwood, Creative Capital

*Community Cultural Development* Tomas Ybarro-Frausto, Rockefeller Foundation

*Critical Conditions* Patricia C. Phillips

Conference badge required for admission

12:00-1:30 PM

### Art Foundation Information Session

**NYFA Source:** A National Directory of Awards, Funding, and Support Services for Artists

The New York Foundation for the Arts staff member, **Melissa Potter**, will demonstrate the nation's most extensive online directory of awards, services, and publications, featuring over 7,000 programs for artists and arts managers of all disciplines.

The Marie Walsh Sharpe Art Foundation: Information for Artists

The Sharpe Art Foundation was established in 1984 to provide financial assistance to visual artists. Staff member **Joyce E. Robinson** will be on hand to describe the Foundation's services, distribute materials, and answer your questions. The Foundation offers estate planning advice, a studio space program, and exhibition opportunities, among other services.

3:00-5:00 PM

### After the Capital Campaign: Challenges to Museums

Bellevue Art Museum's plight is one topic in a discussion of the institutional and governance challenges facing museums today. The discussion will include both positive and critical assessments of specific and general conditions.

Chair: **Brian C. Wallace**, The Galleries at Moore College of Art and Design

# TUESDAY-THURSDAY

## TUESDAY FEBRUARY 17

6:30-8:00 PM

Orientation for  
Interviewers and  
Candidates  
Level 6, Ballroom E

Michael Aurbach, Vanderbilt  
University

Laurie Beth Clark, University  
of Wisconsin, Madison

David M. Sokol, University of  
Illinois at Chicago

Emmanuel Lemakis, CAA

## WEDNESDAY FEBRUARY 18

2:00-5:00 PM

Grant-Writing Workshop  
for Artists: Parts 1 and 2  
Level 6, Meeting Rooms 613 & 614

Led by Barbara Bernstein,  
head of the Fine Arts  
Department at the Ringling  
School of Art and Design in  
Sarasota, FL, and Douglas  
Chismar, Program Director,  
Liberal Arts Program, also of the  
Ringling School of Art and  
Design

Admission by reservation only

12:30-2:00 PM

AS

ASSOCIATION OF RESEARCH  
INSTITUTES IN ART HISTORY  
Business Meeting  
Level 6, Meeting Room 608

4:00-5:30 PM

AS

ASSOCIATION OF RESEARCH  
INSTITUTES IN ART HISTORY  
Between the Museum and  
the Academy: The Role of  
the Research Institute in  
Art History w1  
Level 6, Meeting Room 608

Chair: Elizabeth Cropper,  
Center for Advanced Study in  
the Visual Arts

AS

LEONARDO/THE  
INTERNATIONAL SOCIETY FOR  
THE ARTS, SCIENCES, AND  
TECHNOLOGY  
Art, Science, and  
Technology: Problems and  
Issues Facing an Emerging  
Interdisciplinary Field w2  
Level 6, Meeting Room 609

Chair: Mark Resch, Onomy  
Labs

Sheila Pinkel, Pomona College  
Julio Bermúdez, University of  
Utah; Michael Punt,  
Metatechnology Research;  
Nina Czegledy

Discussant: Roger Malina,  
Leonardo

5:30-7:00 PM

### Convocation

Welcome and Opening  
Remarks

Michael Aurbach, CAA  
President

Presentation of Awards

Keynote Address

7:30-9:00 PM

### Reception

Seattle Art Museum  
100 University Street

Admission by ticket only

## THURSDAY FEBRUARY 19

7:30-9:00 AM

AS

MID-AMERICA COLLEGE ART  
ASSOCIATION  
Business Meeting  
Level 6, Meeting Rooms 606 & 607

AS

WOMEN'S CAUCUS FOR ART  
Business Meeting  
Level 6, Meeting Room 609

9:30-NOON

Redefining American  
Modernism TH 1  
Level 6, Ballroom 6E

Chairs: Anna Vemer  
Andrzejewski, University of  
Wisconsin, Madison; Robert T.  
Cuzzolino, University of  
Wisconsin, Madison

*Reexamining the Formalist  
Body: The Gendering of  
American Abstract Art in the  
1960s* Marcia Brennan, Rice  
University

*A Question of Modernity: The  
Figure in American Sculpture*  
Ilene Susan Fort, Los Angeles  
County Museum of Art

*Redefining American  
Modernism: How Realism Can  
Be Modern* Gail Levin, Baruch  
College and the Graduate Center,  
City University of New York

*What Is It to Be a Modern  
Artist?: Karl Zerbe's Painting  
and Teaching* Judith  
Bookbinder, Boston College

Discussant: Patricia Hills,  
Boston University

OS OPEN SESSION

L OFF-SITE SESSION

P PRACTICUM

M MUSEUM SESSION

AS AFFILIATED SOCIETY  
SESSION

C CAA COMMITTEE  
SESSION

E E-SESSION

### Thomas Kinkade, the Artist in the Mall TH 2

Level 2, Meeting Rooms 2A & 2B

Chair: **Alexis L. Boylan**,  
Lawrence University

*Marketing Uplift: Sources, Strategies, and Purposes of Thomas Kinkade's Work*  
**Michael Clapper**, Skidmore College

*Back to the Future: Democracy, Art, and Salvation at the Mall*  
**Patrick Luber**, University of North Dakota

*The Selling Power of Nostalgia in the Art and Industry of Thomas Kinkade*  
**Andrea Wolk**, Yale University

*Manufacturing "Masterpieces" for the Market: Thomas Kinkade and the Rhetoric of "High Art"*  
**Monica Kjellman-Chapin**, Clark University

*Repetition, Exclusion, and the Urbanism of Nostalgia: The Architecture of Thomas Kinkade*  
**Christopher Pearson**, Trinity University

### AS

INTERNATIONAL CENTER  
OF MEDIEVAL ART

### Beyond the Sitter: The Material Culture of Medieval Portraits, circa 1200–1500 TH 3

Level 6, Ballroom 6B

Chairs: **Sarah T. Brooks**, Metropolitan Museum of Art;  
**Jennifer L. Ball**, Brooklyn College, City University of New York

*Portraiture and the Performance of Loyalty at the Valois Courts of France*  
**Stephen Perkinson**, Bowdoin College

*The Jew in the Retable Portrait or Self-Portrait*  
**Vivian B. Mann**, The Jewish Museum

*A Portrait of the Archer as a Young Man: Refiguring Portraiture in Late Medieval Flanders*  
**James J. Bloom**, Florida State University

*Personifying "Modern" History: The Use of Ottoman Imperial Portraits in a Byzantine Apocalyptic Chronicle*  
**Angela Volan**, University of Chicago

**Colonial Curry and American Apple Pie: The Transportation of Culture and Nationalism in the South Asian Diaspora, Inventing Indianness as a Symbolic Site for Viewing Contemporary Art** TH 4  
Level 3, Meeting Room 3A

Chairs: **Andrew L. Cohen**, Southwest Missouri State University;  
**Rina Banerjee**, Bennington College

*What Is South Asian American Art? Marketing Raj Nostalgia or a Stroll through Masala Alley?*  
**Sujata Moorti**, Old Dominion University

*Shahzia Sikander's Tattered Veils*  
**Claire Daigle**, The Graduate Center, City University of New York

*Who Is the Other?*  
**Annu Palakunnathu Matthew**, University of Rhode Island

*Slicing the Pie*  
**Allan deSouza**, independent scholar and artist

*What Is Visibly South Asian in Contemporary Art?: Touring and Tourism in Contemporary Art Practice, Producing the Cosmopolitan International Art Scene*  
**Rina Banerjee**, Bennington College

### AS

ASSOCIATION OF ART  
HISTORIANS

**Border Crossings in Art History: Britain and the United States, 1970s to the Present** TH 5  
Level 6, Meeting Room 605 & 610

Chairs: **Fintan Cullen**, University of Nottingham;  
**Deborah Cherry**, University of Sussex

*Discrepant Modernisms/Feminist Internationalisms: Art History and the Temporality of Borders*  
**Ranjana Khanna**, Duke University

*The Shock of the Old: Protectionism and Indigenous Modes of Address*  
**Charlotte Townsend-Gault**, University of British Columbia

*Between Nottingham and Nowhere: Locating Gay Art History*  
**Michael Hatt**, University of Nottingham

*Embodied Histories: Postcolonial Agency and Settler Colonial Memory*  
**Annie Coombes**, Birkbeck College, University of London

### AS

WOMEN'S CAUCUS FOR ART  
**Negotiating Collaboration: Aesthetics and Social Change** TH 6

Level 3, Meeting Room 3B

Chairs: **Liz Dodson**, Women's Caucus for Art;  
**Jeanne Philipp**, Women's Caucus for Art

*Sharing Stories, Creating Hope: Artists, Activists, and Immigrants Working Jointly for Social Change*  
**Marilyn Cuneo**, Women's International League for Peace and Freedom

*Suzanne Lacy's and Leslie Labowitz's In Mourning and in Rage: Erasing the Silence about Rape*  
**Vivien Green Fryd**, Vanderbilt University

*The Politics of Pedagogy and Community Arts in the Work of Judy Chicago and Amalie Mesa-Baines*  
**Ruth R. Miller**, Diablo Valley College

*The Collaborative Performances of the Icelandic Love Corporation*  
**Anna Sigríður Arnar**, Minnesota State University, Moorhead

### AS

**A Fragile Alliance: Porcelain as Sculpture, 1700 to 1900, Part 1** TH 7  
Level 6, Ballroom 6A

Chairs: **Martina Droth**, Henry Moore Institute;  
**Allison Yarrington**, University of Glasgow

*Derby Porcelain Figures and Royal Academy Sculpture circa 1769–1799*  
**Timothy Clifford**, National Galleries of Scotland

*Porcelain Reproductions of the Works of Sir John Steell, RSA (1804–1891)*  
**Rocco Lieuallen**, Western Oregon University

*"Zuvörderst factisch, nimmer problematisch" Porcelain Miniatures in Classical Weimar*  
**Catriona MacLeod**, University of Pennsylvania

*Gaspero Bruschi and the Tuscan Baroque: Some Unknown Sculptures in Doccia Porcelain*  
**Andreiana d'Agliano**, independent scholar

Part 2 of this session will be held on Saturday at 2:30 PM.





**Identity Roller Coaster: Between *Magiciens de la terre* and Documenta 11** TH 8

Level 6, Ballroom 6C

Chair: **Norman Kleeblatt**, The Jewish Museum

*From Form to Platform: The Politics of Representation and the Representation of Politics* **Johanne Lamoureux**, Université de Montréal

*Magiciens de la terre: The Roaring Success of a Failure* **Colleen Ovenden**, McGill University

*The Whitney Museum 1993 Biennial: An Afterword; Public Outrage, Institutional Consequences, Market Impact, Critical Benchmark* **Elisabeth Sussman**, independent curator

*Ordering the Universe: Documenta 11 and the Apotheosis of the Occidental Gaze* **Sylvester Okwunodu Ogbechie**, University of California, Santa Barbara

Discussant: **Reesa Greenberg**, York University

**Retrofitting: Traditional East Asian Art in Contemporary Painting Practice** TH 9

Level 6, Meeting Rooms 606 & 607

Chair: **Mernet Larsen**, University of South Florida

*Recoding the Roots: Genetic Reformation and Cultural Synthesis in the Era of Globalization* **Lampo Leong**, University of Missouri, Columbia

*The Microcosmic Reverie, or My Brush with Chinese Painting* **Elisabeth Condon**, University of South Florida

*Invisible Energy: Asian Art Form Influences in My Work* **Lili White**, artist

*Kazari: The Potential of Traditional Japanese Decoration Symbolism and Crafts in Contemporary Painting Practice* **Chie Fueki**, independent artist

*Five East Asian Provocations* **Mernet Larsen**, University of South Florida

Discussant: **Daphne Lange Rosenzweig**, Ringling School of Art and Design

**Almost Still: Photography, Performance, and the Record** TH 10

Level 6, Meeting Rooms 613 & 614

Chairs: **Nick Muellner**, Ithaca College; **Chris Mills**, New York University

*Beyond the Document: Performative Aspects in Early Conceptual Photography* **Catharina Manchada**, The Graduate Center, City University of New York

*Subject, Subjection, Subjectivity: The Photographic Activity of Performance Art* **Kelly Dennis**, University of Connecticut, Storrs

*Namuth and Pollock: Performance Photography* **Peggy Phelan**, Stanford University

*No Ideas but in Things: Reading Ganalh Reading Marx* **Nick Muellner**, Ithaca College; **Chris Mills**, New York University

**East-West Innovations and Early Modern Court Culture** TH 11

Level 3, Meeting Rooms 307 & 308

Chairs: **Jacqueline Musacchio**, Vassar College; **Sally Ann Metzler**, D'Arcy Museum, Loyola University, Chicago

*Astronomy at the Medici Courts: Art and Science in the Family's Service* **Roberta J. M. Olson**, New-York Historical Society; **Jay M. Pasachoff**, Williams College

*Ten Thousand Tiered Peaks in a Black Box: The Camera Obscura and Perspectival Painting at the Kangxi Court* **Chin-Sung Chang**, Yale University

*"Invention" in Technology and the Arts in Early Modern Court Culture* **Joaneath Spicer**, Walters Art Museum

*Oil and Hellenism: The d'Este Court and Realism in Ferrarese Art of the Fifteenth Century* **Rupert Shepherd**, Ashmolean Museum

*The Art of Innovation: Alchemic Traditions in Courtly Europe circa 1600* **Sally Ann Metzler**, D'Arcy Museum, Loyola University, Chicago

**Regional Media Arts Histories: Seedbeds of Twentieth-Century Art** TH 12

Level 6, Meeting Rooms 618 & 619

Chair: **Robin Oppenheimer**, Bellevue Community College

**Kate Horsfield**, Video Data Bank  
**Paul Wong**, Video In  
**Cheryl Harper**, The Gershman Y



**STUDIO ART OPEN SESSION: Reinventing Design Education** TH 13

Level 6, Meeting Rooms 611 & 612

Chair: **Christopher Ozubko**, University of Washington

*Design as Research; Research by Design* **Barbara Martinson**, University of Minnesota

*Research in Theory of Collaboration: Course in Collaborative Process* **Muneera U. Spence**, Oregon State University

*Designing Research from the Bottom Up: Formulating Methods for Essential Decision-Making in Interdisciplinary Research* **Michael Gibson**, University of North Texas

*Contemporary Issues in Design: A Writing Intensive Course* **Andrea Marks**, Oregon State University

**OS** OPEN SESSION

**P** OFF-SITE SESSION

**P** PRACTICUM

**M** MUSEUM SESSION

**AS** AFFILIATED SOCIETY SESSION

**C** CAA COMMITTEE SESSION

**E** E-SESSION

**Eva Hesse Today TH 14**  
Level 6, Meeting Rooms  
602/603/604

Chair: Sue Taylor, Portland State University

*Grounding the Hesse/Pollock Connection* Jeanne Siegel, School of Visual Arts

*Pre-Feminist/Post-Feminist Hesse* Kirsten Swenson, State University of New York, Stony Brook

*Staying Alive: Creativity, Survival, and Eva Hesse* Vanessa Corby, independent scholar

Discussant: Jane Blocker, University of Minnesota

A new video on Eva Hesse, produced in connection with the exhibition held at the San Francisco Museum of Modern Art, will be shown immediately following this session.

This session will take place in ARTspace

**Rebels with a Cause; or, The Wounded Generation: Revisiting Vietnam-Era Art and Its Contemporary Revisions TH 15**  
Level 6, Meeting Room 609

Chair: Kim S. Theriault, Grand Valley State University

*Men at Work: Minimal Making in the War Years, 1965-1970* Julia Bryan-Wilson, University of California, Berkeley

*How to Tell a War Story* Richard E. Nickolson, Indiana University

*Art and Memory: Recovered Visions of a Combat Experience Vietnam 1967-68, Sculpture and Drawings as Metaphor* Allen Mooney, State University of New York, Cortland

*Reframing the Shot: Yasumasa Morimura's Slaughter Cabinet II and Eddie Adam's General Loan Executing a Viet Cong Suspect* Kirstin Ringelberg, Elon University

Discussant: Suzaan Boettger, Bergen Community College



**Authentic Décor TH 16**  
Level 6, Meeting Room 608

Chair: Guy Walton, New York University

*In the House of Mirrors: Painting and Experience in the Dutch Republic* Mariët Westermann, Institute of Fine Arts, New York University

*Reconstructing the Hôtel de Menars on the Place des Victoires* Alden Rand Gordon, Trinity College

*Unserer Väter Werke: History, Authenticity and German National Identity* Sabine Wieber, University of Chicago

*Creating and Recreating Old World Atmosphere: The Dining Room at Olana* Karen Zukowski, independent scholar



**ART HISTORY OPEN SESSION: NATIVE AMERICAN ART Current Research on Northwest Coast Native Arts: Ancient to Twentieth Century TH 17**

Level 6, Meeting Rooms  
615/616/617

Chair: Robin K. Wright, University of Washington

*The Renaissance as Humpty-Dumpty: Putting Northwest Coast Art History Back Together Again* Ronald W. Hawker, Zayed University

*David Neel: Contemporary and kwakwaka'wakw?* Carolyn Butler Palmer, University of Pittsburgh

*New Attributions in Northwest Coast Silverwork* Katie Bunn-Marcuse, University of Washington

*Revivals and Revisions in Coast Salish Wool Weaving* Barbara Brotherton, Seattle Art Museum

**12:30-2:00 PM**

**CAA TOWN MEETING Is CAA Leading the Future Direction of Art and Art History Scholarship?**  
Level 6, Ballroom 6E

We are counting on your participation throughout CAA's planning process; close communication among the membership, the board, and the staff will enable us to set meaningful goals for the years ahead.



**AMERICAN INSTITUTE OF GRAPHIC ARTS Business Meeting**  
Level 6, Ballroom 6A



**AMERICAN SOCIETY OF HISPANIC ART SCHOLARS Business Meeting**  
Level 6, Meeting Room 608



**ARTTABLE Art Paths: Alternative Careers in the Visual Arts TH 18**  
Level 2, Meeting Rooms 2A & 2B

Chair: Katie Hollander, ArtTable

Susan Coliton, Paul G. Allen Foundation  
Elizabeth A. Brown, Henry Art Gallery  
Robin Oppenheimer, Bellevue Community College  
Barbara Johns, independent curator



**ASSOCIATION OF HISTORIANS OF AMERICAN ART The American(ist) Agenda TH 19**  
Level 3, Meeting Room 3B

Chairs: Wanda Corn, Stanford University; John Davis, Smith College

Wendy Bellion, Rutgers University  
Derrick Cartwright, Hood Museum of Art, Dartmouth College  
Richard Meyer, University of Southern California  
Gwendolyn Shaw, Harvard University

Business meeting will follow.



## AS

ASSOCIATION FOR TEXTUAL  
SCHOLARSHIP IN ART HISTORY  
**The Agonistic Arts:  
Redefining the *Paragone*  
within and without Italy**  
TH 20  
Level 6, Meeting Rooms 613 & 614

Chair: **Leatrice Mendelsohn**,  
independent scholar

*The Paragone between Painting  
and Music in the Cinquecento  
Academy: Textual Traces*  
**Leslie Korrick**, York University

*The Paragone as Conversion:  
Quinten Massys at the  
Crossroads between Silence and  
Sound* **Christiane J. Hessler**,  
Berlin University

*A Chinese Paragone? Some  
Issues Surrounding the Painter  
Su Shi's Claims for the Unity of  
Painting and Poetry in Song*  
**China Elisabeth Brotherton**,  
State University of New York,  
New Paltz

*Painting as Philosophy's Sister:  
A Paragone Argument from  
Samuel van Hoogstraeten's  
Inleyding tot de Hooge Schoole  
der Schilderkonst (1678)*  
**Thijs Weststeijn**, Universiteit  
van Amsterdam

## C

CAA COMMITTEE ON WOMEN  
IN THE ARTS  
**Roads Scholars or  
Dedicated Teachers?:  
Women as Adjunct  
Laborers** TH 21  
Level 6, Meeting Rooms 618 & 619

Chairs: **Eleanor Dickinson**;  
**Karen A. Bearor**, Florida State  
University

## C P

CAA INTERNATIONAL  
COMMITTEE  
**Best Practices for  
International Art Projects**  
TH 22  
Level 6, Meeting Rooms 611 & 612

Chair: **Jan Brown Checco**

*The Leveraged Residency*  
**Kurt Perschke**, artist

*Making the Best of Grants and  
Fellowships* **Beauvais Lyons**,  
University of Tennessee

*Operating a Multicultural  
Ceramics Workshop: Clay,  
Color, and Fire* **Kirk Mayhew**,  
artist

*Best Practices—Artworks for  
Public Greenspaces* **Gerald  
Checco**, Cincinnati City Parks

*Art in an International Context:  
Seeing from Both Sides* **Linda  
Cunningham**, artist

## C

CAA PROFESSIONAL PRACTICES  
COMMITTEE  
**Credentialing in the Arts**  
TH 23  
Level 6, Meeting Rooms 609

Chairs: **Kristi Nelson**,  
University of Cincinnati; **Anna  
Callouri Holcombe**, Kansas  
State University

Participants to be announced.

## C P

CAA SERVICES TO ARTISTS  
COMMITTEE  
**Personal and  
Environmental Health and  
Safety for Artists and Art  
Institutions III** TH 23A  
Level 6, Ballroom 6C

Chair: **Duane Slick**, Rhode  
Island School of Design

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

Other participants to be  
announced.

## AS P

FOUNDATIONS IN ART:  
THEORY AND EDUCATION  
**Nurturing the Social Role  
of Art: Service Learning in  
the Foundations**  
Curriculum TH 24  
Level 3, Meeting Room 3A

Chair: **Barbara Nesin**, Spelman  
College

*Community Mosaic: Art,  
Politics, and the Environment for  
Future Teachers* **Judith Baker**,  
University of Wisconsin, Fox  
Valley Campus

*Implementing Service Learning  
in an Art Curriculum with Ease  
and Effectiveness* **Antoinette  
Marth**, Windward Community  
College, Hawai'i

*Campus Community  
Collaboration: Service Learning  
in the Art Foundations* **Laura  
Ruby**, University of Hawai'i at  
Manoa

GETTY RESEARCH INSTITUTE  
**Markets and Value** TH 24A  
Level 6, Meeting Rooms  
615/616/617

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

## AS

HISTORIANS OF GERMAN AND  
CENTRAL EUROPEAN ART AND  
ARCHITECTURE  
**Business Meeting**  
Level 3, Meeting Room 307 & 308

## AS

INTERNATIONAL ASSOCIATION  
OF ART CRITICS  
**Public Art and the Art  
Critic: Advocate or  
Antagonist** TH 25  
Level 6, Meeting Rooms 605 & 610

Chair: **Susan Platt**, independent  
scholar

**Gloria Bornstein**, artist;  
**Barbara Goldstein**, Mayor's  
Office of Art and Cultural  
Affairs, Seattle; **Norie Sato**,  
artist; **Matthew Kangas**, art  
critic; **John Feodorov**

Discussant: **Eleanor Hartney**,  
International Association of Art  
Critics

## AS

INTERNATIONAL CENTER OF  
MEDIEVAL ART  
**Business Meeting**  
Level 6, Ballroom 6B

## AS P

MID-AMERICA COLLEGE ART  
ASSOCIATION  
**The "Interplay" Conference**  
TH 26  
Level 6, Meeting Rooms 606 & 607

Chair: **Wayne E. Potratz**,  
University of Minnesota

**Karen Wirth**, Minneapolis  
College of Art and Design; **Irve  
Dell**, Saint Olaf College

**OS** OPEN SESSION

**F** OFF-SITE SESSION

**P** PRACTICUM

**M** MUSEUM SESSION

**AS** AFFILIATED SOCIETY  
SESSION

**C** CAA COMMITTEE  
SESSION

**E** E-SESSION

**OFF-SITE SESSIONS****AS P**

AMERICAN INSTITUTE FOR CONSERVATION

**Learning through Looking: Examining African Art**  
TH 27Chair: **Andrea Kirsh**, independent scholar

This session will be held at the Seattle Art Museum.

A conversation with Steven Mellor, conservator and Director of Conservation, National Museum of African Art, Smithsonian Institution, and Pam McClusky, curator of African and Oceanic Art, Seattle Art Museum. This gallery-based workshop will address questions of construction, surface condition, and evidence of history and use of sub-Saharan African Art. Can we determine the original appearance of these artworks? Do they show evidence of ritual use? How much of their appearance reflects collecting standards and subsequent treatments? Attendance will be strictly limited, by prereservation.

**E P****Historical Techniques/ Contemporary Innovations: Sosaku-hanga, the Japanese Water-Based Woodcut**  
TH 28Chair: **Kathleen Rabel**, Cornish College of the Arts

This session will be held at Cornish College of the Arts, 1000 Lenora Street, Seattle.

From Convention Center, walk five blocks north on 9th Avenue to Lenora Street.

**2:30-5:00 PM****CAA Distinguished Scholar's Session in Honor of James Cahill****Decentered, Polycentric, and Counter-Canons in Chinese Painting** TH 29  
Level 6, Ballroom 6EChair: **Richard Vinograd**, Stanford University*Southern Song Ghost Painting and Its Afterlife* **Yoshiaki Shimizu**, Princeton University*Challenging the Canon: Socialist Realism in Traditional Chinese Painting Revisited* **Xiaoping Lin**, Queens College*Making the Bi-Disc Round: Imperial Collecting in the Qing Dynasty* **Patricia Berger**, University of California, Berkeley*Constructing Art History in Republican China* **Julia Andrews**, Ohio State UniversityDiscussant: **James Cahill**

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

**Temporary Transformations: Public Art as Social Action** TH 30  
Level 6, Meeting Rooms  
602/603/604Chairs: **Jason S. Brown**, University of Tennessee; **Gregor A. Kalas**, Texas A&M University*Dark Matters: Informal Art, Collective Practice, and the Contemporary Public Sphere* **Gregory G. Sholette**, School of the Art Institute of Chicago*Public Things: The Work and Philosophy of N55* **Jon Sorvin**, N55 Design Collective*Dyke Action Machine's Instant Messaging: "Branding" Lesbian Identity on the New York City Street* **Carrie Moyer**, artist*Tyree Guyton's Heidelberg Project in Detroit: A Community Transformed* **Cheryl Alston**, Wayne State University*Finding the Permanence of the Temporary: Socially Engaged Public Art and Place-Specificity* **Cameron Cartiere**, Chelsea College of Art and Design, London

This session will take place in ARTspace.

**Courts and Court Styles Revisited: A Session in Memory of Harvey Stahl**  
TH 31  
Level 3, Meeting Room 3AChair: **Caroline Bruzelius**, Duke University*Privileging Styles for Private and Public Audiences: Painting and Illumination at the Papal Court of Avignon* **Cathleen Fleck**, University of North Carolina, Wilmington*The Court of the Margrave of Meissen and Its Impact on Naumburg Cathedral* **Jacqueline Jung**, University of California, Berkeley*Jumping Our Big Holes: Saul, Political Ideology, and Court in the Psalter of St. Louis* **Christopher Hughes***Francesco di Giorgio Martini and the Novesco Oligarchy: The Architectural Style of Siena's Post-Republican Elite (1487-1512)* **Fabrizio Nevola**, University of Warwick*The Morgan Picture Bible between the Courts of Europe and Iran* **Marian Simpson**, independent scholar**Art and Commerce: Corporate Support of the Arts in Twentieth-Century American Art** TH 32  
Level 3, Meeting Room 3BChair: **Michael Bzdak**, Johnson and Johnson and Rutgers University*At the Intersection of Artistic Production and Good Citizenship: Case Studies from Tobacco Industry Philanthropy in the 1990s* **Margaret Daniel**, University of California, San Francisco*The Absent Center of the 1996 Hugo Boss Prize* **Beck Feibelman**, University of Pennsylvania*Industry: Art Angel? Corporate Art Patronage in the 1940s* **Deirdre A. Robson**, Thames Valley University*Brand Name Modernism: Helena Rubenstein's Art Collection and Women's Business Culture* **Marie Clifford**, Whitman CollegeDiscussant: **Sandra Lang**, New York University

## OS

### OPEN SESSION

**Contemporary Northwest Native, First Nations, and Alaskan Native Arts** TH 33  
Level 6, Meeting Rooms 605 & 610

Chairs: **Mario A. Caro**, University of California, Santa Barbara; **Marie K. Watt**, Portland Community College

**Andrea Marie Wilbur-Sigo**  
**Othniel Art Oomittuk**  
**Lillian Pitt**  
**James Lavadour**

## AS

**HISTORIANS OF BRITISH ART**  
**British Visual Culture, the Public Sphere, and Visuality** TH 34  
Level 6, Meeting Rooms 606 & 607

Chair: **Julie Codell**, Arizona State University

*Live Architecture, 1951: Envisioning the Modern British City* **Deborah Lewittes**, City University of New York, Kingsborough Community College

*The Nineteenth-Century Turkish Baths and the Public Display of Male Bodies* **John Potvin**, Queen's University

*From Press to Panic: Recontextualizing Images in British Visual Culture* **Jennifer Friedlander**, Pomona College

*Making Mackintosh and Marketing Modernism in Gritty Glasgow* **J. Philip Gruen**, University of California, Berkeley

*Japanese Visuality for Britain: The Late Nineteenth- and Early Twentieth-Century Cult of the Japanese Garden* **Toshio Watanabe**, Chelsea College of Art and Design

**Necro-Techno: Examples from an Archaeology of Media** TH 35  
Level 6, Meeting Rooms 611 & 612

Chairs: **Rebecca Cummins**, University of Washington; **Tom Gunning**, University of Chicago

*Cultural Optics: Narrowing Down the History of Visuality* **Tom Gunning**, University of Chicago

*Messengers and Kings* **Paul DeMarinis**, Stanford University

*Dust: Memory, Optics, and a Beam of Light* **Ellen Zweig**

*Another Correction, Please!: Toward Shedding the Pro-Western Bias in "Pre-Cinema" Studies* **Erkki Huhtamo**, University of California, Los Angeles

**Fine Art and Experimental Animation: Creative and Theoretical Affinities** TH 36  
Level 6, Meeting Rooms 618 & 619

Chair: **Janeann Dill**, Patterson Center for the Arts and Europäische Universität für Interdisziplinäre Studien, Switzerland

*Live and on Film! The Self-Consciousness of the Creative Act, circa 1900* **Nancy Mowll Mathews**, Williams College

*A Critical Balance: Modern and Postmodern Analyses of Experimental Animation* **Lorettann Gascard**, Franklin Pierce College

*Musical Time* **Brian Evans**, University of Alabama

*Animation Brut: Homage and Inspirations of Art Brut in the Puppet Animation Films of Stephen and Timothy Quay* **Suzanne Buchan**, Surrey Institute of Art and Design, University College

*Digital Technology in Hand-Drawn and Video Animation* **Y. David Chung**, George Mason University

**The Art of Diagrams/The Diagramming of Art** TH 37  
Level 2, Meeting Rooms 2A & 2B

Chairs: **Paul Emmons**, Virginia Polytechnic Institute and State University, Washington-Alexandria Architecture Center; **Carol Emmons**, University of Wisconsin, Green Bay

*The Diagrammatic Vernacular in American Art Pedagogy* **Barbara Jaffee**, Northern Illinois University

*Diagramming the Unborn in Early Modern French Visual Culture* **Lianne McTavish**, University of New Brunswick

*The Uncharted Kahn: The Visuality of Planning and Promotion in the 1930s and 1940s* **Andrew M. Shanken**, Oberlin College

*Screen Theory and Chiasmus* **Donald Kunze**, Pennsylvania State University

**Myth and Modern Art, Part 1** TH 38  
Level 6, Ballroom 6A

Chair: **Alison Hilton**, Georgetown University

*Max Klinger: Myths of Origin and Identity* **Marsha Morton**, Pratt Institute

*Degenerate or Renovare: The Myth of the Phoenix and the Myth of Eternal Return* **Giovanna Costantini**, State University of New York, Oswego

*Andre Masson's Zarathustra* **Clark V. Poling**, Emory University

*Mark Rothko and the Mythic Image in the 1940s* **Rina C. Faletti**, University of Texas, Austin

Part 2 of this session will be held on Saturday at 9:30 AM.

**OS** OPEN SESSION

**F** OFF-SITE SESSION

**P** PRACTICUM

**M** MUSEUM SESSION

**AS** AFFILIATED SOCIETY SESSION

**C** CAA COMMITTEE SESSION

**E** E-SESSION

**AS**

ASSOCIATION FOR LATIN AMERICAN ART  
**Telling Images: Interactions between Visual and Performing Arts in the Americas** TH 39  
Level 6, Meeting Room 608

Chair: **Margaret A. Jackson**, University of Miami

*When Sculptures Sing, Dance, and Drink: An Exploration of the Performative Aspects of Jama-Coaque Figurative Sculptures* **Joyce L. Banks**, University of Texas, Austin

*Reconstructing the World: Eighth-Century Maya Coronation Ritual at Temple 22, Copan, Honduras* **Jennifer F. Ahlfeldt**, Columbia University

*Hidden Transcripts in the Highland Andes: Native Dancers in Colonial Corpus Christi Processions* **Susan Verdi Webster**, University of St. Thomas

*Drawing Out the Truth in Colonial Nahua Courtrooms* **Deliah A. Cosentino**, DePaul University

**Other Objects, Other Artists: Alternative Accounts of Twentieth-Century Art** TH 40  
Level 6, Ballroom 6C

Chairs: **Christina Klaer**, Columbia University; **Richard Meyer**, University of Southern California

*Recovering Complex Space in the 1960s: Robert Smithson, the Park Place Group, and the "Fourth Dimension"* **Linda Dalrymple Henderson**, University of Texas, Austin

*Inappropriate Appropriations: Sturtevant, Gender, and Repetition* **Michael Lobel**, Bard College

*Lee Bontecou and the Secret World of 1960s Sculpture* **Jo Applin**, University College, London

*Surviving Suprematism: Lazar Khidekel Alla Efimova*, University of California, Berkeley, Art Museum

*Apprentice Tourist, Expert Modernist: Mário de Andrade and a (Brazilian) Theory of Modernism* **Esther Gabara**, Duke University

**Female Relations: Imagery of Women and Girls in Late Antiquity and Byzantium** TH 41  
Level 6, Meeting Rooms 613 & 614

Chairs: **Kriszta Kotsis**, University of Washington; **Cecily J. Hennessy**, Courtauld Institute of Art

*Ladies in Waiting* **Eunice Dauterman Maguire**, Johns Hopkins University

*Donor as Doormat: Portraits of Female Patrons in the Floor Mosaics of Churches in Byzantine Palestine* **Karen C. Britt**, University of Louisville

*"Woman to Woman": Parturient-Midwife Imagery in Byzantine Art* **Matilda Meyer**, The Hebrew University of Jerusalem

*Girls in Church and Court* **Cecily J. Hennessy**, Courtauld Institute of Art

Discussant: **Anna D. Kartsonis**, University of Washington

**AS**

HISTORIANS OF EIGHTEENTH-CENTURY ART AND ARCHITECTURE  
**Art on Display: Collecting, Exhibiting, and Viewing Art in the Eighteenth Century** TH 42  
Level 6, Meeting Rooms 615/616/617

Chair: **Heather McPherson**, University of Alabama at Birmingham

*L'Espace du roi or L'Espace du peuple? The Politics of Displaying and Viewing Portraits in the Grand Appartements of Versailles* **Todd L. Larkin**, Montana State University

*Shopping for Pictures in Early Eighteenth-Century London* **Carol Gibson-Wood**, University of Victoria

*Jean de Jullienne and the Monumentality of Drawings in Eighteenth-Century Paris* **Jennifer Jones**, Columbia University

*Eighteenth-Century Engravings in the Crayon Manner: A Growing Market for an Enlarged Public* **Sophie Raux-Carpentier**, Université de Charles de Gaulle

*Selling the Self in Revolutionary France: The Case of François Vincent and the Boyer-Fonfrède Family* **Amy Freund**, University of California, Berkeley

**OS**

STUDIO ART OPEN SESSION  
**Mirroring Landscape** TH 43  
Level 6, Meeting Room 609

Chairs: **Hearne Pardee**, University of California, Davis; **Gina Werfel**, University of California, Davis

*Paintings of the Desert Southwest* **Jane Culp**, artist

*Paintings and Collages* **Mark Lewis**, University of Tulsa

*Paintings and Digital Photographs* **Ron Janowich**, University of Florida, Gainesville

*Nature as Teacher* **Armin Mühsam**, Northwest Missouri State University

**AS**

RENAISSANCE SOCIETY OF AMERICA  
**Whither Connoisseurship? Part 1** TH 44  
Level 6, Ballroom 6B

Chair: **Jeffrey Chipps Smith**, University of Texas, Austin

*Jan van Eyck's van der Paele Madonna: The Technical Evidence for a New Reading* **Maryan Ainsworth**, Metropolitan Museum of Art

*Ever-Evolving Connoisseurship: Unfolding the Early Netherlandish Diptych* **Ron Spronk**, Harvard University Art Museums

*Connoisseurship and the Study of Renaissance Illuminated Manuscripts* **Gregory Clark**, University of the South

*Theory and Discernment in the Art of Dürer* **Charles Talbot**, Trinity University

*Matthias Grünewald's Small Crucifixion Painting: Painting, Practice, and Personal Style* **E. Melanie Gifford** and **Susanna Griswold**, National Gallery of Art, Washington; **Norma Uemura**, independent scholar

Part 2 of this session will be held on Saturday at 9:30 AM.

## Art and Visual Perception at Fifty TH 45

Level 3, Meeting Rooms 307 & 308

Chair: **Ian Verstegen**, Temple University

*Arnheim's Psychology Today: The Case of Light and Color*  
**Tiziano Agostini**, University of Trieste

*Mind over Matter: Composing the Spiritual and Visceral Centers within the Human Figure*  
**Laurie Taylor-Mitchell**, Hood College

*Arnheim's Lesson: Cubism, Collage, and Gestalt*  
**Roger I. Rothman**, Bucknell University

*Arnheim and Contemporary Film Theory*  
**Kevin Parker**, University of North Carolina, Chapel Hill

5:30-7:00 PM

C P

CAA ANNUAL CONFERENCE COMMITTEE

**How to Develop a Session for the Annual Conference**  
TH 46

Level 6, Meeting Rooms 606 & 607

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

Other participants to be announced.

AS

AMERICAN SOCIETY FOR EIGHTEENTH-CENTURY STUDIES  
**Seeing the Body in the Eighteenth Century** TH 47  
Level 6, Meeting Rooms 618 & 619

Chair: **Eric Garberson**, Virginia Commonwealth University

*Seeing the Royal Body: The Grand Habit in Eighteenth-Century Portraiture*  
**Kimberly Chrisman Campbell**, Huntington Library

*Reading the Entrails: Corporeal Address in The Death of Cato*  
**Lela Graybill**, Stanford University

*Black Bodies, White Vision: The Gaze of Science and Girodet's and Benoit's Portraits of Africans*  
**Susan Houghton Libby**, Rollins College

AS

ARTS COUNCIL OF THE AFRICAN STUDIES ASSOCIATION  
**Business Meeting**  
Level 2, Meeting Rooms 2A & 2B

AS

ASSOCIATION OF ART MUSEUM CURATORS  
**The Curator in the Museum Today: Conversations with Trustees from the Association of Art Museum Curators** TH 49

**Colin Bailey**, Frick Collection, New York; **Stefano Carboni**, Metropolitan Museum of Art, New York; **Philip Conisbee**, National Gallery of Art, Washington, DC; **Douglas Druick**, Art Institute of Chicago

Incorporated over a year ago and newly affiliated with CAA, the Association of Art Museum Curators provides a national forum for discussing issues and trends of concern to the curatorial profession. Four founding Trustees of the AAMC will conduct an informational session about the organization, its accomplishments, goals, and plans for the future.  
Level 6, Meeting Rooms 605 & 610

C P

CAA CULTURAL DIVERSITY COMMITTEE  
**Diversity in the Classroom** TH 50  
Level 6, Meeting Rooms 615/616/617

Chair: **Joseph P. Ansell**, Auburn University

**Joseph Mannino**, Carnegie Mellon University  
**Sallie McCorkle**, Pennsylvania State University  
**Melanie Herzog**, Edgewood College

AS

DESIGN FORUM  
**Business Meeting**  
Level 3, Meeting Room 3B

AS P

FOUNDATIONS IN ART: THEORY AND EDUCATION  
**A Foundation for Foundations: An Interactive Presentation and Panel** TH 51  
Level 3, Meeting Rooms 307 & 308

Chairs: **Scott Betz**, Weber State University; **Steven Bleicher**, Art Institute of Fort Lauderdale

*Art School and Interdisciplinarity: Developing Foundation as a Shared Space*  
**Monique Fouquet**, Emily Carr Institute of Art and Design

*Building a Pedagogical Foundation*  
**Mary Stewart**, Northern Illinois University

*A Theoretical Foundations Component*  
**Steven Shipp**, Emerson University

*Regional Roots*  
**John P. McGee**, Ball State University

*Addressing Global Issues*  
**Paul R. Solomon**, Western Michigan University

AS

HISTORIANS OF BRITISH ART  
**Business Meeting**  
Level 6, Meeting Room 609

AS P

NATIONAL COUNCIL OF ART ADMINISTRATORS  
**Those Who Do Can, and Those Who Do Not, Do Too: Balancing a Significant Art Practice with an Administrative Position** TH 52  
Level 3, Meeting Room 3A

Chair: **Joe Lewis**, Fashion Institute of Technology

OS OPEN SESSION

L OFF-SITE SESSION

P PRACTICUM

M MUSEUM SESSION

AS AFFILIATED SOCIETY SESSION

C CAA COMMITTEE SESSION

E E-SESSION

**AS**

QUEER CAUCUS FOR ART  
Business Meeting  
Level 6, Ballroom 6B

**AS**

SOCIETY OF HISTORIANS OF  
EAST EUROPEAN AND RUSSIAN  
ART AND ARCHITECTURE  
Consuming the Avant-  
Garde: Russia, Eastern and  
Central Europe TH 54  
Level 6, Meeting Room 608

Chair: Jane A. Sharp, Rutgers  
University

*Constructing Identity: The Image  
of Russian Futurism 1910–1914  
in Contemporary Russian Media*  
Sarah Dadswell, University of  
Sheffield

*Five O'Clock on the Sun:  
Women Artists' Film and Video  
in Estonia and Hungary* Angela  
Dimitrakaki, University of  
Southampton

*What Is Dead when a Russian  
Nonconformist Dies? Obituaries  
of the "Golden Ages" of Timur  
Novikov* Ivor A. Stodolsky,  
University of Helsinki

**G P**

STUDENT AND EMERGING  
PROFESSIONALS COMMITTEE  
Harnessing the Power of the  
Pen: Professional Writing  
Strategies for Future Artists,  
Art Historians, and Museum  
Professionals TH 55  
Level 6, Meeting Rooms 613 & 614

Chair: Patricia Flores,  
Metropolitan Museum of Art

Madeline Djerejian, photogra-  
pher; Bruce Robertson, Center  
for American Art, Los Angeles  
County Museum of Art, and  
University of California, Santa  
Barbara; Lorraine Karafel,  
Institute of Fine Arts, New York  
University, and Metropolitan  
Museum of Art

**AS P E**

VISUAL RESOURCES  
ASSOCIATION  
The Digital Classroom: Safe  
Harbor or Danger Zone?  
TH 56  
Level 6, Ballroom 6A

Chair: Benjamin R. Kessler,  
University of Chicago

*The ArtSTOR Project*  
Max Marmor, ArtSTOR

*The Madison Digital Image  
Database (MDID) in the Art  
History Classroom* Kathryn E.  
Monger, James Madison  
University

*An Uncanny Likeness:  
Art History and Digital  
Reproduction* Dana Leibsohn,  
Smith College

**8:00–10:30 PM**

**AS**

ART HISTORIANS OF  
NINETEENTH-CENTURY ART  
Nineteenth-Century  
Popular Arts TH 57  
Level 6, Meeting Rooms  
615/616/617

Chair: Ann Bermingham,  
University of California, Santa  
Barbara

*The Beast in the Box: Playing  
with Empire in Nineteenth-  
Century Britain* Romita Ray,  
Georgia Museum of Art,  
University of Georgia

*The Diorama: Ultraroyalism and  
Modernity* Daniel Harkett,  
Brown University

*Art and Class in the Age of  
Barnum* Michael Leja,  
University of Delaware

*Picturing the Nation: Marquillas  
Cigarreras Cubanas* Alison  
Fraunhar, University of  
California, Santa Barbara

Discussant: Vanessa Schwartz,  
University of Southern  
California

On the Edge: West Coast  
Performance in the  
Americas TH 58  
Level 6, Meeting Rooms  
602/603/604

Chair: Meiling Cheng,  
University of Southern  
California

*Ecotone* Claudia Bucher,  
Pasadena Art Center

*Cutting with a Broken Mirror*  
Gwyn Rhabyt, California State  
University, Hayward

*SRS: Stations Remain Structure*  
the gyrl grip, 2 Gyrllz  
Performative Arts

*Performance Art in Western  
Canada* John G. Boehme, artist

*Impossible Cohesions* Jennie  
Klein, Santa Ana College;  
Joanna Roche, California State  
University, Fullerton

*un-Becoming: An  
Improvisational Automatic Self-  
Performance* Nicole R. Hodges,  
University of Southern  
California

This session will be held in  
ARTspace.

Lives of the Objects: New  
Approaches to Ancient Art  
TH 59  
Level 2, Meeting Rooms 2A & 2B

Chairs: Marian Feldman,  
University of California,  
Berkeley; Allison Karmel  
Thomason, Southern Illinois  
University, Edwardsville

*Let's Make It Official: A New  
Look at Third Millennium BC  
Cylinder Seal Impressions* Sarah  
Jarmer Scott, University of  
Pennsylvania

*Theban Tomb Painting and the  
Negotiation of Identity* Melinda  
K. Hartwig, Georgia State  
University

*Exotica and the Early Minoan  
Elite: A Biography* Cynthia  
Colburn, Pepperdine University

*The Afterlives of Objects: The  
Case of the Lost Treasures of  
Athena from Lindos* Josephine  
Shaya, College of Wooster

*Through a Glass Face to Face:  
The Lives of the Etruscan Mirror*  
Evelyn E. Bell, California State  
University, San Jose

*Beyond Damnatio Memoriae:  
Destroying the Power of Images  
in Roman Germany* Rachel  
Kousser, Columbia University

**P**

Shopping "It" Around: An  
Off-Road Approach TH 60  
Level 3, Meeting Room 3B

Chair: Reni Gower, Virginia  
Commonwealth University

*On the Road: The Traveling  
Show* Reni Gower, Virginia  
Commonwealth University

*Cloud Seeding: Circus of the  
Performative Object* George  
Ferrandi, artist

*Inside the Box—Outside the Box*  
Avantika Bawa, Savannah  
College of Art and Design

*The John Erickson Museum of  
Art (JEMA): A New Museum  
Space* Sean Miller, University  
of Florida, Gainesville

*The Home House Project: A  
Curator's Blueprint* David  
Brown, Southeastern Center for  
Contemporary Art

**Revivals Revisited: History, Memory, and Visual Culture, 1789-1950 TH 61**  
Level 6, Meeting Room 609

Chair: **Elizabeth Guffey**, State University of New York, Purchase

*Alfred Waterhouse and the Evolution of Memory Cymbre Raub*, North Carolina State University

*Thomas Eakins and the Colonial Revival Akela Reason*, University of Maryland

*Lighting the Past: Isamu Noguchi's Akari Lanterns Kate Lemay*, Indiana University

*Modernism as Revival in Cold War Germany Greg Castillo*, University of Miami

## OS

**ART HISTORY OPEN SESSION**  
**Italian Renaissance Art, 1300-1600 TH 62**  
Level 6, Ballroom 6B

Chair: **Andrée Hayum**, Fordham University

*The Renaissance Pulpit: Art and Preaching in Italy, 1400-1550 Nirit Ben-Aryeh Debby*, Ben Gurion University

*Monuments of Humility: Renaissance Humanists and the Churches of Antiquity Iryna Oryshkevich*, Columbia University

*Ornament as Identity: Problems of Interpretation in the Gondi Palace in Florence Linda Pellecchia*, University of Delaware

*Villas and Portraits: Veronese and the Classical Tradition John Garton*, Cleveland Institute of Art

*Corporeality in Titian's Venus at Her Mirror Jodi Cranston*, Boston University

**Artist Biographies: Historical Objectivity versus Political Correctness TH 63**  
Level 6, Meeting Rooms 618 & 619

Chair: **Evelyn Kain**, Ripon College

*Writing around Thomas Hart Benton Justin Wolff*, Harvard University

*Woman's Trauma, Masquerade, and Madness: Yayoi Kusama in the Sixties Midori Yamamura*, The Graduate Center, City University of New York

*Male Artists and the Male Gaze: Tom Wesselmann and Mel Ramos in Context Joe A. Thomas*, Clarion University of Pennsylvania

*Ana Mendieta—The Late Works Laura Roulet*, Hirshhorn Museum and Sculpture Garden

*Disconcerting Self-Disclosure in the Work of Richard Billingham and Tracey Emin Kris Belden*, The Graduate Center, City University of New York

## AS

**HISTORIANS OF GERMAN AND CENTRAL EUROPEAN ART**  
**The Central European Diaspora TH 64**  
Level 6, Ballroom 6A

Chair: **Thomas DaCosta Kaufmann**, Princeton University

*The Cosmopolitan and Nation Idiom of Jewish Art in the 1920s Irena Kosowska*, Institute of Art and Humanities, Polish Academy of Sciences

*The Opposite of Nation: Hybridity and Diaspora in the Work of Lasar Segall Edith Wolfe*, University of Texas, Austin

*Socialism and the House: Margaret Schütte-Lihotzky in Turkey Esra Akean*, Columbia University

*Artistic Dreams: The Temptation of the Free World and Other Modernist Myths Deborah Schultz*, University of Sussex

**The Relevance of Tradition in Contemporary Art TH 65**  
Level 6, Meeting Room 608

Chair: **Norman Lundin**, University of Washington

*Piero's Progeny: Renaissance Tradition in Contemporary Painting Ann Bronwyn Paulk*, Beloit College

*From Negotiating with Nature to Negotiating with Cultures Zhi Lin*, University of Washington

*Art and Arts in the Post, Present Era Elaine A. King*, Carnegie Mellon University

*Traditional and Contemporary Art: Craft versus Content Tim Doud*, American University

## OS

**ART HISTORY OPEN SESSION**  
**The History of Photography TH 66**  
Level 6, Ballroom 6C

Chair: **Douglas R. Nickel**, Center for Creative Photography, University of Arizona

**Joel Snyder**, University of Chicago

*Julia Margaret Cameron's Studies for Artists Joanne Lukitsch*, Massachusetts College of Art

*Inventing "Documentary" in American Photography: Toward a New History of Ideas Sarah M. Miller*, University of Chicago

*Migrant Mother, Migrant Gender: Rereading the Work and Life of Dorothea Lange Sally Stein*, University of California, Irvine

*The Rayograph in the Modern Paragone Susan Laxton*, Columbia University

**Art and Criticism on the Campus: The University as Medium TH 67**  
Level 6, Meeting Rooms 613 & 614

Chairs: **Simone Osthoff**, Pennsylvania State University; **Geraldo Orthof**, Universidade de Brasília

*The On-Campus Server as an Incubator for New Models of Production Relationships Robert Dansby*, California Institute of the Arts

*Artists, Networks, and Institutions: Do We Need a New Model for Production, Publishing, and Access? Carlos Rosas*, Pennsylvania State University

## OS OPEN SESSION

**O** OFF-SITE SESSION

**P** PRACTICUM

**M** MUSEUM SESSION

**AS** AFFILIATED SOCIETY SESSION

**C** CAA COMMITTEE SESSION

**E** E-SESSION



*Postcolonialism: Chicano Critical Art Pedagogies* **Judith L. Huacuja**, University of Dayton

*The "Art Building" and the Impact of Its Form* **Jim Jacobs**, Weber State University; **Prescott Muir**, Prescott Muir Architects

**AS**

**QUEER CAUCUS FOR ART What Next?: Reconsidering Queer Methodologies** **TH 68**  
Level 6, Ballroom 6E

Chairs: **Maura Reilly**, Brooklyn Museum of Art; **James Smalls**, University of Maryland, Baltimore County

*Historical Overview of LGBTQ Visual Studies* **James Saslow**, Queens College and The Graduate Center, City University of New York

*Lesbian Space in Queer Time: Regional Histories outside Academe* **Tee A. Corinne**, artist and independent scholar

*Have We Exhausted Foucault?* **Eugenio Filice**

*The New Adam and Dream of a New Painting* **Jonathan Weinberg**, Getty Research Institute

**P**

**The Artist in Industry and the Academy: Interdisciplinary Research Collaborations** **TH 69**  
Level 6, Meeting Rooms 611 & 612

Chair: **Edward A. Shanken**, Duke University

*in silico v1.0: A Discovery-Based Model for Art-Science Collaboration* **Ruth West**, University of California, Los Angeles

*Degrees of Freedom—Models of Corporate Relationship: When Should Hands-off Be Hands-on, When Hands-on, Hands-off?* **Sara Diamond**, Banff New Media Institute

*The Value of Collaboration between Artist and Technologist* **Dana Plautz**, Intel Research Council

*The Artist, the Scientist, and the Entrepreneur: Rethinking the Avant Garde with Saint-Simon and the National Academy of Sciences* **Michael Century**, Rensselaer Polytechnic Institute

**The Case for Comics** **TH 70**  
Level 3, Meeting Room 3A

Chair: **James Sturm**, National Association of Comics Art Educators

*Sequential Art Basics* **Ted Stearn**, Savannah College of Art and Design

*The Cons and Prose of Comics in an Art School Context* **Christa Donner**

*Comics and Sequential Art: The Studio Class* **Joel Priddy**, Memphis College of Art and Design

*Interdisciplinary Approaches and Benefits of Comics in Studio Art Programs* **Christian Hill**, California State University, Fullerton

**OS**

**ART HISTORY OPEN SESSION Modern Architect** **TH 71**  
Level 3, Meeting Rooms 307 & 308

Chair: **David Van Zanten**, Northwestern University

*At the Intersection of Architecture and Photography: The Formation of R. M. Schindler's Modernist Vision*

**Eric Lutz**, University of California, Santa Barbara

*Snapshots: Monumentality in Postwar Architecture* **Sarah Williams Goldhagen**, Harvard University

*This Didn't Kill That: Architectural History through Media* **Shannon Mattern**, University of Pennsylvania

*Steinhof: The Modernist Mental Hospital and Its Representation* **Leslie Topp**, Oxford Brookes University

*John Cage and Architecture* **Jim Lutz**, University of Memphis

**Multiplicity: Printmaking and the Use of Multiples in Native American Cultures** **TH 72**  
Level 6, Meeting Rooms 605 & 610

Chair: **Melanie Yazzie**, University of Arizona

*Confessions of a Thief* **Elizabeth Hanemann**, West Virginia University

*The Politics of Representation and Sovereign Definitions in Northwest Coast Art as it Relates to the Work of Larry McNeil* **Larry McNeil**, Boise State University

**Corwin Clairmont**  
**Joe Fedderson**  
**Lynne Allen**, Rutgers Center for Innovative Print and Paper

Discussant: **John Hitchcock**, University of Wisconsin, Madison

**FRIDAY  
FEBRUARY 20**

**7:00–8:30 AM**

**CAA COMMITTEE ON WOMEN IN THE ARTS**

**Annual Recognition Awards Ceremony** **F1**  
**Nancy Spero and Betye Saar** will be honored this year.

This event will be held at the Sheraton Seattle Hotel and Towers, Second Floor, Metropolitan Ballroom, 1400 Sixth Avenue

Preregistration is required

**AS**

**ART HISTORIANS INTERESTED IN PEDAGOGY AND TECHNOLOGY Teaching with Technology: Partnering on Next Steps** **F1A**  
Level 3, Meeting Room 3A

Chair: **Lactitia La Follette**, University of Massachusetts

*Choosing Partners: Who Can Art History Trust in the Post-Ektographic Era?* **Daniel Bridgman**, Smith College

*Partnering from a Publishing Perspective* **John Swanson**, Wadsworth Publishing/ Thomson Learning

*Partner in Pedagogy or Purveyor of Product?* **Wanda Miles**, Learning Technologies

**AS**

**COMMUNITY COLLEGE PROFESSORS OF ART AND ART HISTORY Business Meeting**  
Level 6, Meeting Rooms 606 & 607

## AS

ITALIAN ART SOCIETY  
Business Meeting  
Level 6, Meeting Rooms 613 & 614

9:00-11:30 AM

**Cultural Exchange between  
the Netherlands and Italy,  
1400-1530 F2**

Level 3, Meeting Rooms 307 & 308

Chair: **Ingrid Alexander-Skipnes**, Stavanger University  
College

*Florentine Bankers and Flemish  
Friars: New Light on the  
Patronage of the Portinari  
Altarpiece* **Diane Wolfthal**,  
Arizona State University

*Memling's Impact on the Early  
Raphael* **Barbara G. Lane**,  
Queens College and The  
Graduate Center, City University  
of New York

*Agostino Chigi's Flemish  
Connection (1466-1520)* **Ingrid  
D. Rowland**, American  
Academy in Rome

*Mainz at the Crossroads of  
Utrecht and Venice: Erhard  
Reuwich's Illustrations for  
Peregrination in terram sanctam  
(1486)* **Elizabeth Ross**, Harvard  
University

*Regional Styles and Political  
Ambitions: Margaret of Austria's  
Monastic Foundation at Brou*  
**Laura D. Gelfand**, University  
of Akron

OS OPEN SESSION

OFF-SITE SESSION

P PRACTICUM

MUSEUM SESSION

AS AFFILIATED SOCIETY  
SESSION

C CAA COMMITTEE  
SESSION

E E-SESSION

**The Noble Failure in  
Renaissance and Baroque  
Art F3**

Level 2, Meeting Rooms 2A & 2B

Chairs: **Michael Amy**, Rochester  
Institute of Technology;  
**Giancarlo Fiorenza**, independ-  
ent scholar

*Daniele da Volterra,  
Michelangelo, and a Contested  
Lineage* **Morten Steen Hansen**,  
Walters Art Museum

*The Construction of Failure:  
Prospero Bresciano's Moses*  
**Steven F. Ostrow**, University of  
California, Riverside

*The Critique of "Mere Practice"  
in Renaissance and Baroque  
Writings on Art* **Erin Campbell**,  
University of Victoria

*Buying a Condemned Painting:  
The Duke of Mantua, Giulio  
Mancini, and Caravaggio's  
Death of the Virgin* **Opher  
Mansour**, Courtauld Institute of  
Art

*"Certainly a Base Concept":  
Paolo de Matteis's Self-Portrait*  
**James Clifton**, Sarah Campbell  
Blaffer Foundation

**P**  
**Designing for Security: Our  
New Urban Environment**

F4  
Level 3, Meeting Room 3B

Chair: **Deborah Bershad**, Art  
Commission of the City of New  
York

**Sandra Bloodworth**, Arts for  
Transit, Metropolitan  
Transportation Authority

*Building Security Design:  
Achieving Transparency in Civic  
Architecture* **Barbara A. Nadel**,  
Barbara Nadel Architect

*Neural Architecture: A Smart  
Building Is a Nervous Building*  
**Deborah G. Aschheim**,  
University of California, Irvine

**Ioannis C. Yessios**, Cleveland  
Institute of Art

**Educated Glass F5**  
Level 6, Meeting Rooms 605 & 610

Chair: **Bonnie Biggs**, Cornish  
College of the Arts

*The Fluidity of Change:  
The Glass Matrix in the  
Collaborative Print Studio*  
**Preston B. Lawing**, Saint  
Mary's University of Minnesota

*Developing College Glass  
Curriculums* **Kenneth von  
Roenn**, University of Louisville

*The Place of Collaboration*  
**Pike Powers**, Pilchuck Glass  
School

*Many Hands Make Light Work*  
**Richard Posner**, University of  
the Arts, Berlin

**Study Abroad: Academic  
Arcadia or Just Another  
Grand Tour? F6**

Level 6, Meeting Rooms 613 & 614

Chairs: **Martha Carothers**,  
University of Delaware; **Jeffery  
Cote de Luna**, Dominican  
University

*Drawing on Florence* **Jeffery  
Cote de Luna**, Dominican  
University

*Art and Culture in Mali, West  
Africa* **Janet Goldner**, Antioch  
University

*Not Just Another Roman Holiday*  
**Carrie Galbraith**, Scuola  
Internazionale di Grafica;  
**Elizabeth Carroll**, Indiana  
University

*Overseas Campaigns: Creating  
Hybrid Art History/Studio Field  
Courses in London, England*  
**Gerard Curtis**, Memorial  
University of Newfoundland

Discussant: **Ginger Sheridan**,  
Jacksonville University

## OS

ART HISTORY OPEN SESSION  
**Baroque Art F7**  
Level 6, Meeting Room 608

Chairs: **Margaret D. Carroll**,  
Wellesley College; **Jeffrey  
Collins**, University of  
Washington

**Todd Olson**, University of  
Southern California

*Signature Killer: Caravaggio's  
Bloodiest Conceit* **David M.  
Stone**, University of Delaware

*Poussin's Reflection* **Jonathan  
Unglaub**, Brandeis University

*Engagement and Deferral in  
Dutch Group Portraits: Riegl  
and the Posographical  
Imperative* **Harry Berger, Jr.**,  
University of California, Santa  
Cruz

*Bernini's Shifting Signifiers:  
Apollo, Daphne, and the Rolling  
Stones* **Perry Brooks**, Baruch  
College, City University of New  
York

Discussant: **Erika Naginski**,  
Massachusetts Institute of  
Technology

**Contemporary Art and  
Islam F8**  
Level 6, Meeting Rooms  
602/603/604

Chair: **Fereshteh Daftari**,  
Museum of Modern Art, New  
York

*The Postmodern Turn in Islamic Calligraphy* **Maryam Ekhtiar**, Metropolitan Museum of Art

*Standing on Formalities: What Is Contemporary Elsewhere?* **Mysoon Rizk**, University of Toledo

*Secularization, Hybridity, and "Dis-Orientalisms" in Contemporary Palestinian Art* **Gannit Ankori**, Hebrew University of Jerusalem

This session will take place in ARTspace.

**Representation after Representativeness: Problems in African-American Art Now F9**  
Level 6, Meeting Rooms 611 & 612

Chair: **Darby English**, University of Chicago

*Cornered: Adrian Piper as African-American Artist* **John P. Bowles**, Indiana University

*"Bye, Bye Black Girl": Lorna Simpson's Figurative Retreat* **Huey Copeland**, University of California, Berkeley

*Matters of Race: Medium, Material, and Post-Identity* **Kianga Ford**, University of California, Santa Cruz

*It's My Body and I'll Cry if I Want To: The Art of Dave McKenzie* **Hamza Walker**, University of Chicago

Discussant: **Glenn Ligon**, artist

**Untidy Minds: Current Problems in Intermedia Historiography F10**  
Level 6, Ballroom 6A

Chair: **Peter Frank**, *L.A. Weekly/Angeleno* magazine

*Indeterminate Terminology: Intermedia Entwined on the Internet* **Lynda Bunting**, Museum of Contemporary Art, Los Angeles

*Cyborg Art History: Techno-Aesthetics and Metafiction of Digital Culture* **Elizabeth Menon**, Purdue University

*New Untidy Media and Interactivity* **Christian Gerstheimer**, El Paso Museum of Art

*Out of the (Inter)-Media and into the Mediation: The Case against Art Administrator* **Art Mark Van Proyen**, San Francisco Art Institute

Discussant: **Judith Hoffberg**, Umbrella Associates



CAA MUSEUM COMMITTEE  
**Approaches to Exhibiting Modern and Contemporary Asian Art in the United States F11**  
Level 6, Ballroom 6E

Chairs: **Mimi Gates**, Seattle Art Museum; **Barbara Johns**, independent curator

*Collecting Contemporary Asian Art in Today's Museums: Who Decides?* **Vishakha N. Desai**, The Asia Society

*On Familiar Ground: Contemporary Asian Art in the Asian Museum* **Pauline J. Yao**, Asian Art Museum of San Francisco

*Curating from a Distance: A Dialogue with Contemporary Art of East Asia* **Betti-Sue Hertz**, San Diego Museum of Art

*Curating the Contemporary: Chinese Experimental Art Inside and Outside China* **Melissa Chiu**, The Asia Society

Discussant: **Lisa Corrin**, Seattle Art Museum

**Art and Money F12**  
Level 6, Meeting Rooms 615/616/617

Chair: **Paul Mattick**, Adelphi University

*Art versus Money: Landscape Drawing in the Seventeenth Century* **Michael Zell**, Boston University

*The Cost of Originality* **Richard Spear**, University of Maryland

*Consumption of Art and Dealer Initiative in Early Modern France* **Haus J. Van Miegroet**, Duke University

*Form as Gold Standard: Aesthetic and Commercial Value in MoMA's Machine Art Exhibition, 1934* **Jennifer Marshall**, University of California, Los Angeles



COMMITTEE ON WOMEN IN THE ARTS  
**First-Generation Artists and Scholars: Fresh Vision or Revision F13**  
Level 3, Meeting Room 3A

Chairs: **Gloria Maya**, Western New Mexico University; **Flavia Rando**, New Jersey City University

*First Nation and Canuck Artists in the Diaspora* **Charleen Touchette**, independent scholar

*Growing Forward* **Carolynne Whitefeather**, Utica College of Syracuse University

*Visioning Contexts for Dialogue* **Marty Spence**, Columbia University

**The Rise and Fall of Memorial Sculpture, Part 1 F14**  
Level 6, Meeting Rooms 618 & 619

Chairs: **Sarah Blake McHam**, Rutgers University; **Margaret A. Kuntz**, Drew University

*Homer and the Monument: Memorial Strategies and the Ancient Tomb* **Elizabeth McGowan**, Williams College

*Intergenerational Storytelling: The Enduring Language of Medieval Memorials* **Elizabeth Valdez del Alamo**, Montclair State University

*The Origins of the American Memorial Tradition* **Sally Webster**, The Graduate Center, City University of New York

*The Rise of Memorial Sculpture in the United States: Martin Milmore's 1867 Soldiers Monument* **Lucretia Hoover Giese**, Rhode Island School of Design

Part 2 of this session will be held on Saturday at 9:30 AM.

**"Craft," "Curio," and "Curiosity": Art, Commodity, and the Politics of Exchange F15**  
Level 6, Meeting Rooms 606 & 607

Chair: **Karen E. Milbourne**, University of Kentucky

*Carving Out Identity: Seattle's Ye Olde Curiosity Shop and Nuu-chah-nulth Totem Poles* **Kate C. Duncan**, Arizona State University

*UNESCO's Role in Benin's Contemporary Art Development: How Curious?* **Dana Rush**, University of Illinois, Urbana-Champaign

*Culture in the Marketplace: California Indian Traditional Arts* Margaret Dubin, independent scholar

*Not Only for Their Beauty: Art, Craft, and the African Art Center* Marilyn Wyman, San Jose State University

Discussant: Christopher B. Steiner, Connecticut College

## OS

ART HISTORY OPEN SESSION  
*Medieval Art History and Historiography, Part 1* F16  
Level 6, Ballroom 6B

Chair: William Tronzo, Tulane University

*A Chalice that Cemented Friendship: Collecting and Appreciating Byzantine Art in the 1910s* Robert S. Nelson, University of Chicago

*Pavel Florensky's Iconostasis and Its Psychoanalytical Perspective* Tatiana V. Senkevitch, University of Michigan

*Dating Periods* Eric Fernie, Courtauld Institute of Art

*Ordering Disorder: Gothic Made Rational, 1770–1820* Sarah Thompson, University of California, Santa Barbara

*The Issue of Pictorial Sources Reconsidered: Models Reproduced from Memory in the Sephardic Haggadot* Katrin Kogman-Appel, Ben Gurion University of the Negev

Part 2 of this session will be held on Saturday at 9:30 AM.

*The Maya World: Artistic Continuities and Change* F17  
Level 6, Meeting Room 609

Chairs: Carol Ventura, Tennessee Technological University; He Zhang, William Paterson University

*"Maya Baroque" Churches of the Colonial Period* Carol Ventura, Tennessee Technological University

*Carving the Mountain of the Ancients: Living Maya Artists and Their Conception of the Past* Allen J. Christenson, Brigham Young University

*Persistence and Change: Mexican Stitch Resist/Tie Resist Skirts* Virginia Davis, independent scholar

*Working Methods and Highland Weaving: Documenting Change in the History of Guatemalan Textiles* Catie A. Cadge-Moore, De Anza College

*Continuity and Change in the Textile Traditions of Yucatecan* Amelia M. Trevelyan, Principia College

## NOON–1:30 PM

CAA TOWN MEETING  
*What Do Artists Want from CAA, Anyway?*  
Level 6, Ballroom 6E

We are counting on your participation throughout CAA's planning process; close communication among the membership, the board, and the staff will enable us to set meaningful goals for the years ahead.

## AS

AMERICAN INSTITUTE OF GRAPHIC ARTS  
*Special Session* F18  
Level 6, Ballroom 6A

Chairs: Frank Baseman, Philadelphia University; Elizabeth Resnick, Massachusetts College of Art

Participants to be announced.

## AS

THE ARTS COUNCIL OF THE AFRICAN STUDIES ASSOCIATION  
*Women, Leadership, and Art in Africa* F19  
Level 6, Meeting Rooms 605 & 610

Chairs: Victoria Rovine, University of Iowa Museum of Art; Christa Clarke, Newark Museum

*Praise and Power: Women, Leadership, and the Arts among the Kuba* Patricia J. Darish, independent scholar

*The King Is a Woman: Gender and Authority in Central Africa* Mary Nooter Roberts, Fowler Museum of Cultural History, University of California, Los Angeles

*"Remembering" Royal Women: Art, Memory, and Power at the Court of Benin, Nigeria* Flora Edouwaye S. Kaplan, New York University

Discussant: Suzanne Preston Blier, Harvard University

## AS

ASSOCIATION FOR LATIN AMERICAN ART  
*Business Meeting*  
Level 2, Meeting Rooms 2A & 2B

## C P

CAA COMMITTEE ON INTELLECTUAL PROPERTY  
*Fair Use: Who Has the Rights?* F20  
Level 6, Ballroom 6C

Chair: Patricia Failing, University of Washington

*Fair Use of Images in the Classroom: How Far Is Fair?* Christine Sundt, University of Oregon

*Fair Use: An Image Provider's Perspective* David Weiskopf, Corbis Corporation

*Don't Forget About Trademarks: Fair Use of Trademarked Text and Images* Sean O'Conner, University of Washington School of Law

Discussant: Jeffrey P. Cunard, Debevoise and Plimpton, Attorneys at Law

## C P

CAA EDUCATION COMMITTEE  
*Proving We Know They Know: Considering Assessment* F21  
Level 6, Ballroom 6B

Chair: Steve Shipps, Emerson College

*Assessment and Its Relation to Accreditation* Steven Bleicher, Art Institute of Fort Lauderdale

*Assessment Results from "The Survey of the Survey"* Kevin Concannon, University of Akron

OS OPEN SESSION

F OFF-SITE SESSION

P PRACTICUM

M MUSEUM SESSION

AS AFFILIATED SOCIETY SESSION

C CAA COMMITTEE SESSION

E E-SESSION

*Portfolio Assessment in California's Teacher Education Program in Art* **Mika Cho**, California State University, Los Angeles

*Assessment from the United Kingdom Art/Design Perspective* **Sue Gollifer**, University of Brighton

*Student Writing as Evidence in Assessment* **David McCarthy**, Rhodes College

Discussant: **Martha Dunkleman**, Canisius College

**C** **M** **P**  
CAA MUSEUM COMMITTEE  
**What Curators Need to Know: Evaluating Curatorial Studies Programs** F22  
Level 6, Meeting Room 608

Chairs: **Maria Ann Conelli**, Fashion Institute of Technology; **Katherine B. Crum**, Parrish Art Museum

**Michael Conforti**, Sterling and Francine Clark Art Institute  
**Joan Marter**, Rutgers University  
**Alicia Longwell**, Parrish Art Museum  
**Erica E. Hirshler**, Boston Museum of Fine Arts

**AS**  
COALITION OF WOMEN IN THE ARTS ORGANIZATION  
**Women Artists as Interpreters of Socio-Political Issues of the Twenty-First Century** F23  
Level 3, Meeting Rooms 307 & 308

Chair: **Kyra Belan**, Broward Community College

*Interactive Art* **Janice Hartwell**, Florida State University

*All the Flack about Audrey Flack and Her Artistic Response to the Twenty-first Century* **Arthur Jones**, University of North Dakota

*Shelter against Violence: A Case for Empowerment* **Muriel Magenta**, Arizona State University

*The Archetypes of the Feminine and the Politics of Spirituality* **Kyra Belan**, Broward Community College

**AS** **P**  
COMMUNITY COLLEGE  
PROFESSORS OF ART AND ART HISTORY  
**Disconnected: Artists and the Community College** F24  
Level 6, Meeting Rooms 606 & 607

Chairs: **Thomas Morrissey**, Community College of Rhode Island; **Leo Morrissey**, Brevard Community College

*If I Stopped Making Art . . . Would Anyone Notice?* **Leo Morrissey**, Brevard Community College

*Re-Energizing Arts Education: The Importance of Developing the Role of Artist/Arts Educator* **Jean Linville**, Briarcliff Manor Union Free School District

*To Do or Not to Do: Uphill Battle or Downhill Slide?* **Thomas Morrissey**, Community College of Rhode Island

Discussant: **Sheldon Hurst**, Adirondack Community College

**AS**  
HISTORIANS OF EIGHTEENTH-CENTURY ART AND ARCHITECTURE  
**New Scholars: Making Meaning in Eighteenth-Century Visual Culture** F25  
Level 3, Meeting Room 3B

Chair: **Laura Auricchio**, Parsons School of Design and Cooper-Hewitt, National Design Museum

*Construing the Oeuvre in Eighteenth-Century France* **Graham Larkin**, Stanford University

*The Oxford Almanack and the Pomfret Statues: The Ideology of Vertu* **Dennine Dudley**, University of Victoria

*The Emperor's Two Bodies* **Judith Dolkart**, Brooklyn Museum of Art

*The Death of Caesar and The Death of Virginia by Vincenzo Camuccini and the Politics of Classicism in Italy, 1793-1815* **Jon L. Seydl**, J. Paul Getty Museum

**AS**  
HISTORIANS OF ISLAMIC ART  
**Islamic Wall Painting** F26  
Level 6, Meeting Room 609

Chair: **Richard Turnbull**, Fashion Institute of Technology

*Wall Painting in Pre-Mongol Iran and Central Asia: New Discoveries in Samarkand* **Yury Karev**, Russian Academy of Sciences

*The Craftsmen and Builders Represented in the Painting Cycle at the Umayyad Palace at Qusayr' Amra: An Iconographical Analysis* **Hana Taragan**, Tel Aviv University

*Early Ottoman Wall Painting and the Decorative Alternative* **Richard Turnbull**, Fashion Institute of Technology

*Wall Paintings from Different Cultures in Western Anatolia* **Inci Kuyulu Ersoy**, Ege University

**AS**  
ITALIAN ART SOCIETY  
**Continuity and Change: The State of Research on Sixteenth-Century Italian Art** F27  
Level 6, Meeting Rooms 613 & 614

Chair: **Bernadine Barnes**, Wake Forest University

*The Cult of Materials* **Michael Cole**, University of Pennsylvania

*Acquisition and Identity in Sixteenth-Century Rome: The Case of the Pope's Daughter* **Caroline Murphy**, University of California, Riverside

*Best Sellers: Problems with Prints* **Christopher L. C. E. Witcombe**, Sweet Briar College

NATIONAL ENDOWMENT FOR THE ARTS  
**Funding Opportunities at the National Endowment for the Arts** F28  
Level 6, Meeting Rooms 618 & 619

Participants to be announced.

**P**  
PART-TIME EMPLOYMENT TASK FORCE  
**Part-Time Employment in Art History and the Arts: Open Discussion** F29  
Level 3, Meeting Room 3A

Chairs: **Irina Costache**, California State University; **D. Fairchild Ruggles**, University of Illinois, Urbana-Champaign

**AS**

**QUEER CAUCUS FOR ART**  
**Queer Artists Speak F30**  
Level 6, Meeting Rooms 611 & 612

Chair: **Sallie McCorkle**,  
Pennsylvania State University

**Harmony Hammond**,  
University of Arizona  
**Sallie McCorkle**, Pennsylvania  
State University  
**Carrie Moyer**, Dyke Action  
Machine!  
**Robert Repinski**

**AS P**

**VISUAL CULTURE CAUCUS**  
**Teaching Visual Culture**  
**Studies F31**  
Level 6, Meeting Rooms  
615/616/617

Chairs: **Jill Casid**, University of  
Wisconsin, Madison; **Erica**  
**Rand**, Bates College

*Teaching Visual Culture at the*  
*Cooper Union* **Maren Stange**,  
Cooper Union

*Using Visual Culture to*  
*Challenge Cultural Values,*  
*Beliefs, and Assumptions*  
**Wanda B. Knight**, Pennsylvania  
State University

*From Gen X to Y to Z: A*  
*Transgenerational Approach to*  
*Visual Culture* **John Corso**,  
Cornell University

*Visual Ethnography in Visual*  
*Culture Studies* **Karin Becker**,  
Konstfack Stockholm

**2:00-4:30 PM**

**SPECIAL ADVOCACY SESSION**  
**Cultural Heritage in Time**  
**of War F31A**  
Level 6, Meeting Rooms 613 & 614

Chair: **Marta Teegen**, CAA

*Report from Iraq*  
*Cultural Heritage: Why Should*  
*We Care?*  
*Models for Reconstruction:*  
*Bosnia, Cambodia, Afghanistan*

**Zainab Bahrani**, Columbia  
University; **James A. R.**  
**Nafziger**, Willamette University  
College of Law; **Jeffrey B.**  
**Spurr**, Harvard University;  
**John H. Stubbs**, World  
Monuments Fund; **Yasser**  
**Tabbaa**, Oberlin College

Other participants to be  
announced.

**Annual Artists' Interviews**  
**F32**  
Level 6, Meeting Rooms  
602/603/604

Participants to be announced.

This session will take place in  
ARTspace.

**Romanesque Sculpture**  
**Studies: Where Are We**  
**Now? F33**  
Level 6, Ballroom 6E

Chairs: **Kirk Ambrose**,  
University of Colorado, Boulder;  
**Robert Maxwell**, University of  
Pennsylvania

*Roots or Retro: Romanesque's*  
*Paradoxical Paradigm* **Linda**  
**Seidel**, University of Chicago

*Ut Pictura Poesis: A*  
*Romanesque Poetic Ekphrasis*  
*and Its "Ear"—Relevant*  
*Illustrations* **Peter Scott Brown**,  
Columbus State University

*Program or Assemblage:*  
*Looking for Meaning in*  
*Romanesque Sculpture*  
**James D'Emilio**, University of  
South Florida

*The Nude, Phantasia, and the*  
*Affective Powers of Romanesque*  
*Sculpture* **Thomas E. A. Dale**,  
University of Wisconsin,  
Madison

**Sight, Sound, and Touch:**  
**Sensory Perception in**  
**American Art F34**  
Level 6, Meeting Rooms 606 & 607

Chairs: **Wendy Bellion**, Rutgers  
University; **Rachael Z. DeLue**,  
University of Illinois, Urbana-  
Champaign

*At the Mouth of the Cave: On*  
*the Sights and Sounds of Thomas*  
*Cole's Kaaterskill Falls* **Michael**  
**Gaudio**, University of  
Minnesota, Twin Cities

*From Sonic to Social: Noise,*  
*Quiet, and Nineteenth-Century*  
*American Banjo Imagery* **Leo G.**  
**Mazow**, Palmer Museum of Art,  
Pennsylvania State University

*The Illusion of "Experience"*  
*and the Circulation of the Senses*  
*in Gilded-Age Trompe L'Oeil*  
**Meredith Davis**, Columbia  
University

*Shake, Rattle, and Roll* **Janine**  
**Mileaf**, Swarthmore College

*You May Want to Hear...the*  
*Sound of Bruce Nauman's Art*  
**Janet Kraynak**, State  
University of New York,  
Purchase

**P E**

**Where to Draw the Line F35**  
Level 6, Meeting Rooms 618 & 619

Chair: **Susan E. Boye**, Cornish  
College of the Arts

*Circumventing Hand and Brain*  
*Connections: If We Stop*  
*Drawing, We Stop Thinking like*  
*Artists and Designers* **Craig**  
**Warner**, Northwest Missouri  
State University

*Defining How the Line Is*  
*Drawn: Educating Undergradu-*  
*ate Artists in the Twenty-first*  
*Century* **Yonsenia White**,  
Virginia Polytechnic Institute  
and State University

*A Waste of Time? How Changing*  
*Student Opinions Can Inform the*  
*Teaching of Drawing within*  
*Design Curricula* **Edwin Jager**,  
University of Wisconsin,  
Oshkosh

*Drawing and Design: The Pencil*  
*and the Mouse and Reinventing*  
*the Wheel* **Mark Fetkewicz**,  
University of Northern Colorado

*Better? Worse? Or Just*  
*Different!* **Chris Garvin**, The  
University of the Arts

**Partisan Canons, Part 1:**  
**Discursive Sites F36**  
Level 6, Meeting Rooms  
615/616/617

Chair: **Anna W. Brzyski**,  
University of Kentucky

*Drawing on Their Friends:*  
*Manuscript Style as Political*  
*Message in the Art of Eleventh-*  
*Century Flanders* **Diane J.**  
**Reilly**, Indiana University

*A Useful and Glorious Exercise:*  
*The 1667 Academic Conferences*  
*and the Construction of a*  
*French Artistic Canon* **Carolyn**  
**Allmendinger**, Ackland Art  
Museum, University of North  
Carolina, Chapel Hill

**OS**

OPEN SESSION

**L**

OFF-SITE SESSION

**P**

PRACTICUM

**M**

MUSEUM SESSION

**AS**

AFFILIATED SOCIETY  
SESSION

**C**

CAA COMMITTEE  
SESSION

**E**

E-SESSION

*Caillebotte, Durand-Ruel, Rewald, and the Impressionist Canon* **James E. Cutting**, Cornell University

*Modernist Formalism in the Making: Paul Signac's From Eugène Delacroix to Neo-Impressionism* **Michelle A. Foa**, Princeton University

*In Picasso's Defense: Building a Canon of Modernism in the Real Bohemia* **Nicholas Savicki**, Grinnell College

Part 2 of this session will be held on Saturday at 2:30 PM.

**New Approaches to the History and Theory of Montage F37**  
Level 2, Meeting Rooms 2A & 2B

Chairs: **Brigid Doherty**, Princeton University; **Elizabeth Otto**, State University of New York, Buffalo

*Ernst Neumann's New Values of Fine Art: Art and Mass Culture at the Turn of the Century* **Sherwin Simmons**, University of Oregon

*Reading Montage: The Translation of Montage via German and American Photography Books* **Andrea Nelson**, University of Minnesota

*Pictorial Suture and Radical Politics: John Heartfield's AIZ Photomontages* **Sabine Kriebel**, University of California, Berkeley

*Montage Artist as Marketer in Japan* **Gennifer Weisenfeld**, Duke University

*Warhol's Sleep: Serial Slowness and the Body of Film* **William McManus**, Princeton University



**The Period-Room Debate and the Making of America's Public Art Museums F38**  
Level 6, Meeting Room 608

Chair: **Sally Anne Duncan**, Plymouth State University

*Picture Houses and Period Rooms: Wallace Nutting, the Museum, and the Market* **Thomas Andrew Denenberg**, Wadsworth Atheneum Museum of Art

*Style and Lifestyle in the Machine Age: The Modernist Period Rooms of The Architect and the Industrial Arts* **Kristina Wilson**, Yale University Art Gallery

*Alexander Dorner's Atmosphere Room: The Museum as Experience* **Curt Germundson**, Minnesota State University, Mankato

*Frederic Remington's Studio: An Innovative Exhibition Strategy at the Whitney Gallery of Western Art* **Elizabeth Kennedy**, Terra Museum of American Art

Discussant: **Alan Wallach**, College of William and Mary

**Nature in Crisis: Landscape in the Twenty-first Century F39**  
Level 6, Meeting Rooms 605 & 610

Chair: **Philip Govedare**, University of Washington

*What Can Landscape Say* **Sarah McCoubrey**, Syracuse University

*I Would Rather Look at a Painting of a Landscape than a Real Landscape: Reflections on the Crossroads Where Human Longing and Anxiety Meet, Landscape Painting and the Fiction of "Nature"* **Gregory Amenoff**, Columbia University

*Painting What's Left of the Landscape: Thoughts on Wounded Beauty* **Tim Casey**, Bard College

*American Pastoral* **Dennis Congdon**, Rhode Island School of Art and Design

*The Duwamish Waterway: Painting from a Superfund Site* **Philip Govedare**, University of Washington



**INTERNATIONAL ASSOCIATION OF WORD AND IMAGE STUDIES**  
**Walter Benjamin and the Visual Arts F40**  
Level 6, Ballroom 6C

Chair: **Michèle Hannoosh**, University of Michigan

*Benjamin's Snapshot of Surrealism: Metaphor, Image, and Action* **Raymond Spiteri**, University of North Dakota

*"Earth's Eye," the Horizon, and the Shadow of the Object* **Aron Vinegar**, Ohio State University

*Walter Benjamin's Materialist Physiognomy* **John Welchman**, University of California, San Diego

*The Screen: Visuality and Responsibility after the Auratic* **Denise Dag Peterson**, Royal Library, Denmark

*Beyond Benjamin's Aura? Rethinking his Contribution to Studies of Art and Visual Culture* **Ruth E. Iskin**, Ben Gurion University



**ITALIAN ART SOCIETY**  
**The Meaning of Portraiture in Renaissance and Baroque Italy F41**  
Level 6, Ballroom 6A

Chairs: **Irving Lavin**, Institute for Advanced Study; **Beth L. Holman**, Bard Graduate Center

*Identity in Renaissance Portraits* **Joanna Woods-Marsden**, University of California, Los Angeles

*Gianmarco Cavalli's Testoni of Francesco II Gonzaga: The Circulation of Allegory and the Legitimacy of Rule in Renaissance Mantua* **Gregory Harwell**, Princeton University

*Medici Portraits and the Santissima Annunziata of Florence* **Bernice Iarocci**, University of Toronto

*Costanza Bonarelli: Model, Mistress, Muse?* **Sarah McPhee**, Emory University

*The Loaded Portrait: Caricature and Artistic Identity in Early Modern Italy* **Sandra Cheng**, University of Delaware

**Investigating New Art in France F42**  
Level 6, Meeting Room 609

Chair: **Martin Patrick**, Illinois State University

**Tom McDonough**, Binghamton University

*Artist on the Bridge: Ousmane Sow's Outdoor Paris Retrospective* **James E. Housefield**, Texas State University, San Marcos

*Situations françaises: Atlanta Presents New Art from France* **Lisa Fischman**, Atlanta College of Art Gallery



**Antoine Vigne**, independent scholar

**Vivian Rehberg**, ARC/Musée d'Art moderne de la Ville de Paris

**Rewriting Jacob Lawrence: A Proposition** F43  
Level 6, Ballroom 6B

Chair: **Richard J. Powell**, Duke University

*When Haiti Was in Vogue: Jacob Lawrence's Account of Toussaint Louverture* **Lindsay J. Twa**, University of North Carolina, Chapel Hill

*Black Femininity and Intertextuality in Jacob Lawrence's Harriet Tubman Series (1939)* **Joan DelPlato**, Simon's Rock College at Bard

*Nineteen Forty-Six* **Richard J. Powell**, Duke University

**Revisiting the Presence of the Object** F44  
Level 3, Meeting Rooms 307 & 308

Chair: **Robin Reisenfeld**, Christie's Education

*What's the Object? Theater and Theatricality in Contemporary Art* **Howard N. Fox**, Los Angeles County Museum of Art

*Paul Thek: Hippopotamus Poison and Other Conservation Concerns* **Michael Duffy**, The Museum of Modern Art, New York

*The Assertion of Form* **Martha Buskirk**, Montserrat College of Art

*Op Ed: Bridget Riley on Bruce Nauman* **Linda G. Norden**, Fogg Art Museum

Discussant: **Bruce J. Altshuler**, New York University

**AS**  
HISTORIANS OF NETHERLANDISH ART  
**The Long Legacy of the Devotio Moderna** F45  
Level 3, Meeting Room 3B

Chair: **Nanette Salomon**, The College of Staten Island, City University of New York

*The Ghent Altarpiece and Performative Painting* **Marc De Mey**, Ghent University

*Marys at the Tomb: Paintings, Sculpture, and a Passion Play Built for One* **Kathryn M. Rudy**, Utrecht University

*Hieronymus Bosch: Inner Eye and Empty Talk* **Reindert Falkenburg**, Leiden University

*Melancholia and the Magdalene: Feminity and/as Interiority* **Lisa Rosenthal**, University of Illinois, Urbana-Champaign

*Rembrandt's Painted Portrait of the Remonstrant Clergyman Johannes Wtenbogaert and the Modern Devotion* **David A. Levine**, Southern Connecticut State University

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

**AS**  
JAPAN ART HISTORY FORUM  
**Hidden Agendas: Political Symbolism in Japanese Art** F46

Level 6, Meeting Rooms 611 & 612

Chair: **Sarah E. Thompson**, University of Oregon

*Anthropomorphosis and Allegory in The Picture Scroll of the War of the Twelve Animals* **Sarah E. Thompson**, University of Oregon

*Politics of Partying: Scenes of Pleasure in Mansions* **Susan Lee**, Florida State University

*The Dual Regime: Political Connotations of Edo-Period Makura-e* **Amaury Garcia**, El Colegio de Mexico

*Politics of the Stone: Some Conceptualist and Mono-ha Works in the Late 1960s* **Reiko Tomii**, independent scholar

Discussant: **Andrew M. Watsky**, Vassar College

**Textiles, 1890-1940** F47  
Level 3, Meeting Room 3A

Chair: **Virginia Gardner Troy**, Berry College

*Textiles and Architecture: Weaving Modern Discourse* **Aliki Economides**, Centre Canadien d'Architecture

*Sophie Taeuber, Hans Arp, and the Politics of Cross-Stitch* **Bibiana Obler**, University of California, Berkeley

*Art into Life: Russian Constructivist Textile Designs and Atelier Simultané of Sonia Delaunay* **Julia Tulovsky**, Moscow State University

*Wearing Wood: World War I and the Development of Kunstseide in Germany* **Maria Makela**, independent scholar

*Redressing the Gender of Industry: In and Around Bauhaus Textile Production* **T'ai Smith**, University of Rochester

## OFF-SITE SESSION

**E**  
**Australian Aboriginal Art** F48  
Seattle Art Museum, Lecture Hall

Chair: **Brenda Croft**, National Gallery of Australia

This session will feature indigenous curators from Australia, Canada, and the United States who discuss their experiences in establishing a place in mainstream institutions. As a case example, they will trace the development and difficulties encountered in putting together an exhibition entitled *Jesus Loves Me This I Know*. This exhibition is currently in formulation for an international tour and addresses a subject not often reviewed with critical perspectives in art museums. The session will be held at the Seattle Art Museum, followed by a reception and a tour of a local private collection.

**4:45-5:45 PM**

**Meet the Candidates**  
Level 6, Meeting Rooms 611 & 612

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

**OS** OPEN SESSION

**E** OFF-SITE SESSION

**P** PRACTICUM

**M** MUSEUM SESSION

**AS** AFFILIATED SOCIETY SESSION

**C** CAA COMMITTEE SESSION

**E** E-SESSION

**6:00-8:30 PM****Third Waves:  
Contemporary Feminism/  
Contemporary Art F49  
Level 6, Meeting Rooms 613 & 614**

Chair: **Elizabeth Adan**,  
University of California, Santa  
Barbara

*From Womyn to Grrrls:  
Fostering Understanding  
between Feminist Generations*  
**Maria Elena Buszek**, Kansas  
City Art Institute

*Nowhere and Everywhere: The  
Lesbian Presence in Feminist Art  
of the 1990s* **Aviva Dove-  
Viebahn**, University of  
Rochester

*From Goddess to Cyborg:  
Contemporary Asian Women  
Artists* **Jieun Rhee**, Seoul  
National University

*A Data Body Discourse in Image  
and Text* **Simone Win Paterson**,  
University of Newcastle and the  
Hunter Institute of Technology

*Trappings: Stories of Women,  
Power, and Clothing* **Tiffany  
Ludwig and Renee Piechocki**,  
Two Girls Working

**Fashioning the Public Self:  
Modernity, Transformative  
Fictions, and the Social  
Construction of Artistic  
Identity, Part 1 F50  
Level 6, Ballroom 6E**

Chairs: **Susan M. Canning**,  
College of New Rochelle;  
**Patricia G. Berman**, Wellesley  
College

*Cézanne in Public and Private:  
Fashioning the Self in the Image  
of the Other* **Carol Armstrong**,  
Princeton University

*The Symbolist Artist in 1900:  
Degeneracy Acknowledged or  
Genius Proclaimed?* **Sharon  
Hirsh**, Dickinson College

*Fashioning Artistic Identities:  
The Critical Performance of  
Whistler and Sargent* **Meaghan  
Clarke**, University of Sussex

*Confounding the Homeland:  
The Precarious Reception of  
Brancusi's Peasant Identity*  
**Alexandra Parigoris**, independ-  
ent scholar

Discussant: **Susan Sidlauskas**,  
University of Pennsylvania

Part 2 of this session will be held  
on Saturday at 9:30 AM.

**Postmodern "Possession":  
The Reception and  
Reappraisal of Victorian  
Art in the New Millennium  
F51  
Level 6, Meeting Rooms 605 & 610**

Chair: **Susan P. Casteras**,  
University of Washington

*Repossessing Victorian  
Royal Portrait Traditions:  
Representing Diana, Princess of  
Wales* **Colleen Denney**,  
University of Wyoming

*Victorian Tendencies among  
Contemporary Artists* **Sharon  
Lacey**, independent scholar

*Queer Orientalism: Masculinity  
of the Other in William Etty and  
Mulready* **Jongwoo J. Kim**,  
Institute of Fine Arts, New York  
University

*"They that Look on Her Must  
Come to Me": Abjection and  
Alterity in Dante Gabriel  
Rossetti's Images of Jane Morris*  
**Amy Bingaman**, Cornish  
College of Art

*Nostalgia and Resistance in the  
Study of Photography under the  
Raj* **Gary Sampson**, Cleveland  
Institute of Art



**CAA INTERNATIONAL  
COMMITTEE  
Going Global: Defining  
CAA's Role in the  
International Community  
F52**

**Level 3, Meeting Room 3A**

Chairs: **A. Victor Coonin**,  
Rhodes College; **Allison  
Morehead**, University of  
Chicago

*Positioning CAA for  
International Activities* **Ann  
Davis**, The Nickle Arts Museum,  
University of Calgary

*The Case of Northern Cyprus:  
Cultural Welfare and Political  
Stalemate* **Michael J. K. Walsh**,  
Eastern Mediterranean  
University

*Valuation, Ownership, and  
Protection of Heritage Sites of  
"Universal" Significance: New  
Age Trend or Noble Fallacy?*  
**John H. Stubbs**, World  
Monuments Fund and Columbia  
University

*Beyond Catalogued Losses: The  
Iraq Museum Database Project  
at the Oriental Institute* **Clemens  
Reichel**, University of Chicago

**Photography and the  
Abject F53  
Level 6, Meeting Room 608**

Chair: **Laurie Dahlberg**, Bard  
College

*Disaster and Dissolution in the  
Victorian Mass-Reproduced  
Image* **Gerry Beegan**, Rutgers  
University

Discussant: **Tom Keenan**,  
Bard College

*The Aporia of Photographing  
Abjection: Charcot's Nouvelle  
Iconographie de la Salpêtrière*  
**Fae Brauer**, University of New  
South Wales

*Looking at Lynching  
Photographs: Sadistic Voyeurism  
or Historical Witness?* **Dora  
Apel**, Wayne State University

*Having One's Cake and Eating It  
Too: Artists' Strategies of  
Substitution and the Rhetoric of  
Photographic Evidence* **Mary  
Beth Heffernan**, Occidental  
College

**Redefining the Work of  
Art: Artists and Art  
Scholars Collaborate F54  
Level 6, Ballroom 6A**

Chairs: **Andrea Feeser**, Clemson  
University; **Gaye Chan**,  
University of Hawai'i

*Renovations, Conversations:  
Female Co-Creativity 1970-  
2003* **Judith Batalion**,  
Courtauld Institute of Art

*Sculptural Consciousness:  
Recontextualizing the System*  
**Aesthetic Celina Jeffery**,  
Savannah College of Art and  
Design; **James Coupe**, South  
Bank University

*Using History: The Role of an  
Art Historian in Fred Wilson's  
Speak of Me as I Am* **Paul H. D.  
Kaplan**, State University of  
New York, Purchase; **Fred  
Wilson**, Skidmore College

*Margaret Crane/Jon Winet:  
Collaboration and Hybrid Work*  
**Jon Winet**, University of Iowa;  
**Margaret Crane**

Discussant: **Olu Oguibe**,  
University of Connecticut

**The Activist Artist:  
Community-Based Art  
Practice F55**  
Level 6, Meeting Rooms 611 & 612

Chairs: **Barbara Goldstein**, City of Seattle, Mayor's Office of Arts and Cultural Affairs; **Lisa Richmond**, City of Seattle, Mayor's Office of Arts and Cultural Affairs

*OnRamp Arts—Collaborations in Digital Media* **Jessica Irish**, OnRamp Arts

*Artist as Cultural Activist* **Lonnie Graham**, artist

*Who's Right: The Artist or the Community?* **Steve Durland**, Community Arts Network

*An Institutional View: The Community-Based Artist Residency* **J. Susan Isaacs**, Delaware Center for the Contemporary Arts

**Paper: Art Practice and Collaboration; Material and Innovation F56**  
Level 3, Meeting Room 3B

Chairs: **Susan Gosin**, Dieu Donne Papermill, Inc.; **Anne Q. McKeown**, Rutgers Center for Innovative Print and Paper

*Renaissance and Revolution in Contemporary Papermaking* **Susan Gosin**, Dieu Donne Papermill, Inc.

*Thinking in Paper and the Art of Collaboration* **Anne Q. McKeown**, Rutgers Center for Innovative Print and Paper

*Handmade Paper and the Printed Mark, from Two to Three Dimensions* **Joan Hall**, Washington University, St. Louis

*"Paper Covers Rock": Institutionalizing the Studio* **Marilyn Sward**, Columbia College, Chicago

**Working on Living Artists F57**  
Level 6, Meeting Rooms 606 & 607

Chair: **Susan Jarosi**, Duke University

*Reading Lips: Field Notes on the Art Historian as Cultural Anthropologist* **David E. Little**, The Museum of Modern Art, New York

*Art and Craft: Making Work and Making Exhibitions* **Robert Storr**, independent curator and critic; Institute of Fine Arts, New York University

*In the Belly of the Beast: The Artist's Daughter as Art Historian* **Hannah Higgins**, University of Illinois, Chicago

*On the Teaching, Reception, and Dissemination of Art* **Hermann Nitsch**, artist

**The Place of the Local in American Art History F58**  
Level 6, Meeting Rooms 615/616/617

Chair: **Wendy Katz**, University of Nebraska, Lincoln

*Fitz Hugh Lane: Time, Memory, Canvas, and Lumber in Nineteenth-Century Coastal New England* **Margaretta Lovell**, University of California, Berkeley

*From Regional to Local: Alfred Jacob Miller and Painting in Baltimore, 1840-1860* **Lisa Strong**, independent scholar

*"Little of Artistic Merit?": The Problem of Southern Art History* **Maurie McInnis**, University of Virginia

*Entrepreneurial Elites and the Nationalization of the Art World in Gilded Age America* **John Ott**, James Madison University

*Haunted Lines: Negotiating German-American Identity in John W. Winkler's San Francisco Chinatown Etchings* **Louise Siddons**, Stanford University

**Strange Fragments: Reassessing the Relationships between Art History and Archaeology F59**  
Level 6, Ballroom 6C

Chairs: **Barbara Kellum**, Smith College; **Kara Olsen Theiding**, University of California, Berkeley

*The National Geographic Style: The Role of Fantasy in Archaeological Interpretation with Special Focus on Artist and Archaeologist at Troy* **Maureen Basedow**, University of Cincinnati

*The Living Temple as Space of Ruins: Documentary Photography in Nineteenth-Century British India* **Gita Pai**, University of California, Berkeley

*"Tesori d'arte ed oggetti di vita": Archaeology Meets Aesthetics in the Antiquarium Ostiense* **Margaret Laird**, University of Chicago

*The Archaeologist and the Architect: Fragments of Memory and Rhetorics of Reconstruction* **Sheila Crane**, University of California, Santa Cruz

*Fragments Estranged: Visuality and Concealment at the Site of Psychoanalysis* **Diane O'Donoghue**, Tufts University and School of the Museum of Fine Arts

Discussant: **Boreth Ly**, University of Utah

**Signs of Devotion: Bath tub Madonnas, Highway Crosses, and Personal Manifestations of Spirituality and Memorialization F60**  
Level 3, Meeting Rooms 307 & 308

Chair: **Ellen Kosmer**, Worcester State College

*Homemade Sacred: Personalized Shrines at the Family Cemetery* **Christina Bertoni**, Rhode Island School of Design

*Viernes de Dolores: Altars to the Virgin of Sorrows* **Nancy Deffebach**, Rice University

*Articles of Faith: Materials of Belief* **Robert Mertens**, University of Wisconsin, Whitewater

Discussant: **Kellen McIntyre**, University of Texas, San Antonio

**OS** OPEN SESSION

**I** OFF-SITE SESSION

**P** PRACTICUM

**M** MUSEUM SESSION

**AS** AFFILIATED SOCIETY SESSION

**C** CAA COMMITTEE SESSION

**E** E-SESSION



**Breaking Down the Boundaries: What Happens When Educators Curate F61**  
Level 2, Meeting Rooms 2A & 2B

Chair: **Tamara Moats**, Henry Art Gallery

*Other Voices, Other Rooms: Art and Education in Context*  
**Carolyn H. Wood**, Ackland Art Museum

*Considering Exhibition Structure and Art Experience* **John Weber**, San Francisco Museum of Modern Art

*Meeting Grounds* **Janna Graham**, Art Gallery of Ontario;  
**Richard Hill**, Art Gallery of Ontario

**Graffiti: Re(sur)facing an Old Wall F62**  
Level 6, Meeting Rooms 618 & 619

Chair: **Oscar E. Vázquez**, University of Illinois, Urbana-Champaign

*Paintguns, Cops, and the Twenty-First-Century Tagger*  
**Margaret Weigel**, MACHA Media

*Framing [Con]text: Graffiti and Place* **Ella Chmielewska**, Canadian Centre for Architecture

*Cries from the Pueblo: Mexican Political Graffiti and Street Art*  
**Pamela Scheinman**, Montclair State University

*Mark My Words: Epigraphy, Inscription, or Graffiti?*  
**Michelle A. Rein**, University of Pennsylvania

*Lettered/Visual/Orders: Illegibility and Culture Critique in Graffiti Art* **Joe Austin**, Bowling Green State University



**ART HISTORY OPEN SESSION**  
**Michelangelo F63**  
Level 6, Ballroom 6B

Chair: **William E. Wallace**, Washington University, Saint Louis

*Editing a Life: Michelangelo in Bologna and Renaissance Art History* **Randi Klebanoff**, Carleton University

*Michelangelo in Miniature*  
**Maria Ruvoldt**, Cooper-Hewitt Museum

*Color and Poetry* **Donald R. Schrader**, independent scholar

*Michelangelo, Anti-Antiquarian*  
**Cammy Brothers**, University of Virginia

*Faith, Hope, and Charity: A Consideration of the Julius Tomb's Quattrocento Origins*  
**Shelley E. Zuraw**, University of Georgia

## SATURDAY FEBRUARY 21

**7:30–9:00 AM**

### CAA Annual Business Meeting

Level 6, Meeting Rooms 606 & 607

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.

### ASSOCIATION OF HISTORIANS OF NINETEENTH-CENTURY ART Business Meeting

Level 6, Meeting Room 608



### CATALOGUE RAISONNÉ SCHOLARS ASSOCIATION Business Meeting

Level 3, Meeting Room 304

### JAPAN ART HISTORY FORUM Business Meeting

Level 6, Meeting Rooms 613 & 614



### PACIFIC ARTS ASSOCIATION Business Meeting

Level 3, Meeting Room 303

**9:30 AM–NOON**



### ASSOCIATION OF HISTORIANS OF AMERICAN ART Postcolonialism, Globalization, and American Art SA1

Level 6, Meeting Rooms 606 & 607

Chairs: **Bill Anthes**, University of Memphis; **Elizabeth Hutchinson**, Barnard College

*Tanner; Hybridity, and the Blood of the Holy Land* **Alan C. Braddock**, Syracuse University

*Haiti on My Mind: Rethinking the Concept of Harlem and Its Relationship to Haiti in Jacob Lawrence's The Life of Toussaint Louverture* **La Nitra Walker**, Duke University

*Asiamericasia: Towards a Globalized Asian American Art History* **Joan Kee**, University of Hong Kong

*Archive Fevers: Colonialism, Modernity, and the Politics of Display* **Jennifer A. Gonzalez**, University of California, Santa Cruz

Discussant: **Frances Pohl**, Pomona College

### Fashioning the Public Self: Modernity, Transformative Fictions, and the Social Construction of Artistic Identity, Part 2 SA2

Level 3, Meeting Room 304

Chairs: **Susan M. Canning**, College of New Rochelle; **Patricia G. Berman**, Wellesley College

"Meine Kunst kriegt hier zu fressen": *Max Beckmann's Public Persona during the Great War* **Amy Kelly Hamlin**, Institute of Fine Arts, New York University

*Alienation and Stardom: Delaunay-Terk's Self-Portraits*  
**Sherry Buckberrough**, University of Hartford

*Anti-Portrait on an umourist: Jacques Vaché and the Persona of Trauma* **Kirsten Strom**, Grand Valley State University

"Also sprach der Oberdada": *Johannes Baader, Madness, and Nietzsche's Model* **Adrian Sudhalter**, Busch-Reisinger Museum, Harvard University Art Museum

Discussant: **Susan Sidlauskas**, University of Pennsylvania

## Myth and Modern Art, Part 2 SA3 Level 3, Meeting Room 3A

Chair: Alison Hilton,  
Georgetown University

*Sculptor Bikky Sunazawa and  
His Use of Ainu Traditional  
Myths as a Statement of Ethnic  
Pride* Chisato O. Dubreuil,  
University of Victoria

*Fernand Léger's Myth of  
Regeneration: Fomenting  
Revolution or Constructing  
Colonialism?* Maureen G.  
Shanahan, State University of  
New York, Oswego

*Modern Transformations and  
Medusa* Kimberly Allen-  
Kattus, Northern Kentucky  
University

*Ancient Subtext, Modern  
Context: An Artist's Contribution*  
Andrea Els, Oakland University

## Beyond Style: Fashioning Cultural Identity in Ancient Mesoamerican Art and Architecture SA4

Level 6, Meeting Room 608

Chairs: Julia Guernsey  
Kappelman, University of  
Texas, Austin; Annabeth  
Headrick, Vanderbilt University

*Yax Pasaj and the Palencano  
Presence at Copán Rhonda  
Taube*, University of California,  
San Diego; Karl Taube,  
University of California,  
Riverside

*Cultural Identity and Stylistic  
Spheres at Las Higueras,  
Veracruz* John L. Machado, Jr.,  
University of Texas, Austin

*An Art Practice for a Community  
without Borders: Placing the  
Borgia Group Manuscripts* Anne  
Walke Cassidy, Columbia  
University

*The West Mexican-Mimbres  
Connection: Influence,  
Appropriation, or Collision at  
the Northern Frontier* James  
Farmer, Virginia  
Commonwealth University

*Death, Ethnicity, and the State in  
the Tarascan Society of the Early  
Sixteenth Century* Angélica  
Afanador, University of  
California, Los Angeles

Discussant: Jeff Karl Kowalski,  
Northern Illinois University

## OS

## ART HISTORY OPEN SESSION The Northwest School: Far Beyond and Deep Within SA5 Level 6, Ballroom 6C

Chair: Martha Kingsbury,  
University of Washington

*Mark Tobey: Construction of an  
Artistic Identity* Sheryl  
Conkelton, independent scholar

*North of Northwest: Relations  
between American and Canadian  
Early Modern Artists on the  
Pacific Coast* Gerta Moray,  
University of Guelph

*Reconsidering Clyfford Still: The  
Creation of Abstract Art as Spirit  
Power* Herbert R. Hartel, Jr.,  
John Jay College, City  
University of New York

Discussant: Ray Kass, Virginia  
Polytechnic Institute and State  
University

Discussant: Susan Fillin-Yeh,  
independent scholar

## After Vietnam: Traces of Exile and Fragments of Homeland in Canadian Art SA6

Level 6, Ballroom 6A

Chairs: Martha Langford,  
McGill University; Jerry  
Zaslove, Simon Fraser  
University

*Re: Considering Cultural  
Production in Vancouver during  
the 1960s and 1970s: A  
Discussion of Two Intermedia  
Texts by Roy Kiyooka* Glen  
Lowry, Coquitlam College

*A Critical Beauty:  
Photoconceptual Art in  
Vancouver* Sharla Sava, Simon  
Fraser University

*Conceptual Lithography at Nova  
Scotia College of Art and  
Design: From Acconci to  
Wieland* Jayne Wark, Nova  
Scotia College of Art and Design

*American Expatriate Artists in  
Canada: A Life of Exile or  
Prelude to NAFTA* Peter  
Wollheim, Boise State  
University

## Art History de jure SA7 Level 6, Meeting Rooms 615/616/617

Chair: Elizabeth C. Mansfield,  
University of the South

*From Sam's Café to United Art  
Contractors: Actionable Art?*  
Kevin Concannon, University  
of Akron

*Andy's Art or Dull Documents:  
Defining Warhol's Photographic  
Legacy in the Courtroom*  
William V. Ganis, New York  
Institute of Technology

*Big Picture, Fine Print: The  
Surprising Impact of the Illicit  
Art Trade on Tax Law and Art  
Historians* Anne-Marie Rhodes,  
Loyola University School of Law

*Art History and the New  
Iconoclasm* Elizabeth C.  
Mansfield, University of the  
South

## Activating Critical Discourse: Models of Civic Engagement and Public Arts Practice SA8

Level 6, Meeting Rooms  
602/603/604

Chair: Bradley McCallum,  
ConjunctionArts

*Animating Democracy:  
Opportunity and Challenge at  
the Intersection of Art and Civic  
Dialogue* Pam Korza,  
Americans for the Arts

*Creative Capital—Incorporating  
Discourse as Part of  
Comprehensive Artist Support*  
Sean Elwood, Creative Capital

*Community Cultural  
Development* Tomas Ybarro-  
Frausto, Rockefeller Foundation

*Critical Conditions* Patricia C.  
Phillips, SUNY New Paltz

This session will take place in  
ARTspace.

**OS** OPEN SESSION

**O** OFF-SITE SESSION

**P** PRACTICUM

**M** MUSEUM SESSION

**AS** AFFILIATED SOCIETY  
SESSION

**C** CAA COMMITTEE  
SESSION

**E** E-SESSION

**The Rise and Fall of Memorial Sculpture, Part 2 SA9**  
Level 6, Meeting Rooms 613 & 614

Chairs: Sarah Blake McHam, Rutgers University; Margaret A. Kuntz, Drew University

*The Public Memorial in Nineteenth-Century Italy: Giuseppe Grandi and the Monument to the Five Days of Milan, 1881–1894* David M. Gariff, University of Wisconsin, Stout

*Colonial Embodiment: Greater France, Great Glory, and the Gare St.-Charles in Marseilles* Jennifer Foley, Cornell University

*The Fall and Rise of Iosif Stalin: Iconoclasm and Resurrection of Public Monuments in the Post-Soviet Era* Mike O'Mahony, University of Bristol

*Loss as Vanished Form: On the Anti-Memorial Sculptures of Horst Hoheisel* Ellen Handler Spitz, University of Maryland, Baltimore County

**E Collaborative Teaching of Collaboration: Teaching Interdisciplinary Digital Media and Performance SA10**  
Level 6, Meeting Rooms 618 & 619

Chair: Jeff McMahon, Arizona State University

*Collaborative Teaching for Interdisciplinary Curriculum* Patricia Clark, Arizona State University

*Approaching the Body: Interdisciplinary Student Collaborations* Petra Kuppers, Bryant College

*"And You Don't Stop": Collaborative, Interactive Hip-Hop Performance* Frank Barber, Columbia College

*Acting as though Digital Is Just Another Tool* Gwyn Rhabyt, California State University, Hayward

*Storyscape: An Experience Design Site of Environment, Media, and Event Woven Together by Story* Jacki Apple, Art Center College

**E Media Screens/Screen Media SA11**  
Level 2, Meeting Rooms 2A & 2B

Chair: Katie Mondloch, University of California, Los Angeles

*Interfaces in Electronic Media* Yvonne Spielmann, HBK Braunschweig, Germany

*Projecting Screens: Lucio Fontana's Spatial Spectacle* Stephen Petersen, University of Delaware

*The Depreciation of the Relational: The Media Screens of Liza May Post* Christine Ross, McGill University

*Translucent Temporalities: Motility, Autonomy, and the Video Projection Screen* Margot Bouman, University of Rochester

*Another Language of New Media: Rethinking Movement, Interactivity, and the Screen* Michele White, Wellesley College

**AS P NATIONAL ART EDUCATION ASSOCIATION Artful Mentoring in Higher Education: Role Models and Pedagogical Strategies for Enhanced Learning in the Arts SA12**  
Level 3, Meeting Room 3B

Chair: Renee Sandell, Maryland Institute College of Art

*Role Models and Pedagogical Strategies for Mentoring Students into Art Professionals* Kathleen Desmond, Central Missouri State University

*The Role of Mentoring in the Senior Thesis Project* Richard Hamwi, Mercyhurst College

*The Community in the Classroom: Breaking into the White Cube* Carol Janson, Western Washington University

*Helping Students Follow Their Paths: A Visual Record* Phyllis Plattner, Maryland Institute College of Art

*Mentoring in Higher Education: Exploring the Possibilities* Carole Henry, University of Georgia

**AS RENAISSANCE SOCIETY OF AMERICA Whither Connoisseurship? Part 2 SA13**  
Level 3, Meeting Room 303

Chair: Jeffrey Chipps Smith, University of Texas, Austin

*Connoisseurship and the Study of Renaissance Stained Glass* Virginia C. Raguin, College of the Holy Cross

*Quality Control: Vittoria's Portrait Busts as Case Studies in Connoisseurship* Thomas Martin, Bard High School Early College

*Whither Connoisseurship of the Rembrandtesque; or, What to Do with All the Not Rembrandts?* Catherine B. Scallen, Case Western Reserve University

*Taking the "Con" Out of Connoisseurship (and Putting the Visual Knowledge Back In)* Benjamin Binstock, New York University

*Appraising Fanzago: Discerning Eyes in Seventeenth-Century Naples* J. Nicholas Napoli, Princeton University

**OS ART HISTORY OPEN SESSION Relocating the Pacific SA14**  
Level 6, Meeting Rooms 605 & 610

Chair: Terry Smith, University of Pittsburgh

*Traversing the Pacific: Mai, Cultural Entanglement, and Indigenous Appropriation* Jos Hackforth-Jones, Richmond, The American International University in London

*Images of the Pacific: Aesthetic Connections between Australia and the American West 1850–1930* Erika Esau, Australian National University

*Split Vision: Figuring the Pacific in New Zealand in the 1970s* Christina Barton, Victoria University of Wellington

*Islands of Difference: Spatial Explorations and Pedagogical Lessons in the Pacific* Karen K. Kosasa, University of Hawai'i at Manoa

Discussant: Nicholas Mirzoeff, SUNY, Stony Brook

**Venice, Venus, and the Virgin: The Search for Arcadia in Sixteenth-Century Painting** SA15  
Level 6, Meeting Room 609

Chair: **Joanne Snow-Smith**, University of Washington

*Sebastiano del Piombo's Death of Adonis: Between Venice and Rome* Irene Trevor, The Museum of Fine Arts, Houston

*The Spiritual and the Corporeal in Titian's Danae from Naples* Luba Freedman, The Hebrew University of Jerusalem

*Vernacular Ideals of Beauty: Pietro Bembo's Gli Asolani and Titian's Paintings of Beautiful Women, circa 1515* Judith B. Gregory, University of Delaware and the Delaware College of Art and Design

*Sensual Skin, Vibrant Views, and Charming Colors: The Gendering of Venetian Oil Painting* Karen Goodchild, Wofford College

*Venetia figurata or Venus: The Female Nude in Sixteenth-Century Venice* Elizabeth Carroll, Indiana University, Bloomington, and Scuola Internazionale di Grafica

**Biography and Contemporary Art** SA16  
Level 6, Ballroom 6B

Chair: **Judith Stein**, independent curator

*Minor Characters: Stieglitz's Pandora's Box* Judith Mara Gutman, The New School University

*David Smith* Michael Brenson, independent art critic

*Inside Ab-Ex: Talk as Biography* Geoffrey Dorfman

*Shaping, Structuring, and Editing the Past: Jack Goldstein* Richard A. Hertz, independent scholar

*Ed Kienholz in Art History: Reconsidering the Artist's Biography* Damon Willick, Loyola Marymount University

**OS**  
ART HISTORY OPEN SESSION  
**Medieval Art History and Historiography, Part 2** SA17  
Level 4, Meeting Room 401

Chair: **William Tronzo**, Tulane University

*Celestial Jerusalem in the Morgan Beatus: A Unique Image for a Transformed World* Alison Locke, Yale University

*The Political Representation of Henry II* Eliza B. Garrison, Northwestern University

*Text, Audience, Image: Iconographic Specificity in the Choir Frescoes of Donnaregina* Kerr Houston, Maryland Institute College of Art

*Hoc est corpus meum: Visual Space and Theological Construction in Medieval Dance of Death Imagery* Elina Gertsman, Boston University

*Nature and the Divine: The Chapel Vaults at Ingolstadt and the Space of Mystical Experience* Ethan Matt Kavaler, University of Toronto

**M**  
**Acquiring the Past: A Critical History of Collecting Classical Antiquities** SA18  
Level 3, Meeting Rooms 307 & 308

Chair: **Julie Van Voorhis**, Indiana University

*How Romans Organized Greek Sculpture* Peter de Staebler, Institute of Fine Arts, New York University

*Cultivating Antique Culture in the Middle Ages: The Patriotism and Influences of Petrarch* Charles Stewart, Indiana University

*Integrating Classical Antiquities in Sixteenth-Century Florence* Claudia Lazzaro, Cornell University

*From Antiquarianism to Archaeology: Ancient Roman Antiquities in the Capitoline Museum* Heather Hyde Minor, University of Colorado, Boulder

*Collecting Contextual Sculptures* Jens Daehner, The J. Paul Getty Museum

**The Printed Image in East Asia** SA19  
Level 6, Meeting Rooms 611 & 612

Chair: **Suzanne E. Wright**, University of Tennessee

*Woodcut Pictorial Advertising in Traditional China* Ellen Johnston Laing, University of Michigan

*Artifactual Art: Fiction Illustration in Late Nineteenth-Century Shanghai* Lisa R. Claypool, Lewis and Clark College

*Edo Remakes of Kansai Publications: A Look at Moronobu's Drawing Power and Edo Publishing during the Seventeenth Century* Helen M. Nagata, Milwaukee Institute of Art and Design

*Censorship and Politics in Ukiyo-e: The Ehon Taikōki Incident of 1804* Julie Nelson Davis, University of Pennsylvania

*Mapping the History of Temple and Shrine Prints in Japan* Sherry Fowler, University of Kansas

**12:30-2:00 PM**

**AS**  
ART HISTORIANS INTERESTED IN PEDAGOGY AND TECHNOLOGY  
**Business Meeting**  
Level 6 Ballroom 6C

**AS**  
ART HISTORIANS OF SOUTHERN CALIFORNIA  
**New Perspectives from the Art Historians of Southern California**  
Level 6, Meeting Rooms 606 & 607

**Art History PhD Survey: Combining Career and Family in the Humanities, A Struggle to Juggle for Men and Women!** SA19A  
Level 4, Meeting Room 401

Chair: **Maresi Nerad**, University of Washington, Center for Innovation and Research in Graduate Education

**Susan Ball**, College Art Association  
**Pauline Yu**, American Council of Learned Societies

**OS** OPEN SESSION

**I** OFF-SITE SESSION

**P** PRACTICUM

**M** MUSEUM SESSION

**AS** AFFILIATED SOCIETY SESSION

**C** CAA COMMITTEE SESSION

**E** E-SESSION



The panel will discuss a national study concentrated on career outcomes of some 500 art history PhDs who graduated between 1985 and 1991 from 54 (all) U.S. art-history doctoral programs. The panelists will focus on the situation of women scholars in the humanities with an emphasis on art historians. Art history is a field in which more than 50 percent of doctoral recipients have been women for a long time; therefore, pipeline problems do not exist. Nevertheless, men occupy the more prestigious positions, are more often tenured, and earn more. This national survey serves as a case study on how family relations and commitments influence academic careers of women and men.

**AS**

ASSOCIATION OF ART EDITORS  
Business Meeting  
Level 2, Meeting Rooms 2A & 2B

**AS**

ASSOCIATION OF HISTORIANS OF NINETEENTH-CENTURY ART  
Future Directions in the History of Nineteenth-Century Art SA20  
Level 6, Meeting Room 608

Chair: **Andrew C. Shelton**,  
Ohio State University

*Allegory, Ruin, and Embodiment: Benjamin and Ingriste Allegorical Portraiture*  
**Sarah Betzer**, University of California, Santa Cruz

*The Evolutionary Body: Rethinking the Nude in Post-Darwinian French Art*  
**Martha Lucy**, Institute of Fine Arts, New York University

*The Aesthete as Socialist: Walter Crane's Fate of Persephone (1878)* **Morna O'Neill**, Yale University

**AS**

ASSOCIATION FOR LATIN AMERICAN ART  
Open Session SA21  
Level 3, Meeting Room 3B

Chair: **Patrick Frank**,  
University of Kansas

*Portraying the Aztec Past: Colonial Strategies* **Angela Marie Herren**, The Graduate Center, City University of New York

*Latin American Orientalism and the Globalization of Taste: The Production of Biombos in the Spanish Empire* **Sofia Sanabrais**, New York University

*Arte para los años 80: Creating Columbian Conceptualism* **Gina McDaniel Tarver**, University of Texas

**C P**

CAA PUBLICATIONS COMMITTEE  
University Press Publishing in the Arts Today SA21A  
Level 6, Meeting Rooms 613 & 614

Chair: **Eve Sinaiko**, CAA

**Deborah Kirshman**, University of California Press  
**Susan Bielstein**, University of Chicago Press

Other participants to be announced.

THE COUNCIL OF INDEPENDENT COLLEGES  
Survey of Historic Architecture and Design SA22  
Level 6, Ballroom 6A

Chair: **Barbara S. Christen**,  
Council of Independent Colleges

The Council of Independent Colleges, with funds provided by the Getty Grant Program of the J. Paul Getty Trust, is conducting a survey of historic architecture

and landscape design. Hear the preliminary results of the survey and discuss your own institution's situation. Learn how other institutions are thinking about documentation, study, and preservation of the physical plants of their campuses, as they plan for the future.

**AS**

DESIGN FORUM  
Collaboration in Design Studies SA23  
Level 3, Meeting Rooms 307 & 308

Chair: **Ann Schoenfeld**, Pratt Institute

*Towards a Collaborative Authorship* **Susan Bowman**,  
Rowan University

*Ecocrisis and Material Culture: Locating Consequential Collaboration* **Barbara Dass**,  
University of Ulster

*Collaboration and Experience-Based Design* **Paul Platosh**,  
Pacific Northwest College of Art

*Mosaics, Minarets, and Multimedia Design: Reflections on American-Style Design Education in the Middle East*  
**Harry St. Ours**, Montgomery College

*Collaboration or Collusion? Coordination or Control?*  
**Michael Schmidt**, University of Memphis

**AS**

HISTORIANS OF ISLAMIC ART  
Business Meeting  
Level 6, Meeting Room 609

**AS**

INTERNATIONAL SCULPTURE CENTER  
Recognition Opportunities for Emerging Artists and Their Faculty and Art Departments SA24  
Level 6, Meeting Rooms 605 & 610

Chair: **Mary Catherine Johnson**, International Sculpture Center

*Professional Presenting Skills for Emerging Artists* **James Nestor**, Indiana University of Pennsylvania

*International Sculpture Center Opportunities for Recognition of Students, Faculty, and Art Departments* **Michael Johnson**,  
University of Puget Sound

*Trends for Emerging Artists*  
**Bryan Ohno**

**AS**

LEONARDO/THE INTERNATIONAL SOCIETY FOR THE ARTS, SCIENCES, AND TECHNOLOGY  
Business Meeting  
Level 6, Meeting Rooms 615/616/617

**AS**

NATIONAL COUNCIL FOR EDUCATION IN THE CERAMIC ARTS  
Mirrors of Influence: Aesthetics and Agenda SA25  
Level 6, Meeting Rooms 611 & 612

This slide lecture by **Rebecca Harvey**, Ohio State University, will demonstrate how all aspects of an object, from design to material to method of manufacture, have been used to reinforce and propagate social and political agendas.

## AS

NEW MEDIA CAUCUS  
**Constructing Boundaries: Approaches to the Discourse of New Media Aesthetics SA26**  
Level 6, Meeting Rooms 618 & 619

Chair: **Doreen Maloney**, University of Kentucky

**Jonathan Binstock**, Corcoran Gallery of Art  
**Nancy Atakan**, artist and critic  
**Rachel Clarke**, California State University, Sacramento  
**Sara Doris**, University of Kentucky

## AS

PACIFIC ARTS ASSOCIATION  
**Women, Cloth, and Polynesia: The Legacy of Jehanne Teillet-Fisk SA27**  
Level 3, Meeting Room 303

Chair: **Anne E. Guernsey Allen**, Indiana University Southeast

*The Urban in the Island: Traditions of Change* **Karen Stevenson**, Canterbury University, Christchurch

*The Formation of a New Textile Tradition: Cook Island Tivaevae* **Phyllis Herda**, University of Auckland

*Jehanne Teillet-Fisk and the Acculturative Process* **Hilary Scothorn**, Florida State University

## AS

RADICAL ART CAUCUS  
**Business Meeting**  
Level 3, Meeting Room 304

2:30-5:00 PM

## AS

AMERICAN SOCIETY OF HISPANIC ART SCHOLARS  
**Cultural Crossings: Spain, Italy, the Netherlands, and the Americas SA28**  
Level 6, Meeting Room 608

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

*Convento Retablos: Missionizing Mexico in the Sixteenth Century* **Eloise Quinoñes Keber**, The Graduate Center and Baruch College, City University of New York

*Performance and Image in Post-Conquest Mexico: Syncretic Expressions of Power on the Façade of the Casa Montejo, Mérida, Yucatán* **Linda Kristine Williams**, University of Washington

*Spain and the Pearl of the Antilles: Mudejar-Morisco Building Practices in the Colonial Architecture of Cuba, Sixteenth-Eighteenth Centuries* **Alka Patel**, University of Michigan

*Imperial Eclecticism at the Cathedral of Plasencia and Cáceres* **Sergio Sanabria**, Miami University of Ohio

Discussant: **Mark Denaci**, State University of New York, Geneseo

**Partisan Canons, Part 2: Institutional Sites SA29**  
Level 6, Ballroom 6B

Chair: **Anna W. Brzyski**, University of Kentucky

*Canon Fodder: Mexican Art at New York's Museum of Modern Art in the Mid-1950s* **Catha Paquette**, University of California, Santa Barbara

*American Artists Paint the City: Katharine Kuh's Disruption of Canonical Paradigms at the 1956 Venice Biennale* **Caroline Simpson**, University of Nebraska

*Recovering and Reconstructing Modern Art in Divided Berlin* **Claudia Mesch**, Arizona State University

*Chinese Art, the National Palace Museum, and Cold War Politics* **Jane C. Ju**, National Chengchi University

*Canons Apart and Apartheid Canons: Casting Black South African Art Locally and Globally* **Julie L. McGee**, Bowdoin College

**Space, Spectatorship, and the Dialogue between Art and Architecture Practices, 1950-1980 SA30**  
Level 6, Meeting Rooms 615/616/617

Chairs: **Noah Chasin**, Bard College; **Monica Amor**, Maryland Institute College of Art

*Bodies and Cities: Valie Export's Body Configurations in Architecture* **Jill Dawsey**, Stanford University

*Paris Plasticity: From Integration of the Arts to Environmental Semiotics* **Larry Busbea**, Manhattan College

*Modeling Conceptual Architecture: Of Eisenman, Kosuth, and Paradox* **Nana Last**, Rice University

*Haacke's Matter* **Graham Bader**, Harvard University

*Caracas as Ciudad Dispositivo: Imagen de Caracas's Critique of Venezuelan Modernism* **Marguerite Mayhall**, Kean University

**Art and Religion in Nineteenth-Century America SA31**  
Level 3, Meeting Rooms 307 & 308

Chair: **Charles Colbert**, Portland State University

*Nature's Hieroglyphs and the Masonic Vision of Thomas Cole* **David Bjelajac**, George Washington University

*Building the House of Wisdom: Violet Oakley's Early Murals and Christian Science* **Bailey Van Hook**, Virginia Polytechnic Institute and State University

*All Very Fast and Going to the Very Dogs: Quakers and the Visual Arts* **Kristin Fedders**, Earlham College

*Evangelical Christianity Hitches a Ride "Down the River": The Visual Texts of Uncle Tom's Cabin* **Jo-Ann Morgan**, Coastal Carolina University

**OS** OPEN SESSION

**I** OFF-SITE SESSION

**P** PRACTICUM

**M** MUSEUM SESSION

**AS** AFFILIATED SOCIETY SESSION

**C** CAA COMMITTEE SESSION

**E** E-SESSION



**A Fragile Alliance:**  
Porcelain as Sculpture,  
1700 to 1900, Part 2 SA32  
Level 6, Ballroom 6C

Chairs: **Martina Droth**, Henry  
Moore Institute; **Alison**  
**Yarrington**, University of  
Glasgow

*The Sculptural Prestige of*  
*Boizot's Grand Vase for Sèvres:*  
*A French Royal Commission of*  
*1783* **Juliet Carey**, Courtauld  
Institute of Art

*A Revolutionary Currency:*  
*Sèvres Medallions Produced*  
*during the French Revolution*  
**Emily Richardson**, University  
College London

*Porcelain: Materiality and*  
*Meaning in Post-Revolutionary*  
*France* **Stephen Adams**,  
University of Hertfordshire

*The Collaboration of Gauguin*  
*and Chaplet at the Dawn of the*  
*Art Nouveau* **Yeon Shim Chung**,  
Institute of Fine Arts, New York  
University

Discussant: **Malcolm Baker**,  
University of Southern  
California



PACIFIC ARTS ASSOCIATION  
**Bodily (Re)Presentations in**  
**Oceania** SA33  
Level 6, Meeting Rooms 611 & 612

Chair: **Stacy L. Kamelhiro**,  
University of California, Santa  
Cruz

*Body Interpretations by a*  
*Samoan Artist* **Jewel Castro**,  
artist

*Fish Caskets as Social Bodies,*  
*S.E. Solomon Islands* **Deborah**  
**B. Waite**, University of Hawai'i,  
Manoa

*Paul Gauguin's Tahitian*  
*Allegory of Virtue and Vice*  
**Suzanne Donahue**, Temple  
University

*The Pleasures of Travel:*  
*Victorian "Lady Travelers" and*  
*Embodied Encounters in the*  
*South Pacific* **Heather**  
**Waldroup**, University of  
California, Santa Cruz

Discussant: **Riet Delsing**,  
University of California, Santa  
Cruz



RADICAL ART CAUCUS  
**Aesthetics, Politics,**  
**and the Counter-**  
**Globalization Movement**  
SA34  
Level 6, Meeting Rooms 618 & 619

Chairs: **Janet Koenig**, Radical  
Art Caucus; **Noel Douglas**,  
Slade School of Fine Art

*Another (Art) World Is Possible:*  
*Theorizing Oppositional*  
*Convergence* **Gene Ray**,  
Alexander von Humboldt  
Foundation and Kunstwerke  
Institute for Contemporary Art,  
Berlin

*Retooling Dissent* **Emily**  
**Forman**, School of the Art  
Institute of Chicago

*Bring NAFTA Back to Tijuana's*  
*Maquiladora Workers: A*  
*Traveling Art Exhibition* **Fred**  
**Lonidier**, University of  
California, San Diego

*Asocijacija Apsolutno: A View*  
*on Globalization from "Other"*  
*Europe* **Jelena Stojanovic**,  
Ithaca College

**Dan Wang**

**Medieval Venice:**  
**Mythogenesis and Self-**  
**Transformation** SA35  
Level 6, Meeting Room 609

Chair: **Anne McClanan**,  
Portland State University

*The State of Venetian Art*  
*History: The View from 2004*  
**Debra Pincus**, National Gallery  
of Art, Washington, D. C.

*San Marco and the Kinship of*  
*Stone* **Fabio Barry**, Columbia  
University

*The Foundation of Venetian*  
*State Power through Lion*  
*Imagery* **Marina Karem**, inde-  
pendent scholar

*Forces at Work: Venice's Urban*  
*Economy and the Reliefs of*  
*Working Life on the Portale*  
*Maggiore of San Marco* **Mark**  
**Rosen**, University of California,  
Berkeley

Discussant: **Helena Szépe**,  
University of South Florida



**"Ask Somebody Else**  
**Something Else": Analyzing**  
**the Artist Interview** SA36  
Level 6, Meeting Rooms 613 & 614

Chairs: **Johanna Burton**,  
Princeton University; **Lisa**  
**Pasquariello**, Stanford  
University

*Against Criticism: The Artist*  
*Interview in Avalanche*  
*Magazine, 1970–1976* **Gwen**  
**Allen**, Stanford University

*Robert Ryman, Retrospective*  
**Suzanne P. Hudson**, Princeton  
University

*Method Acting: The Artist-*  
*Interviewer Conversation* **Tim**  
**Griffin**, Artforum

Discussant: **Rhea Anastas**, Bard  
College



**not-design, not-art:**  
**Crafting and Naming an**  
**Interdisciplinary**  
**Curriculum** SA37  
Level 6, Ballroom 6A

Chairs: **Tina Simonton**, Georgia  
Institute of Technology; **Sabir**  
**Khan**, Georgia Institute of  
Technology

*(In)discipline* **Kenneth**  
**Fitzgerald**, Old Dominion  
University

*"2x4D: Time-Based Site-Specific*  
*Collaboration"—A Pilot*  
*Interdisciplinary Project for*  
*First-Year Art Foundation*  
*Students* **Winn Rea**, Long Island  
University

*Against the Grain: An*  
*Interdisciplinary Course Within*  
*a Traditional Curriculum*  
**J. Bradley Adams**, Mount Berry  
College

Discussant: **Linda Weintraub**,  
Oberlin College

**Work in Progress:  
Presentations by CAA  
Professional Development  
Fellowship Recipients SA38**  
Level 3, Meeting Room 3B

Chair: Lauren Stark, CAA

*Performative Notions: Your  
Crown Is Bought and Paid For*  
Lisa Bradley, School of the Art  
Institute of Chicago

*Looking In/Looking Out: The  
Representation of Race in 1950s  
and 1960s United States*  
Photography Erina Duganne,  
University of Texas, Austin

*Photographs, Books, and Ideas  
of Community* Jonathan  
Gitelson, Columbia College  
Chicago

*Michelangelo's Soul: The Battle  
of Cascina as Psychomachia*  
James Carlton Hughes,  
University of North Carolina,  
Chapel Hill

*Somatypes: Race and Materiality  
in Twentieth-Century Sculpture*  
Linda Kim, University of  
California, Berkeley

*Assimilation or Resistance? The  
Production and Consumption of  
Tlingit Beadwork* Megan  
Smetzer, University of British  
Columbia

**C** CAA PROFESSIONAL PRACTICES  
COMMITTEE  
**Is the Visual Arts  
Studio/Classroom a  
"Hostile Environment"?**  
SA39  
Level 3, Meeting Room 3A

Chair: John M. Sullivan,  
Arkansas Tech University

*A New Etiquette for Teaching  
Contemporary College Figure  
Drawing Classes, with  
Comparisons to the Salon*  
Approach Janice Trusky,  
Indiana University of  
Pennsylvania

*The Nude Dilemma in Academia*  
Ross Zirkle, University of  
Kentucky

**Rethinking Japonisme SA40**  
Level 3, Meeting Rooms 605 & 610

Chairs: Aileen Dashi Tsui,  
Columbia University; Noriko  
Murai, independent scholar

*Fantasies of Asia* Ting Chang,  
McGill University

*An Early Example of Japonisme  
in American Interior Design:  
Louis Comfort Tiffany's Rooms  
in the Bella Apartments* Ellen E.  
Roberts, Boston University

*Rethinking "Japan Mania":  
Popular Consumption and the  
Gendering of Japan* Elizabeth  
Kramer, University of  
Manchester

*"Doing What Nature Does":  
Japonisme, Laurence Binyon,  
and Transcendence in the Works  
of Wyndham Lewis circa  
1910–1914* Jonathan Shirland,  
independent scholar

*Japonisme, through the Looking  
Glass* Alicia Volk, Yale  
University

**Modernist Abstraction  
across the Disciplines SA41**  
Level 6, Meeting Rooms 606 & 607

Chairs: Marshall Brown,  
University of Washington;  
Marek Wieczorek, University  
of Washington

*Concerning the Spiritual—and  
the Concrete—in Kandinsky's Art*  
Lisa Florman, Ohio State  
University

*Greenberg Disciplining*  
Greenberg Randall Van  
Schepchen, Roger Williams  
University

*Monochrome Medicine* Mark  
Cheetham, University of  
Toronto

*Morris Louis, et al: Court  
Painters to Liberal America*  
Alexander Nemerov, Yale  
University

**7:00–8:30 PM**

**OFF-SITE SESSION**



**Session on New Media SA42**

Chair: Barbara London,  
Museum of Modern Art, New  
York

Participants to be announced.

See Special Events, p. 48.

**OS** OPEN SESSION

**I** OFF-SITE SESSION

**P** PRACTICUM

**M** MUSEUM SESSION

**AS** AFFILIATED SOCIETY  
SESSION

**C** CAA COMMITTEE  
SESSION

**E** E-SESSION