

ARTspace

MURRAY HILL SUITE, 2ND FLOOR, HILTON NEW YORK

ARTspace is a conference within the conference, tailored to the needs and interests of practicing artists but open to all conference attendees. It includes a session space, set theater-style, and a lounge for video programming and other events.

All ARTspace sessions are included in the chronological listing of Sessions.

All ARTspace events are held in the Murray Hill Suite, 2nd floor, Hilton New York, unless otherwise noted.

WEDNESDAY, FEBRUARY 14

7:30 AM-9:00 AM

Morning coffee, tea, and juice.

9:00 AM-5:00 AM

Video programming: Parsons, New School of Design: Selections 2005

9:30 AM-12:00 PM

Artists' Residencies/Worldwide Opportunities
Chairs: Elizabeth Conner; Caitlin Strokosch, Alliance of Artists Communities
An artist and three residency-program staff give an overview of
available residencies, with an emphasis on new opportunities and
international residencies. Metropolitan New York residencies will
also be highlighted.

12:30-2:00 PM

Out of the Frame: Creativity and Change Chair: Amy V. Grimm

Working from the Perimeter

Willie Ray Parish, University of Texas, El Paso

Between Collage and Chaos

Hana Hillerova, University of Texas, Austin

Hillbilly Happiness: The Barnstormers' Pilgrimage Down South

David J. Brown, Southeastern Center for Contemporary Art

From the Big Picture to the Small Object

Kate Bonansinga, University of Texas, El Paso

Beautiful Losers

Christian Strike, Atelier Noir, Iconoclast Editions

2:30-5:00 PM

Visual Power: An Exhibition of Native American

Artists/Scholars: A Project by the US Department of State Art and Culture Programs

Chairs: Duane Slick, Rhode Island School of Design; Phoebe Farris, Purdue University

Fostering Diversity of American Cultural Diplomacy Abroad

Evangeline J. Montgomery, Office of Citizen Exchanges, Bureau of Educational and Cultural Affairs, Washington, DC

Gail Tremblay, Evergreen State University

International Relations via Our Shared Solstice Sun over This World and the 50-Foot Outdoor Circular Denver Sculpture Wheel

Edgar Heap of Birds, University of Oklahoma

Devotional Art for the Feminine Divine

Nadema Agard, Red Earth Studio Consulting/Productions

THURSDAY, FEBRUARY 15

7:30-9:00 AM

Morning coffee, tea, and juice.

7:30 AM-12:00 PM

Video programming: Leslie Raymond, Potter-Belmar Labs; Jason Jay Stevens, Potter-Belmar Labs, 3 & 3, selections, 2004-6

9:30 AM-12:00 PM

Painting and Plurality: Schisms, -Isms, and the Difficulty of Definition

Chairs: Brian Bishop, University of Alabama; Lance Winn, University of Delaware

High Times, Hard Times: New York Painting, 1967-75

Katy Siegel, Hunter College, City University of New York

Invisible -ism

Robert Mertens, University of Wisconsin, Whitewater

Luc Tuymans and the Use Value of Irony

George Anastasias Magalios, independent artist

Discussant: Barry Schwabsky, independent critic and poet

12:00 PM-5:00 PM

Video programming: Diane Lander Mason, All Dressed in White Work: Emerging Definitions of Marriage, 2006

12:30 PM-2:00 PM

CAA SERVICES TO ARTISTS COMMITTEE

Does the Art World Have a Political Bias?

Chairs: Elin O'Hara Slavick, University of North Carolina, Chapel Hill; Thomas

Kleese, University of Wisconsin, Richland

Hegemony Cricket: The Voice of One Crying in the Wilderness

Thomas Kleese, University of Wisconsin, Richland

Separating the Sheep from the Goats; or, How I Learned to Stop Worrying and Love the Art World

James Panero, The New Criterion magazine; Martha Rosler, Rutgers, State University of New Jersey

2:30-5:00 PM

"Difficult" Content in the Public Realm

Chairs: Elizabeth Conner; Janet Kaplan, Moore College of Art

Catherine de Zegher

Discussant: Norie Sato, independent artist, Seattle

Other participants to be announced.

FRIDAY, FEBRUARY 16

7:30-9:00 AM

Morning coffee, tea, and juice.

7:30 AM-12:00 PM

Video programming: Michelle Monseau, Excerpts: Puff, Hum, and Long Road, 2005-6

9:30 AM-12:00 PM

Reversal: Artists Talk about Art History

Chair: Reva Wolf, State University of New York, New Paltz

Reading Art History: A New York Story

Peter Halley, Yale University

Inevitable Liminality: Oscillations of Sense in the Historical George Quasha, Station Hill Press

Why Some People Make Art and Others Write about It Faith Ringgold, University of California, San Diego

12:00 PM-5:00 PM

Video programming: Willie Varela, His Burning World, 2002-3

12:30-2:00 PM

Contemporary African Art: Moving Forward, Looking Back; Investigating the Currency of Contemporary African Art Chair: Odili Donald Odita, Tyler School of Art

Isolde Brielmaier, Rotunda Gallery, Vassar College

Olu Oguibe, University of Connecticut, Storrs

Barbara Pollack, independent artist, critic, and curator

Claude Simard, Jack Shainman Gallery

Carol Thompson, High Museum of Art

2:30-5:00 PM

Annual Artist Interviews

Hans Haacke will be interviewed by Dennis Adams. A second interview will be announced. Refreshments will be served after the event.

6:00-8:00 PM

Arts Exchange

EAST BALLROOM FOYER, THIRD FLOOR, HILTON NEW YORK **CASH BAR**

Arts Exchange is an open portfolio session where CAA artist members are offered tables to show drawings, prints, photographs, small paintings, and works on laptop computers. The session is open to the public and free of charge. Sale of works is not permitted.

9:30 AM-12:00 PM

Safety Hazards for the Artist and the Art Institution Chair: Duane Slick, Rhode Island School of Design

Art and the Agencies: OSHA, EPA, CPSC, and More Monona Rossol, Arts, Crafts, and Theater Safety

The "Art" of Federal Environmental Enforcement Carl F. Plossl, US Environmental Protection Agency

12:30-2:00 PM

Speaking of the Artist Lecture Chair: Patricia C. Phillips, State University of New York, New Paltz

2:30-5:00 PM

Ephemeral Art and the Tyranny of Preservation Chair: Allyson Purpura, George Washington University

Performance and Documentation: (Re)Presenting Ana Mendieta Beth Nardella, West Virginia University

Liminality, Memory, and the Ephemeral Michele Brody, independent artist, New York

From Ruin to Rise: The Contradictions of Gordon Matta-Clark's **Building Fragments**

Ellen Moody, Pomona College

Acquisition, Alteration, and Ambivalence: The Preservation of the Noah Purifoy Sculpture Park

Linda Lui, independent scholar, Alameda, California

Very Large Collections and Ephemeral Art: The Joseph Selle Collection of Street Vendor Photography

Andrew Eskind, Visual Studies Workshop; David Mount, Visual Studies Workshop

SATURDAY, FEBRUARY 17

7:30-9:00 AM

Morning coffee, tea, and juice.

9:00 AM-5:00 PM

Video programming: Artpix, Diverse Dialogue, selections, 2003

OS Open Session

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

) Offsite Session

Sessions identified with this symbol are held outside of the conference site.

P 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.

AS Affiliated Society Session

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

E E-Session

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

PROGRAM SESSIONS

WEDNESDAY, FEBRUARY 14

9:30 AM-12:00 PM



ART HISTORY OPEN SESSION

The Study of Drawings, Europe, 1300-1700, Part I

WEST BALLROOM, 3RD FLOOR, HILTON NEW YORK

Chair: Carmen C. Bambach, Metropolitan Museum of Art

Pietro da Cortona's Corpus of Drawings after the Antique

Jorg Martin Merz, Universität Wien

Cornelis Dusart's Use of Copying Within His Own Corpus

Susan Anderson

Correggio or Rondani: On the Attribution of Drawings and Its Significance

Mary Vaccaro, University of Texas, Arlington

Paolo Veronese and Drawing Practice in Renaissance Verona

Diana Gisolfi, Pratt Institute

From Design to Disegno: Drawing Modes in the Work of Friedrich Sustris

Susan Maxwell, University of Wisconsin, Oshkosh

The Place of Drawings in the Art Patronage of Giulio de' Medici (Pope

Clement VII)

Sheryl E. Reiss, University of California, Riverside



DESIGN STUDIES FORUM

Collaboration and Participation in Design Practice and Education

GRAMERCY B, 2ND FLOOR, HILTON NEW YORK

Chairs: John Bower, School of the Art Institute of Chicago; Karen White,

University of Arizona

Transformation: Moving from Cooperative to Collaborative Learning in

Design Education

Kelly Leslie, University of Arizona

The New Designers: Enabling Identity, Building Community

Tom Hapgood, University of Arkansas

Sticks & Stones: A Collaborative Exchange Examining Labeling and

Stereotyping

Audra Buck, University of Alabama, Birmingham

Collaborative Methods and Strategies: A Case Study in Community

Awareness

Andrea Marks, Oregon State University

Muneera U. Spence, Oregon State University

Dawn Hachenski, James Madison University

Italia barbara: "Primitives" from Piero to Pasolini, Part I

Chairs: Emily Braun, Hunter College, Graduate Center, City University of

New York: Michelangelo Sabatino, University of Houston

MERCURY BALLROOM, 3RD FLOOR, HILTON NEW YORK

The Other Africa

Vivien Greene, Solomon R. Guggenheim Museum

Waiting for the Barbarians: The Futurist Myth of African Primitivism

Lucia Re, University of California, Los Angeles

Longhi, Venturi, and the Italian Primitives

Andrée Hayum, Fordham University

Italia barbara al feminile: Anna Magnani and the Experience of the

"Primitive Within"

Sharon Hecker, independent scholar, Milan

Turning Backward and Inward: Appropriations of the Vernacular in

the Neighborhoods of Ina-Casa

Stephanie Pilat, University of Michigan

China's Bronze Age Art and Systems of Belief

MADISON SUITE, 2ND FLOOR, HILTON NEW YORK

Chair: Elizabeth Childs-Johnson, independent scholar, Norfolk, Virginia

Origins of Masking in Bronze Age China

Elizabeth Childs-Johnson, independent scholar, Norfolk, Virginia

Context and Significance of Sanxingdui Bronze Masks

Kimberley Te Winkle, Institute of Archaeology, University College, London

Safeguarding/Masking the Deceased in Late Bronze Age China

Susan N. Erickson, University of Michigan, Dearborn

Antlered Tomb Monsters of the Chu

Cortney E. Chapin, University of Pennsylvania

STUDIO ART OPEN SESSION

Painting

PETIT TRIANON, 3RD FLOOR, HILTON NEW YORK

Chair: David Cohen, New York Studio School



ARTspace

Artists' Residencies/World-Wide Opportunities

MURRAY HILL SUITE, 2ND FLOOR, HILTON NEW YORK

Chairs: Elizabeth Conner; Caitlin Strokosch, Alliance of Artists Communities

WEDNESDAY 9:30 AW-12:00 PW

Dialectics of Mendicant Art in Europe, Latin America, and Africa SUTTON PARLOR NORTH, 2ND FLOOR, HILTON NEW YORK

Chairs: Delia Cosentino, DePaul University; Justine Andrews, University of New Mexico

Dialogue or Polemic? The Case of the Kalenderhane Fresco of St. Francis

Paroma Chatterjee, University of Chicago

Mendicant Art for Private Devotion: The Paradoxes of a 15th-Century Case Study

Margaret Hadley

Discourse and Discord: The Colonial Interpretations of the Genealogical Imagery at Santiago Apostol in Cuilapan, Mexico

Sara Taylor

Sebastian and the Chichimecas: Franciscan Images of Concordia in the Utopian Landscape

Julie Shean

Images, Catechism, and the Shaping of Doctrine: Capuchin Missionary Methods and the Making of Kongo Christianity in Early Modern Central Africa

Cecile Fromont

Reframing Modernism

TRIANON BALLROOM, 3RD FLOOR, HILTON NEW YORK

Chair: Robert S. Lubar, Institute of Fine Arts, New York University

Restaging Modernism

Jenny Anger, Grinell University

Modernizing Without Modernism: Asger Jorn's Modifications Karen Kurczynski, Museum of Modern Art

Is Realism "Just" Kitsch? Realist Practice as Avant-Garde in Early 20th-Century China

Francesca Dal Lago, Leiden University

Georges Bataille and the Limits of Modernism

Raymond Spiteri, Victoria University of Wellington

Retooling Constructivism into Constructivity: The Transformations of Modernism in Early Stalinist Russia

Juan Ledezma, Columbia University

Open Session

Practicum



Affiliated Society Session



E-Session



Museum Session

Artists' Periodicals: 1945-1990

CLINTON SUITE, 2ND FLOOR, HILTON NEW YORK

Chair: Stephen E. Perkins, University of Wisconsin, Green Bay

Azimuth, Zero, and the Network: Rethinking Communication and Consumption

Stephen Petersen, University of Pennsylvania

Akasegawa Genpei's Print Intervention: The Sakura Illustrated (1970-71)

Reiko Tomii, independent scholar, New York

The Art Magazine as New Media: Aspen, 1965-1971

Gwen Allen, Maine College of Art

The Flight into Reality: Dé-coll/age and Its Artists, 1962-69 Benjamin Lima, Yale University

Think of This Magazine as a Nonmagazine: The Bay Area Dadaists' Dadazines

Emily Hage, Philadelphia Museum of Art



Do No Harm: The Role of the Curator BEEKMAN PARLOR, 2ND FLOOR, HILTON NEW YORK

Chair: Steven Rand, apexart

Elizabeth Schlatter, University Museums, University of Richmond

Olga Kopenkina, independent curator, Brooklyn

Joshua Decter, independent curator and critic, New York



Designing a Foundation Program for the 21st Century SUTTON PARLOR SOUTH, 2ND FLOOR, HILTON NEW YORK

Chairs: Stuart Steck, Art Institute of Boston; Arlene Grossman, Art Institute of Boston

The Baby and the Bathwater: Developing a Foundations Curriculum for a Pluralistic Era

Sherry Stone Clifton, Herron School of Art and Design, Indiana University

Taming the Beast: Bridging Critical Theory with Studio Art

Kelly Phillips, Emily Carr Institute

Can't We Just Be Artists? David Kamm, Luther College

Rethinking Foundations: From Start to Finish Mary Stewart, Northern Illinois University

Drawing and Design in the Digital Age; or, Adding the Two-Button

Wireless Mouse to Your Tool Box

Peet Cocke, Cuesto College

Iconography of War in Ancient Greece and Rome GIBSON ROOM, 2ND FLOOR, HILTON NEW YORK

Chair: Katherine Welch, New York University

Cavalry and Cult in Early Greece

Erin Walcek Averett, University of Missouri, Columbia

The Roman Fornix: Development of a Triumphal Monument

Anne Hrychuk, Institute of Fine Arts, New York University

The Severan Battle Frieze of Cyrene: A Study in the Architectural Framing of War

James F. D. Frakes, University of North Carolina, Charlotte

The Urban Iconography of Flavian Victory: Domitian's Restoration of the Triumphal Processional Route

Michael L. Thomas, Tufts University

Centum Homines: The Prototype of the Alexander Mosaic and the Military Museum in the Hellenistic World

Peter E. Nulton, Rhode Island School of Design

The Trophy Tableau Monument in Rome: From Marius to Caecilia Metella

Lauren Kinnee, Institute of Fine Arts, New York University

The Iconography of Divine Warfare in the Dura-Europos Synagogue Frescoes

Kara L. Schenk, Maryland Institute College of Art

Late-Style Modernism

SUTTON PARLOR CENTER, 2ND FLOOR, HILTON NEW YORK

Chair: Marek Wieczorek, University of Washington

Is Bonnard a Modernist?

Karen Stock, Winthrop University

Late-Style Mondrian

Marek Wieczorek, University of Washington

Arrested Development? George Grosz's Late Montages

Michael White, University of York

The Fate of Automatism: Late Surrealism and the Problem of Style

Neil Matheson, School of Media, Arts and Design, University of Westminster

The Tortoise Who Wins: Myron Stout's Abstract Paintings of the 1950s and 1960s

Alison Green, Central St. Martins College of Art and Design

12:30 PM-2:00 PM



CAA EDUCATION COMMITTEE

Rethinking Pedagogy in the Arts: New Models for a

Changing World

GRAMERCY B, 2ND FLOOR, HILTON NEW YORK

Chair: Jacki Apple, Art Center College of Design

From Collecting to Collaboration

Kermit Bailey, North Carolina State University

Inter-Classrooms: Interdisciplinary, Multidepartmental,

Interinstitutional Art History Projects

Hannah Higgins, University of Illinois, Chicago

Food Always Brings People Together: Art and History as

Social Action

Bernard L. Herman, University of Delaware

Concept Maps and Complex Questions: New Approaches to

Media Design, Technology, and Cultural History

Conrad Gleber, LaSalle University

FOUNDATIONS IN ART: THEORY AND EDUCATION

Open Session

BEEKMAN PARLOR, 2ND FLOOR, HILTON NEW YORK

Chair: Scott Betz, Winston-Salem State University

ARTspace

Out of the Frame: Creativity and Change

MURRAY HILL SUITE, 2ND FLOOR, HILTON NEW YORK

Chair: Amy V. Grimm

Working from the Perimeter

Willie Ray Parish, University of Texas, El Paso

Between Collage and Chaos

Hana Hillerova, University of Texas, Austin

Hillbilly Happiness: The Barnstormers' Pilgrimage

Down South

David J. Brown, Southeastern Center for Contemporary Art

From the Big Picture to the Small Object

Kate Bonansinga, University of Texas, El Paso

Beautiful Losers

Christian Strike, Atelier Noir, Iconoclast Editions

WEDNESDAY 12:30 PM-2:00 PM



NATIONAL ENDOWMENT FOR THE HUMANITIES

Funding Sources from the National Endowment for the Humanities: New Programs and Updates on Grants in Art

History and Museum Exhibitions

REGENT PARLOR, 2ND FLOOR, HILTON NEW YORK

Chair: Lisa Kahn, National Endowment for the Humanities

Clay Lewis, National Endowment for the Humanities

Lisa Kahn, National Endowment for the Humanities



VOLUNTEER LAWYERS FOR THE ARTS

Ask the Lawyer: Legal and Business Issues for Arts **Professionals**

SUTTON PARLOR NORTH, 2ND FLOOR, HILTON NEW YORK Chair: Elena M. Paul, Esq., Volunteer Lawyers for the Arts

Ask the Lawyer

Elena M. Paul, Esq., Volunteer Lawyers for the Arts; Alexei Auld, Esq., Volunteer Lawyers for the Arts



NATIONAL COUNCIL ON EDUCATION FOR THE CERAMIC ARTS Notes from the Paleolithic Project: The Onomatopoetry of Desire

GIBSON ROOM, 2ND FLOOR, HILTON NEW YORK

Chair: Hunt Prothro, Sidwell Friends School

ARTSTOR

Information Meeting SUTTON PARLOR CENTER, 2ND FLOOR, HILTON NEW YORK Chair: Inna Stolyarova, JSTOR



DESIGN STUDIES FORUM Business Meeting MADISON SUITE, 2ND FLOOR, HILTON NEW YORK

INTERNATIONAL SURVEY OF JEWISH MONUMENTS **Business Meeting** SUTTON PARLOR CENTER, 2ND FLOOR, HILTON NEW YORK



MID AMERICA COLLEGE ART ASSOCIATION **Business Meeting** CLINTON SUITE, 2ND FLOOR, HILTON NEW YORK

2:30 PM-5:00 PM

Consuming Images, Constructing Selves: Europe and the Orient in the 18th Century

WEST BALLROOM, 3RD FLOOR, HILTON NEW YORK

Chairs: Nebahat Avcioglu, Institute for Scholars, Columbia University; Finbarr Barry Flood, New York University

Jean-Étienne Liotard, the Turkish Painter

Kristel Smentek, Frick Collection

Piranesi, the Aesthetic of Eclecticism, and His Stile Egiziano

Sarah Lawrence, Cooper-Hewitt National Design Museum

James Gillray's China: A Late Mercantile Critique

Douglas Fordham, University of Virginia

Contesting the Exotic: Taste, Collecting, Empire, 1750-95

Natasha Eaton, University College, London

Performing Cross-Cultural Encounters in 18th-Century Venice: Andrea

Brustolon's Allegory of Strength

Erin Campbell, University of Victoria

On Seeing and Viewing in Early 18th-Century Isfahan

Renata Holod, University of Pennsylvania

The Reception of Caribbean Art

NASSAU SUITE, 2ND FLOOR, HILTON NEW YORK

Chairs: Judith Bettelheim, San Francisco State University; Kristine Juncker, Vassar College

Arriving at the Caribbean: Visual Representation of Transatlantic and Transcultural Experience

Allison Thompson, Barbados Community College

The Birth of Haitian Art as a "Renaissance"

Legrace Benson, Arts of Haiti Research Project

Writing about Art in the Caribbean: Issues of Representation and Reception within the Region

Veerle Poupeye, Emory University

Curating with/out a Jamaican Accent

Catherine Amidon, Plymouth State University

Open Session

Affiliated Society Session

Offsite Session



E-Session



Practicum



Museum Session

WEDNESDAY 2:30 PM-5:00 PM

Hispanophone Caribbean Art in the US: Between the Museum and the Classroom

Edward Sullivan, New York University

Discussant: Judith Bettelheim, San Francisco State University

Black Vitruvius: The Appropriation of Classical and Gothic Architecture by Indigenous and Diasporic Communities

GRAMERCY A, 2ND FLOOR, HILTON NEW YORK Chair: Deidre Brown, University of Auckland

On Painting Architecture Black

Michael Linzey, University of Auckland

Maya Baroque Facades

Carol Ventura, Tennessee Technological University

The Gothic and Cross-Cultural Revival of Hybrid Churches of Samoa Lama Tone, University of Auckland

Worship Aesthetics and the Employment of Western Forms and Materials in 19th-Century Maori Ecclesiastical Architecture Richard A. Sundt, University of Oregon

Rangiatea: Gothic Provocations

Robin Skinner, Victoria University of Wellington

Western Art Studies in a Middle Eastern Context CLINTON SUITE, 2ND FLOOR, HILTON NEW YORK Chair: Judy Bullington, University of Sharjah

Modeling Visual Learning between East and West

Ann Shafer, American University in Cairo

Martin Luther King Lived in the Renaissance: Teaching Art History in Qatar Jochen Sokoly, Virginia Commonwealth University School of the Arts, Qatar

Present (Re)Present: Toward a Contemporary Regional Identity Chris Kienke, Savannah College of Art and Design

Western Art Studies in Turkey: Art on a Pale Blue Dot Ilgim Veryeri Alaca, Bilkent University

Grids Meet the Arabesque: Design Education in Doha, Qatar Mary McLaughlin, Virginia Commonwealth University School of the Arts, Qatar

The Fall of the Studio: Reassessing the *atelier d'artiste* in the Post-Studio Era

GRAMERCY B, 2ND FLOOR, HILTON NEW YORK

Chairs: Wouter Davidts, Ghent University; Kim Paice, University of Cincinnati

The Studio after Reconstruction: The Atelier Brancusi as Model Jon Wood, Henry Moore Institute

Studio Vertigo: Mark Rothko

Morgan Thomas, University of Canterbury

The Studio as Test Site: Bruce Nauman

MaryJo Marks, School of Visual Arts

Back to the Studio: The Making of the Male Artist

Julia Gelshorn, Centre Allemand d'Histoire de l'Art, Paris, and University of Zurich

Machines in the Studio: Olafur Eliasson and the Globalized Art World

Philip Ursprung, University of Zurich

Discussant: Kirsten Swenson, Case Western Reserve University



NEW MEDIA CAUCUS

Digital Difference: Recontextualizing New Media Art MERCURY BALLROOM, 3RD FLOOR, HILTON NEW YORK

Chairs: Juliet Davis, University of Tampa; Jeff Warmouth, Fitchburg State College

Three Pleasures of the Medium

Will Pappenheimer, Pace University

When the Sitter Is the User: New Media and the Static Body

Michele White, Tulane University

New Forms of Fragmentation: Samples, Cycles, and Elements in Motion

Roberto Bocci, Georgetown University

Early Generative Aesthetics and Contemporary Art Movements

Christoph Klütsch, International University, Bremen

Collaboration in New Media

Patrick Lichty, Columbia College, Chicago

New Perspectives on the Italian Renaissance Interior, 1400–1600, SUTTON PARLOR CENTER, 2ND FLOOR, HILTON NEW YORK

Chairs: Maria DePrano, Washington State University; Stephanie Miller, University of Wisconsin, Whitewater

The Kitchen as Exemplary Space from Renalssance Treatise to Period Room

Deborah Krohn, Bard Graduate Center for Decorative Arts, Design, and Culture

The Venetian "Portego": Family Piety and Public Prestige Margaret Morse, Washington and Lee University

A Richly Ornate Space: Abbess Giovanna da Piacenza's Residence in

A HICAIY Urnate Space: Abbess Glovanna da Placenza's Residence in Renaissance Parma

Giancarla Periti, Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington, DC

Ethical and Practical Considerations in Uniting Fragments from Disparate Italian Renaissance Domestic Interiors

Susan Wegner, Bowdoin College

Discussant: Beth Holman, Center for Medieval Studies, Fordham University

WEDNESDAY 2:30 PM-5:00 PM

Metro Poles: Current Art at the City's Limits GIBSON ROOM, 2ND FLOOR, HILTON NEW YORK Chair: Erin Donnelly, Lower Manhattan Cultural Council

Mott Haven: A Case Study in Gentrification Edwin Ramoran, Longwood Arts Project, Bronx Council on the Arts

Off the Grid: Connecting Creative Corridors Erin Donnelly, Lower Manhattan Cultural Council

The Question Is the Tension among Various Poles Heng-Gil Han, Jamaica Center for Arts and Learning

Art after Communism MADISON SUITE, 2ND FLOOR, HILTON NEW YORK Chair: Sabine Eckmann, Washington University, St. Louis

Pawel Althamer and Katarzyna Kozyra, Performing New Realities Paulina Pobocha

Beyond Freedom or beyond Democracy? Piotr Piotrowski, Adam Mickiewicz University

House of Hollies/Chambers of Death: Emplacing a Politics of Time in the Age of German Normality

Richard Langston, University of North Carolina, Chapel Hill

Expanding the Present: Michael Wesely and the Intractability of Time Lutz Koepnick, Washington University, St. Louis

Affective Interruptions: Mapping with Transition Clare Pritchard



CAA PROFESSIONAL PRACTICES COMMITTEE

Double-Headed Creatures: Professors Who Teach Both Art and Art History, and the Combined Departments of Art Practice and Art History

BEEKMAN PARLOR, 2ND FLOOR, HILTON NEW YORK

Chairs: DeWitt A. Godfrey, Colgate University; Bertha Steinhardt Gutman, Delaware County Community College

Challenges and Models: A Very Brief History of Studio Art and Art History in American Colleges and Universities

Lisa De Boer, Westmont College

Open Session

AS Affiliated Society Session

Offsite Session

E-Session

Practicum

Museum Session

Integrating Art Studio, History, and Theory: A Pedagogical and Practical Approach

Barbara Yontz, St. Thomas Aquinas College

A Case Study: Combined Departments of Art Practice and Art History, Cohabitation or Colonialism

Sandra Lotte Esslinger, Mt. San Antonio College

Teach Art History? I Can Do That

Robert Sites, Norfolk State University

The Column of Trajan Reconsidered and Viewed by a Double-Headed Creature

Bertha Steinhardt Gutman, Delaware County Community College

Discussant: Beth Stewart, Mercer University



WOMEN'S CAUCUS FOR ART

The Art of Being Global: International Art of International Artists

PETIT TRIANON, 3RD FLOOR, HILTON NEW YORK

Chair: Laurie E. T. Hall, Albert Einstein College of Medicine

Dizz/placement: Half Moon Eyes

Mina Cheon, Maryland Institute College of Art

The New Great Game: The New Colonization in Globalization Sarina Khan Reddy, Eastman Kodak Company Research Laboratories

Plays Well with Others: Opportunity for Artists in the Global Village Daria Dorosh, University of East London

Compassionate Actions: Art Envisions a World without Borders Lisa Marie Kaftori, independent artist, Israel; Joan Giroux, Columbia College, Chicago

Speaking into the Silence

Karen Frostig, Lesley University



HISTORIANS OF EIGHTEENTH-CENTURY ART AND ARCHITECTURE Ephemeral Art in the 18th Century SUTTON PARLOR SOUTH, 2ND FLOOR, HILTON NEW YORK Chair: Cathie C. Kelly, University of Nevada, Las Vegas

Roman Obsequies for Peter II (1707) and John V (1751) of Portugal John E. Moore, Smith College

Political Fireworks: The Chinea of 1745 Jill Deupi

Fragonard's Trees between Scenic Artifices and Metaphors Patrick Coue, University of Pennsylvania

WEDNESDAY 2:30 PM-5:00 PM

Jailhouse Rocks: Pierre-François Palloy's Movable Monuments
Richard Taws, McGill University

The Short Life of Neoclassical Chairs

Ethan Lasser, Yale University



The Business of Art

RENDEZVOUS TRIANON, 3RD FLOOR, HILTON NEW YORK

Chair: Jennifer Milam, University of Sydney

The Artist's Agenda: Navigating Our Own Entrepreneurial Success

Debra Grall, Northern Illinois University

No Strings Attached: Why Do Corporations Give to the Arts?

Joanna Spitzner, Syracuse University

The Art of Corporate Restoration

Denise M. Budd, Rutgers, State University of New Jersey

The Business Behind the Buzz: New York's Most Influential Contemporary Art Galleries

Sébastien Delot, Institut National d'Histoire de l'Art, Université de Rennes;

Val-de-Marne Museum of Contemporary Art

Discussant: Jennifer Milam, University of Sydney

Art and Education at the End of the Age of Critique SUTTON PARLOR NORTH, 2ND FLOOR, HILTON NEW YORK

Chair: Saul L. Ostrow, Cleveland Institute of Art

American Idol and the Rise of Mediocrity

Peet Cocke, Cuesta College

Critique as Critical Reflection

Mariah Doren, University of Michigan

The Enhancement of Critical Thinking through Critique

Neil Matthiessen, Arkansas State University

Who Is the Programmer?

Jere Williams, St. Paul's School

Discussant: Elaine King, Carnegie Mellon School of Art



STUDIO ART OPEN SESSION

Topics in Drawing

TRIANON BALLROOM, 3RD FLOOR, HILTON NEW YORK

Chair: Elena Sisto, School of Visual Arts

Pier Consagra

Diana Cooper

David Humphrey

James Siena

ARTspace

Visual Power: An Exhibition of Native American

Artists/Scholars, A Project by the US Department of State Art

and Culture Programs

MURRAY HILL SUITE, 2ND FLOOR, HILTON NEW YORK

Chairs: Duane Slick, Rhode Island School of Design; Phoebe Farris, Purdue

University

Fostering Diversity of American Cultural Diplomacy Abroad

Evangeline J. Montgomery, Office of Citizen Exchanges, Bureau of

Educational and Cultural Affairs, Washington, DC

Gail Tremblay, Evergreen State University

International Relations via Our Shared Solstice Sun over This World

and the 50-Foot Outdoor Circular Denver Sculpture Wheel

Edgar Heap of Birds, University of Oklahoma

Devotional Art for the Feminine Divine

Nadema Agard, Red Earth Studio Consulting/Productions



Gustave Doré: Revisiting a Once-Famed Artist

REGENT PARLOR, 2ND FLOOR, HILTON NEW YORK

Chairs: Lisa Small, Dahesh Museum of Art; Eric Zafran, Wadsworth

Atheneum

Doré in America: Recent Discoveries

Eric Zafran, Wadsworth Atheneum

"Plus Dante illustré par Doré, c'est Doré illustré par Dante": The Innovations and Influence of Doré's Illustrations for Dante's Divine

Comedy

Aida Audeh, Hamline University

"Our misfortune is immense, and our anguish terrible": Gustave Doré and The Black Eagle of Prussia

Lisa Small, Dahesh Museum of Art

Doré and Gérôme: Classical Sculptors?

Leanne M. Zalewski, Graduate Center, City University of New York

Van Gogh Remembering (with) Doré

Judy Sund, Queens College and Graduate Center, City University of New York

Gustave Doré and the Graphic Novel

Patricia Mainardi, Graduate Center, City University of New York

THURSDAY, FEBRUARY 15

7:30 AM-9:00 AM



COMMUNITY COLLEGE PROFESSORS OF ART AND ART HISTORY **Business Meeting** GIBSON ROOM, 2ND FLOOR, HILTON NEW YORK

9:30 AM-12:00 PM



ART HISTORY OPEN SESSION

Renaissance and Baroque Bronzes: Art History, Science, Collecting, and Display

OFFSITE, FRICK COLLECTION

1 EAST 70TH STREET, MANHATTAN

Chairs: Denise Allen, Frick Collection; Betsy Rosasco, Princeton University Art Museum

A Roman Antiquity among Henry Clay Frick's Renaissance Bronzes? Assessing Issues of Historicity

Joaneath Spicer, Walters Art Museum

Building upon Technique: Continuing Research into the Bronzes of Severo da Ravenna

Dylan T. Smith, National Gallery of Art, Washington, DC

The Small Bronzes of Severo Calzetta da Ravenna: New Means of Connoisseurship

Richard E. Stone, Metropolitan Museum of Art

Discussant: Francesca Bewer, Straus Center for Conservation, Harvard University Art Museums

ARTspace

Painting and Plurality: Schisms, -Isms, and the Difficulty of Definition

MURRAY HILL SUITE, 2ND FLOOR, HILTON NEW YORK

Chairs: Brian Bishop, University of Alabama; Lance Winn, University of Delaware

Affiliated Society Session



Practicum

OS Open Session





Museum Session

High Times, Hard Times: New York Painting, 1967-75

Katy Siegel, Hunter College, City University of New York

Invisible -ism

Robert Mertens, University of Wisconsin, Whitewater

Luc Tuymans and the Use Value of Irony

George Anastasias Magalios, independent artist

Discussant: Barry Schwabsky, independent critic and poet

CAA ADVOCACY SESSION

UNESCO: Reengaging with Global Culture MERCURY BALLROOM, 3RD FLOOR, HILTON NEW YORK

Chairs: Caroline Boyle-Turner, Pont-Aven School of Art; Christopher

Pearson, Quest University

Louise Oliver, US Mission to UNESCO, Paris

Christina Cameron, Canadian Delegation to the World Heritage Committee

Helene-Marie Gosselin, Director, UNESCO Office in New York

Ray Wanner, Americans for UNESCO

What's Love Got to Do with It? The Myth and Politics of Love in Art and Art History

EAST BALLROOM, 3RD FLOOR, HILTON NEW YORK

Chairs: Norma Broude, American University; Mary D. Garrard, American University

The Malevolent Eros and the Imperial Jupiter: The Portrayal of Power in the Renaissance Court of Love

Leatrice Mendelsohn, independent scholar, New York

The Artist as Lover in 18th-Century France: The Case of Fragonard

Melissa Hyde, University of Florida

Leaving Home, Losing Love: J.-L. David's Farewell of 1818

Issa Lampe, American University

Rebecca J. DeRoo, Washington University, St. Louis

Art and Eros: Love as Politics in the 1960s

Jonathan D. Katz, Stony Brook University

Love Made Visible: Indirect Representation of Love as a Political Strategy in the Artwork of Felix Gonzalez-Torres

Nizan Shaked, California State University, Long Beach



HISTORIANS OF BRITISH ART

A Nation of Shopkeepers: Innovation and the Art Market in Great Britain

SUTTON PARLOR CENTER, 2ND FLOOR, HILTON NEW YORK

Chair: Pamela Fletcher, Bowdoin College

THURSDAY 9:30 AM-12:00 PM

Goupil at the Intersection of the London and Parisian Art Markets, c. 1857–1901

Anne Helmreich, Case Western Reserve University

Negotiating a Reputation: Whistler, Rossetti, and the Art Market, 1860–1900

Patricia de Montfort, University of Glasgow

Sculptural Innovation and the Market for Statuettes in Late 19th-Century Britain

Martina Droth, Henry Moore Institute

The Chenil: An Artists' Colony for Chelsea

Ysanne Holt, University of Northumbria

Strategies of Display and Modes of Visuality in London Art Galleries in the Interwar Years

Andrew Stephenson, University of East London



Constructed Realities: Diorama as Art GIBSON ROOM, 2ND FLOOR, HILTON NEW YORK Chair: Diane H. Fox, University of Tennessee, Knoxville

The Habitat Diorama and the Integration of Academic Art for Science Kevin J. Avery, Metropolitan Museum of Art

Seeing and Believing: Dioramas in the Thyer-Roosevelt Debates Matthew Brower, York University

Double Take: Dioramas, Photography, RepresentationRobert Silberman, University of Minnesota

Myths of Nature in Art, Science, and Religion: From Dioramas to Dogmas Katerina Lanfranco, independent artist, New York

Art History and National Socialist Germany: A Reevaluation NASSAU SUITE, 2ND FLOOR, HILTON NEW YORK

Chair: Christian Fuhrmeister, Zentralinstitut für Kunstgeschichte

The Art-Historical Use of the Baroque under National Socialism Evonne Levy, University of Toronto

"Gestalt," "Liveliness," and "Physiognomy": Keywords and Concepts of German Art-Historical Writing in the Thirties and Forties

Daniela Bohde, Kunstgeschichtliches Institut, Goethe-Universität, Frankfurt

Painterly Formalism and National Socialism: Wölfflin and Greenberg Daniel Adler, University of Guelph

The Legacies of National Socialist Art Policies in the British Zone of Germany, 1945–50

Veronica Davies, Open University

Discussant: Paul B. Jaskot, DePaul University



Interactive Type and Image: Changing the Face of Graphic Design

GRAMERCY B, 2ND FLOOR, HILTON NEW YORK
Chair: Dana Ezzell Gay, independent graphic designer

Nuances: Understanding the Fundamentals of Motion Design Sarah Lowe, University of Tennessee

Reshaping the Meaning of Type with Sound and Motion Bonnie Blake, Ramapo College of New Jersey

Application of a Sketchbook to a Motion Graphics Project Ravinder Basra, University of San Francisco

We Don't Have to Reinvent the Wheel: Applying Film Theory to Motion Graphics Design

Chris Corneal, Michigan State University

Disruptive Creative Process in the Interactive Classroom Kim Grable, University of North Texas



Studio Art within the Liberal Arts Setting: What Do We Offer? CLINTON SUITE, 2ND FLOOR, HILTON NEW YORK

Chair: Nevin Mercede, Antioch College

Book Arts: A Tool for Liberal-Arts Learning in the StudioAnne E. Beidler, Agnes Scott College

Going Beyond the Studio Walls: A Liberal-Arts Partnership Pamela Flynn, Holy Family University

Art Education in the Liberal Arts: Key Components of a Contemporary Model

Mark Klassen, Beloit College

Fish out of Water? Casting Reflections on Teaching Studio Art at a Rural Liberal Arts University in Alabama

Jessica L. Smith, University of West Alabama

Comparative Art-Educational Experiences from Community College to Graduate School

Natalie Funk

Career Preparation in the Bachelor of Arts Degree in General Studio Art at Delaware State University

Roberta Tucci, Delaware State University

The Status of Interpretation in Art History WEST BALLROOM, 3RD FLOOR, HILTON NEW YORK

Chair: Robert S. Nelson, Yale University

The Thinking Image: Beyond Interpretation
Hanneke Grootenboer, University of Amsterdam

THURSDAY 9:30 AW-12:00 PM

Desire and the Body without Organs: Rereading Magritte's Le Viol through the Philosophy of Gilles Deleuze and Feliz Guattari

Lisa Lipinski, Corcoran College of Art and Design

Return to Damisch

Kent Minturn, Sarah Lawrence College

Just Noticeable Difference and the Thresholds of Artistic Perception Joan Hart, Indiana University

Historiography

Elizabeth Sears, University of Michigan



ASSOCIATION OF HISTORIANS OF AMERICAN ART The Object in Its Cultural Context: Promises and Perils TRIANON BALLROOM, 3RD FLOOR, HILTON NEW YORK

Chair: Kathleen Pyne, University of Notre Dame

Close Reading

Alexander Nemerov, Yale University

Interpretation in the Age of the Digital Zoom

Michael Leja, University of Pennsylvania

The Single-Artist Museum: Problems and Solutions

Barbara Buhler Lynes, Georgia O'Keeffe Museum, Georgia O'Keeffe Museum Research Center

Object Lessons

Sylvia Yount, High Museum of Art

The Thematization of the Senses in 16th-Century European Art SUTTON PARLOR NORTH, 2ND FLOOR, HILTON NEW YORK

Chair: Lisa M. Rafanelli, Manhattanville College

A Touching Compassion: Dürer's Haptic Theology

Shira Brisman, Yale University

The Collector's Caress: The Tactile Allure of Sculpture in Early Modern Italy

Geraldine A. Johnson, Oxford University

Perspective, Optics, and Vision in El Greco's Christ Healing the Blind

Andrew Casper, University of Pennsylvania











AS Affiliated Society Session



E-Session



Museum Session

The Mechanics of Sight and Moral Choice in Pieter Bruegel the Elder's Blind Leading the Blind

Charles Peterson, University of California, Santa Barbara

Sight, Science, and the Still-Life Paintings of Juan Sanchez Cotán Mindy Nancarrow, University of Alabama



The "Globalization of Taste": Cultural Convergence, Syncretism, and Artistic Production in Asia, Iberia, and the Iberian-American Colonies

SUTTON PARLOR SOUTH, 2ND FLOOR, HILTON NEW YORK Chair: Sofia Sanabrais, Los Angeles County Museum of Art

A Taste for the New: Collecting Chinese Ceramics in Renaissance Spain Maite Alvarez, J. Paul Getty Museum, and Mendoza Research Project, University of Southern California

Chinese "Gewgaws and Ornaments of Little Value": Trading Anxieties in Manila, Mexico, and Latin American Art History

Dana Leibsohn, Smith College

Nanban Art between Nagasaki, Macao, and Acapulco

Alexandra Curvelo, Centro de Historía de Além Mar, Universidade Nova de Lisboa

"Nuestro joven": San Felipe de Jesús: Syncretism and Innovation in the Martyr Murals at Cuernavaca Cathedral

Sara K. Klein, independent scholar, Chicago

Sublime Passion: Translating Text and Image in a 19th-century Philippine Colonial Manuscript in Valladolid

Florina H. Capistrano-Baker, Ayala Museum

Discussant: Thomas DaCosta Kaufmann, Princeton University

Blue

PETIT TRIANON, 3RD FLOOR, HILTON NEW YORK

Chair: Steve Shipps, Emerson College

Rang de Nila (Color Me Blue)

Siona Benjamin-Kruge

In the Pandemonium of Image: Derek Jarman's Blue

Ignaz Cassar, University of Leeds

Blue Jeans: America's National Pants

Nan Freeman, School of the Museum of Fine Arts, Boston

The Blue Glass Cure

Joanna Merwood-Salisbury, Parsons, New School for Design

Weeping Virgins and Wailing Women: Examining Grief and Piety in the Middle Ages

Vibeke Olson, University of North Carolina, Wilmington

古らなられ

THURSDAY 9:30 AM-12:00 PM

Experiential Blue and the Architecture of the Swimming Pool

Jada Schumacher, University of Wisconsin, Stout

Post-Partum Blues

Mariangeles Soto-Diaz, Hampshire College

Time Loops: Producing "Primitivism" in Africa

REGENT PARLOR, 2ND FLOOR, HILTON NEW YORK

Chair: Z. S. Strother, University of California, Los Angeles

Picasso: Relooking at Africa

Suzanne Preston Blier, Harvard University

Metropolitan Fetish: African Sculpture in the Spaces of French

Modernism

John Monroe, Iowa State University

Primitivism on Trial: The "Picasso and Africa" Exhibition in

South Africa

Julie L. McGee, Bowdoin College

The Legacy of Primitivism in Contemporary Senegal: Art, Politics,

and Institutional Discourses since the 1990s

Maureen Murphy, Université Paris I Sorbonne

Cultural Heritage and the Popularity of Primitivism

Peter M. Probst, Tufts University

Discussant: Steven Nelson, University of California, Los Angeles

Tradition Unbound: Contemporary Responses to Art's Past,

Part I

MADISON SUITE, 2ND FLOOR, HILTON NEW YORK

Chairs: Murtaza Vali, Institute of Fine Arts, New York University; Anna Sloan,

Mount Holyoke College

Political Pots and Contentious Clay: A Postmodern Reading of Contemporary Ceramic Art

Tamsin Whitehead, independent scholar, Northwood, New Hampshire

Elaine Reichek's Modern-Day Samplers

Paula J. Birnbaum, University of San Francisco

An Ambivalent Reappearance of the Orientalist Hamam

Michel Oren, California State University, Fullerton

Sacred Love and Sexual Devotion in the Late "Gay" Paintings of

Bhupen Khakhar

Karin J. Zitzewitz, University of Chicago

Re-Presenting Tradition: Strategies of Transnational Contemporary

Artists in the International Exhibitions Network

Joe Martin Hill, Institute of Fine Arts, New York University

The Practice of Drawing and the Construction of

Artistic Identity

BEEKMAN PARLOR, 2ND FLOOR, HILTON NEW YORK

Chair: Alicia Weisberg-Roberts, Yale University

Anatomical Drawings and Florentine Identity in the 16th Century

Jennifer Bird, Bryn Mawr College

Why Robert Hooke Stopped Drawing

Matthew C. Hunter, University of Chicago

Drawing, Performance, and Salon Sociability in Early-19th-Century

France

Daniel Harkett, Columbia University

Contesting Identity and the Meta-praxis of Drawing

Anthony Auerbach

Discussant: Pamela H. Smith, Columbia University

Re-Presentation of Beauty and the Feminine in East Asian

Societies

GRAMERCY A, 2ND FLOOR, HILTON NEW YORK

Chair: Aida Yuen Wong, Brandeis University

The Endogamous Eugenic Japanese Nude: Koide Narashige

Bert Winther-Tamaki, University of California, Irvine

Finding Beauty in the House Functional: Class, Gender, and Beauty

in Design Discourse in Modern Japan

Sarah Teasley, University of Massachusetts, Dartmouth

Virtuous Beauty or Beautified Virtue?

Seokyung Han, Binghamton University

Moba Moga (Modern Boy, Modern Girl) in Colonial Korea: 1910-45

Shim Chung, New York University

Conflicting Perspectives: Re-Presenting Feminine Beauty in

20th-Century Chinese Art

Sandy Ng, University of Hong Kong

Beginning and End of Public Art Projects

RENDEZVOUS TRIANON, 3RD FLOOR, HILTON NEW YORK

Chair: Elyn Zimmerman

Alice Aycock, independent artist, New York

Julian LaVerdiere, independent artist, New York

Harriet Senie, Graduate Center, City University of New York

12:30 PM-2:00 PM



HISTORIANS OF GERMAN AND CENTRAL EUROPEAN ART AND ARCHITECTURE **HGCEA** at 10

GIBSON ROOM, 2ND FLOOR, HILTON NEW YORK Chair: Peter Chametzky, Southern Illinois University

GETTY RESEARCH INSTITUTE Religion and Ritual

BEEKMAN PARLOR, 2ND FLOOR, HILTON NEW YORK

Chairs: Thomas Crow, Getty Research Institute; Charles Salas, Getty Research Institute



ASSOCIATION FOR TEXTUAL SCHOLARSHIP IN ART HISTORY Creating Culture in 19th Century Boston: Blue Prints in Arts and Letters

EAST BALLROOM, 3RD FLOOR, HILTON NEW YORK

Chair: Alicia Faxon, Simmons College

"Borgo Allegro": Art in the Letters of Isabella Gardner Margaret Hanni, Simmons College

Commercial Art and the Making of an Artist

Sister Ellen Gavin, Emmanuel College

Religious Symbolism in Medieval Art and Architecture

Allyson Sheckler, Stonehill College



NATIONAL ENDOWMENT FOR THE ARTS Grant Opportunities in the Visual Arts

SUTTON PARLOR NORTH, 2ND FLOOR, HILTON NEW YORK

Chairs: Robert Frankel, National Endowment for the Arts; Wendy Clark, National Endowment for the Arts



HISTORIANS OF BRITISH ART

Clamoring at the Gates or Tearing Down the Walls: Dealing with Canonicity

NASSAU SUITE, 2ND FLOOR, HILTON NEW YORK

Chair: David Getsy, School of the Art Institute of Chicago

Angela Rosenthal, Dartmouth College

Lowery Stokes Sims, Studio Museum in Harlem

Julian Stallabrass, Courtauld Institute of Art

Anne Wagner, University of California, Berkeley



LEONARDO EDUCATION FORUM

Thinking vs. Making

WEST BALLROOM, 3RD FLOOR, HILTON NEW YORK

Chair: Gabriel Harp, University of Michigan



VISUAL RESOURCES ASSOCIATION

Practical Tips for the Classroom Instructor: Get What You Want from Digital Tools

MERCURY BALLROOM, 3RD FLOOR, HILTON NEW YORK

Chair: Trudy Jacoby, Princeton University

Practical Applications for Managing Personal Digital Image Collections

Virginia Hall, Johns Hopkins University

The Tipping Point: Finally, the Digital Classroom! (MDID2)

Kathe Hicks Albrecht, American University

Should Quality Matter? The Gritty Truth about Images and Art

Christine Sundt, visual resources consultant



ASSOCIATION OF HISTORIANS OF NINETEENTH-CENTURY ART

New Directions in 19th-Century Art History

MADISON SUITE, 2ND FLOOR, HILTON NEW YORK

Chair: Mark Ledbury, Sterling and Francine Clark Art Institute

Tramping the Boulevard: The Beggar, Masculinity, and Public Space

Temma Balducci, Arkansas State University

The Homoerotics of Bacchus: John Gibson and Simeon Solomon in Victorian Rome

Roberto Ferrari, Graduate Center, City University of New York

A Hysterical Reading of Auguste Rodin's The Gates of Hell

Natasha Ruiz Gomez, University of Pennsylvania

The Artist and the Alienists: Portraits and Painters in the Victorian Asylum

Eleanor Stansbie, Birkbeck College, University of London

Bodies of Evidence: The Rhetoric and Illustrative Apparatus of the

19th-Century Anatomical Atlas

Cindy Stelmackowich, Binghamton University

CAA COMMITTEE ON WOMEN IN THE ARTS

Immigrant Women and Their Artist Daughters

GRAMERCY A, 2ND FLOOR, HILTON NEW YORK

Chair: Carolyn H. Manosevitz, Colorado Mountain College

Lap Swimmer, Crossing

Micaela Amato Amateau, Penn State University

The Beauty of Disorder

Cara Judea Alhadeff, independent artist

THURSDAY 12:30 AW-2:00 PW

Reflections of a Second Generation: The Grass Is Always Greener

Deborah Rader, independent artist

Journey into the Past

Carolyn H. Manosevitz, Colorado Mountain College

ART SPACES ARCHIVES PROJECT

The Transition/New Directors and Old Organizations: Creative Approaches to Organizational Art History of the 1970s to the Present

RENDEZVOUS TRIANON, 3RD FLOOR, HILTON NEW YORK

Chair: David Platzker, Art Spaces Archives Project

Alice Pasternak, Creative Time

Debra Singer, The Kitchen

Matthew Higgs, White Columns

Benjamin Weil, Artists Space



ASSOCIATION OF ART MUSEUM CURATORS Curators' War IV: The Return of the Object PETIT TRIANON, 3RD FLOOR, HILTON NEW YORK Chair: George T. M. Shackelford

ARTspace

CAA SERVICES TO ARTISTS COMMITTEE Does the Art World Have a Political Bias? MURRAY HILL SUITE, 2ND FLOOR, HILTON NEW YORK

Chairs: Elin O'Hara Slavick, University of North Carolina, Chapel Hill; Thomas

Kleese, University of Wisconsin, Richland

Hegemony Cricket: The Voice of One Crying in the Wilderness

Thomas Kleese, University of Wisconsin, Richland

Separating the Sheep from the Goats; or, How I Learned to Stop Worrying and Love the Art World

James Panero, The New Criterion magazine; Martha Rosler, Rutgers, State University of New Jersey



NEW MEDIA CAUCUS

Can Geeks Be Humanists?

TRIANON BALLROOM, 3RD FLOOR, HILTON NEW YORK

Chair: Marcia Tanner, independent curator, Berkeley

Intimacy in New Media Art

Andrea Ackerman, independent artist and psychiatrist

Claudia Hart, Pratt Institute, and Lehman College, City University of New York

Beyond Functional: Embedding Responsive Art into Human Systems Sabrina Raaf, School of Art and Design, University of Illinois, Chicago

Animate Objects and the Evocation of Empathy

John Slepian, Wesleyan University

The Beautiful and the Terrifying

Gail Wight, Stanford University



INTERNATIONAL ASSOCIATION OF WORD AND IMAGE STUDIES Closing the Modern-Postmodern Divide: Toward a History of Visual Parody

REGENT PARLOR, 2ND FLOOR, HILTON NEW YORK Chair: Lauren S. Weingarden, Florida State University

Parody; or, The Quandary of Place: Conservative Reactions to Modernism in Late 19th-Century Spain

Oscar E. Vazquez, University of Illinois, Urbana-Champaign

Seurat's Gravity

Richard A. Shiff, University of Texas, Austin

Fictions of Facial Representation: Paul Klee's "Portraits"

Charles W. Haxthausen, Williams College

Discussant: Linda Hutchon, University of Toronto



ASSOCIATION OF HISTORIANS OF AMERICAN ART **Business Meeting** SUTTON PARLOR CENTER, 2ND FLOOR, HILTON NEW YORK

AS

ASSOCIATION FOR LATIN AMERICAN ART **Business Meeting** CLINTON SUITE, 2ND FLOOR, HILTON NEW YORK

Æ

CAA PROFESSIONAL PRACTICES COMMITTEE **Business Meeting** GRAMERCY B, 2ND FLOOR, HILTON NEW YORK

AS

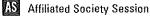
RADICAL ART CAUCUS **Business Meeting** SUTTON PARLOR SOUTH, 2ND FLOOR, HILTON NEW YORK



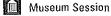












POSTER SESSIONS

POSTER AREA, SOUTH CORRIDOR, 2ND FLOOR, HILTON NEW YORK Poster Sessions are informal presentations for small groups displayed on poster boards by an individual. The poster display is usually a mixture of a brief narrative paper intermixed with illustrations, tables or graphs, and other presentation materials. With a few concisely written areas of focus, the poster display communicates the essence of the presenter's research, synthesizing its main ideas and research directions. Poster displays will be on view for the duration of the conference, beginning on Thursday morning. On Thursday and Friday, from 12:30 to 2:00 PM, presenters will be available at the Poster area. The following are Poster Sessions:

An Introduction to Jua Kali Art from Kenya

Kristina Dziedzic Wright, University of Illinois, Chicago

Two Artists/Public School Art Teachers Who Successfully Maintained Their Artistic Agendas and Identities

Paula Eubanks, Georgia State University

Big Red Thing: Civic Spectacle and Public Art in Grand Rapids, Michigan

Jennifer Geigel Mikulay, University of Wisconson, Madison

Map Curtain: Beverly to Blue Island/Chicago's South Side, 2005, and Mapping the Chicago Area's Public High Schools and Public Golf Courses, 2006, with Accompanying Charts and Maps

Jayne Hileman, Saint Xavier University

Threshold

Edwin Jager, University of Wisconsin, Oshkosh; John O. Smith, University of Wisconsin, Stevens Point

Reframing Invisible Histories and Postcolonial Moments: Teaching Drawing in India in the 19th Century

Ami Kantawala, Teachers College, Columbia University

Frances Benjamin Johnston and The Ladies' Home Journal Visit the Country of Sheridan's Ride

Geraldine Kiefer, Shenandoah University

The Politics of Collage: Collage Art as Social Commentary in the 20th Century

Jennifer Lemish, City College, City University of New York

Open Session

Offsite Session

Practicum

AS Affiliated Society Session



E-Session



Museum Session

2:30 PM-5:00 PM

The Ties That Bind? Homosocial Collaboration in American Art WEST BALLROOM, 3RD FLOOR, HILTON NEW YORK

Chairs: Alexis L. Boylan, University of Tennessee; Elizabeth Lee, Dickinson College

Toward an Understanding of Washington Allston and Samuel Taylor Coleridge

Todd Smith, Gibbes Museum of Art

A Shared Artistic Life: James Suydam, His Art Collection and His Collaborative Circle

Katherine Manthorne, Graduate Center, City University of New York

Violet Oakley and Edith Emerson

Bailey van Hook, Virginia Polytechnic Institute and State University

Homage to Twombly: Rauschenberg's Thirty-Four Illustrations for Dante's Inferno

Anna Kamplain, Boston University

General Idea's Exquisite Corpse: Configuring the Collaborative Body Deborah Barkun, Millersville University of Pennsylvania

ARTspace

"Difficult" Content in the Public Realm MURRAY HILL SUITE, 2ND FLOOR, HILTON NEW YORK Chairs: Elizabeth Conner; Janet Kaplan, Moore College of Art

Catherine de Zegher

Discussant: Norie Sato, independent artist, Seattle

Other participants to be announced.

Globalism and Its Discontents

TRIANON BALLROOM, 3RD FLOOR, HILTON NEW YORK Chairs: Aruna D'Souza, Binghamton University; Tom McDonough, Binghamton University

Where We Come From: Mobility and Belonging in Contemporary Art T. J. Demos, University College, London

Going Astray: Network Transformations and the Asymmetries of Globalization

Helge Mooshammer, Thinkarchitecture; Peter Mörtenböck, Goldsmiths College, University of London

Collectivity and Its Discontents: Rethinking the Global and the Local in Current Art Practice

Grant Kester, University of California, San Diego

Discontinuous States: Art on the Border

Krista Geneviève Lynes, San Francisco Art Institute

From Nomadism to Cosmopolitanism

James Meyer, Emory University

P

Engaging Pedagogy: Undergraduate Art History and Active Learning

RENDEZVOUS TRIANON, 3RD FLOOR, HILTON NEW YORK

Chairs: Kimberly L. Dennis, Rollins College; Kristin Huffman Lanzoni, Duke

University

Building an Understanding of Architectural History

Craig Eliason, University of St. Thomas

Student Curators: A New Approach to Active Learning through

Museum and Library Partnerships

Lana A. Burgess, Florida State University

Engaging Masquerades: Ritual Performance in the Classroom

Carol Magee, University of North Carolina, Chapel Hill

Service Learning Projects: Connecting Student Research with the

Needs of Community Partners

William Stargard, Pine Manor College

The Visual Essay Project: Thinking Visually, Conceptually, and Synthetically

Janice Simon, Lamar Dodd School of Art, University of Georgia

Creative Futures: Is the MBA Us?

BEEKMAN PARLOR, 2ND FLOOR, HILTON NEW YORK

Chairs: Stephanie Ellis, San Francisco Art Institute; Stacy Garfinkel, San

Francisco Art Institute

Why the PhD Studio?

Naren Barfield, Glasgow School of Art; Laura González, Glasgow School of Art

Ante Magazine: What Are the Stakes?

Nicholas Herman, independent artist, New York; Dmitri Siegel, Sundance Channel

1957 Brain Rush

Stephanie Ellis, San Francisco Art Institute; Stacy Garfinkel, San Francisco

Art Institute

The Court of Philip IV

SUTTON PARLOR SOUTH, 2ND FLOOR, HILTON NEW YORK

Chairs: Jesús Escobar, Fairfield University; Amanda Wunder, University of

New Hampshire

Velázquez's First Portrait of Philip IV and the Sources of Courtly Success

Tanya J. Tiffany, University of Wisconsin, Milwaukee

Uncovering the Role of Queen Isabella of Bourbon in Spanish Baroque Art Iraida Rodríguez-Negrón, Institute of Fine Arts, New York University

The Count Duke of Olivares, Politics, and the Cult of St. Dominic Soriano at the Court of Philip IV

Marta Bustillo, National College of Art and Design, Dublin

The Portrait of Juan Rana, King of Comedy, at the Court of Philip IV

Laura R. Bass, Tulane University

Discussants: Jonathan Brown, Institute of Fine Arts, New York University;

John Elliott, Oxford University

Why Beat Pulp? Mapping Paper Terrains in 2007

PETIT TRIANON, 3RD FLOOR, HILTON NEW YORK

Chair: Helen C. Frederick, George Mason University

The Weight of an Expressive Silence

Rie Hachiyanagi, Mount Holyoke College

The Mummy's Curse

Sandy Kinnee

Paper Dolls: Women Sculptors and the Body in Pulp

Virginia Maksymowicz, Franklin and Marshall College

Empire on Course

Eve Ingalls

Paper Keeps the Pace

Rachel Foullon, Public-Holiday Projects



DISTINGUISHED SCHOLAR SESSION HONORING LINDA NOCHLIN

This session uses the legacy of Linda Nochlin's work to raise questions about the historiography, dreams and aspirations of the ongoing project of feminist art history.

Feminism: Fantasies, Memories, Futures EAST BALLROOM, 3RD FLOOR, HILTON NEW YORK Chair: Tamar Garb, University College, London

The Student Movement

Molly Nesbit, Vassar College

Interiority

Ewa Lajer-Burcharth, Harvard University

The Twilight Zone: Photography and the Uncanny Abigail Solomon-Godeau, University of California, Santa Barbara-

Of Aby Warburg, Writing, and Time Moira Roth, Mills College, Oakland

Discussant Linda Nochlin

CAA is deeply grateful to the Feminist Art Project. and The Rutgers Institute on Women and Art for their generous support of this year's Distinguished Scholar Session.

Everywhere and Nowhere: Americanness in American Art MERCURY BALLROOM, 3RD FLOOR, HILTON NEW YORK

Chairs: Heather Hole, Georgia O'Keeffe Museum Research Center, Kristin Ann Schwain, University of Missouri, Columbia

Elsewhere as Nowhere: Color, Vision, and the Void in Titian Ramsay Peale's Kilauea Pendant

Wendy Ikemoto, Harvard University

"Unquestionably a picture": George Seeley's Winter Landscape of 1909

Sarah Caylor, Duke University

Native Spirits and Racial Souls: African American Artists and the Rhetoric of "Distinctive Contribution"

Mary Ann Calo, Colgate University

American in Spite of Himself: Joseph Cornell, an Imaginary Expatriate Kirsten Hoving, Middlebury College

Discussant: Angela L. Miller, Washington University, St. Louis



Object Lessons: Looking Closely at Museums and Universities NASSAU SUITE, 2ND FLOOR, HILTON NEW YORK

Chairs: David E. Little, Museum of Modern Art; Elizabeth Rodini, Johns Hopkins University

Michael Hatt, Yale Center for British Art

Daniel H. Weiss, Lafayette College

Kimerly Rorschach, Nasher Museum of Art, Duke University

Jessica Stockholder, Yale University

Visionary Leadership: Art, Politicians, and the Image of a Nation

MADISON SUITE, 2ND FLOOR, HILTON NEW YORK Chair: Karen E. Milbourne, Baltimore Museum of Art

Designing "Empire" in Early Imperial China (221 BCE-220 CE) Hsin-Mei Agnes Hsu, Brown University

Hadrian's Hydraulic Vision of Roman Cultural Identity Brenda Longfellow, University of Iowa

Open Session

Practicum

Affiliated Society Session



Offsite Session



Museum Session

Inchoata Roma Forma Leonis: An Augustan Model for Imperial

Propaganda at the Forum of Mussolini

Valentina Follo, University of Pennsylvania

Building the Tropical World of Tomorrow: The Construction of Brasilidade at the 1939 New York World's Fair

Aleca Le Blanc, University of Southern California

Spectacular Nation: Expo '67, Prime Minister L. B. Pearson and the Photographic Promotion of Canada

Carol Payne, Carleton University

Work in Progress: Presentations by CAA Professional

Development Fellowship Recipients

CONCOURSE F, HILTON NEW YORK

Chair: Stacy Miller, CAA

Christopher Lowtner, Indiana University

Amy Yao, Yale University

Legions in Mourning: Reconstructing Communities in the Roman

Provinces

Alvaro Ibarra, University of Texas, Austin

Art without Objects: Michael Asher's Empty Spaces

Jennifer King, Princeton University

Dymaxicrat Architecture: Buckminster Fuller at Black Mountain

College

Eva Diaz, Princeton University

The Notion of Family: Family Work 2002-6

LaToya Frazier, Syracuse University

"It's not an archive": Christian Boltanski's Les Archives de C. B.

Kate Palmer, Princeton University

Disability and Visual Culture

GRAMERCY B, 2ND FLOOR, HILTON NEW YORK

Chair: Nicholas D. Mirzoeff, New York University

"What is that ghastly lady doing there?" Marc Quinn's Alison Lapper Pregnant and the Ability of Art

Christopher Bedford, J. Paul Getty Museum

Matters of Fluency

Erica Duffy, University of Northern Iowa

Disability as Divine: Special Bodies in Ancient American Art

Rebecca Rollins Stone, Emory University

Aesthetics of Accessibility

Jon Berge, independent artist, Columbus, Ohio

Seeing Disability

W. J. T. Mitchell, University of Chicago

Play It Again, Sam; and Again; a nd Again: Obsession in Art

Lennard Davis, University of Illinois, Chicago

Making French History, 1300 to 1500

GIBSON ROOM, 2ND FLOOR, HILTON NEW YORK

Chairs: Elizabeth Morrison, J. Paul Getty Museum; Anne D. Hedeman,

University of Illinois, Urbana-Champaign

Romans or Estoire? Late Capetian History as Imagined for the Queen

Tracy Chapman Hamilton, Sweet Briar College

Old Age and Glory: The History and Romance of the Family Saint-

Floret

Amanda Luyster, College of the Holy Cross

Crusade History at the Court of Philip VI of Valois: British Library

Royal Ms. 19 D I

Maureen Quigley, Saint Louis University

Drawing upon the Past: Historical Romances Illustrated by the Wavrin

Master

Stephen Perkinson, Bowdoin College

Fairfield Porter: His Work and Legacy

SUTTON PARLOR CENTER, 2ND FLOOR, HILTON NEW YORK

Chair: Hearne Pardee, University of California, Davis

Fairlield Porter and the "American Cramp"

Ted Leigh, independent artist and scholar, York, Pennsylvania

The Interwoven World of Fairfield Porter

George Rush, Yale School of Art

Porter the Painter, Illuminated by His Short Reviews

Anne Devaney, University of Missouri, Kansas City

The Art and Writings of Fairfield Porter

Mario Naves, New York Observer

Fairfield Porter: Memoir

David Shapiro, independent poet and critic, Riverdale, New York

"From today, photography is dead": The Paradox of

Photography's Life and Death

REGENT PARLOR, 2ND FLOOR, HILTON NEW YORK

Chair: Gary D. Sampson, Cleveland Institute of Art

Striking Affinities: The Combination and the Conspiracy in Early

Photographic Culture

Jordan Bear, Columbia University

Can You Hold a Pixel in Your Hand? Rethinking the Photograph as a Physical Object

Richard Turnbull, Fashion Institute of Technology

Vale Photography

Geoffrey Batchen, Graduate Center, City University of New York

That Was Then, This Is Now: A Radical Reorganization of Process

Wendy Babcox, University of South Florida

Parallel Universes: Making Do and Getting By + Thoughtless Acts

(Mapping the Quotidian from Two Perspectives)

Kevin Henry, Columbia College, Chicago

Art and the Mathematical Instinct

CLINTON SUITE, 2ND FLOOR, HILTON NEW YORK

Chairs: Peter Spooner, Tweed Museum of Art, University of Minnesota,

Duluth; John Sims, independent artist, Sarasota

Mathematics, Metaphors, and Digital Maps

Brian Evans, University of Alabama, Tuscaloosa

From Dust to Dust: A Mathematical and Digital Analysis of the

Arabesque Design of Shaykh Luft Allah Mosque

Connections Revealed: Artistic Biology and Mathematical Art

Patricia Olynyk, University of Michigan

Mahbobe Ghods, Columbia University

Mathematical Series in Minimalism

Adrian Kohn, University of Texas, Austin

Discussant: John Sims, independent artist, Sarasota

The Miniaturized Metropolis: Urban Desire, Anxiety, and Time

GRAMERCY A, 2ND FLOOR, HILTON NEW YORK

Chairs: Nancy Stieber, University of Massachusetts, Boston; Mary N.

Woods, Cornell University

Memory, Actuality, and Aspiration in Reuwich's View of Jerusalem

(1486)

Elizabeth Ross, University of Florida

The Memory Sees More than the Eyes: Collapsing Past and Present in

Renaissance Imagery of Rome

Jessica Maier, Columbia University

Panoptic Visions of London: Possessing the Metropolis

Dana R. Arnold, University of Southampton

The Tempo of Modernity: Manhattan's Rising Skyline and Its

Metaphors

Mardges Bacon, Northeastern University

Discussant: Max Page, University of Massachusetts, Amherst



HISTORIANS OF GERMAN AND CENTRAL EUROPEAN ART AND ARCHITECTURE Follow the Red Brick Road

SUTTON PARLOR NORTH, 2ND FLOOR, HILTON NEW YORK

Chairs: Katja Zelljadt, Getty Research Institute; Maiken Umbach, University of Manchester

Industrial, Ecclesiastical, Monumental? The Use of Brick in 19th-Century Hungarian and Central European Architecture

József Sisa, Research Institute for Art History of the Hungarian Academy of Sciences

Backstein oder Putzbau? The Architectural Physiognomy of Kommunale Berlin

Jennifer Reed Dillon, Duke University

Bernhard Hoetger's Niedersachsenstein: Fantasies of National Rebirth and the Use of Brick in Monumental Sculpture after World War I Arie Hartog, Gerhard-Marcks-Haus, Bremen

Brick as Bauedelstein

Claudia Turtenwald, Universität Bielefeld

Mesopotamian, Hanseatic, or Modern? Arguing about Brick in Germany around 1900

Maiken Umbach, University of Manchester

5:30 PM-7:00 PM



SOCIETY OF ARCHITECTURAL HISTORIANS

Architectural History Online: The Challenges of Digital

Research and Publication

PETIT TRIANON, 3RD FLOOR, HILTON NEW YORK

Chair: Hilary Ballon, Columbia University



COALITION OF WOMEN IN THE ARTS ORGANIZATION

Spirituality, Nature, and Social Issues: Installations and **Experiments in Space**

NASSAU SUITE, 2ND FLOOR, HILTON NEW YORK

Chair: Kyra Belán, Broward Community College

Open Session







Practicum

AS Affiliated Society Session





The Witness Report: An Installation Exploring the Spiritual Aftermath of Ground Zero

Robin Masi, Varo Registry of Women Artists

Celebrating the Sacred Feminine: Installations, Digital Works, Earthworks Kyra Belán, Broward Community College

Diligent Peace

Carol Prusa, Florida Atlantic University

Installation Design

Nofa Dixon, University of North Florida



NATIONAL ART EDUCATION ASSOCIATION

Pedagogy Issues Forum II: The Art of Teaching Art

MERCURY BALLROOM, 3RD FLOOR, HILTON NEW YORK

Chairs: David Burton, Virginia Commonwealth University; Melody Milbrandt, Georgia State University

The Teacher: Personal Qualities and Professional Responsibilities Amy Brook Snider, Pratt Institute

Planning: Research and Preparation

Renee Sandell, George Mason University

Instruction: Engaging the Students

Melody Milbrandt, Georgia State University

Assessment: Feedback and Evaluation David Burton, Virginia Commonwealth University



DESIGN STUDIES FORUM

Mind the Gap: The Separate Spheres of Graphic and Product Design

CLINTON SUITE, 2ND FLOOR, HILTON NEW YORK

Chairs: Kristin U. Fedders, University of Saint Francis: Michael J. Golec. Iowa State University

The Changing Face of Packaging

Hsiao-Yun Chu, Buckminster Fuller Collection

Mend the Gap: Elevating Visual Rhetoric in Design Artifacts

Leslie Atzmon, Eastern Michigan University

Consumer Connections: Nostalgia in 1980s Hong Kong Design

D. J. Hupatz, Pratt Institute

An Empowering and Constraining Experience: A Multidisciplinary Student Design Collaborative

Carolina Gill, Ohio State University; Peter Chan, Ohio State University; Blaine Lilly, Ohio State University



CAA ANNUAL CONFERENCE COMMITTEE

How to Develop a Session for the CAA Annual Conference GRAMERCY B, 2ND FLOOR, HILTON NEW YORK

Chair: Emmanuel Lemakis, CAA



SOUTHEASTERN COLLEGE ART CONFERENCE

Art History without Walls: Reconsidering the Artistic Canon RENDEZVOUS TRIANON, 3RD FLOOR, HILTON NEW YORK Chair: Heather McPherson, University of Alabama, Birmingham

Canonical Complexity and the Aztec Calendar Stone

Annabeth Headrick, Vanderbilt University

Embracing a Patriarchal Canon: Normative Aesthetics, Feminism, and Gender Identity in a 17th-Century Convent

Christina Morris McOmber, Cornell College

The "Heroic Generation": Fictional Socialist Realist Painters in the Work of Ilya Kabakov

Wendy Koenig, Middle Tennessee State University

Discussant: Joy Sperling, Denison University



ASSOCIATION OF RESEARCH INSTITUTES IN ART HISTORY

A Plea for Leniency: Image Rights and Fees for Scholarly Publications

GIBSON ROOM, 2ND FLOOR, HILTON NEW YORK

Chair: Inge Reist, Frick Art Reference Library



CAA STUDENT AND EMERGING PROFESSIONALS COMMITTEE

Nota Bene II: Spotlighting the Work of Students and Emerging Professionals

GRAMERCY A, 2ND FLOOR, HILTON NEW YORK

Chairs: Ben A. Schachter, Saint Vincent College; Austen Barron Bailly, Los Angeles County Museum of Art, and University of California, Santa Barbara

"White People Like My Mother's Rugs": Gerald Nailor and the Display of Navajo Commerce, 1937–43

Rachel Leibowitz, University of Illinois, Urbana-Champaign

Unworkings of a Binary System

Lori Hepner, State University of New York College, Cortland

Paul Klee's Late Work

Gabriele Hoffmann, independent scholar

AS

AMERICAN SOCIETY FOR EIGHTEENTH-CENTURY STUDIES

Worlds of Goods: Cross-Cultural Perspectives on 18th-Century Consumption

SUTTON PARLOR CENTER, 2ND FLOOR, HILTON NEW YORK

Chair: Stacey Sloboda, Southern Illinois University

18th-Century Ottoman Princesses as Collectors: From Chinese to European Porcelain

Tulay Artan, Sabanci University

Painted Indians and Painted Ladies: The Transatlantic Consumption of Vermilion

Beth Fowkes-Tobin, Arizona State University

Consuming Culture: Art in the Gazeta de Mexico Kelly Donahue-Wallace, University of North Texas



AMERICAN SOCIETY FOR HISPANIC ART HISTORICAL STUDIES
Business Meeting
OFFSITE, HISPANIC SOCIETY, AUDUBON TERRACE
613 WEST 155TH STREET, MANHATTAN



ASSOCIATION OF HISTORIANS OF NINETEENTH-CENTURY ART Business Meeting
MADISON SUITE, 2ND FLOOR, HILTON NEW YORK



HISTORIANS OF ISLAMIC ART ASSOCIATION
Business Meeting
SUTTON PARLOR NORTH, 2ND FLOOR, HILTON NEW YORK



LEONARDO EDUCATION FORUM
Business Meeting
REGENT PARLOR, 2ND FLOOR, HILTON NEW YORK



QUEER CAUCUS FOR ART
Business Meeting
BEEKMAN PARLOR, 2ND FLOOR, HILTON NEW YORK



VISUAL CULTURE CAUCUS
Business Meeting
SUTTON PARLOR SOUTH, 2ND FLOOR, HILTON NEW YORK

FRIDAY, FEBRUARY 16

7:30 AM-9:00 AM



COMMUNITY COLLEGE PROFESSORS OF ART AND ART HISTORY Defining Similarities, Refining Differences: Exploring the Diverse Universe of Community College Art Programs GIBSON ROOM, 2ND FLOOR, HILTON NEW YORK

Chair: Thomas Morrissey, Community College of Rhode Island



ITALIAN ART SOCIETY **Business Meeting** SUTTON PARLOR CENTER, 2ND FLOOR, HILTON NEW YORK



PACIFIC ARTS ASSOCIATION **Business Meeting** NASSAU SUITE, 2ND FLOOR, HILTON NEW YORK

9:30 AM-12:00 PM



HISTORIANS OF NETHERLANDISH ART The Presence of History, the Persistence of Time SUTTON PARLOR SOUTH, 2ND FLOOR, HILTON NEW YORK

Chairs: Ann Jensen Adams, University of California, Santa Barbara; Elizabeth Alice Honig, University of California, Berkeley

Hieronymus Bosch's Cosmogony

Margaret D. Carroll, Wellesley College

Time Out of Joint: Pieter Bruegel's Peasant History

Stephanie Porras, Courtauld Institute of Art

The Paradox of Time in Pieter Bruegel's Christ Carrying the Cross Jürgen Müller, University of Dresden

History as Style in the Adriaen Ploos Family Epitaph and Hendrick ter Brugghen's Crucifixion

Natasha Seaman, Berklee College of Music

News and Good News: Kairos and Chronos at Work in Communion Lisa J. De Boer, Westmont College

Art and Psychoanalysis, Part I: Theoretical Perspectives from Antiquity to the Comic Strip

WEST BALLROOM, 3RD FLOOR, HILTON NEW YORK

Chair: Laurie Schneider Adams, John Jay College, City University of New York

Freud on a Visual Obsession: The Psychoanalytic Meaning of the Baubo Gesture in Ancient Art

Larissa Bonfante, New York University

Dysfunctional Holy Families: Loss, Rage, and Desire in Renaissance Images of the Virgin and Child

Bradley Isham Collins, Parsons, New School for Design

Fragmentation, Transformation, and Self-Realization: Marcel Duchamp and the Formation of the Creative Imago

Bradley Bailey, Stephen F. Austin State University

Pollock's Breakthrough: Psychohistory and the Origins of Style Carroll Janis, Sidney Janis Gallery

Psychoanalysis, Metaphysics, and the Comic Art Form: An Ontology of Sequential Art

Scott Contreras-Koterbay, East Tennessee State University

Rediscovering Vermeer

EAST BALLROOM, 3RD FLOOR, HILTON NEW YORK

Chair: Benjamin Binstock, Queens College

The Subjective Turns in Vermeer and Descartes

Mary Wiseman, City University of New York

Astrology and History in Rembrandt's Faust and Vermeer's Astronomer

Paul Crenshaw, Washington University, St. Louis

Vermeer's Allegory of Faith

David R. Smith, University of New Hampshire

Family Secrets: The Apprenticeship of Maria Vermeer

Benjamin Binstock, Queens College

AMERICAN COUNCIL FOR SOUTHERN ASIAN ART

Living Rock

RENDEZVOUS TRIANON, 3RD FLOOR, HILTON NEW YORK

Chairs: Pia Brancaccio, Drexel University; Frederick M. Asher, University of Minnesota

Seeing into Stone: Early Buddhist and Pre-Buddhist Carvings in Zangskar Rob Linrothe, Skidmore College





Affiliated Society Session



Offsite Session

Practicum



E-Session



Museum Session

Carving the Divine/Carving the Liberated: Articulations of "Presence" in Ellora's Hindu and Jain Cave Temples

Lisa Nadine Owen

How the Monastic Communities of Kucha, Xinjiang, Used Their Rock Cliff Caves

Angela Howard, Rutgers, State University of New Jersey

Living Rocks and the Special Dead: Stupa Reliefs in Medieval China Sunkyung Kim, Duke University

King of Kings of Iran and Non-Iran: The Monumental Rock Relief in Sasanian Iran between East and West

Matthew Canepa, College of Charleston



ASSOCIATION OF HISTORIANS OF NINETEENTH CENTURY ART Now Really: Art and Theory of Realist Art in the 19th Century

REGENT PARLOR, 2ND FLOOR, HILTON NEW YORK

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

Realismo and the Risorgimento: Gioacchino Toma's Luisa Santelice and Late-Century Disillusionment

Laura Watts Sommer, Daemen College

Victorian Realism, Material Culture, and Aesthetic Commodities Julie F. Codell, Arizona State University

Realism from the Margins: Redefining Realism from a Belgian Perspective

Sura Levine, Hampshire College

Strategy and Fortune of Realist Art: Courbet and Germany

Stéphane Laurant, University of Paris I Panthéon Sorbonne

Redefining Realism

Michelle Facos, Indiana University

Discussant: Linda Nochlin, Institute of Fine Arts, New York University

The Practice of the Print NASSAU SUITE, 2ND FLOOR, HILTON NEW YORK

Chair: Anita Jung, University of Iowa

Altering Substrates

Patricia Villalobos-Echeverria, Indiana University of Pennsylvania

Encounters: Memory, Multiplicity, and Skepticism

Sang-Mi Yoo, Texas Tech University

Print Polyvalence

Enrique Leal, Universidad de Castilla La Mancha

Yankee Queer

Joel Seah, University of Southern Maine

Space 1026: Reflections on Printmaking as a Shared Practice

Jesse Goldstein, Space 1026

When Is Technique Central to Meaning? Part I BEEKMAN PARLOR, 2ND FLOOR, HILTON NEW YORK

Chairs: Janet Koplos, Art in America magazine; Bruce Metcalf, artist and independent scholar, Bala Cynwood, Pennsylvania

Muddy Miracles: Meaning and Technique in Agnes Martin's Paintings

Christina Bryan Rosenberger, Center for the Technical Study of Modern Art, Harvard University Art Museums

Bu-re, Bo-ke Photography and Subverting the Eye/Lens Distinction: The Shooting Method of Provoke Photographers

Yuko Teshima, Graduate Center, City University of New York

Weaving, New Technology, and Content

Lia Cook, California College of the Arts

Making Difficulties

Kim Grant, University of Southern Maine

Ceramics: Five Emerging Artists Survey the Discipline

GIBSON ROOM, 2ND FLOOR, HILTON NEW YORK

Chair: Walter McConnell, New York State College of Ceramics, Alfred University

Courting Risk

Linda Sormin, Rhode Island School of Design

Conspicuous Consumption

John Byrd, University of South Florida

Toward Incongruency

Michael Jones McKean, Virginia Commonwealth University

Functional Languages

Anders Ruhwald, independent artist, London and Copenhagen

On Function and Content

Sanam Emami, New York State College of Ceramics, Alfred University

Discussant: Mary Drach McInnes, New York State College of Ceramics, Alfred University



ITALIAN ART SOCIETY

Standing on the Shoulders of Giants or Shooting at Father's Corpse? The History of Italian Art, Then and Now

GRAMERCY A, 2ND FLOOR, HILTON NEW YORK

Chairs: Julia I. Miller, California State University, Long Beach; Anne Derbes, Hood College

"To lighten the dead weight of familiarity"

John Paoletti, Wesleyan University

FRIDAY 9:30 AN-12:00 PM

Hagiolatry, Manuscripts, and Painting: Edward B. Garrison and the Study of Late Medieval Italian Art

Jessica Richardson, Courtauld Institute of Art

Trecento Studies during the 1930s: The Italian Commune through the Lens of Economic Turmoil

Patricia A. Emison, University of New Hampshire

The Gendering of Libertas and the International Gothic: Carlo Crivelli's Ascoli Annunciation

Timothy D. McCall, Villanova University

Gender and Homosexuality: Finding Our Grandparents, Teaching Our

James M. Saslow, Queens College, Graduate Center, City University of New York

Stereotypes of Women: Evil by Design? Part I CLINTON SUITE, 2ND FLOOR, HILTON NEW YORK

Chair: Elizabeth K. Mix, Butler University

Amy Cutler's New Feminine Mystique

Lisa Freiman, Indianapolis Museum of Art

Bathroom Tales: Sugar, Spice, and Everything Nice Nikki Renee Anderson

Subverting the Tyranny of Polykleitos Jo-Ann Morgan, Coastal Carolina University

Disguised Image Control

Erin V. Sotak

Stereotype Sabotage

Simone Paterson, Virginia Polytechnic Institute and State University

The Art and Business of Printmaking in Europe, 1400-1800 SUTTON PARLOR CENTER, 2ND FLOOR, HILTON NEW YORK Chair: Nadine M. Orenstein, Metropolitan Museum of Art

Hopfer's Designs for a Tabernacle for the Holy Sacrament: Two Sides of a Confessional Debate

Freyda Spira

Preparatory Drawings for Prints by Stradanus: A Personal Creative Act or a Workshop's Method of Work in Late Renaissance Printmaking?

Alessandra Baroni, University of Siena

US Open Session

Affiliated Society Session

Offsite Session

E-Session

Practicum

Museum Session

Etchings vs. Engravings: A Publisher's Choice for Book Illustrations Karen L. Bowen

Italian Prints for the Dutch and Flemish Market: Antonio Tempesta's Cooperation with Pieter de Jode

Eckhard Leuschner, Universität Passau

Activist Discourses: Inside the Lab Context Christopher Etheridge, Harvard University



Transformations of Time and Place in Moving-Image Work in the Digital Age, Part I

SUTTON PARLOR NORTH, 2ND FLOOR, HILTON NEW YORK Chair: Melissa Ragona, School of Art, Carnegie Mellon University

Site Specificity and the Moving Image

Andrew V. Uroskie, Georgia Institute of Technology

Information Visualization: Condensing Time in New Media Works Melissa Ragona, School of Art, Carnegie Mellon University

Disjunctures in Institutional Time: The Museum and the Loop as a Temporal Form

Margot Bouman, Parsons, New School for Design

The Digital Public Sphere and Experience Frazer Ward, Smith College

OS

ART HISTORY OPEN SESSION Arts of the Islamic World

MERCURY BALLROOM, 3RD FLOOR, HILTON NEW YORK

Chair: Marianna Shreve Simpson, independent scholar, Baltimore

From Textiles to Algorithms: Revising an Islamic Aesthetic Paradigm Carol Bier, Textile Museum

Reinventing the Ahl al-bayt: Sunni Patrons and Shi'ite Shrines in Medieval Aleppo

Stephennie Mulder, University of Pennsylvania

Multiple Visions: Official and Unofficial Illustrated Ottoman Histories Emine Fetvaci, Stanford University

Invented Traditions: Uses of the Past in the Samanid Mausoleum at

Melanie Michailidis, Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington, DC

Mughal and Rajput Architecture: Reconsidering the Borders of Islamic Art History

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

FRIDAY 9:30 AW-12:00 PW

Troubling the Waters: Homoeroticism and the Politics of Identity in Black Visual Culture

PETIT TRIANON, 3RD FLOOR, HILTON NEW YORK

Chair: James Smalls, University of Maryland, Baltimore County

A Roman Catholic's Closet: Another Look at Richmond Barthé's Male Nudes

Margaret Rose Vendryes, York College, Graduate Center, City University of New York

Eye-to-Eye: Transmissibility and the Black Male Gaze: The Photography of Rotimi Fani-Kayode and Alex Hirst

David Dibosa, Wimbledon School of Art

If I'd Had a Cock I Would've Surely Had an Erection: Queering Adrian Piper's Mythic Being

John P. Bowles, Indiana University

Afro-Latino Critique of a Kantian Enwhitened Idealism: Miguel Algarín's Nuyorican Angels of Night

María DeGuzmán, University of North Carolina, Chapel Hill

Rockin' the Boat: Illegal Identities, Illegal Identifications Robert Summers, University of California, Los Angeles

Skepticism and the Arts

MADISON SUITE, 2ND FLOOR, HILTON NEW YORK

Chairs: Aron Vinegar, Ohio State University; Bronwen Wilson, McGill University, University of British Columbia

Caravaggio, the Skeptical Painter; Montaigne, the Tenebrist Philosopher: Knowledge, Visibility, and Darkness around 1600

Itay Sapir, Amsterdam School for Cultural Analysis, University of Amsterdam, and École des Hautes Études en Sciences Sociales

Emanuel Maignan, Antiskepticism, and Anamorphosis

Lyle Massey, Northwestern University

Irresistible Dictation: Matisse and Personnalité

Todd Cronan, University of California, Berkeley

In the Face of Skepticism: Giacometti, Portraiture, and Alterity

Leo Costello, Rice University

The Crying Game: Skeptical Reflections on Bill Viola's The Passions

Francis Chung, University of California, Berkeley



The Unethical Art Museum

TRIANON BALLROOM, 3RD FLOOR, HILTON NEW YORK

Chairs: Alan Wallach, College of William and Mary; Sally Anne Duncan,

Plymouth State University

"The Congo, I Presume": Tepid Revisionism and Belgian "Colonial Times" at the Royal Museum of Central Africa, Tervuren, 2005

Debora Silverman, University of California, Los Angeles

The Louvre's Galerie Espagnole (1838-48) and the Politics of Acquisition

Alisa Luxenberg, Lamar Dodd School of Art, University of Georgia

Museum Ethics vs. Vanity and Desperation

Elaine King, Carnegie Mellon University

The Ethical Art Museum

James Cuno, Art Institute of Chicago



Robert Henri and "The Eight": A Precentennial Reassessment GRAMERCY B, 2ND FLOOR, HILTON NEW YORK

Chair: Laural Weintraub, Fashion Institute of Technology, State University of New York

Henri Encounters Chase: A Clash of Realisms

Kimberly A. Orcutt, Bruce Museum

Alternative Realities: Prendergast, Cézanne, and Early Film in 1908

Nancy Mowll Mathews, Williams College Museum of Art

Unearthing the Modern: George Bellows's Excavation Series

Sarah Newman, National Gallery of Art

Will the Real John Sloan Please Stand Up?

Sascha Scott, Rutgers, State University of New Jersey

Discussant: Barbara Haskell, Whitney Museum of American Art

ARTspace

Reversal: Artists Talk about Art History MURRAY HILL SUITE, 2ND FLOOR, HILTON NEW YORK

Chair: Reva Wolf, State University of New York, New Paltz

Reading Art History: A New York Story

Peter Halley, Yale University

Inevitable Liminality: Oscillations of Sense in the Historical

George Quasha, Station Hill Press

Why Some People Make Art and Others Write about It

Faith Ringgold, University of California, San Diego

12:30 PM-2:00 PM



AMERICAN SOCIETY FOR HISPANIC ART HISTORICAL STUDIES Recent Work of Photo Grant Recipients RENDEZVOUS TRIANON, 3RD FLOOR, HILTON NEW YORK Chair: Mickey Abel, University of North Texas

17th-Century Spanish Signatures

Lisandra Estevez, Rutgers, State University of New Jersey

Christ Is in the Details: A Closer Look at Cristos Yacentes Ilenia Colon Mendoza, Penn State University

Portraiture and Performance at the Court of Phillip II Alejandra Gimenez-Berger, Temple University



ITALIAN ART SOCIETY

Cloisters: Urban Politics and the Monastic Ideal SUTTON PARLOR CENTER, 2ND FLOOR, HILTON NEW YORK

Chairs: Kathleen G. Arthur, James Madison University, Amber A. McAlister, University of Pittsburgh, Greensburg

The Dead Come to Town: Episcopal Burial Cloisters in the Medieval Italian City

Caroline A. Bruzelius, Duke University

Cloister, Control, and Community: Art and Observance at the Florentine Badia (1419-39)

Anne Leader, City University of New York

The Cloister of the Abbey of Monte Oliveto Maggiore (Siena) and Its Frescoes

Kurt Sundstrom, Currier Museum of Art



VISUAL CULTURE CAUCUS

Visual Culture in the War on Terror GRAMERCY A, 2ND FLOOR, HILTON NEW YORK

Chair: Zainab Bahrani, Columbia University

Target America—the Exhibit: The Implication of Visual Images in the War on Terrorism

Hashim al Tawil, Henry Ford Community College

OS Open Session

Affiliated Society Session

Offsite Session



Practicum

Museum Session

Constructing Victory: Iraqi Visual Culture after 2003

Nada Shabout, University of North Texas

Cloning Terror: The War of Images, 9/11 to Abu Ghraib

W. J. T. Mitchell, University of Chicago



CAA INTERNATIONAL COMMITTEE

International Residencies for Artists: Nuts and Bolts

MADISON SUITE, 2ND FLOOR, HILTON NEW YORK

Chair: Anna Calluori Holcombe, Kansas State University

The "How To" for International Residencies

Anna Calluori Holcombe, Kansas State University

Global Exchanges and Their Impact

Linda Lighton, Lighton International Exchange Program, Kansas City Artists Coalition

Foreign Residencies: The Questions to Ask when Choosing

Caroline Boyle-Turner, Pont-Aven School of Art



ASSOCIATION OF HISTORIANS OF AMERICAN ART

Troubling that 1945 Border Again: Chronology, Geography, and

Interpretation in American Art

SUTTON PARLOR NORTH, 2ND FLOOR, HILTON NEW YORK

Chair: Ellen Wiley Todd, George Mason University

Margaret C. Conrads, Nelson-Atkins Museum of Art

Stephanie Fay, University of California Press

Frances Pohl, Pomona College



ARTS COUNCIL OF THE AFRICAN STUDIES ASSOCIATION

African Art and Visual Culture: Pedagogical Perspectives from Classroom to Museum

PETIT TRIANON, 3RD FLOOR, HILTON NEW YORK

Chairs: Christa Clarke, Newark Museum; Kim Miller, Wheaton College

Representing Africa in the Classroom: Teaching African Issues and African Art

Kim Miller, Wheaton College

Wrestling with Geography, Ethnicity, and Culture in the African

Survey: Views from a Nonspecialist

Renee Ater, University of Maryland

Enriching the Museum Visitor Experience with African Art

Heather Nielsen, Denver Art Museum

Reaching Multiple Audiences through Temporary Exhibitions of African Art

Christa Clarke, Newark Museum



CAA MUSEUM COMMITTEE

Records of the Past: New Electronic Resources from the Brooklyn Museum and the Museum of Fine Arts, Boston CLINTON SUITE, 2ND FLOOR, HILTON NEW YORK

Chair: Katherine Crum, independent curator, New York

New Technologies Applied to Old Digs by the Harvard-Museum of Fine Arts Expeditions to the Giza Pyramids

Peter der Hanuelian, Giza Archives, Museum of Fine Arts, Boston; Peter Janosi, Institute of Egyptology, University of Vienna

The Culin Archives and Records of an Innovative 1923 Exhibition on African Art

Deirdre Laurence, Brooklyn Museum; Helen M. Shannon, independent scholar



RADICAL ART CAUCUS

History of Art, History of Torture

REGENT PARLOR, 2ND FLOOR, HILTON NEW YORK

Chairs: Stephen Eisenman, Northwestern University; Greg Sholette, independent artist, New York

Torture and Masculinity in George Grosz's Drawings of 1934–35

James van Dyke, Reed College

Theaters of Duress; Leon Golub's White Squads

Amber Travis, Northwestern University

Star Gazing

Hans Haacke, independent artist



CAA COMMITTEE ON DIVERSITY PRACTICES Managing Diversity in Studio Critique GIBSON ROOM, 2ND FLOOR, HILTON NEW YORK

Chair: Coco Fusco, Columbia University

Analysis of Studio Critique Discourse

Anoka Farugee, California Institute of the Arts; Pepón Osorio, Temple University; Terry Adkins, University of Pennsylvania

The Ethnography of Student Experience in Critique

Coco Fusco, Columbia University



PACIFIC ARTS ASSOCIATION

Cultural Properties—Reconnecting Pacific Arts NASSAU SUITE, 2ND FLOOR, HILTON NEW YORK

Chair: Haidy Geismar, New York University

Anita Herle, Cambridge Museum of Archaeology and Anthropology

Huhana Smith, Museum of New Zealand Te Papa Tongarewa

Joshua Bell, University of East Anglia

Jade Baker, Canterbury University

Discussant: Mark Busse, University of Auckland



CAA COMMITTEE ON INTELLECTUAL PROPERTY

Fair Use in the Trenches: When to Seek Permission and When Not to GRAMERCY B, 2ND FLOOR, HILTON NEW YORK

Chair: David Green, Knowledge Culture

Fair Use: Lessons from the Past to Help with Present Decisions

Siva Vaidhyanathan, New York University

Legal Perspectives

Gretchen Wagner, ARTstor

Fair Use and Visual Resource Collections

Benjamin Kessler, visual resources professional, Chicago



INTERNATIONAL SCULPTURE CENTER

Educational Programs of the International Sculpture Center TRIANON BALLROOM, 3RD FLOOR, HILTON NEW YORK

Chairs: Johannah Hutchison, International Sculpture Center; Paul Hubbard, Moore School of Art and Design, and International Sculpture Center

Glenn Harper, International Sculpture Center, and Sculpture magazine

Dawn Molignano, International Sculpture Center



SOUTHERN GRAPHICS COUNCIL

Prints and the Revolution: A Conversation about Contemporary Art on Paper

MERCURY BALLROOM, 3RD FLOOR, HILTON NEW YORK

Chair: Traci Molloy, independent artist, Brooklyn

Peter Nesbitt, Art on Paper magazine

Dusica Kirjakovic, Lower East Side Printshop

Franklin Sirmans, Menil Collection

FRIOAY 12:30 PM-2:00 PM

AS

WOMEN'S CAUCUS FOR ART

Future-Minded: On the Resiliency of Feminism in Art SUTTON PARLOR SOUTH, 2ND FLOOR, HILTON NEW YORK

Chair: Dena Muller

ARTspace

Contemporary African Art: Moving Forward, Looking Back; Investigating the Currency of Contemporary African Art MURRAY HILL SUITE, 2ND FLOOR, HILTON NEW YORK

Chair: Odili Donald Odita, Tyler School of Art

Isolde Briefmaier, Rotunda Gallery, Vassar College

Olu Oguibe, University of Connecticut, Storrs

Barbara Pollack, independent artist, critic, and curator

Claude Simard, Jack Shainman Gallery

Carol Thompson, High Museum of Art

HISTORIANS OF GERMAN AND CENTRAL EUROPEAN ART AND ARCHITECTURE **Business Meeting**

BEEKMAN PARLOR, 2ND FLOOR, HILTON NEW YORK

POSTER SESSIONS

POSTER AREA, SOUTH CORRIDOR, 2ND FLOOR, HILTON NEW YORK Poster Sessions are informal presentations for small groups displayed on poster boards by an individual. The poster display is usually a mixture of a brief narrative paper intermixed with illustrations, tables or graphs, and other presentation materials. With a few concisely written areas of focus, the poster display communicates the essence of the presenter's research, synthesizing its main ideas and research directions. Poster displays will be on view for the duration of the conference, beginning on Thursday morning. On Thursday and Friday, from 12:30 to 2:00 PM, presenters will be available at the Poster area. The following are Poster Sessions:

An Introduction to Jua Kali Art from Kenya Kristina Dziedzic Wright, University of Illinois, Chicago

Two Artists/Public School Art Teachers Who Successfully Maintained Their Artistic Agendas and Identities Paula Eubanks, Georgia State University

Big Red Thing: Civic Spectacle and Public Art in Grand Rapids, Michigan

Jennifer Geigel Mikulay, University of Wisconson, Madison

Map Curtain: Beverly to Blue Island/Chicago's South Side, 2005, and Mapping the Chicago Area's Public High Schools and Public Golf Courses, 2006, with Accompanying Charts and Maps

Jayne Hileman, Saint Xavier University

Threshold

Edwin Jager, University of Wisconsin, Oshkosh; John O. Smith, University of Wisconsin, Stevens Point

Reframing Invisible Histories and Postcolonial Moments: Teaching Drawing in India in the 19th Century

Ami Kantawala, Teachers College, Columbia University

Frances Benjamin Johnston and The Ladies' Home Journal Visit the Country of Sheridan's Ride

Geraldine Kiefer, Shenandoah University

The Politics of Collage: Collage Art as Social Commentary in the 20th Century

Jennifer Lemish, City College, City University of New York

Affiliated Society Session

Offsite Session

E-Session



Museum Session

2:30 PM-5:00 PM

35 Years Later: Feminist Art Practice after Womanhouse REGENT PARLOR, 2ND FLOOR, HILTON NEW YORK

Chairs: Becca Albee, City College, City University of New York; Tammy Rae Carland, California College of the Arts

The Big He/ad (re)Encounter: Beyond Dismissiveness

Jeanine Oleson, Sarah Lawrence College; Laurie Jo Reynolds, Columbia College, Chicago

LTTR

Ginger Brooks Takahashi, independent artist, Brooklyn

Feminist Skill Sharing: An Introduction to Pro Tools Kathleen Hanna, independent artist and musician, New York

Work in Progress

Ava Johnson, independent artist, Durham, North Carolina

Making and Breaking News: New Report in Conversation

Wynne Greenwood, independent artist; K8 Hardy, independent artist

Contemporary Postures to Meaning, Reception, and Integration of Outsider Art and the Academy

GRAMERCY A, 2ND FLOOR, HILTON NEW YORK

Chairs: Brooke Davis Anderson, Contemporary Center, American Folk Art Museum; Colin Rhodes, Sydney College of the Arts

Jane Kallir, Galerie St. Étienne

Contemporary Postures to Meaning, Reception, and Integration of Outsider Art and the Academy

Gregory Amenoff, Columbia University

Kevin Sampson, independent artist, Newark

Discussants: Bernard Herman, University of Delaware; Lowery Stokes Sims, Studio Museum in Harlem



Reexamining Appropriation: The Copy, the Law, and Beyond,

BEEKMAN PARLOR, 2ND FLOOR, HILTON NEW YORK

Chairs: Martha Buskirk, Montserrat College of Art; Virginia Rutledge, Cravath, Swaine & Moore LLP

Pierre N. Leval, United States Court of Appeals for the Second Circuit

Inappropriate? Copying in the Renaissance

Lisa Pon, Meadows School of the Arts, Southern Methodist University

The Problematic of the Signature: Reexamining Appropriation in Contemporary Indigenous Art and Cultural Heritage

Tressa Berman, San Francisco Art Institute

From Appropriation to Postproduction

Jaimey Hamilton, University of Hawai'i, Manoa

William Patry, Google

Piety or Propaganda? Modern Religious Art in France, 1850-1927

SUTTON PARLOR CENTER, 2ND FLOOR, HILTON NEW YORK

Chair: Maura Coughlin, Brown University

Jules Michelet, Modern Mother Mary, and the Catholic Left Joyce C. Polistena, Pratt Institute

Piety, Propaganda, and Pognon: The Life of Our Savior Jesus Christ by James Tissot

Judith Dolkart, Brooklyn Museum

Stirring up Passions: The Reception of Mihály Munkácsky's Christ Paintings in Late 19th-Century France

Laura Morowitz, Wagner College

Primitives and Believers: Debating Style and Spirituality in Early 20th-Century French Art

Neil McWilliam, Duke University

Matter and Mass at Monet's Orangerie

James D. Herbert, University of California, Irvine

Discussant: Emily Gephart, Massachusetts Institute of Technology, and Massachusetts College of Art

Virtualities: Contemporary Art between Fact and Fiction MERCURY BALLROOM, 3RD FLOOR, HILTON NEW YORK

Chairs: T. J. Demos, University College, London; Margaret Sundell, independent critic, New York

Touching Pictures

David Joselit, Yale University

Staging an Archive

Vered Maimon, Columbia University

Compression

Tim Griffin, Artforum International magazine

Fiction Is the Only Way to Penetrate Reality: On Pierre Huyghe's A Journey That Wasn't

Mark Godfrey, Slade School of Fine Art, University College, London

Utopia as the Real in "Real Virtuality" and other Improbable Fictions Hannah Feldman, Northwestern University

FRIDAY 2:30 PM-5:00 PM

Comic Relief: Humor's Edge in Contemporary Art WEST BALLROOM, 3RD FLOOR, HILTON NEW YORK

Chair: Douglas Dreishpoon, Albright-Knox Art Gallery

Jane Hammond

Jeanne Silverthorne

Fred Tomaselli

Janine Antoni

Charles Long

Double Take: New Forms in Printmaking and Sculpture

NASSAU SUITE, 2ND FLOOR, HILTON NEW YORK

Chairs: Carson Fox, Adelphi University; Cynthia Thompson, Memphis College of Art

The Graphic Unconscious: Prints at the Core of Contemporary Artistic **Production**

Jose Roca, Philagrafika

The Repetitive Gesture: From Image to Form and Back Again

Patricia Olynyk, University of Michigan

Intersection: Established and Emerging Forms of New Media

Mark Johnson, New York University

30

ART HISTORY OPEN SESSION

Renaissance and Baroque Art

TRIANON BALLROOM, 3RD FLOOR, HILTON NEW YORK

Chair: David Freedberg, Columbia University

Whose Cult (of) Images? Art and Idolatry in the 16th Century and Now

Claire Farago, University of Colorado, Boulder

Living Images: The Concept of Impetus in Italian Renaissance Art

Frank Fehrenbach, Harvard University

Between Phenomenology and Culture: The Places of Renaissance

Francesca Fiorani, University of Virginia

Montezuma's Portraits: Semblance and Colonialism in the Early

Modern Hispanic World

Michael Schreffler, Virginia Commonwealth University

AS Affiliated Society Session



E-Session

Practicum

Museum Session

Art History and Anthropology: Aura and Action

lan Verstegen, independent scholar, Philadelphia

Art and the Civilizing Process, 1200-1520

SUTTON PARLOR NORTH, 2ND FLOOR, HILTON NEW YORK

Chairs: Jacqueline E. Jung, Yale University; Mitchell B. Merback, DePauw University

Introduction: Norbert Elias, the Civilizing Process, and Art History

Mitchell B. Merback, DePauw University

Rogier van der Weyden's Portraits of the Civilized Individual

Jessica Buskirk, University of California, Berkeley

The Spectacle of Sociability: The Loggia as Theater of Urbanitas

Kim S. Sexton, University of Arkansas

Civilizing Sex? Erotic Genre Painting in North Italy, c. 1520

Chriscinda Henry, Yale University

Lost in Self-Control? Urs Graf's Images of Masculinity

Maike Christadler, Universität Basel

Response: Medieval Art and the Civilizing Process

Jacqueline E. Jung, Yale University

Ruins

CLINTON SUITE, 2ND FLOOR, HILTON NEW YORK

Chairs: Padma Kaimal, Colgate University; Janice Leoshko, University of Texas

From Knife Blades to Credit Cards: Penetrating Inka Ruins

Carolyn Dean, University of California, Santa Cruz

Recycling Ruins: Fountains Abbey, Studley Royal, and the Question of

Authenticity

Sarah Thompson, Rochester Institute of Technology

A Clean Sweep: The Ruins of Postwar London

Deborah Lewittes, Tufts University

Decrepitude and Memory in Post-Unification Berlin

Daniela Sandler, Rhode Island School of Design

Locations of Longing: The Ruins of Old Lahore

Saleema Waraich, University of California, Los Angeles

Visual Music

GIBSON ROOM, 2ND FLOOR, HILTON NEW YORK

Chair: Cornelia Lund, Fluctuating Images Contemporary Media Art

The Silent Music Is Finally Heard: Early Experiments in Visual Music

Lorettann Gascard, Franklin Pierce College

Designing in Time

Brian Evans, University of Alabama

Nicolas Schoeffer's Visual Music: The Regulation of All the Senses Herve Vanel, Brown University

Performing Pictures/Picturing Performance: Some Efforts to Distinguish Visual Music from Music Videos

Matthias Weiss, Freie Universität, Berlin

If You Could See It, Then You'd Understand: Visual Musician Mark Romanek and Coldplay's Speed of Sound

Henry Keazor, Universität Frankfurt, Institut für Kunstgeschichte



SOCIETY OF ARCHITECTURAL HISTORIANS

The Politics of Modernism: Architecture and Power in the Postwar Decades

SUTTON PARLOR SOUTH, 2ND FLOOR, HILTON NEW YORK

Chairs: Alona Nitzan-Shiftan, Israel Institute of Technology; Juliana Maxim, University of San Diego

Tensions in Postwar Italian Architecture: Receptions and Rejections of American Modernism during the Cold War

Paolo Scrivano, University of Toronto

Monumentality by the Linear Foot: The Temporary Headquarters for the UN and NATO in Paris, 1951-59

Lucia Allais, Massachusetts Institute of Technology

Sea, Sun, and Modernism: Leisure as a Political Strategy in Socialist Romania

Carmen Popescu

A Constitutional Modernism: Law, Planning, and Architecture in Postwar Cuba

Timothy Hyde, Harvard University

Alvar Aalto, the Discourse of Universal Humanist Architecture, and Finland's Geopolitical Dilemma after the Second World War

Eeva-Liisa Pelkonen, Yale University



The Art Market as Medium of Cultural Transfers MADISON SUITE, 2ND FLOOR, HILTON NEW YORK

Chairs: Michael North, University of Greifswald; Christian Huemer

On the Cusp of Global Prominence: The New Vanguard of Indian Contemporary Art

Arshiya Mansoor Lokhandwala

The Merchant Made Maecenas: Joseph Duveen and the Translation of the Art Dealer Into Museum Philanthropist

Christopher R. Marshall

Examining the Economics of Art: The Rise of Leo Castelli Gallery and Its Global Effect

Midori Yamamura

How Folk Artists Become Great Masters: Museum Exhibition and/as Global Marketing

Mary K. Coffey, Dartmouth College

Discussant: Hans Van Miegroet

The Middle Path? Between Style and Cultural History in Chinese Painting Scholarship

GRAMERCY B, 2ND FLOOR, HILTON NEW YORK

Chairs: Kathleen M. Ryor, Carleton College; Jennifer G. Purtle, University of Toronto

Yu Controlling the Flood: Ecology, Emperorship, and 11th-Century Chinese Painting

Heping Liu, Wellesley College

Murals without Manuscripts: Style, Substance, and Social Constructs in the Dunhuang Caves

Winston Kyan, Macalester College

Yan Liben and the Authoritative Documentary Style in Chinese Painting History

Julia K. Murray, University of Wisconsin, Madison

A Tale of Two Scholars: Rhetorical Exigencies and Strategies in Cahill and Fong

Jason C. Kuo, University of Maryland

Discussant: Anne Burkus-Chasson, University of Illinois, Urbana-Champaign



QUEER CAUCUS FOR ART

Love/Sick

RENDEZVOUS TRIANON, 3RD FLOOR, HILTON NEW YORK

Chairs: Tina Takemoto, California College of the Arts; Elizabeth Stephens,

University of California, Santa Cruz

Linda Montano, independent artist, Saugerties, New York

Tania Katan, independent playwright, Phoenix

Angela Ellsworth, Arizona State University

Tina Takemoto, California College of the Arts

Elizabeth Stephens, University of California, Santa Cruz

Annie Sprinkle, independent artist, San Francisco

Art and Pornography

PETIT TRIANON, 3RD FLOOR, HILTON NEW YORK

Chair: Joe A. Thomas, Clarion University of Pennsylvania

Art vs. Pornography? On the Discursive Limits of Sexual Representation

Annamari Vänskä, University of Helsinki

FRIDAY 2:30 PM-5:00 PM

Henry Fuseli's "Pornographic" Drawings: Difficult Viewing Material? Camilla Smith, University of Birmingham

Media Exposure and Celebrity Intimacy: Jeff Koons's Made in Heaven Beck Feibelman, University of Pennsylvania

Digital Appropriation and Pornography in Reverse

Kelly Dennis, University of Connecticut

Discussant: Alyce Mahon, University of Cambridge

ARTspace

ANNUAL ARTIST INTERVIEWS

MURRAY HILL SUITE, 2ND FLOOR, HILTON NEW YORK Hans Haacke will be interviewed by Dennis Adams. A second interview will be announced. Refreshments will be served after the event.

500 PM-600 PM

Annual CAA Members' Business Meeting and Election of New Members of the **WAYA Board of Directors**

GBSON SUITE, 2ND FLOOR, HILTON NEW YORK

The Annual Business Meeting is open to all members of the Association. At this meeting the Board of Directors and CAA staff review the year's. major accomplishments and the Association's financial status, and amounteness with the Board of Theorbis.

You are cordially invited to join members of the Board of Directors and the new CAA Executive Director, Linda Downs, for this important meeting. At the conclusion of the meeting, representatives of the Board of Directors and CAA staff will be available to respond to your questions. Please come and share your concerns.

Open Session

Offsite Session

Practicum

Affiliated Society Session



E-Session



Museum Session

5:30 PM-7:00 PM



ART HISTORIANS OF SOUTHERN CALIFORNIA Feminist Art in Southern California CLINTON SUITE, 2ND FLOOR, HILTON NEW YORK

Chair: Betty Ann Brown, California State University, Northridge

Southern California Feminists and Body Image: A Performative Response Stacy Schultz, California State University, Northridge

Beyond Essentialism and Social Construction: Femaleness and Feminism in Post-Postmodernity

Marlena Donohue, Otis College of Art and Design



ART LIBRARIES SOCIETY OF NORTH AMERICA The Qualities of Enduring Art Publications GRAMERCY B, 2ND FLOOR, HILTON NEW YORK Chair: Susan Chun, Metropolitan Museum of Art

Kraig Binkowski, Yale Center for British Art

Max Marmor, ARTstor

Sharon Helgason Gallagher, D.A.P. Distributed Art Publishers



ART HISTORIANS INTERESTED IN PEDAGOGY AND TECHNOLOGY **Innovative Course Design Competition** BEEKMAN PARLOR, 2ND FLOOR, HILTON NEW YORK Chair: Kelly Donahue-Wallace, University of North Texas

AMERICAN COUNCIL FOR SOUTHERN ASIAN ART Roundtable: Questioning Our Methods, Part II: Style SUTTON PARLOR NORTH, 2ND FLOOR, HILTON NEW YORK Chair: Alka Patel

Questioning Our Methods: Past, Present, and Future Alka Patel

The Problem of Gandharan Style: Colonialism and Chronology Kurt Behrendt, Metropolitan Museum of Art

Rethinking Style in Indian Temple Architecture Tamara I. Sears, New York University

Conceiving Style in Rajput Painting

Molly Emma Aitken, independent scholar

Deconstructing "Style" through Practice: Contemporary Art from Pakistan

Anna Sloan, Mount Holyoke College

EXHIBITORS' SESSION

Finding Common Ground—Understanding the Most Important Structural Part of Your Painting

PETIT TRIANON, 3RD FLOOR, HILTON NEW YORK

Chair: Mark Gottsegen, Art Materials Information and Education Network and author of The Painter's Handbook

The Importance of Proper Ground for Your Painting, Properties of a Quality Ground, and the Difference between House Paint and Gesso

Mark Gottsegen, Art Materials Information and Education Network and author of The Painter's Handbook

Treating Your Substrate before Applying a Ground and Using Primers or Sizes under Your Ground

Scott Gellatly, Gamblin Artist Colors

Applying Grounds to Your Canvas: Application Methods on Various Substrates, Including Board and Paper

Tim Hopper, Holbein Artist's Mate<u>rials</u>

Differences between Traditional Gesso and Acrylic Dispersion Primers

Pierre Guidetti, Savoire Faire, importer of Lascaux and Sennelier paints

Using Acrylic Dispersion Primers underneath Oil Paintings Lynne Pearl, Winsor & Newton, ColArt Americas

Other than Acrylic Dispersion Primers: Alternative Grounds with Which to Start Your Work

Joe Gyurcsak, Utrecht Art Supplies

Developing Standards for Primers and Grounds William Berthel, Golden Artist Colors

Presentations are followed by a short panel discussion and 0.8 A

ARTS COUNCIL OF THE AFRICAN STUDIES ASSOCIATION **Business Meeting** MADISON SUITE, 2ND FLOOR, HILTON NEW YORK



HISTORIANS OF BRITISH ART **Business Meeting** NASSAU SUITE, 2ND FLOOR, HILTON NEW YORK

NATIONAL ART EDUCATION ASSOCIATION **Business Meeting** SUTTON PARLOR CENTER, 2ND FLOOR, HILTON NEW YORK



WOMEN'S CAUCUS FOR ART **Business Meeting** SUTTON PARLOR SOUTH, 2ND FLOOR, HILTON NEW YORK

SATURDAY, FEBRUARY 17

9:30 AM-12:00 PM



Private Passions as Public Legacies BRYANT SUITE, 2ND FLOOR, HILTON NEW YORK Chair: K. Porter Aichele, University of North Carolina, Greensboro

In Storage: George Gustav Heye, His Collection, and the National Museum of the American Indian Jeffrey Abt, Wayne State University

Reexamining a National Gift: The Philanthropy of Samuel H. Kress and the Passage of Italian Art into Middle America

Roger J. Crum, University of Dayton

Brahmin Fantasies: Japanese Collections in Boston Christopher Reed, Lake Forest College

Samuel Bancroft's Pre-Raphaelite Collection at the Delaware Art Museum: A Case Study . . . In Progress

Margaretta S. Frederick, Delaware Art Museum

American and Modern: Edward W. Root and the Munson-Williams-Proctor Arts Institute

Mary E. Murray, Munson-Williams-Proctor Arts Institute



The (Cyber) Space of Hands-On Studio Learning: Theory and Praxis

MADISON SUITE, 2ND FLOOR, HILTON NEW YORK

Chairs: Rebecca Alm, Minneapolis College of Art and Design; Carol Padberg, Hartford Art School, University of Hartford

Doing the Same Thing Differently: The Impact of Technology in Teaching Painting, Drawing, and Design

Rebecca Alm, Minneapolis College of Art and Design; Carol Padberg, Hartford Art School, University of Hartford

The Accessibility of Labor: Rethinking the Pedagogy of the Digital Curriculum

Stephan Hillerbrand, University of Houston

Mobile Mapping for Everyday Spaces

Kevin Hamilton, University of Illinois, Urbana-Champaign; M. Simon Levin

A Pedagogy for Computational Studio Practice

Janis Jefferies, Goldsmiths College, University of London

Discussant: Craig Smith, Goldsmiths College, University of London



Professional Concerns of Studio Art Faculty: A Second Look TRIANON BALLROOM, 3RD FLOOR, HILTON NEW YORK

Chair: Michael Aurbach, Vanderbilt University

Joe Deal, Rhode Island School of Design

Ruth Weisberg, University of Southern California

Emma Amos, Rutgers, State University of New Jersey

Carmon Colangelo, Sam Fox School of Design and Visual Arts, Washington University, St. Louis



ART HISTORY OPEN SESSION The Study of Drawings, Europe, 1300-1700, Part II OFFSITE, METROPOLITAN MUSEUM OF ART **GRACE RAINEY ROGERS AUDITORIUM** 1000 5TH AVENUE AT 82ND STREET, MANHATTAN Chair: Carmen C. Bambach, Metropolitan Museum of Art

Leonardo da Vinci's Giant Crossbow

Matthew Landrus, Rhode Island School of Design

Bramante's Disegno Grandissimo: Raising UA 287 Henry Dietrich Fernandez, Rhode Island School of Design

Antwerp Mannerist Drawings and the Goal of Connoisseurship

Yao-Fen You, Fogg Art Museum, Harvard University; William Robinson, Fogg Art Museum, Harvard University

Drawing in the Art of the Young Guido Reni

Rachel Kordonowy McGarry, Institute of Fine Arts, New York University

An Important Collector in Madrid: Francisco de Solis

Lisa Banner, Hispanic Society of America

The Making of John Talman's Collection

Cinzia Sicca Bursill-Hall, Università di Pisa

STUDIO ART OPEN SESSION

Meanings and Functions of Narrative

WEST BALLROOM, 3RD FLOOR, HILTON NEW YORK

Chairs: Robert Berlind, Purchase College, State University of New York; Jenny Dubnau, independent artist, New York

Robert Colesecott

Eric Fischl

Mernet Larsen

Judith Linhares

Beverly McIver

Photography in and about the Middle East PETIT TRIANON, 3RD FLOOR, HILTON NEW YORK

Chairs: Frederick Bohrer, Hood College; David Prochaska, University of Illinois, Urbana-Champaign

Ottoman Snaps

Nancy Micklewright, Getty Foundation

New Eyes: Postcards of the Holy Land, Geographic and Imagined Shelley Hornstein, York University

Photography and the Performance of Middle-Classness in Interwar Egypt Lucie Ryzova, St. John's College, Oxford

Photography, Taxonomy, and Irony: Strategies of the Arab Image Foundation

Alexandra Karentzos, University of Trier



Breaking New Ground or Conflict of Interest: An Examination of Contemporary Ethical Practices in the Visual Arts BEEKMAN PARLOR, 2ND FLOOR, HILTON NEW YORK Chair: Hilary Braysmith, University of Southern Indiana

The Ethics of Contracts with Persons: Life Models in the University Studio

Sherry Lee Short, Minnesota State University

The Intersection of Art, Ethics, and Biotechnology Ellen K. Levy, independent artist, New York

Ethical Models: How Buddhism Informs Public Practices

Suzanne Lacy, Otis College of Art and Design

The Field Weighs In: Identifying Ethical Concerns and Solutions in the Visual Arts—A Facilitated Discussion

Hilary Braysmith, University of Southern Indiana

Discussant: Gail Levin, Baruch College, and Graduate Center, City University of New York



INTERNATIONAL CENTER OF MEDIEVAL ART The Coming of Age of Medieval "Minor" Arts GRAMERCY B, 2ND FLOOR, HILTON NEW YORK Chair: Brigitte Buettner, Smith College



Offsite Session





Affiliated Society Session



E-Session



Museum Session

When the "Minor" Arts Are Major: From Jewelry to Ships in Scandinavia

Nancy L. Wicker, University of Mississippi

Cloths of Conquest: The Bayeux Tapestry and the Coronation Cloak of Roger II

Lisa Reilly, University of Virginia

Adorning Heaven on Earth: The Materials of the Reliquary of Otto I Eliza Garrison, Middlebury College

The Relief Icon: On the Tactility of Vision in Byzantium Bissera V. Pentcheva, Stanford University

Discussant: Ilene H. Forsyth, University of Michigan

What's So Funny? Senses of Humor in 19th-Century American Visual Culture

MERCURY BALLROOM, 3RD FLOOR, HILTON NEW YORK Chairs: Sarah Burns, Indiana University; Jennifer Greenhill, Yale University

Dirty Laundry: Dark Humor in Raphaelle Peale's Venus Rising from the Sea—A Deception

Lauren Lessing, Nelson-Atkins Museum of Art; Mary Schafer, Nelson-Atkins Museum of Art

"A Striking Likeness": Politics, Pugilism, and Pictorial Humor in Antebellum America

Ross Barrett, Boston University

Photography's Blacks and Whites: Racial Humor in 19th-Century Photographic Discourse

Tanya Sheehan, Columbia University

Undermining the Foundations: Architecture, Caricature, Modernity Preston Thayer, Radford University Art Museum

Laughing Matters: Caricature and Criticism in American **Art Schools**

Heather Campbell Coyle, University of Delaware



ART HISTORY OPEN SESSION

New Perspectives on the Pre-Columbian Arts of Central Mexico, Oaxaca, and Veracruz

GRAMERCY A, 2ND FLOOR, HILTON NEW YORK

Chairs: Diana Fane, Brooklyn Museum; Emily Umberger, Arizona State University

Old Men and Fire: The Place of Huchueteotl in Central Mexican Art Matthew H. Robb, Yale University

Cacaxtla Figural Ceramics

Debra Nagao, Columbia University

SATURDAY 9:30 AM-12:00 PM

Cacaxtla Figural Ceramics

Claudia Brittenham, Yale University

New Perspectives on the Art of Eastern Nahua, Mixtec, and Zapotec Confederacies, 1300-1521

John M. D. Pohl, Princeton University Art Museum; Virginia Fields, Los Angeles County Museum of Art

Written in the Flesh: Huastec Sculpture and the Cult of the Feathered Serpent

Kim Richter, University of California, Los Angeles

Pictures Silenced by Words: Rethinking the Problem of Aztec Picture-Writing

Janice Lynn Robertson, independent scholar, New York

Art and Transnationalism in China and Its Neighbors, 900–1300 GIBSON ROOM, 2ND FLOOR, HILTON NEW YORK

Chairs: Shih-shan Susan Huang, Rice University; Hsueh-man Shen, University of Edinburgh, and National Museums of Scotland

Metal Crowns of the Liao (907-1125) Khitan

Hiromi Kinoshita, British Museum

Xi Xia Buddhist Woodcut Prints Excavated in Khara Khoto: An Example of Transculturation in East Asia

Anne Saliceti-Collins, University of Washington

Exhaustive Explorations of Muqi: Noami's Ink Bird-and-Flower Screen

Xiaojin Wu, Princeton University

Staging an Archive

Chang Qing, Ackland Art Museum, University of North Carolina, Chapel Hill

Discussant: François Louis, Bard Graduate Center for Studies in the Decorative Arts, Design, and Culture

US

ART HISTORY OPEN SESSION

Late Antique Art

SUTTON PARLOR NORTH, 2ND FLOOR, HILTON NEW YORK

Chair: Ann Kuttner, University of Pennsylvania

Hierarchical Pluralism and the Semiotics of Late Antique Ornament Benjamin Anderson, Bryn Mawr College

OS Open Session

Affiliated Society Session

Offsite Session

E-Session

Practicum

Museum Session

Heavenly Rome in the Apse Mosaic of Santa Pudenziana

Marice Rose, Fairfield University

Aesthetic Decisions in the 4th-Century City Wall of Aphrodisias

Peter De Staebler, Institute of Fine Arts, New York University

A 4th-Century Villa at Constantinople

Orgu Dalgic, Institute of Fine Arts, New York University

Spinning the Self: Spindle Whorls, Sword Beads, and the Construction of Late Antique Identity

Genevra Kornbluth, University of Maryland

The Contemporary Relevance of the Renaissance Palette

REGENT PARLOR, 2ND FLOOR, HILTON NEW YORK

Chair: Michael Price, independent artist, New York

The Use of Traditional Pigments in Conjunction with Contemporary Binding Media and Techniques

Michael Skalka, National Gallery of Art, Washington, DC

The Effect of Different Binding Media on the Color of Azurite Paints during Aging

Shuya Wei, Vienna University of Technology

The Preparation of Red Pigments, Cinnabar, Purple, Carmine, and Madder Lake Compared with the New Products

Georg Kremer, Kremer Pigments

The Myth of the Secret Juice of the Flemish Masters

Michael Price, independent artist, New York

Detecting Architecture: Questions of Evidence in Architectural History

SUTTON PARLOR CENTER, 2ND FLOOR, HILTON NEW YORK

Chairs: Charles Rice, University of Technology, Sydney; Barbara Penner, University College, London

Detecting Architecture: Questions of Evidence in Architectural History

Barbara Penner, University College, London

On the Observation of Trifles

Laura J. Miller, Harvard University

Lexicon for an Architectural Subject: Subjectivity, Experience, and the Intimate Encounter

Lilian Chee, National University of Singapore

Secondhand Sight

Mitchell Schwarzer, California College of the Arts



ASSOCIATION OF ART EDITORS Art Catalogues Then and Now

NASSAU SUITE, 2ND FLOOR, HILTON NEW YORK

Chairs: Susan F. Rossen, Art Institute of Chicago; Martha M. Ward, University of Chicago

An Ivory Carver's Life and Works: An Early Catalogue Raisonné?

Malcolm C. Baker, University of Southern California

Catalogues of Today: An Endangered Species?

Susan F. Rossen, Art Institute of Chicago

1930s Soviet Museum Catalogues

Konstantin Akinsha, Florida State University

The Catalogue as Critical Intervention

Martha M. Ward, University of Chicago

The Power of the Word in the Early Age of Mechanical Reproduction

Matthias Waschek, Pulitzer Foundation for the Arts



Safety Hazards for the Artist and the Art Institution

MURRAY HILL SUITE, 2ND FLOOR, HILTON NEW YORK

Chair: Duane Slick, Rhode Island School of Design

Art and the Agencies: OSHA, EPA, CPSC, and More

Monona Rossol, Arts, Crafts, and Theater Safety

The "Art" of Federal Environmental Enforcement

Carl F. Plossl, US Environmental Protection Agency

Depotarizing American Modernism, 1915-40

SUTTON PARLOR SOUTH, 2ND FLOOR, HILTON NEW YORK

Chairs: Kristina Wilson, Clark University; Baird Jarman, Carleton College

Cross-Pollinating Modernism: Stuart Davis and Marcel Duchamp

Timothy G. Andrus, Virginia Commonwealth University

American Art in Black and White: Depolarizing the 1930s

Phoebe Wolfskill, Dartmouth College

A Modern Reality: Audrey Buller in Retrospect

Susan J. Baker, University of Houston, Downtown; Mark Cervenka,

University of Houston, Downtown

Beyond Modernist Histories: Rethinking the Marketplace for

American Modernist Art

Andrea Pappas, Santa Clara University

The Polarization of American Modernism at the American Art Today Exhibition at the 1939 New York World's Fair

Michele Greet, George Mason University

12:30 PM-2:00 PM



CREATIVE CAPITAL

Grant Information Session

GRAMERCY A, 2ND FLOOR, HILTON NEW YORK

Chair: Sean Elwood, Creative Capital Foundation



QUEER CAUCUS FOR ART

Art Partners: The Erotics of Collaboration

SUTTON PARLOR NORTH, 2ND FLOOR, HILTON NEW YORK

Chairs: Tirza Latimer, Yale University; Harmony Hammond, independent

artist, Galisteo, New Mexico

Kim Anno and Anne Carson, Collaboration

Kim Anno

Finger in the Dyke Productions

Shawna Dempsey, Lori Millan

Carrie Moyer and Sheila Pepe, Collaboration

Carrie Moyer, Sheila Pepe

LTTR

Ulrike Mueller, Ginger Takahashi



SOCIETY FOR THE STUDY OF EARLY MODERN WOMEN

Sex Acts: Performance and Perversion in Late Medieval and

Early Modern Europe

SUTTON PARLOR SOUTH, 2ND FLOOR, HILTON NEW YORK

Chair: Allison Levy, Wheaton College

Gay Kisses/Queer Wishes: Enactments of Sodomy in the Bible

moralisée Tradition

Robert Mills, King's College, London

Embodying Women: The Relationship between the Body of the Cleric and the Imagery of English Medieval Misericords

Erin Griffey, University of Auckland

Witness and Wit: The Visual Culture of Erotic Humor in Renaissance Italy

Patricia Simons, University of Michigan



HISTORIANS OF EIGHTEENTH-CENTURY ART AND ARCHITECTURE Play, Politics, and the Self in 18th-Century Art BRYANT SUITE, 2ND FLOOR, HILTON NEW YORK

Chair: Jennifer Milam, University of Sydney

SATURDAY 12:30 PM-2:00 PM

Play in the Garden in 18th-Century Venice

Sally Grant, University of Sydney

The National Élysée: François Gérard's Portrait of Louis-Marie Revellière-Lépeaux and the Politics of Landscape Portraiture during the French Revolution

Amy Freund, Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington, DC

Marie-Geneviève Bouliar (1763-1825) and the Invention of Self in Revolutionary France

Yuriko Anne Bacon, École du Louvre Paris X

ARTspace

Speaking of the Artist Lecture MURRAY HILL SUITE, 2ND FLOOR, HILTON NEW YORK Chair: Patricia C. Phillips, State University of New York, New Paltz



CAA PUBLICATIONS COMMITTEE Issues in Art History Publishing GRAMERCY B, 2ND FLOOR, HILTON NEW YORK

Chairs: Catherine Soussloff, University of California, Santa Cruz; William

Tronzo, Stanford Humanities Center

Mariët Westermann, Institute of Fine Arts, New York University

Susan Bielstein, University of Chicago Press

Patricia Rubin, Courtauld Institute of Art



ADVANCED PLACEMENT PROGRAM ART HISTORY Teaching the College Art History Survey Course GIBSON ROOM, 2ND FLOOR, HILTON NEW YORK Chair: Joy Sperling, Denison University

Strategies of Inclusion: The Nonwestern Challenge Susan Aberth, Bard College

Merging Contemporary Art into the Curriculum throughout the Year

Doug Darracott, Plano West Senior High School

Teaching to the Exam: Teaching Away from the Exam John Nici, Lawrence High School



INTERNATIONAL ASSOCIATION OF ART CRITICS

A Faustian Bargain? Emerging Artists, Critics, and the Market BEEKMAN PARLOR, 2ND FLOOR, HILTON NEW YORK

Chair: Amei Wallach, independent critic and filmmaker, New York

Jeffrey Deitch, Deitch Projects

Mira and Don Rubell, private collectors, Miami

Jerry Saltz, critic, Village Voice

Peter Plagens, independent artist and critic, New York



ASSOCIATION FOR LATIN AMERICAN ART

Drawing Blood: Images of Sacrifice and Identity in Mexico,

Pre-Hispanic to the Present

MADISON SUITE, 2ND FLOOR, HILTON NEW YORK

Chairs: Juliet Wiersema, University of Maryland; Pamela Huckins, Institute

of Fine Arts, New York University

Aztec Royal Bloodletting and the Postbellum Reinvention of a Sculptural Genre

William L. Barnes, Saginaw Valley State University

The Significance of Extreme Violence in Franciscan Martyr Portraits

Chad Alvarez, Harvard University

Blood as Symbol of Sacrifice and Redemption in Codex Delilah

Ann Marie Leimer, University of Redlands

David Stuart



FOUNDATIONS IN ART: THEORY AND EDUCATION Business Meeting REGENT PARLOR, 2ND FLOOR, HILTON NEW YORK

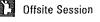


NEW MEDIA CAUCUS Business Meeting SUTTON PARLOR CENTER, 2ND FLOOR, HILTON NEW YORK















SZIGKUK

2:30 PM-5:00 PM

Art and Psychoanalysis, Part II: 20th-Century Perspectives **GRAMERCY A, 2ND FLOOR, HILTON NEW YORK**

Chair: Laurie Schneider Adams, John Jay College, City University of New York

Doppelgänger: Ernst Ludwig Kirchner's Self-Self Object Relationship Scott Budzynski, Justus-Liebig University

Childhood and Eros: Parallels between Paul Klee and Sigmund Freud Jonathan Perkins, University of Illinois, Springfield

Jackson Pollock, Psychological Projection, and the Virtuality of Screening Francis V. O'Connor, independent scholar, New York

In Memory of My Feelings: Jasper Johns, Psychoanalysis, and the **Expressive Gesture**

Seth McCormick, Columbia University

Narrative or Episodic Self-Consciousness? The View from Neuroaesthetics Barbara Maria Stafford, University of Chicago

Italia barbara: "Primitives" from Piero to Pasolini, Part II PETIT TRIANON, 3RD FLOOR, HILTON NEW YORK

Chairs: Emily Braun, Hunter College, Graduate Center, City University of New York; Michael Sabatino, University of Houston

Brigands for Hire: Painting, Politics, and Sexuality in Leopold Robert's Post-Napoleonic Italy

Crawford Alexander Mann III, Yale University

Aphorism and Primitivism: De Chirico's The Evil Genius of a King between the Antedeluvian and the Posthuman Ara Merjian, University of California, Berkeley

The Photographic Vision of Architettura rurale italiana Lindsay Harris, Institute of Fine Arts, New York University

Archaic Mediterranean: Sicily, the Land of Myth in the Films of Vittorio de Seta and the Novels of Elio Vittorini Maria Antonietta Malleo, Università degli Studi di Palermo

Cultural Revolution/Culture Clash: Arte Povera as "Guerilla War" Nicholas Cullinan, Courtauld Institute of Art



Reexamining Appropriation: The Copy, the Law, and Beyond, Part II BEEKMAN PARLOR, 2ND FLOOR, HILTON NEW YORK

Chairs: Martha Buskirk, Montserrat College of Art; Virginia Rutledge, Cravath, Swaine & Moore LLP

Stopped Making Sense: Appropriation as a 1970s Social Phenomenon

Sarah Evans, Cornell University

The Reign of the Quotation—Appropriation and Its Audience Johanna Burton, Princeton University

Art Appropriation and Identity

Sharon Matt Atkins, Currier Museum of Art

Art and Activism: The Xingwei of Wang Hai and Zhao Bandi

Winnie Wong, Massachusetts Institute of Technology

Discussant: Arindam Dutta



STUDIO ART OPEN SESSION

Book Arts

SUTTON PARLOR CENTER, 2ND FLOOR, HILTON NEW YORK

Chair: Steve Clay, Granary Books

Talespin: On Making Artist's Books

Susan Bee, School of Visual Arts

Clifton Meador's Memory Lapse and The Nameless Dead: In[ter]ventions of the Travel Memoir

Betty Bright, independent curator, Deephaven, Minnesota

If It Works, It's Obsolete: Retrieving Marshall McLuhan

Harry Reese, University of California, Santa Barbara

Books of the MKimberly Press

Mare Blocker, University of Idaho

Outside of What? Tracing the Aesthetic, Economic, and Political Strategies of Contemporary Do-It-Yourself Culture

Doro Boehme, School of the Art Institute of Chicago



CAA MUSEUM COMMITTEE

Museum Counter-Culture: The History of University Art

Museums in America

NASSAU SUITE, 2ND FLOOR, HILTON NEW YORK

Chair: Bonnie G. Kelm, independent scholar, Ventura, California

The College Art Gallery, the Museum, and the Student Room: Reading Photographs of Art at Harvard and Smith, c. 1900

Dorothy Moss, University of Delaware

Maori Art in the Ivy League: The Early Collection and Display of Maori Art at the University of Pennsylvania Museum of Archaeology and Anthropology Jennifer Wagelie, National Gallery of Art, Washington, D.C.

A Movable Art: University Exhibitions of the Société Collection, 1942-52 Susan Greenberg Fisher, Yale University Art Gallery

Neuberger Museum of Art: Rethinking Its Role as a College Museum Tracy Fitzpatrick, Neuberger Museum of Art, Purchase College, State University of New York

When Is Technique Central to Meaning? Part II MERCURY BALLROOM, 3RD FLOOR, HILTON NEW YORK

Chairs: Janet Koplos, Art in America magazine; Bruce Metcalf, artist and independent scholar, Bala Cynwood, Pennsylvania

Bruce Metcalf, artist and independent scholar, Bala Cynwood, Pennsylvania

Mia Reinoso Genoni, University of Richmond

Virginia B. Spivey, University of North Carolina, Asheville

Lost and Found

SUTTON PARLOR NORTH, 2ND FLOOR, HILTON NEW YORK Chair: Jessica Levin Martinez, University of Chicago

Lost on the Borderlands: Destroying Art in Roman Germany Rachel Kousser, Brooklyn College, City University of New York

The Missing Chief's House of Hilimondregeraya Village, South Nias Jerome Feldman, Hawai'i Pacific University

Lost and Found Dada Objects (and Subjects): George Grosz's Germany: A Winter's Tale and Hannah Höch's Cut with the Kitchen Knife Dada, and German Jewish Identity

Peter Chametzky, Southern Illinois University

The Theft of Caravaggio's Palermo Nativity Danielle Carrabino, Courtauld Institute of Art

Revealing Richard Prince

Michael Lobel, Purchase College, State University of New York

Taking Sides: The Role of the Artist in Conflict Situations SUTTON PARLOR SOUTH, 2ND FLOOR, HILTON NEW YORK Chair: Conor McGrady, independent artist, Brooklyn

Male Fantasies: Otto Dix's Soldier Selves Elizabeth Otto, State University of New York, Buffalo

Cultural Collaboration: Artists in the Service of Global Oil Kevin Noble, New York City College of Technology

War Is Surreal: Lee Miller's Photodocumentation of World War II Caitlin S. Davis

Loyal Enemy Alien: Yasuo Kuniyoshi and US Anti-Japan Propaganda ShiPu Wang, University of California, Merced

Open Session

Affiliated Society Session

Offsite Session Practicum

E-Session

Museum Session

Hannah Arendt vs. Immanuel Kant: Banality or Radical Evil? The Political Responsibility of Artists in the Face of Three Historical **Episodes of Genocide**

Gary Laurence Nickard, University at Buffalo, State University of New York

Stereotypes of Women: Evil by Design? Part II BRYANT SUITE, 2ND FLOOR, HILTON NEW YORK

Chair: Elizabeth K. Mix, Butler University

Five Things Created Subject to Frailty

Kimberly Hylton, Purdue University

The Spin on Models of Femininity and Female "Culture" in the Art of Janine Antoni

Stephanie Karamitsos, School of the Art Institute of Chicago

Embodying Conflict: The Cheryl Yun Collection, Lingerie and Swimwear Series

Cheryl Yun, Purdue University

The Geisha Within? History and Translatability in Miwa Yanagi's My Grandmothers

Miriam Wattles, University of California, Santa Barbara

Purging the Criminal Compulsion—The Ritualization of Deviant Female Acts

Catherine E. Bell, Monash University

Subject: Photography

WEST BALLROOM, 3RD FLOOR, HILTON NEW YORK

Chairs: Stephen C. Pinson, New York Public Library: Andres Mario Zervigon,

Rutgers, State University of New Jersey

Douglas Crimp, University of Rochester

Liz Deschenne, independent artist

Natasha Egan, Museum of Contemporary Photography

Douglas Nickel, Center for Creative Photography, University of Arizona

Joel Snyder, University of Chicago

ARTspace

Ephemeral Art and the Tyranny of Preservation MURRAY HILL SUITE, 2ND FLOOR, HILTON NEW YORK Chair: Allyson Purpura, George Washington University

Performance and Documentation: (Re)Presenting Ana Mendieta Beth Nardella, West Virginia University

Liminality, Memory, and the Ephemeral Michele Brody, independent artist, New York

OF CRUE

SATURDAY 2:30 PM-5:00 PM

From Ruin to Rise: The Contradictions of Gordon Matta-Clark's **Building Fragments**

Ellen Moody, Pomona College

Acquisition, Alteration, and Ambivalence: The Preservation of the Noah Purifoy Sculpture Park

Linda Lui, independent scholar, Alameda, California

Very Large Collections and Ephemeral Art: The Joseph Selle Collection of Street Vendor Photography

Andrew Eskind, Visual Studies Workshop; David Mount, Visual Studies Workshop



Transformations of Time and Place in Moving-Image Work in the Digital Age, Part II

GRAMERCY B, 2ND FLOOR, HILTON NEW YORK

Chair: Melissa Ragona, School of Art, Carnegie Mellon University

Divorced Horizons: Form, Effect, and Notions of Documentary Benjamin Gerdes, Massachusetts Institute of Technology

The Simultaneity of Time in New Media Art: The Work of Melik Ohanian

Christine Ross

"In All Its Quantized Splendor": Gary Hill from Pixel to Grid Zabet Patterson, University of California, Berkeley

Digitalization, Installation, and Contradiction: Approaching the Digital as Concept

Michael Graham, Sheffield Hallam University



STUDIO ART OPEN SESSION

The Field of Abstraction and the Thickness of Paint REGENT PARLOR, 2ND FLOOR, HILTON NEW YORK Chair: Lane Relyea, Northwestern University

When Action Painting Is a Monochrome

Annika Marie, University of Texas, Austin

From Depth to Surface: Material, Rhetorical, and Historical Dimensions of Loss

Jennifer Way, University of North Texas

Expedient Facture: Ryman, Nozkowski, and Zurier Vittorio Colaizzi, St. Mary's College of Maryland

Trend Report

Joanne Greenbaum, independent artist, New York

Electric Orange Paisley

Mark Harris, University of Cincinnati

Venturing Overseas: Best Practices in Study Abroad

Programs in the Visual Arts

GIBSON ROOM, 2ND FLOOR, HILTON NEW YORK

Chairs: Jean Robertson, Herron School of Art and Design, Indiana University; Craig McDaniel, Herron School of Art and Design, Indiana University

Time, Space and Inspiration: The Lessons of Study Abroad

Timothy Emlyn Jones, Burren College of Art

Safe and Sound: Sifting through Current International Studies Experiences

Ginger Sheridan, Jacksonville University; Scott Tayloe, Jacksonville University

MICA Korea: Intercultural and Interdisciplinary Program

Mina Cheon, Maryland Institute College of Art

Ecstasy in situ: The Discovery of Baroque Art on Study Abroad

Terry Kirk, American University of Rome

Discussant: Nevin Brown, International Partnership for Service-Learning and Leadership

Tradition Unbound: Contemporary Responses to Art's Past, Part II MADISON SUITE, 2ND FLOOR, HILTON NEW YORK

Chairs: Murtaza Vali, Institute of Fine Arts, New York University; Anna Sloan, Mount Holyoke College

Then and Now/Here and There: Nomadism and Poetry in the Art of Francesco Clemente

Anna Mecugni, Graduate Center, City University of New York

Wellspring or Dam? The Politics of Tradition in Contemporary Art in Iran Alisa Eimen, Minnesota State University, Mankato

Between the Traditional and the Modern: Contemporary Art in India and Nigeria

Margaret Richardson, Virginia Commonwealth University

Revisiting Tradition in Contemporary African Art Kimberly Allen-Kattus, Northern Kentucky University

Global Africa: Contemporary Art of the Black Atlantic World

Carol Thompson, High Museum of Art

Ecology and Ethics of Art | Science Projects TRIANON BALLROOM, 3RD FLOOR, HILTON NEW YORK

Chair: Victoria Vesna, University of California, Los Angeles, ArtlScience Center

Activist Discourses: Inside the Lab Context

Jill Scott, Hochschule für Gestaltung und Kunst, Zürich; Daniel Bisig, Artificial Intelligence Lab, University of Zurich

Morphing Art and Science Labs: Negotiating Unknown Terrain

James Gimzewski, University of California, Los Angeles