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
Chair: 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

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

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

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 Anastasios Magalios, independent artist

Discussant: Barry Schwabsky, independent critic and poet

7:30–9:00 AM
Morning coffee, tea, and juice.

7:30 AM–12:00 PM
Video programming: Michelle Manseau, 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

FRIDAY, FEBRUARY 16
9:30 AM–12:00 PM

Rovsral: 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

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, Round 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.

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 Sella 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
**PROGRAM SESSIONS**

- **OS** Open Session
  Sessions identified with this symbol address broader areas and disciplines within studio art and art history.

- **O** 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.

- **M** 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. Bombach, 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 Rondanî: 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 Hachonski, James Madison University

*Italia barbara: “Primitives” from Piero to Pasolini, Part I*
MERCURY BALLROOM, 3RD FLOOR, HILTON NEW YORK
Chairs: Emily Braun, Hunter College, Graduate Center, City University of New York; Michelangelo Sabatino, University of Houston

*The Other Africa*
Vivien Greene, Solomon R. Guggenheim Museum

*Waiting for the Barbarians: The Futurist Myth of African Primitivism*
Lucia Ro, University of California, Los Angeles

*Longhi, Venturi, and the Italian Primitivos*
Andrée Hayam, Fordham University

*Italia barbara al femminile: 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
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 Cuitlapan, 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, Grinnell University
Modernizing Without Modernism: Asger Jorn’s Modifications
Koren 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
Retoiling Constructivism into Constructivity: The Transformations of Modernism in Early Stalinist Russia
Juan Ludezma, Columbia University
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 Peterson, 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 Alten, Maine College of Art
The Flight into Reality: Décollage and Its Artists, 1962–69
Benjamin Lima, Yale University
Think of This Magazine as a Nonmagazine: The Bay Area Dadaists’ Dadaazines
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 Deeter, independent curator and critic, New York
Designing a Foundation Program for the 21st Century
SUTTON PARLOR SOUTH, 2ND FLOOR, HILTON NEW YORK
Chairs: Stuart Stock, 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 Kimm, 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, Cuesta 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 Triumphant 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. O. Frakes, University of North Carolina, Charlotte

The Urban Iconography of Flavian Victory: Domitian's Restoration of the Triumphant Processional Route
Michael L. Thomas, Tufts University

Centum Hominés: 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 Kinnan, 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 Wiecezorak, University of Washington

Is Bonnard a Modernist?
Karen Stock, Winthrop University

Late-Style Mondrian
Marek Wiecezorak, 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
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 without a Jamaican Accent
Catherine Amidon, Plymouth State University

1 Open Session
2 Offsite Session
P Practicum
E E-Session
A Affiliated Society Session
M Museum Session
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
Jochem 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
Ilgin 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 Davids, Ghent University; Kim Paice, University of Cincinnati

The Studio after Reconstruction: The Atelier Brancusi as Model
Jon Wood, Hanny 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 Poppenheimer, 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 Kluetsch, 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 Renaissance 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 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 Kozycz, Performing New Realities
Paulina Pobocho

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

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

Dizziness/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. Kolly, 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 Chinoe of 1745
Jill Deupi

Fragonard’s Trees between Scenic Artifices and Metaphors
Patrick Coxe, University of Pennsylvania
Jailhouse Rocks: Pierre-François Palloys’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 Delat, Institut National d’Histoire de l’Art, Université de Rennes; Val-de-Meuse 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 Cocks, Cuesta College

Critique on Critical Reflection
Mariah Doren, University of Michigan

The Enhancement of Critical Thinking through Critique
Neil Matthiasen, 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

FRIDAY 2:30 PM—5:00 PM

ARPTEXPO
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 Trombley, 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 Bowar, 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

9:30 AM–10:30 AM
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
Holene-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
Alt 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

CAA NYC 2007 Conference Program
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 Chouk: 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, Representation
Robert Silberman, University of Minnesota

Myths of Nature in Art, Science, and Religion: From Dioramas to Dogmas
Katerina Ianfranco, 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: Wöllflin 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
THURSDAY 9:30 AM–12:00 PM

Desire and the Body without Organs: Rereading Magritte’s Le Viol through the Philosophy of Gilles Deleuze and Félix 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
Jean Hart, Indiana University

Historiography
Elizabeth Sears, University of Michigan

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
Maito 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 Historia 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-Kruger

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
Joanne Merwood-Salisbury, Parsons, New School for Design

Weeping Virgins and Wailing Women: Examining Grief and Piety in the Middle Ages
Vibeke Olso, University of North Carolina, Wilmington
Experiential Blue and the Architecture of the Swimming Pool
Jada Schumacher, University of Wisconsin, Stout

Post-Partum Blues
Mariangela Soto-Diaz, Hampshire College

Time Loops: Producing “Primitivism” in Africa
REGENT PARLOR, 2ND FLOOR, HILTON NEW YORK
Chair: Z. S. Struther, 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 Senegalese 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 for 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. Brinbaum, University of San Francisco

An Ambivalent Reappearance of the Orientalist Hamam
Michael 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
THURSDAY 12:30 AM–2:00 PM

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 Sheehy, 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 Gatsby, School of the Art Institute of Chicago

CAACOMMITTEE 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

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)
Katie 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 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
Reflections of a Second Generation: The Grass Is Always Greener
Deborah Reder, 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 Rosier, 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 Stopian, 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 Quadracity 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 Hutcheon, University of Toronto

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

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

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

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

Program Sessions CAA NYC 2007 41
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 Wisconsin, 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

ARTspace
“Difficult” Content in the Public Realm
MURRAY HILL SUITE, 2ND FLOOR, HILTON NEW YORK
Chair: Elizabeth Conner, Janet Kaplan, Moore College of Art

Globalism and Its Discontents
TRIANON BALLROOM, 3RD FLOOR, HILTON NEW YORK
Chair: Aruna D'Souza, Binghamton University, Tom McDonough, Binghamton University

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

Engaging Pedagogy: Undergraduate Art History and Active Learning
RENDEZVOUS TRIANON, 3RD FLOOR, HILTON NEW YORK
Chairs: Kimberly L. Dennis, Rollins College; Kristin Huffman Lanzone, 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, Fine 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?
BECKMAN PARLOR, 2ND FLOOR, HILTON NEW YORK
Chairs: Stephanie Ellis, San Francisco Art Institute; Stacy Garfinkel, San Francisco Art Institute

Why the PhD Studio?
Naren Banfield, Glasgow School of Art; Laura González, Glasgow School of Art

Ante Magazine: What Are the Stakes?
Nicholas Herman, independent artist, New York; Omari 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

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 Kinne

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 Abby 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.

Program Sessions CAA NYC 2007 43
THURSDAY 2:30 PM–5:00 PM

Everywhere and Nowhere: Americaness in American Art
MERCUERY BALLROOM, 3RD FLOOR, HILTON NEW YORK
Chairs: Heather Höl, 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 Seely’s Winter Landscape of 1903
Sarah Caylor, Duke University

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
Kimarly 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
Branda Longfellow, University of Iowa

Inchoate 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 Lownor, 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

Dymaxionic Architecture: Buckminster Fuller at Black Mountain College
Eva Diaz, Princeton University

The Nation 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. Mirza, 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
THURSDAY 2:30 PM–5:00 PM

**Seeing Disability**
W. J. T. Mitchell, University of Chicago

**Play It Again, Sam; and Again; and 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-Florent**
Amanda Luyt, 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

**Fairfield 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

**Can You Hold a Pixel in Your Hand? Rethinking the Photograph as a Physical Object**
Richard Turnbull, Fashion Institute of Technology

**Valley Photography**
Geoffrey Batchen, Graduate Center, City University of New York

**That Was Then, This Is Now: A Radical Reorganization of Process**
Wendy Balcox, 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**
Mahbobe Ghods, Columbia University

**Connections Revealed: Artistic Biology and Mathematical Art**
Patricia Olynyk, University of Michigan

**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
Chair: Nancy Stieber, University of Massachusetts, Boston; Mary N. Woods, Cornell University

**Memory, Actuality, and Aspiration in Rouwich’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

Program Sessions  CAA NYC 2007  45
THURSDAY 2:30 PM–5:00 PM

HISTORIANS OF GERMAN AND CENTRAL EUROPEAN ART AND ARCHITECTURE
Follow the Red Brick Road
SUITE 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 Hoepter'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 Balian, Columbia University

COALITION OF WOMEN IN THE ARTS ORGANIZATION
NASSAU SUITE, 2ND FLOOR, HILTON NEW YORK
Chair: Kyra Belán, Broward Community College

The Witness Report: An Installation Exploring the Spiritual Aftermath of Ground Zero
Robin Masi, Vara 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 BALLOON, 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. Golac, 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
Caroline Gill, Ohio State University; Peter Chan, Ohio State University; Blaine Lilly, Ohio State University
CAA ANNUAL CONFERENCE COMMITTEE
How to 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

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 Vermillion
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 Cosmosogy
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 Bruggen's Crucifixion
Natasha Seaman, Berklee College of Music

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

Open Session
Offsite Session
Practicum
Affiliated Society Session
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 Sassanian 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**
Chair: Therese Dolan, Tyler School of Art, Temple University

**Realismo and the Risorgimento: Gioacchino Toma’s Luisa Santelice and Late-Century Disillusionment**
Laura Watts Sommar, 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**
Sara 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

**Making Difficulties**
Kim Grant, University of Southern Maine

**Ceramics: Five Emerging Artists Survey the Discipline**
Chair: Walter McConnell, New York State College of Ceramics, Alfred University

**Toward Incongruency**
Michael Jones McKean, Virginia Commonwealth University

**On Function and Content**
Sanam Emami, New York State College of Ceramics, Alfred University

**ALTERNATIVE REALIST ARTS**

**The Practice of the Print**
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**
Chair: 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

**Courting Risk**
Linda Sormin, Rhode Island School of Design

**Conspicuous Consumption**
John Byrd, University of South Florida

**Functional Languages**
Anders Ruhwald, independent artist, London and Copenhagen

**On Function and Content**
Sanam Emami, New York State College of Ceramics, Alfred University

**DISCUSSION PANEL**

**“To lighten the dead weight of familiarity”**
John Paoletti, Wesleyan University
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 Parents
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

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

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 Bukhara
Melanie Michalids, 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
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
Maria DeGuzman, 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
Chair: Aron Vinegar, Ohio State University; Bronwen Wilson, McGill University, University of British Columbia

Caravaggio, the Skeptical Painter: Montaigne, the Tenebrist
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

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. Ortcutt, 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

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
FRIDAY 12:30 PM–2:00 PM

12:30 PM–2:00 PM

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

17th-Century Spanish Signatures
Lisandra Estévez, 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. McAllister, University of Pittsburgh, Greensburg

The Dead Come to Town: Episcopal Burial Cloisters in the Medieval Italian City
Caroline A. Bruzelius, Duke University

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 Bahrami, Columbia University

Target America—the Exhibit: The Implication of Visual Images in the War on Terrorism
Hashim al Tawil, Henry Ford Community College

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
Carolyn Boyle-Turner, Pont-Aven School of Art

ASSOCIATION OF HISTORIANS OF AMERICAN ART

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

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

The Culina Archives and Records of an Innovative 1923 Exhibition on African Art
Dorothy 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
Anika Faruqee, 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

Program Sessions CAA NYC 2007 53
FRIDAY 12:30 PM–2:00 PM

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 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

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 Wisconsin, 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

OS Open Session
Y Offsite Session
P Practicum
AS Affiliated Society Session
E E-Session
M Museum Session
2:30 PM–5:00 PM

35 Years Later: Feminist Art Practice after Womanhouse
REGENT PARLOR, 2ND FLOOR, HILTON NEW YORK
Chairs: Bacca Albee, City College, City University of New York; Tammy Lee Carland, California College of the Arts

The Big Head (re)Encounter: Beyond Dismissiveness
Jeanine Oleson, Sarah Lawrence College; Laurie Jo Reynolds, Columbia College, Chicago

LTT
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

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

Jane Kallir, Galerie St. Etienne

Contemporary Postures to Meaning, Reception, and Integration of Outsider Art and the Academy
Gregory Amanoff, Columbia University
Kevin Sampson, independent artist, Newark

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

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Reexamining Appropriation: The Copy, the Law, and Beyond, Part I
BEEKMAN PARLOR, 2ND FLOOR, HILTON NEW YORK
Chairs: Martha Buskirk, Montserrat College of Art; Virginia Rutledge, Cravath, Swaine & Moore LLP

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

Inappropriate? Copying in the Renaissance
Lisa Pan, 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

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. Pollistena, Pratt Institute

Piety, Propaganda, and Pagnon: The Life of Our Savior Jesus Christ by James Tissot
Judith Dolkart, Brooklyn Museum

Stirring up Passions: The Reception of Mihály Munkácsy’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 Geepart, 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

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 Ferencebach, Harvard University

Between Phenomenology and Culture: The Places of Renaissance Mapping
Francesca Fiorani, University of Virginia

Monizuma’s Portraits: Semblance and Colonialism in the Early Modern Hispanic World
Michael Schreffler, Virginia Commonwealth University

Art History and Anthropology: Aura and Action
Ian 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
Chrisinda Henry, Yale University

Lost in Self-Control? Urs Graf’s Images of Masculinity
Maiko Christadler, Universitat 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
Saheema 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
Loretta Gascard, Franklin Pierce College

Designing in Time
Brian Evans, University of Alabama
FRIDAY 2:30 PM–5:00 PM

Nicolas Schoetfler'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

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-Lisa Pulkonen, 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
Midor 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

Mural 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 Durbank-Chasson, University of Illinois, Urbana-Champaign

QUEER CAUCUS FOR ART
PETIT TRIANON, 3RD FLOOR, HILTON NEW YORK
Chair: Joe A. Thomas, Clarion University of Pennsylvania

Art vs. Pornography
PETIT TRIANON, 3RD FLOOR, HILTON NEW YORK
Chair: Joe A. Thomas, Clarion University of Pennsylvania

Art and 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.

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
Marlene 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 Gailagher, 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 Atkinson, independent scholar

Deconstructing “Style” through Practice: Contemporary Art from Pakistan
Anna Sloan, Mount Holyoke College

5:00 PM–6:00 PM

Annual CAA Members’ Business Meeting and Election of New Members of the CAA Board of Directors
OBEBON 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 will review the year’s major accomplishments and the Association’s financial status, and announce new members of the Board of Directors.

You are cordially invited to join members of the Board of Directors and the new CAA Executive Director Linda Downes 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 any questions. Please come and share your concerns.

OS Open Session
YS Offsite Session
PS Practicum
AS Affiliated Society Session
ES E-Session
MS Museum Session
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 Gallaty, Gamblin Artist Colors

Applying Grounds to Your Canvas: Application Methods on Various Substrates, Including Board and Paper
Tim Hopper, Holbein Artist's Materials

Differences between Traditional Gesso and Acrylic Dispersion Primers
Piero Guidetti, Savena 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 Gyurcsik, Utrecht Art Supplies

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

Presentations are followed by a short panel discussion and Q & A.
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. Fredericks, 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 AIm, 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 AIm, 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 RAINIE 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 Bannor, Hispanic Society of America

The Making of John Talman's Collection
Cinzia Sicca Bursilli-Hall, Università di Pisa

STUDIO ART OPEN SESSION
Meanings and Functions of Narrative
WEST BALLOON, 3RD FLOOR, HILTON NEW YORK
Chairs: Robert Berlind, Purchase College, State University of New York; Jenny Dubna, independent artist, New York

Robert Colescott
Eric Fischl
Mernet Larsen
Judith Linhares
Beverly Mciver
SATURDAY 9:30 AM–12:00 PM

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
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 Practice
Suzanne Lacy, Otis College of Art and Design

The Field Weights 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

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
Biserka V. Pentecheva, Stanford University

Discussant: Ilene H. Forsyth, University of Michigan

What’s So Funny? Senses of Humor in 19th-Century American Visual Culture
MERCUARY 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 Barrott, 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

The Coming of Age of Medieval “Minor” Arts
GRAMERCY B, 2ND FLOOR, HILTON NEW YORK
Chair: Brigitte Buettner, Smith College

Open Session

Offsite Session

Practicum

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 Ungerger, Arizona State University

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

Cacaxtla Figural Ceramics
Debra Nagao, Columbia University
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 Koto: 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

Detecting Architecture: Questions of Evidence in Architectural History
SUTTON PARLOR CENTER, 2ND FLOOR, HILTON NEW YORK
Chair: Barbara Penner, University College, London

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

Heavenly Rome in the Apse Mosaic of Santa Pudenziana
Marina Ross, 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 Dalig, 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 Contemporaneity 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 NORTH, 2ND FLOOR, HILTON NEW YORK
Chair: Ann Kuttner, University of Pennsylvania
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

ARTspace

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 Rosso!, Arts, Crafts, and Theater Safety

The “Art” of Federal Environmental Enforcement
Carl F. Plosfl, US Environmental Protection Agency

Depolarizing 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 Boller 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

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 Milian

Carrie Moyer and Sheila Peps, 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 Sell 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 Bouliair (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 Brolstein, 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: Ama-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
SATURDAY 2:30 PM–5:00 PM

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 Budnynski, Justus-Liebig University

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

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 Neuromastics
Barbara Maria Stafford, University of Chicago

Italia barbara: “Primitives” from Piero to Pesolini, 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 Antediluvian 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 Mallozzi, Università degli Studi di Palermo

Cultural Revolution/Culture Clash: Arte Povera as “Guerrilla War”
Nicholas Cullinan, Courtauld Institute of Art

Reexamining Appropriation: The Copy, the Law, and Beyond, Part II
BEKKMAN PARLOR, 2ND FLOOR, HILTON NEW YORK
Chairs: Martha Buskirk, Montserrat College of Art; Virginia Rutledge, Cravath, Swaine & Moore LLP

Stepped 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

Talaspin: On Making Artist’s Books
Susan Bee, School of Visual Arts

Clifton Meador’s Memory Lapse and The Nameless Dead: Int(erior)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 Museums, 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

Program Sessions CAA NYC 2007 65
SATURDAY 2:30 PM–5:00 PM

**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 Cynwyd, Pennsylvania
Bruce Metcalf, artist and independent scholar, Bala Cynwyd, Pennsylvania
Mia Reinosa 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 Hilimonderega 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 Bada, and German Jewish Identity**
Peter Chometzky, Southern Illinois University

**The Theft of Caravaggio’s Palermo Nativity**
Danielle Carrafino, 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

**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 “Cultura” 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
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
Zabot 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 Zerier
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, Buren 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 Eimon, 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, Art|Science 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