

CONFERENCE PROGRAM

CAA 2008

96th ANNUAL CONFERENCE

DALLAS-FORT WORTH

FEBRUARY 20-23, 2008



ARTspace

ARTspace

Adam's Mark Hotel, Lone Star Ballroom C4, 2nd Floor

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 complete chronological listing beginning on page 27, as well as here. All ARTspace events are held in the Lone Star Ballroom C4, 2nd Floor, Adam's Mark Hotel, unless otherwise noted.

Wednesday, February 20

7:30–9:00 am

Morning coffee, tea, and juice

9:30 am–12:00 pm

ARTspace

Landscape: Fact and Fiction

Adam's Mark Hotel, Lone Star Ballroom C4, 2nd Floor

Chairs: Janet L. Pritchard, University of Connecticut; Thomas P. Bruhn, University of Connecticut

Discussants: Judith Thorpe, University of Connecticut; Bruce Myren, University of Connecticut

12:30–2:00 pm

ARTspace

Artists' Residencies/Worldwide Opportunities

Adam's Mark Hotel, Lone Star Ballroom C4, 2nd Floor

Chair: Elizabeth Conner, independent artist

2:30–5:00 pm

ARTspace

Gestures of Resistance: Craft, Performance, and the Politics of Slowness

Adam's Mark Hotel, Lone Star Ballroom C4, 2nd Floor

Chairs: Shannon Rae Stratton, ThreeWalls Artist Residency and Exhibitions; Judith Leemann, Assumption College

The 100-Mile Suit: Costume as an Exercise in Regionalism
Kelly Cobb, Maryland Institute College of Art

Michael Rakowitz and the Anti-Craft Tradition
Bibiana Obler, Johns Hopkins University

Making and Faking: Industrial Distillation of the Crafted Mark
Rod Northcutt, Rochester Institute of Technology

Doing Time: Women, Hand-Spinning, and Quiltmaking in Lancaster County, Pennsylvania, 1800–1880

Patricia Keller, McNeil Center, University of Pennsylvania

Un-Express; or, Delivering Slowness as Political Ploy

Kristine Woods, Maryland Institute College of Art; Christopher Whittey, Maryland Institute College of Art

Thursday, February 21

7:30–9:00 am

Morning coffee, tea, and juice

9:30 am–12:00 pm

ARTspace

Immense Prints

Adam's Mark Hotel, Lone Star Ballroom C4, 2nd Floor

Chair: Sheri Fleck Rieth, University of Mississippi

Type A; or, How I Learned to Stop Worrying and Love My Dremel Tool
Chris Brady, Hinds Community College

War Birds: Large-Scale Print Collages

Dale Clifford, Savannah College of Art and Design

Satirical Large-Scale Prints: Outlaw Printmaking and Beyond
Tom Huck, Washington University, St. Louis

Make It Big: Don't Make It Red, Make It Blue!

Barbara Madsen, Mason Gross School of the Arts, Rutgers University

Papercuts

Carlyle Wolfe, University of Mississippi

Lil Ole Lady, Living Large

Sheri Fleck Rieth, University of Mississippi

12:30–2:00 pm

ARTspace

The Sustainable Studio

Adam's Mark Hotel, Lone Star Ballroom C4, 2nd Floor

Chairs: Patricia Flores, California College of the Arts; Duane Slick, Rhode Island School of Design

Hazardous Traditions: A Short History of the Environmental Impact of Art Practice

Patricia Flores, California College of the Arts

Trial by Fire; or, The Implementation of Culture Change in the Art School and the Studio Setting

Duane Slick, Rhode Island School of Design

Personal and Environmental Sustainability: Self, Disaster, Revolution
Jae Rhim Lee, Massachusetts Institute of Technology

2:30–5:00 pm

ARTspace

The Divas and Iron Chefs of Encaustic

Adam's Mark Hotel, Lone Star Ballroom C4, 2nd Floor

Chair: Reni Gower, Virginia Commonwealth University

Encaustic Painters of Ancient Times

Richard Frumess, R & F Handmade Paints

Contemporary Encaustic Painting

Joanne Mattera, Massachusetts College of Art and Montserrat

College of Art

Reveal/Conceal

Kristy Deetz, University of Wisconsin, Green Bay

Mapping Topographies: Wax Surfaces and Digital Shimmer

Peter Dykhuis, Dalhousie Art Gallery

Material, Memory, and Meaning

Lorraine Glessner, Tyler School of Art

Heated Drawing

Cheryl Goldsleger, Georgia State University

Recent Work in Wax and Plaster

Heather Harvey, independent artist, Big Stone Gap, Virginia

Hammer, Tape, Torch, Mesh, and Wax: Approaches within an Encaustic Process

Jeffrey Hirst, independent artist, Minneapolis

Divas and Chefs Discussed

Timothy McDowell, Connecticut College

Friday, February 22

7:30–9:00 am

Morning coffee, tea, and juice

9:30 am–12:00 pm

ARTspace

Living Locally, Exhibiting Nationally: A Conversation with

Vernon Fisher, David Bates and Melissa Miller

Adam's Mark Hotel, Lone Star Ballroom C4, 2nd Floor

Chair: Philip Van Keuren, Southern Methodist University

12:30–2:00 pm

ARTspace

CAA Services to Artists Committee

Then and Now: What George Kubler's Book, *The Shape of Time*, Means Today

Adam's Mark Hotel, Lone Star Ballroom C4, 2nd Floor

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

Back to the Future: Lawrence Alloway, George Kubler, and New York's Downtown Scene

Shelley Rice, New York University; Mary Miller, Yale University

2:30–5:00 pm

ARTspace

Annual Artist Interviews

Adam's Mark Hotel, Lone Star Ballroom C4, 2nd Floor

Yoko Ono, recipient of the 2008 CAA Distinguished Body of Work Award, and the Iraqi artist Adel Abidin are interviewed.

Saturday, February 23

7:30–9:00 am

Morning coffee, tea, and juice

9:30 am–12:00 pm

ARTspace

Fictional Realism

Adam's Mark Hotel, Lone Star Ballroom C4, 2nd Floor

Chair: Robert Jessup, University of North Texas

Fictional Realism

Robert Jessup, University of North Texas

Painting: Constructing Truths, Lies, and Temporary Meanings

Matthew Bourbon, University of North Texas

The Space in Between: Pictorial Storytelling

Elaine Pawlowicz, University of North Texas

Human Perception versus the Camera: The Virtues of Drawing from Life

Lari Gibbons, University of North Texas

12:30–2:00 pm

ARTspace

Chicana Art: The Politics of Spiritual and Aesthetic Altarities

Adam's Mark Hotel, Lone Star Ballroom C4, 2nd Floor

Chair: Laura Perez, University of California, Berkeley

Amalia Mesa-Bains, California State University, Monterey Bay

Celia Alvarez Muñoz, independent artist, Arlington

Yolanda Lopez, independent artist, San Francisco

Delilah Montoya, University of Houston

2:30–5:00 pm

ARTspace

Studio Art Open Session

Sculpture

Adam's Mark Hotel, Lone Star Ballroom C4, 2nd Floor

Chair: Tanya Synar, Texas Women's University

Cameron Schoepp, Texas Christian University

Frances Bagley, independent artist, Dallas

Tom Orr, independent artist, Dallas

PROGRAM SESSIONS

PROGRAM SESSIONS

Wednesday, February 20

9:30 am–12:00 pm

Studio Art Open Session

Painting

Adam's Mark Hotel, Austin Ballroom 2, 2nd Floor

Chair: Kelly Baum, Blanton Museum of Art, University of Texas, Austin

Nothing and Everything

Julia Morrisroe, University of Florida

Navigating the Gulf between Compulsion and Irony in Contemporary Painting

Brian Bishop, University of Alabama

Painting the Wasteland: The Environmental Critique in Contemporary Painting

Liz Ward, Trinity University

A Disciplined Muse: Distinguishing Art History, Visual Studies, and Visual Culture

Adam's Mark Hotel, Dallas Ballroom A1, 1st Floor

Chairs: Francesca Bavuso, College Misericordia; Analisa Leppanen-Guerra, DePaul University

Paying My Dues: Defining or Defying Disciplinary Boundaries?

Matthew Reynolds, Center for the Arts in Society, Carnegie Mellon University

Researching the Visual Culture of Urban Africa: Shifts in Awareness and Disciplinary Analysis

Till Förster, Universität Basel

Beyond the Visual: Toward a Kinesthetic Art History

Nell Andrew, Northwestern University

A Study of the Cover Pages of a Calligraphy Journal—A Visual Studies Approach

Sophia Suk Mun Law, Lingnan University, Hong Kong

Teaching the Wrong Madonna in the Desert Southwest: Valuing Contemporary Visual Culture in a Culturally Conservative Place

Stephanie L. Taylor, New Mexico State University

Beyond Belief: Theo/Aesthetics or Just Old-Time Religion?

Adam's Mark Hotel, Austin Ballroom 1, 2nd Floor

Chair: Ronald R. Bernier, Sordani Art Gallery, Wilkes University

Beyond Spirituality: Sacramental and Liturgical Aesthetics in Contemporary Art

Daniel A. Siedell, University of Nebraska, Omaha

Aesthetics after the Sublime

Jason A. Danner, College of William and Mary

A Secular Trinity? The Transformation of Christian Iconography in a Post-Christian Age

Michelle Lang, University of Nebraska, Kearney

Linda Montano and the Tensions of Monasticism

Karen Gonzalez Rice, Duke University

Visual Culture and the Sacred: Creative Acts of Resistance and Redemption in Art, Film, and New Media

Scott Parsons, Augustana College

Design Studies Forum

The Current State of Design History

Adam's Mark Hotel, Dallas Ballroom D3, 1st Floor

Chairs: Hazel Clark, Parsons the New School for Design; David Brody, Parsons the New School for Design

Mediation: From Design History to Cultural History?

Grace Lees-Maffei, University of Hertfordshire

Political Histories of Design; or, the State in Design History

Bess Williamson, University of Delaware

Defining the Design Deficit in Bangladesh

Lisa Farooque, Purdue University

Surveying the Design History Survey

Sarah Lichtman, Parsons the New School for Design

Designing Graphic Design History

Teal Triggs, London College of Communication, University of the Arts, London

Continuous Crossroads: Research and Pedagogy, Problems, and Opportunities with Digital Models, Archaeology, and Art History

Adam's Mark Hotel, Dallas Ballroom D2, 1st Floor

Chairs: Arne R. Flaten, Coastal Carolina University; Alyson A. Gill, Arkansas State University

Computer Modeling, Architectural Studies, and Electronic Publications: Reconstructions of the Mastaba of Knomhotep from Drawings and Surveys of the Metropolitan Museum of Art Egyptian Expedition

David Sherratt Johnson, Museum of Reconstructions

The Virtual Monastery: Digital Representation of Archaeology, Architecture, and Texts at Saint-Jean-des-Vignes, Soissons

Sheila Bonde, Brown University; Clark Maines, Wesleyan University

Auteur or Architectural Historian? Rendering the YMCA with Rhinoceros

Paula Rachel Lupkin, Washington University

ARTspace

Landscape: Fact and Fiction

Adam's Mark Hotel, Lone Star Ballroom C4, 2nd Floor

Chairs: Janet L. Pritchard, University of Connecticut; Thomas P. Bruhn, University of Connecticut

Discussants: Judith Thorpe, University of Connecticut; Bruce Myren, University of Connecticut

9:30 am–12:00 pm

Reframing the New Topographics Movement

Adam's Mark Hotel, Dallas Ballroom D1, 1st Floor

Chair: John Rohrbach, Amon Carter Museum

Same as It Ever Was: Rereading the New Topographics

Toby Jurovics, Smithsonian American Art Museum

The Cinematic Landscapes of Antonioni and Godard and Their Influence on the New Topographics Photographers

Larisa Dryansky, Université de Paris I, Panthéon-Sorbonne

The New Topographics and Minimalism

Greg Foster-Rice, Columbia College Chicago

Real Estate Opportunities

Britt Salvesen, Center for Creative Photography, University of Arizona

New Topographics Now: Simulated Landscape and Degraded Utopia

Christopher Burnett, University of Toledo

Word and Image: Intersections of Art and Literature

Adam's Mark Hotel, Lone Star Ballroom A4, 2nd Floor

Chair: Crispin Sartwell, Dickinson College

Only This Now: Literature in the Studio

Abigail Donovan, University of Delaware

In Illustration, Where Is the Story and What Does It Say?

J. Anne Montgomery, independent artist, South Bend

Diderot's Salons: Exhibitions without Pictures

Kristin O'Rourke, Dartmouth College

Commerce into Culture: Wenda Gu's Neon Calligraphy Series

David Cateforis, University of Kansas

Word Up: The Literal Art of Glenn Ligon

Jody Cutler, University of Central Florida

Art History Open Session

African Art

Adam's Mark Hotel, Houston Ballroom A, 3rd Floor

Chairs: Roslyn Adele Walker, Dallas Museum of Art; Mikelle Smith Omari-Tunkara, University of Arizona

Continuities in Clay: Teracotta Images from Calabar, Nigeria

Christopher Slogar, California State University, Fullerton

Groupe Bogolan Kasobane

Janet Goldner, independent scholar and artist, New York

Journey to Conversion: How the Paul and Ruth Tishman Collection of African Art became the Walt Disney/Tishman Collection at the National Museum of African Art, Smithsonian Institution
Deborah Stokes

The Reinstallation of the African Collection at the Neuberger Museum of Art: The Challenge of Transformation

Marie-Therese Brincard, Neuberger Museum of Art

Cultural Identity and Etruscan Art

Adam's Mark Hotel, Dallas Ballroom A2, 1st Floor

Chair: P. Gregory Warden, Southern Methodist University

Giving the Etruscans Their Due

Jocelyn Penny Small, Rutgers, State University of New Jersey

The Murder of Clytemnestra on Etruscan Bronze Mirrors

Alexandra A. Carpino, Northern Arizona University

The Judgment of Paris in Etruria

J. Keith Doherty, Boston University

Mistress and Master: Political Iconography in Early Urban Italy

Anthony Tuck, University of Massachusetts

Etruscan Vogue: Borrowed Aesthetic or Italic Beauty?

Bridget K. Sandhoff, University of Missouri, St. Louis

Discussant: Jenifer Neils, University of California, Berkeley

Studio Art Open Session

Video Art

Adam's Mark Hotel, Dallas Ballroom A3, 1st Floor

Chair: Barton Weiss

Leveraging Great Minds in the Graphic Design Classroom

Meta Newhouse

Hindsight: The Moving Image and the Post-Photographic

John Aasp

Loop

Ayelet Zohar

The Literary Imperative in the Video Works of Steve Reinke and William E. Jones

Justin Lincoln, Virginia Commonwealth University

Visual Culture Caucus

The Fresh New Look of Sheepherding

Adam's Mark Hotel, Dallas Ballroom A1, 1st Floor

Chair: Stephanie Kathryn Bacon, Boise State University

Monkey Theater: Put-ons and Propaganda

Craig J. Peariso, Columbia University

Redirecting the Green Arrows: Recycling Campaigns and Conservationist Narratives

Max Liboiron, New York University

Potemkin Village

Stéphanie Benzaquen, Zavod K6/4

12:30–2:00 pm

ARTspace

Artists' Residencies/Worldwide Opportunities

Adam's Mark Hotel, Lone Star Ballroom C4, 2nd Floor

Chair: Elizabeth Conner, independent artist

Mid America College Art Association

Transforming Art and Design Schools: Physical Space and Programmatic Change

Adam's Mark Hotel, Dallas Ballroom A2, 1st Floor

Chairs: Valerie Eickmeier, Herron School of Art and Design; Wayne Potratz, University of Minnesota

Discussants: Michael Aurbach, Vanderbilt University; Joe Seipel, Virginia Commonwealth University

National Council on Education for the Ceramic Arts

Clay in the Age of Mechanical Reproduction

Adam's Mark Hotel, Austin Ballroom 1, 2nd Floor

Chair: Anthony Merino, National Council on Education for the Ceramic Arts

CAA International Committee

National and International Organizations of Art Historians and Artists: Aims, Interests, and Activities

Adam's Mark Hotel, Austin Ballroom 3, 2nd Floor

Chairs: Jennifer Milam, University of Sydney; Veerle Thielemans, Terra Foundation for American Art, Musée d'Art Américain Giverny

Introduction of Speakers

Veerle Thielemans, Terra Foundation for American Art, Musée d'Art Américain Giverny

National Art Education Association

Contemporary Perspectives on Art Teaching and Learning

Adam's Mark Hotel, Dallas Ballroom D1, 1st Floor

Chair: Melody K. Milbrandt, National Art Education Association

Building Bridges between Artists and Educators

Mary Stewart, Florida State University

Figure/Ground: Difference as an Opportunity for Learning

John Howell White, Kutztown University

Arts-Based Research and Visual Culture Inquiry: Critical Connections

B. Stephen Carpenter II, Texas A&M University

Rebalancing Art Pedagogy in Terms of Form + Theme + Context

Renee Sandell, George Mason University

Art Spaces Archives Project

Collecting the Avant Garde: The Institutional Perspective—Taming the Untame

Adam's Mark Hotel, Dallas Ballroom D3, 1st Floor

Chair: David Platzker, Art Spaces Archives Project

Barbara Moore, Bound and Unbound

Andrew Perchuk, Getty Research Institute

Milan Houston, Museum of Modern Art, New York

American Society for 18th-Century Studies

Perspectives in 18th-Century Art

Adam's Mark Hotel, Dallas Ballroom A3, 1st Floor

Chair: Anne Schroder, Nasher Museum of Art, Duke University

The Elements: Experimental Philosophy in 18th-Century Performing and Visual Arts

Elizabeth Liebman

Novel Words for Art: An Exchange of Critical Language in the 18th Century

Barbara Anderman, Lebanon Valley College

Eros and Mythos in Late 18th-Century French Art

Dorothy Johnson, University of Iowa

Arts Council of the African Studies Association

Business Meeting

Adam's Mark Hotel, Dallas Ballroom D2, 1st Floor

Association of Historians of American Art

Business Meeting

Adam's Mark Hotel, Houston Ballroom A, 3rd Floor

2:30–5:00 pm

The Search for Vision's Body: The Role of Touch in the Practice of Painting and Architecture

Adam's Mark Hotel, Houston Ballroom C, 3rd Floor

Chairs: Thomas Berding, Michigan State University; Sanda Iliescu, University of Virginia

The Tactility of Vision; or, Experiencing Painting and Sculpture in Scarpa's Castelvécchio and Canoviano Galleries

Nathaniel Coleman, New Castle University

Trace and Artifice

Jill Moser, independent artist, New York

Threshold Connections: Dialectics of Cybernetic Dematerialization and the Physicality of Painting

Derek Brueckner, University of Manitoba

In Search of the Tacitlists: A Survey of Contemporary Haptic Aesthetes

Jennifer Justice, independent scholar, Chicago

Touch Is Essential: The "magic of the real world" in the Work of Peter Zumthor

Phoebe Crisman, University of Virginia

Discussant: Scott Poole, Virginia Tech

2:30–5:00 pm

Art History Open Session

Greek and Roman Art

Adam's Mark Hotel, Houston Ballroom A, 3rd Floor

Chair: John R. Clarke, University of Texas, Austin

Rereading the Sarpedon Krater

Jenifer Neils, University of California, Berkeley

Animal Love: The Iconography of Zoophilia in Greek Art

Annetta Alexandridis, Cornell University

Captives and Patrons: Persian Precedents for the Ethnic Personifications on the Sebasteion at Aphrodisias

Benjamin Rubin, University of Michigan, Ann Arbor

Intra hanc definitonem: Domitian and the Ara Incendii Neroniani on the Quirinal

Lea K. Cline, University of Texas, Austin

New Light on a Neglected Medium: Late Roman Wall Paintings and the Evidence of Diocletian's Imperial Cult Chapel

Susanna McFadden, University of Pennsylvania

Donald Judd

Adam's Mark Hotel, Houston Ballroom B, 3rd Floor

Chair: Frances Colpitt, Texas Christian University

Flavin Judd, Judd Foundation

Judd on Phenomena

Adrian Kohn, University of Texas, Austin

Donald Judd: Black as Space

Tim Martin, De Montfort University

Discussant: David Raskin, School of the Art Institute of Chicago

Painting and Critique in the Age of the Market

Adam's Mark Hotel, Dallas Ballroom C, 1st Floor

Chairs: Christopher K. Ho, Rhode Island School of Design; Peter K. Rostovsky, New York University

"A Picture, and therefore a Model": Fracture and Frivolity in Painting after Richter

Christopher Bedford, Courtauld Institute and Los Angeles County Museum of Art

A Few (Mainly First-Person) Observations on Various Failed Strategies (Some More Interesting than Others)

Kevin Zucker, Rhode Island School of Design

Just Do It? Painting and the Problem of Intention

Jonathan T. D. Neil, *ArtReview*, and Boyd Level

The Treachery of Images

Hilary Wilder, Virginia Commonwealth University

Greenmedia Futures: Combining Art and Technology to Promote Sustainability

Adam's Mark Hotel, San Antonio Ballroom A, 3rd Floor

Chair: Tiffany Grace Holmes, School of the Art Institute of Chicago

Air Pollution and Public Agency

Beatriz da Costa, University of California, Irvine

Real Costs and Oil Standard

Michael Mandiberg, College of Staten Island, City University of New York

Breathtaking: Climate Science in Art and Media

Andrea Polli, Hunter College, City University of New York

Eco-tech Strategies: Digestive Table and Other Works

Amy Youngs, Ohio State University

Discussant: Linda Weintraub, independent scholar, Rhinebeck, New York

Beyond the West: Asian Modernism and Design

Adam's Mark Hotel, Dallas Ballroom D3, 1st Floor

Chair: Daniel Huppatz, Pratt Institute

Charles and Ray Eames in India

Saloni Mathur, University of California, Los Angeles

Pang Xunqin: Assimilating the World and the Native in Modern Design

Xiaoqing Zhu, University of Maryland

In the Name of "Modernization": The Design of the Chairman Mao Memorial and the Rise and Fall of Hua Guofeng

Shuishan Yu, Oakland University

Asian Modernities and Olympic Games: The Cases of Japan and China

Jilly Traganou, Parsons the New School for Design

Discussant: Sarah Teasley, Northwestern University

Electronic and Emergent Media Art and Their Relationship to Culture, Society, Identity, and Politics

Adam's Mark Hotel, Dallas Ballroom D1, 1st Floor

Chair: Max Kazemzadeh, University of North Texas

Modernist Primitivism Revisited: North American Prehistories

Adam's Mark Hotel, Dallas Ballroom A2, 1st Floor

Chairs: Claudia Mesch, Arizona State University; Gray Sweeney, Arizona State University

Stuart Davis and Georgia O'Keeffe: Making Modernism in New Mexico

Emily Ballew Neff, Museum of Fine Arts, Houston

Wolfgang Paalen, European "Indianism," and the New York School

Amy Winter, Godwin-Ternbach Museum, Queens College

Cultures at a Crossroads: Would the Hopi Call Them Surrealists or Realists?

Jessica Welton, Virginia Commonwealth University

Savage by Design: The American Indian Primitive in Western Photography

Aleta Ringlero, Arizona State University

Modernists and Head-Hunters: Edward S. Curtis's Indians in Film and Photography

Shannon Egan, Gettysburg College

Discussant: Barbara McCloskey, University of Pittsburgh

Painting as Mixed Media? Questions of Language, Materials, Illusion, and Unconventional Surface
Dallas Ballroom A3, 1st Floor, Adam's Mark Hotel
Chair: Nancy Morrow, Kansas State University

Mix It Up
Samantha Krukowski, University of Texas, Austin

The Shaped Canvas in the 1930s: The Sculptural Paintings of Abraham Joel Tobias and Their Sources, Influences, and Expressive Techniques
Herbert R. Hartel, Brooklyn College, City University of New York

"The Loveliest Flesh Charred Beyond Recognition": Bruce Conner, Painting, and the Art of Assemblage
Kevin Hatch, Princeton University

Paintings like Pictures, Pictures like Paintings—Image, Object, Illusion, and Representation? The Paintings of Richard Heipp
Richard Heipp, University of Florida

Painting in the Expanded Field: Emergence of the Non-Painting-Centric Practice
Robert Bubp, Wichita State University

Japonisme/Occidentalism
Adam's Mark Hotel, Austin Ballroom 1, 2nd Floor
Chair: Christopher G. Reed, Pennsylvania State University

The Construction of Continuity: Edmond de Goncourt's Japonisme
Pamela Warner, University of Rhode Island

Decadence: Japanese Painterly Responses to Japonisme, 1893–1910
Chelsea Foxwell, Columbia University

Marketing Cultural Fantasy: Japan's Teahouse at the Louisiana Purchase Exposition
Hsuan Tsen, Stanford University

French Body Orientalized: Tsuguharu Foujita's Reclining Nudes of the Early 1920s
Ikuyo Nakagawa, City University of New York

Kandinsky and the Utopian in Japanese Modernism
Alicia Volk, University of Maryland

Gilded-Age Portraiture: Another Look
Adam's Mark Hotel, Dallas Ballroom D2, 1st Floor
Chairs: William Rudolph, Dallas Museum of Art; Sylvia Yount, Virginia Museum of Fine Arts

Self-Portrait as a Bulletin Board; or, John F. Peto's Piecemeal Self
Meredith Paige Davis, Ramapo College of New Jersey

On Last-Chance Gulch: Cabinet Cards of African Americans and Asians by J. P. Ball in Helena, Montana, c. 1887–1900
Theresa Leininger-Miller, University of Cincinnati

Reinventing Portrait Photography: Zaida Ben-Yusuf and the Roots of Modernist Portraiture
Frank H. Goodyear, III, National Portrait Gallery, Smithsonian Institution

Precious Objects: Miniature Painting at the Turn of the Century
Carrie Rebora Barratt, Metropolitan Museum of Art

Figure and Ground: John Singer Sargent's Divided Social Body
Susan Sidlauskas, Rutgers, State University of New Jersey

Art History Open Session
Northern Renaissance Art
Adam's Mark Hotel, Austin Ballroom 2, 2nd Floor
Chair: Jeffrey Chipps Smith, University of Texas, Austin

Eve and Adam: Investigating the Prototypes' Prototypes: Jan van Eyck, Hugo van der Goes, Albrecht Dürer
Carol J. Purtle, University of Memphis

The Influence of Technical Analyses on the Study of Jan van Eyck
Noëlle Streeton, University College, London

Open Sesame: On the Openings and Closings of Early Netherlandish Triptychs and Their Impact on Meaning
Lynn F. Jacobs, University of Arkansas

Reading Northern Narratives: Hans Memling's Scenes from the Advent and Triumph of Christ
Sally W. Coleman, University of Texas, Austin

The Ideal Flemish City as a Living Panorama to Frame Early Netherlandish Art
Hans J. Van Miegroet, Duke University

Contesting Everydayness: Situations of Art and the Quotidian
Adam's Mark Hotel, Austin Ballroom 3, 2nd Floor
Chair: Royce W. Smith, School of Art and Design, College of Fine Arts, Wichita State University

The Time Warp of the Everyday: Surrealism and the Outmoded
Abigail Susik, Columbia University

In the Space of the City: Daniel Buren's Affichages Sauvages
Jennifer Farrell, Yale University Art Gallery

Claes Oldenburg's Theater of Vision: Experiencing Everydayness at The Store (1962)
Nadja Rottner, Columbia University

Common Sense: Class, Creativity, and the Everyday in the Work of Richard Billingham
Vanessa Corby, York St. John University

Drifters: Plastics, Pollutants, and Personhood
Pam Longobardi, Georgia State University

ARTspace
Gestures of Resistance: Craft, Performance, and the Politics of Slowness
Adam's Mark Hotel, Lone Star Ballroom C4, 2nd Floor
Chairs: Shannon Rae Stratton, ThreeWalls Artist Residency and Exhibitions; Judith Leemann, Assumption College

The 100-Mile Suit: Costume as an Exercise in Regionalism
Kelly Cobb, Maryland Institute College of Art

Michael Rakowitz and the Anti-Craft Tradition
Bibiana Obler, Johns Hopkins University

Making and Faking: Industrial Distillation of the Crafted Mark
Rod Northcutt, Rochester Institute of Technology

Doing Time: Women, Hand-Spinning, and Quilting in Lancaster County, Pennsylvania, 1800–1880
Patricia Keller, McNeil Center, University of Pennsylvania

Un-Express; or, Delivering Slowness as Political Ploy
Kristine Woods, Maryland Institute College of Art; Christopher Whittey, Maryland Institute College of Art

2:30–5:00 pm

Collecting and Collectivity: Contemporary Art at the Interstices of Acquisition and Community

Adam's Mark Hotel, Lone Star Ballroom A4, 2nd Floor

Chairs: Charissa N. Terranova, University of Texas, Dallas; Noah Simblist, Southern Methodist University

A Houston-Based Artist

Lynne McCabe

The Display of Knowledge: Martha Rosler's Library

Catherine Caesar, University of Dallas

Kabakov and Koons: The Artist in the Collective

Marian Mazzone, College of Charleston

Collecting as a Vocation: The Aesthetic Project of Dominique and John de Menil

Pamela Smart, Binghamton University

Curating the Rachofsky Collection

Allan Schwartzman, Rachofsky Collection

5:30–7:00 pm

Foundations in Art: Theory and Education

Teaching Gen M (the Millennium Generation)

Adam's Mark Hotel, Dallas Ballroom A1, 1st Floor

Chair: Steven Bleicher, Coastal Carolina University

The Polychromic Classroom

Anthony Fontana, Bowling Green State University

What Are Words For?

Juan Juarez, Syracuse University

What about Creativity?

David Kamm, Luther College

Changing the Sheets: Textbooks for New Learning Strategies

Ralph Larmann, University of Evansville

CAA Publications Committee

Censorship and Publishing in the Arts

Adam's Mark Hotel, Dallas Ballroom A2, 1st Floor

Chair: Paul B. Jaskot, DePaul University

**University of North Carolina Center for Craft,
Creativity and Design**

**Enabling Creativity and Preserving Processes: Partnerships
between Academia, Artists, and Communities**

Adam's Mark Hotel, Dallas Ballroom D2, 1st Floor

Chair: Jody Servon, Appalachian State University

Marjorie Devon, Tamarind Institute, University of Mexico

Dan Rockhill, University of Kansas

Brent Skidmore, University of North Carolina, Asheville

Historians of 18th-Century Art and Architecture

Business Meeting

Adam's Mark Hotel, Dallas Ballroom A3, 1st Floor

**Leonardo/International Society for the Arts, Sciences,
and Technology**

Business Meeting

Adam's Mark Hotel, Dallas Ballroom D3, 1st Floor

Thursday, February 21

7:30–9:00 am

Association for Latin American Art
Business Meeting
 Adam's Mark Hotel, Dallas Ballroom A1, 1st Floor,

Catalogue Raisonné Scholars Association
Business Meeting
 Adam's Mark Hotel, Dallas Ballroom D3, 1st Floor

9:30 am–12:00 pm

Handmade Utopias
 Adam's Mark Hotel, Dallas Ballroom D2, 1st Floor
 Chair: Glenn Adamson, Victoria and Albert Museum

Thoreau, Elbert Hubbard, and the American Arts and Crafts Movement
 Jonathan Clancy, Graduate Center, City University of New York

Crafting a Civic Utopia in Newark, New Jersey: John Cotton Dana's Newark Library and Museum
 Ezra Shales, Alfred University

Harvesters of Clay: Syndicate of Rural Potters of the Beauce
 Alan C. Elder, Canadian Museum of Civilization

Can Craft, Utopia and Modernism Coexist? Norman Bel Geddes's War Models at the Museum of Modern Art
 Nicolas P. Maffei, Norwich School of Art and Design

Authenticity and the Handmade at Paolo Soleri's Arcosanti
 Elissa Auther, University of Colorado, Colorado Springs

Discussant: Julia Bryan-Wilson, University of California, Irvine

African American Art and Globalization: Critical Perspectives
 Adam's Mark Hotel, Dallas Ballroom D1, 1st Floor
 Chair: John P. Bowles, Indiana University

Robert S. Duncanson as "Positively" American
 Wendy Katz, University of Nebraska, Lincoln

Augustus Washington and the Origins of African Photography
 Kevin Mulhearn, Graduate Center, City University of New York and University of South Carolina Upstate

Double-Consciousness in Three-D: Modernist and Global Perspectives in the Sculpture of Nancy Elizabeth Prophet
 Amalia K. Amaki, University of Alabama

Marketing Haiti: Imperialism, Primitivism, and the Golden Age of Tourism
 Lindsay J. Twa, Augustana College

The Work of Art in the Age of Hip Hop
 Krista A. Thompson, Northwestern University

Radical Art Caucus
Power and the Gendered Imagery of Contemporary Global Politics
 Adam's Mark Hotel, Houston Ballroom A, 3rd Floor
 Chairs: Carol G. Duncan, Ramapo College of New Jersey; Hannah Feldman, Northwestern University

Antiwar Art—and Feminist?
 Sue Malvern, University of Reading

Traces of Class and Gender in the Photographic Representation of Soldiers
 Owen Mundy, University of California, San Diego

"Girls say yes to boys who say no": Contemporary Art during the War on Terror
 Siona Wilson, College of Staten Island, City University of New York;
 Sharon Parker, College for Women, Kuwait University

The Wars at Home
 Arnaud Gerspacher, Case Western Reserve University

Provenance: The Transformative Power
 Adam's Mark Hotel, Dallas Ballroom A3, 1st Floor
 Chairs: Gail Feigenbaum, Getty Research Institute; Inge Reist, Frick Art Reference Library

From Place to Place: Provenience, Provenance, and Archaeology
 Rosemary A. Joyce, University of California, Berkeley

From Mariette to Joullain: Provenance and Value in French Auction Sales Catalogues (1741–83)
 Sophie Raux, University of Lille

Provenance and Institutional Critique in the Works of Hans Haacke and Maria Eichhorn
 Jeannine Tang, Courtauld Institute of Art

Provenance as Pedigree
 Elizabeth Pergam, Dian Woodner Collection

On Rethinking Provenance as the Social Life of Art
 Anne Higonnet, Barnard College

Offsite Session
Turner in America
 Dallas Museum of Art, Horchow Auditorium, 1st Floor
 Chairs: Gillian Forrester, Yale Center for British Art; Timothy Barringer, Yale University

America's First Public Turner: the Metropolitan Museum of Art's Brief Turn with Turner's Slave Ship and Its Early Reception in Boston
 Nancy J. Scott, Brandeis University

Reading Ruskin/Misreading Turner: Fitz H. Lane's Compromised Seascapes
 Robert Slifkin, Yale University

The Language of Landscape: Reading Detail in J. M. W. Turner and Frederic Church
 Jennifer Raab, Yale University

9:30 am–12:00 pm

Photography after Photography

Adam's Mark Hotel, Austin Ballroom 3, 2nd Floor
Chair: Matthias Geiger, University of California, Davis

Hveragardi, Iceland as a Collaborative Site
Jo Yarrington, Fairfield University; Marion Belanger

Performing the Photograph with Minor White
Mary Goodwin, University of Alaska, Fairbanks

Trappings
Tiffany Ludwig, independent scholar and media consultant,
Montclair; Renee Piechocki

I Wish to Say
Sheryl Oring, independent scholar, Brooklyn

Electric Girls and the Invisible World
Laura Larsen, Ohio University

Surrealist Drawing, 1915–50: Tracing the Subversive Line and the Wayward Mark

Adam's Mark Hotel, Dallas Ballroom D3, 1st Floor
Chairs: Leslie C. Jones, Los Angeles County Museum of Art;
Theresa Papanikolas, Los Angeles County Museum of Art

Experimental Wanderings in the Drawings of Robert Desnos
Mary Ann Caws, Graduate Center, City University of New York

Stopping Painting: Picasso, Automatism, and the Exquisite Corpse
Susan Laxton, Princeton University

Joan Miró's Automatic Drawing
Charles Palermo, College of William and Mary

Remedios Varo's Mexican Drawings
Rosa Berland, Museum of Modern Art, New York

A Figure in the Margins: La Pomme d'Ebène, Surrealism and the Post-World War II Body
Ellen E. Adams, Miami University

Historians of Netherlandish Art

Gender and the Market in Netherlandish Art

Adam's Mark Hotel, Houston Ballroom C, 3rd Floor
Chairs: Alison M. Kettering, Carleton College; Lisa Rosenthal,
University of Illinois, Urbana-Champaign

Stimulating Desire, Negotiating the Market: Frans van Mieris's Cloth Shop in Context
Angela Ka-Yan Ho, University of Michigan, Ann Arbor

Marketing and Masculinity: Van Dyck among the Daughters of Lycomedes
Suzanne Walker, Tulane University

Pennies from Heaven: Men, Money, and Morality in Northern Renaissance Art
Diane Wolfthal, University of Arizona

Gendered Economies: Masculine Markets and Feminine Reproduction in Early Modern Art

James Bloom, Vanderbilt University

Cornelis Ketel, Fingerpainter: Procreation and Profit in Perspective c. 1600
H. Perry Chapman, University of Delaware

Art History Open Session

Corporeality and Figuration in South Asia

Adam's Mark Hotel, Houston Ballroom B, 3rd Floor
Chair: Michael W. Meister, University of Pennsylvania

Replicating the Buddha: The Great Miracle of Śrāvastī, the Divyāvadāna and Ajanta's Cave 26
Leela Aditi Wood, Detroit Institute of Arts

Recovering the Guru: Corporeal Presence and Architectural Embodiment in 10th-Century India
Tamara Sears, New York University

Making Heads or Tails of It: Figuring Out Realism in Early Mughal Painting
Yael Rice, University of Pennsylvania

The Eviscerated Body: Gender and Nationalism in Swadeshi Art
Niharika Dinkar, Boise State University

Mimetic Desire in Pushpamala's Photographs
Ajay Sinha, Mount Holyoke College

The Self Within: Art between Mesmer and Freud

Adam's Mark Hotel, Dallas Ballroom A2, 1st Floor
Chair: Marsha Morton, Pratt Institute

The Spirit and the Psyche: 19th-Century Automatic Drawings
Rachel Oberter, University of North Carolina, Chapel Hill

Hysterical Manipulation: Hypnosis and Electrotherapy in Late 19th-Century Paris
Mary Hunter, McGill University

Kinaesthetic Sketching: Hermann Obrist's Occult Modernism
Zeynep Alexander, Center for Advanced Study in the Visual Arts,
National Gallery of Art, Washington, DC

Louis Eilshemius's Artistic/Mesmeric Practice
Catherine McNickle Chastain-Elliott, University of Tampa

Discussant: Nancy Locke, Pennsylvania State University

Museum Encounters between Objects and the Public
Adam's Mark Hotel, San Antonio Ballroom B, 3rd Floor
Chair: Christina Olsen, Getty Foundation

Great Expectations: Encounters between Pictures and People in the Museum of Modern Art's Collection
Sarah Ganz, Museum of Modern Art

Dialogical Encounters
Rika Burnham, Metropolitan Museum of Art

Intervention and Interpretation: Artists' Projects and Audience Reception in Contemporary Museums
Karen Moss, Orange County Museum of Art

Different Publics, Different Readings: Creating Personal History in the Chelsea Jeans Memorial
Susie Wise, Stanford University

Jill Baird, Museum of Anthropology at the University of British Columbia

Discussant: Elizabeth Rodini, Johns Hopkins University

Neuroscience and the History of Art, Part I
Adam's Mark Hotel, Lone Star Ballroom A4, 2nd Floor
Chairs: John Onians, University of East Anglia; Benjamin Lima, Yale University

The Need for Neuroarthistory
John Onians, University of East Anglia

From a Neuroaesthetics to a Neuroarthistory: Visual System Responses to Cultural Responses
James E. Cutting, Cornell University

Mirror Neurons and Mimetic Regimes
Thomas Habinek, University of Southern California

Understanding Motor Responses
David Freedberg, Columbia University

Toward a Cognitive Image History
Barbara Stafford, University of Chicago

Contemporary Design Theory and Practice
Adam's Mark Hotel, Austin Ballroom 1, 2nd Floor
Chair: Keith Owens, University of North Texas

Moving On, Moving Out: Future Scenarios for Design Education
Susan K. Roth, Virginia Commonwealth University

Anthropological Theory: Transdisciplinary Intersections in Ethical Design
Elizabeth Tunstall, University of Illinois, Chicago

Printed Books, Their Inherent Conventions, and Their Consequent Limiting Effects on Design Thinking and Practice
Rudi Meyer, Nova Scotia College of Art and Design

Theory and Practice in the Era of the Unsustainable: Looking Back to Look Forward
John Calvelli, Pacific Northwest College of Art

Dehomogenizing the Future of the Design Process One Subculture at a Time
Michael Gibson, University of North Texas

Urban Image Now: Photographic and Filmic Manifestations of a Subjective City Experience

Adam's Mark Hotel, San Antonio Ballroom A, 3rd Floor
Chair: Miriam Paeslack, California College of the Arts

Photography vs. Visibility: Seeing Unseen Aspects of a City
Elisabeth Neudoerfl, Academy of Visual Arts, Leipzig

Out-side: Dominique Gonzalez-Foerster's City Spaces
Stephen Monteiro, Université de Paris I, Panthéon-Sorbonne

Urban Archaeologies: Embodied Viewership in Recent Media Art
Robin Clark, St. Louis Art Museum

Reimagining the Urban
Nana Last, Rice University

ARTspace

Immense Prints

Adam's Mark Hotel, Lone Star Ballroom C4, 2nd Floor
Chair: Sheri Fleck Rieth, University of Mississippi

Type A; or, How I Learned to Stop Worrying and Love My Dremel Tool
Chris Brady, Hinds Community College

War Birds: Large-scale Print Collages
Dale Clifford, Savannah College of Art and Design

Satirical Large-Scale Prints: Outlaw Printmaking and Beyond
Tom Huck, Washington University, St. Louis

Make It Big: Don't Make It Red, Make It Blue!
Barbara Madsen, Mason Gross School of the Arts, Rutgers University

Papercuts
Carlyle Wolfe, University of Mississippi

Lil Ole Lady, Living Large
Sheri Fleck Rieth, University of Mississippi

CAA Advocacy Session

Cultural Patrimony in Iraq

Adam's Mark Hotel, Dallas Ballroom B and C, 1st Floor
Chairs: Nada Shabout, University of North Texas; Donny George, Stony Brook University, State University of New York

9:30 am–12:00 pm

Drawing Concern: Issues in the Practice and Reception of a Neglected Art

Adam's Mark Hotel, Dallas Ballroom A1, 1st Floor

Chair: Cheryl K. Snay, Blanton Museum of Art, University of Texas, Austin

Drawings and the Colore/Disegno Debate in Renaissance Italy

Thomas McGrath, Suffolk University

The Cutting Edge: When the Artist Puts Down the Pencil and Takes Up the Knife

Ken Grant, Harry Ransom Humanities Research Center, University of Texas, Austin

Preserved on Paper: Artists' Drawing Albums in Antebellum America

Joy Peterson Heyrman, University of Maryland

Interventions: Framing Pedagogical Practices of Drawing in the Empire and the Colony

Amy Kantawala, Teachers College, Columbia University

Teaching Drawing in America

Jan Howard, Museum of Art, Rhode Island School of Design

Rauschenberg and After

Adam's Mark Hotel, Austin Ballroom 2, 2nd Floor

Chair: Lisa Susan Wainwright, School of the Art Institute of Chicago

Monogram as "Glocal" Icon: Rauschenberg and Contemporary Globalism

Hiroko Ikegami, Osaka University

Rauschenberg's Index: Toward Mediation and Indeterminacy in the Art of the 1960s

Julia E. Robinson, Princeton University

Rauschenberg and the Embodied Image

Marie Shurkus, Pomona College

Refuting Hierarchy: Rauschenberg and Contemporary Korean Art

Hee-Young Kim, Hanyang University

Broken Narratives: From Rauschenberg to Neo Rauch

Roni Feinstein, independent scholar, Westport, Connecticut

Discussant: Jonathan D. Katz, Sterling and Francine Clark Art Institute

12:30–2:00 pm

Visual Resources Association

The Visual Resources Curator and Art Historian Partnership:

Legacy Images in University Databanks

Adam's Mark Hotel, Austin Ballroom 3, 2nd Floor

Chair: Kathe Hicks Albrecht, American University

Save Our Slides! Part 1: Scholars' Legacy Collections in Digital Archives

Kathleen Arthur, James Madison University

Save Our Slides! Part 2

Sara Nair James, Mary Baldwin College

Faculty Collections in the ARTstor Digital Library

Barbara Rockenbach, ARTstor

Sharing the Legacy: Modern Latin American Images

Jacqueline Barnitz, University of Texas, Austin

Discussant: Sigrid Knudsen, University of Texas, Austin

Arts Council of the African Studies Association

(Re)Claiming Africa in the African Diaspora

Adam's Mark Hotel, Houston Ballroom A, 3rd Floor

Chairs: Jean M. Borgatti, Clark University; Heather Shirey, University of St. Thomas

Defining the Diaspora: Appropriating Public Spaces in Salvador da Bahia, Brazil

Heather Shirey, University of St. Thomas

None So Blind as He Who Will Not See: Islam and Early American Visual Culture

Elizabeth Kuebler-Wolf, University of St. Francis

The Social Life of West African Photographers in New York City

Harriet J. Walker, City University of New York

Gold Coasts of the Mind: Chris Ofili

William Ian Bourland, University of Chicago

CAA Education Committee

Teaching Art in a Troubled World: Eco-Practice as Pedagogy

Adam's Mark Hotel, Dallas Ballroom A1, 1st Floor

Chair: Samantha Fields, California State University, Northridge

Ecoart Practice: Art Made in Response to Environmental Crisis

Patricia Watts, Sonoma County Museum of Art

Sustainability by Design

Heidrun Mumper-Drumm, Art Center College of Design

The Pedagogical Challenge of the Invisible Incremental

Linda Weintraub, independent scholar, Rhinebeck, New York

ARTspace

The Sustainable Studio

Adam's Mark Hotel, Lone Star Ballroom C4, 2nd Floor

Chairs: Patricia Flores, California College of the Arts; Duane Slick, Rhode Island School of Design

Hazardous Traditions: A Short History of the Environmental Impact of Art Practice

Patricia Flores, California College of the Arts

Trial by Fire; or, The Implementation of Culture Change in the Art School and the Studio Setting

Duane Slick, Rhode Island School of Design

Personal and Environmental Sustainability: Self, Disaster, Revolution

Jae Rhim Lee, Massachusetts Institute of Technology

Association of Historians of American Art

The Impermanent Collection

Adam's Mark Hotel, Austin Ballroom 2, 2nd Floor

Chairs: Vivien Green Fryd, Vanderbilt University; Laura Katzman, James Madison University

Catalogue Raisonné Scholars Association

Why Sculpture Is Never Boring

Dallas Ballroom D3, 1st Floor, Adam's Mark Hotel

Chairs: E. Adina Gordon, independent scholar, Englewood, New Jersey; Steven Manford, independent scholar, Ontario

The Roy Lichtenstein Catalogue Raisonné and the Authentication of Editioned Sculpture

Yolande Trincere, Roy Lichtenstein Foundation

Surprises on the Catalogue Raisonné Trail: Frederick W. MacMonnies's Public and Private Sculpture Commissions

E. Adina Gordon, independent scholar, Englewood, New Jersey

Lawless Bronze: Forgeries in the Sculpture of Frederic Remington and Charles M. Russell

Rick Stewart, Amon Carter Museum

Association for Latin American Art

Emerging Scholars Session

Adam's Mark Hotel, Dallas Ballroom D1, 1st Floor

Chair: Adam Herring, Southern Methodist University

Nametagged Captives in Classic Maya Art: A Conflation of Text and Image

Catherine E. Burdick, University of Illinois, Chicago

Foreign Characters: Visualizing Identity in the 21st-Century Guatemalan Highlands

Rhonda Taube, University of California, San Diego

Negotiating Nationalism: Jean Charlot and Modern Mexican Art

Arden Decker, Graduate Center, City University of New York

Association of Historians of 19th-Century Art

New Directions in 19th-Century Art History

Adam's Mark Hotel, Lone Star Ballroom A4, 2nd Floor

Chair: Anne Higonnet, Barnard College

Canova's Connoisseurship Games

Christina R. Ferando, Columbia University

*Carolus-Duran's Portrait de M***: Portraying (and Performing) the Black-clad Parisienne*

Justine Renee DeYoung, Northwestern University

Reading Tolstoy: Russian History and Pictorial Narratives of the "Patriotic War," 1812–1912

Andrew M. Nedd, Savannah College of Art and Design

Learning to Look: Illustrated Surveys and Popular Art History in the 19th Century

Amy M. Von Lintel, University of Southern California

A Touch of Blossom

Alison Mairi Syme, University of Toronto

National Endowment for the Humanities

Grant Opportunities for Art Historians and Art Museums

San Antonio Ballroom B, 3rd Floor, Adam's Mark Hotel

Chairs: Clay Lewis, National Endowment for the Humanities; Barbara Bays, National Endowment for the Humanities

Association for Textual Scholarship in Art History

Bridging the Arts: The Juncture of Literature, Criticism, and Art in the 19th Century

Adam's Mark Hotel, San Antonio Ballroom A, 3rd Floor

Chair: Jessica Locheed

The Matrix Medieval Reborn: Frankenstein and "Quasimodo"—Architects of Revival and the Making of an Artist

Tina Waldeier Bizzarro, Rosemont College

Writing the Landscape: "Marc" de Montifaud's Reception of Corot

Wendelin Guentner, Marquette University

"A Better Way to Read Great Books": Romantic Lithographs in Gauguin's Scott Suite of 1829

Beth S. Wright, University of Texas, Arlington

Southern Graphics Council

Digital Printmaking: A Knight in Shining Armor, a Death Sentence, or Another Tool in the Toolbox for Traditional Printmaking?

Adam's Mark Hotel, Austin Ballroom 1, 2nd Floor

Chair: Kristin Powers Nowlin, independent artist, Lincoln

Keeping Printmaking Viable in the Era of Digital Media

Todd D. Anderson, Southern Illinois University, Edwardsville

The Art of the Future: The Future of Art

Shaurya Kumar, Bowling Green State University

Embedded Practices

Kevin Haas, Washington State University

State of the Art: A National Survey on the Impact of Digital Technology on Academic Printmaking

Sandra Murchison, Millsaps College

Association of Art Museum Curators

What Makes a Collector a Philanthropist? Lessons from the Miracle in Dallas

Adam's Mark Hotel, Houston Ballroom B, 3rd Floor

Chair: George T. M. Shackelford, Museum of Fine Arts, Boston

12:30–2:00 pm

Poster Sessions

Adam's Mark Hotel, 2nd Floor main hallway, near Lone Star Ballrooms

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 at the Poster area.

Teaching for Understanding in Foundation Design
John Baltrushunas, Maryville University

Prototyping the Digital Clinical Chart for Cultural Heritage
Derrick R. Cartwright, San Diego Museum of Art; Maurizio Seracini, Center of Interdisciplinary Science for Art, Archaeology, and Architecture (CISA3); Holly Witchey, Cleveland Museum of Art

Healing Hearts through the Arts
Karla Freiheit, University of Kansas

London Calling: Art in Protest and the "No M11" Campaign
Hannah Liley, University of the Arts, London

Learning by Design: An Analysis of the Learning Styles of Design Students
Barbara E. Martinson, College of Design, University of Minnesota

Within and Outside: The Aboriginal Presence at the Venice Biennale 1997–2007
Nancy Mithlo, Smith College

"Colorful, Luminous World": German Landscape Painters Representing the Colonies
Itohan Osayimwese, University of Michigan, Ann Arbor

Experimental Teaching, Active Learning, and the Art History Survey: A Graduate Teaching Laboratory at Duke University
Mitali J. Routh, Duke University; Robert A. Mayhew, Duke University; Karen Gonzalez Rice, Duke University

Paths to Ritual Dreams: The Architecture of Healing at Pergamon
Ufuk Soyz, University of Texas, Austin

Studio Art: What's Next? The Greening of Pedagogy
Linda Weintraub, independent scholar, Rhinebeck, New York

Art Historians Interested in Pedagogy and Technology
Business Meeting
Adam's Mark Hotel, Houston Ballroom C, 3rd Floor

Queer Caucus for Art
Business Meeting
Adam's Mark Hotel, Dallas Ballroom D2, 1st Floor

Radical Art Caucus
Business Meeting
Adam's Mark Hotel, Dallas Ballroom A3, 1st Floor

Society of Architectural Historians
Business Meeting
Adam's Mark Hotel, Dallas Ballroom A2, 1st Floor

2:30–5:00 pm

Studio Art Open Session
Narrative in Contemporary Ceramics
Adam's Mark Hotel, Austin Ballroom 1, 2nd Floor
Chair: Peter Beasecker, Meadows School of the Arts, Southern Methodist University

Margaret Meehan, University of Texas, Austin

John Byrd, University of South Florida

Ayumi Horie

Chris Gustin

Toward a Digital Aesthetic, Part I
Austin Ballroom 2, 2nd Floor, Adam's Mark Hotel
Chair: Steven Bleicher, Coastal Carolina University

Digital Aesthetics and the Collapse of Contemporary Common Sense
Warren Sack, University of California, Santa Cruz

The Persistence of Grids
James Nesbit, Stanford University

The Personalized Surface within Fine-Art Digital Printmaking
Paul Coldwell, FADE (Fine Art Digital Environment), University of the Arts, London

Electronic Ritual and Ceremony
Joan Truckenbrod, School of the Art Institute of Chicago

(Web)Site-specific: Public Art on the World Wide Web
Annie Gérin, Université du Québec, Montréal

**International Center of Medieval Art
Current Perspectives on Manuscript Illumination in Late
Medieval Paris**

Adam's Mark Hotel., Dallas Ballroom D3, 1st Floor
Chair: Gregory T. Clark, University of the South

Homage to L. M. J. Delaissé: The Rouses in Context
Robert G. Calkins, Cornell University

What's in a Name? Jean Pucelle, Jean Le Noir, and Their Collaborators
Anna D. Russakoff, American University of Paris

*Everybody Wants to Rule the World: The Livre des merveilles as
Princely Propaganda*
Andrea G. Kann, University of Iowa

*The Illuminator: "Libraire" and the Book of Hours: The Case of the
Boucicaut Workshop*
Christine Geisler Andrews, Smith College

Discussant: Richard H. Rouse, University of California,
Los Angeles

**Imagining the Past: Reassessing Historical Reconstructions
of the Antique**

Adam's Mark Hotel, Dallas Ballroom A1, 1st Floor
Chairs: Victoria C. Gardner Coates, University of Pennsylvania;
Jon L. Seydl, Cleveland Museum of Art

Imagining the Antique in Milanese Renaissance Sculpture
Charles R. Morscheck, Jr., Drexel University

*Giuliano da Sangallo, the Crypta Balbi, and Reconstruction as
Narrative*
Cammy Brothers, University of Virginia

Piranesi's Imperfect Ruins
Heather Hyde Minor, University of Illinois, Urbana-Champaign

"Speaking Ruins": Piranesi and Desprez at Pompeii
John Pinto, Princeton University

Rodolfo Lanciani's Romes
Susan M. Dixon, University of Tulsa

Art History Open Session

Self-Taught and Outsider Art Today
Adam's Mark Hotel, Dallas Ballroom D2, 1st Floor
Chair: Susan Mitchell Crawley, High Museum of Art

*Searching for a Modern Opicinus in Louisiana: Psychoanalysis and
Outsider Art*
Deborah H. Cibelli, Nicholls State University

Orphans, Urchins, and Safe Bets: Canonicity and Outsider Art
Colin Rhodes, Sydney College of the Arts, University of Sydney

Canon Formation in a Field of Many Names
Charles Russell, Rutgers, State University of New Jersey, Newark

The Self-Taught Canon and the Modernist Eye
Jennifer P. Borum, American Folk Art Museum

The Ephemeral as Metaphor: Self-Taught and Mainstream
Alison Weld, independent artist and curator, New York

Those Were the Days: New York in the 1970s
Adam's Mark Hotel, San Antonio Ballroom A, 3rd Floor
Chair: Alexander Dumbadze, George Washington University

*Gender in the New York Video Collectives: Women in the
"Global Village"*
Deanne Pytlinski, Metropolitan State College of Denver

*Spray Paint, Vandalism, and Reclamation: Gordon Matta-Clark's
Graffiti Truck and the Urban Ritual of Art-Making*
Jeffrey Thompson, Western Michigan University

The Fox: A Critical Position in and on 1970s Art Discourse
Mary Keane Leclère, University of Virginia

*Jo Baer, the Problem of Painting, and Modernism's Last Stand:
New York, 1975*
Patricia Kelly, DePaul University

Crosstown Traffic
Alan W. Moore, University of South Florida

The Latin American City

Adam's Mark Hotel, San Antonio Ballroom B, 3rd Floor
Chair: Alison Fraunhar, St. Xavier University

*The City as a Shirt: Visual Culture across Mediums in the
Ancient Andes*
Maya Stanfield-Mazzi, Tulane University

Performing Images: The Spanish Viceregal City and Public Spectacle
Ray Hernandez-Duran, University of New Mexico

Occupation: Cuba 1899
Stephanie Schwartz, Bryn Mawr College

Urban Form and the Modern Nation: Parque Mexico and Mexico City
Kathryn O'Rourke, University of Pennsylvania

Discussant: David Craven

Beatified but Not Canonized

Adam's Mark Hotel, Austin Ballroom 3, 2nd Floor
Chair: William V. Ganis, Wells College

*Splendor and Misery of French Painting: Revisiting the School of Paris's
Exclusion from the Canon*
Catherine Dossin, University of Texas, Austin

*How Screams Became "Pieces of Clear Ice": Looking for Wojnarowicz in
González-Torres*
Mysoon Rizk, University of Toledo

Silence around John Cage
Sandra Skurvida, Fashion Institute of Technology

*The Resurrection of Julia Thecla (1896-1973): Canonization or
Disease?*
Joanna P. Gardner-Huggett, DePaul University

Jewish American Artists and the Formation of the American Art Canon
Samantha Baskind, Cleveland State University

2:30–5:00 pm

ARTspace

The Divas and Iron Chefs of Encaustic

Adam's Mark Hotel, Lone Star Ballroom C4, 2nd Floor

Chair: Reni Gower, Virginia Commonwealth University

Encaustic Painters of Ancient Times

Richard Frumess, R & F Handmade Paints

Contemporary Encaustic Painting

Joanne Mattera, Massachusetts College of Art and Montserrat College of Art

Reveal/Conceal

Kristy Deetz, University of Wisconsin, Green Bay

Mapping Topographies: Wax Surfaces and Digital Shimmer

Peter Dykhuis, Dalhousie Art Gallery

Material, Memory, and Meaning

Lorraine Glessner, Tyler School of Art

Heated Drawing

Cheryl Goldsleger, Georgia State University

Recent Work in Wax and Plaster

Heather Harvey, independent artist, Big Stone Gap, Virginia

Hammer, Tape, Torch, Mesh, and Wax: Approaches within an Encaustic Process

Jeffrey Hirst, independent artist, Minneapolis

Divas and Chefs Discussed

Timothy McDowell, Connecticut College

The Vernacular Print in Contemporary Art

Adam's Mark Hotel, Lone Star Ballroom A4, 2nd Floor

Chair: Beauvais Lyons, University of Tennessee

Takin' It to the Street and Stickin' It to the Man: Cultural and Political Resistance in Contemporary Sticker Art

Catherine Tedford, St. Lawrence University

Printed Skin

Jessica Meyer, Western Kentucky University

The Relational Print

Cedar Lorce Nordbye, University of Memphis

Reproduction on Reverse: The Paradoxical Production of Pyggya

Monica Kjellmann-Chapin, Emporia State University

Kartoon Kings: The Graphic Work of Simon Grennan and

Christopher Sperandio

Christopher Sperandio, Carnegie Mellon University

Offsite Session

American Institute for Conservation of Historic and Artistic Works

Abstract Expressionist Painting: Looking Closely

Dallas Museum of Art, Horchow Auditorium, 1st Floor

Chair: Rebecca Anne Rushfield, conservator

Corey D'Augustine, Museum of Modern Art

Discussant: Richard Shiff, University of Texas, Austin

Cute

Adam's Mark Hotel, Houston Ballroom C, 3rd Floor

Chairs: Jillian Saint Jacques, Jan van Eyck Academie; Yasco Horsman, Leiden University

The Apotheosis of Cute: The Sacred and Profane in the Work of Mark Ryden

Acacia Warwick, Winona State University

The Girl with a Child in Her Eyes: Cuteness as Hierarchy Solvent in Morrison, Manet, and Ayu

Joon Lee, Rhode Island School of Design

Not So Cute: Kawaii as Critique

Kirstin Ringelberg, Elon University

It Always Floats: Cuteness as the Aesthetic Frame

Catherine Wilcox-Titus, Worcester State College

What's the Use? Critical Histories of Art and Design Colleges

Adam's Mark Hotel, Dallas Ballroom A2, 1st Floor

Chair: Mary Ann Stankiewicz, Pennsylvania State University

High? Medium? Low? Adjusting the Trajectory: Why Boston Brahmins Launched Three Distinctly Different Institutions for Teaching Adults How to Make Art

Paul Dobbs, Massachusetts College of Art

What Lies Beyond the Bauhaus? The Political "Logics" of College Art Pedagogy

John Baldacchino, Teachers College, Columbia University

Art School Pedagogy: Teaching and Learning in a Complex World

Monique Fouquet, Emily Carr Institute of Art and Design

Inside the Trenches: A Critical Evaluation of Redesigning Art and Design Education

Parma Giuntini, Otis College of Art and Design

Discussant: Timothy Emlyn Jones, Burren College of Art

Radical Failures: Unrealized Exhibitions and Publications of the Early 20th-Century Avant Garde

Adam's Mark Hotel, Dallas Ballroom A3, 1st Floor

Chair: Adrian Sudhalter, Museum of Modern Art, New York

Bauen: Expressionism and the Course of Modern Architecture

Kai Gutschow, Carnegie Mellon University

Screen Radio Orator: The Comintern Project of Gustavs Klucis

Maria Gough, Stanford University

The Room of the Present (1930–32): A Radical Failure in Alexander Dörner's Attempts to Reinvent the Museum for the 20th Century

Ines Katenhusen, Leibniz University, Hanover

Made in America: Kurt Schwitters's Merzbau at the Museum of Modern Art, New York

Rachel Churner, Columbia University

Discussant: Michael White, University of York

Rethinking Arshile Gorky

Adam's Mark Hotel, Houston Ballroom A, 3rd Floor
Chairs: Michael Richard Taylor, Philadelphia Museum of Art;
Kim Servart Theriault, Dominican University

Arshile Gorky's "Urban Cubism" Inside and Out
Ara Merjian, Stanford University

Flight from Reality? A Reconsideration of Gorky's Abstract Aviation Murals
Jody Patterson, University College, London

Gorky's Storytelling: Performance and Painting
Dickran Tashjian, University of California, Irvine

"Le Déclat Analogique": Arshile Gorky and André Breton
Isabelle Dervaux, Morgan Library and Museum

Distinguished Scholar Session Honoring Robert L. Herbert
Adam's Mark Hotel, Dallas Ballroom B and C, 1st Floor
Chair: Nancy J. Troy, University of Southern California

Mark Antliff, Duke University

S. Hollis Clayson, Northwestern University

Michael Leja, University of Pennsylvania

Cécile Whiting, University of California, Irvine

Robert L. Herbert, Mount Holyoke College

Common Terrain: Surveying Geography in Histories of Art, Architecture, and Visual Culture

Adam's Mark Hotel, Houston Ballroom B, 3rd Floor
Chairs: Jennifer Way, University of North Texas; Mickey S. Abel, University of North Texas

The Regions of the Zodiac Series on Romanesque Art
Janet Marquardt, Eastern Illinois University

Water, Architecture, and Myth in Early Modern Venice
Daniel Savoy, Institute of Fine Arts, New York University

Convergence of Architecture and Geography: The Maps of an Architectural Historian
Tülay Atak, Southern California Institute of Architecture

Insularity: Images of Islandhood in Ireland
Yvonne Scott, Trinity College, University of Dublin

Jim Crow, Geography, and the Graphic Power of Design
Elizabeth Guffey, Purchase College, State University of New York

Now and Then: Adventures in Rephotography
Holly Markovitz, Boston University

Plowing the Geographical Field: Response and Summation
Diane Favro, University of California, Los Angeles

Friday, February 22

7:30–9:00 am

ARTstor

ARTstor User Group Meeting
Adam's Mark Hotel, Dallas Ballroom A2, 1st Floor
Chair: James Shulman, ARTstor

National Committee for the History of Art Business Meeting
Adam's Mark Hotel, Dallas Ballroom A1, 1st Floor

9:30 am–12:00 pm

Stéphane Mallarmé and 20th-Century Art, Theory, and Criticism
Adam's Mark Hotel, Dallas Ballroom D1, 1st Floor
Chair: Anna Sigrídur Arnar, Minnesota State University, Moorhead

Mallarméan Cinemetics: "Expanded Cinema" in Early and Late Vanguardism
Christophe Wall-Romana, University of Minnesota

Mallarmé in the Cage
Andrei Molotiu, University of Louisville

"Quant au Livre": Mallarmé, Authorship, and Artists' Books
Katie Brandon, University of Manchester

The Shadow of Mallarmé
Alastair R. Noble, Lafayette College

Badiou's Mallarmé and Picasso's Ontology
David Lewis, City University of New York

Italian Art after Fascism: 1945–75
Adam's Mark Hotel, Austin Ballroom 1, 2nd Floor
Chairs: Christopher G. Bennett, University of Michigan; Claire Gilman, Columbia University

Baroque and Beyond: Rethinking the Aesthetics of Fascism in Visconti's The Damned
Jennie Hirsh, Maryland Institute College of Art

Modern Architecture after Fascism at the Quartiere Cesate
Jonathan Mekinda, University of Pennsylvania

"Musica novissima": Italy and the Arts 1945–58
Romy Golan, City University of New York

TV or Not TV? Lucio Fontana's Luminous Images in Movement
Anthony White, University of Melbourne

Arte Povera: Toward a Theory of Alchemical Ambivalence
Karen Pinkus, University of Southern California

9:30–12:00 pm

Art History Open Session

17th- and 18th-Century European Art, Part I

Houston Ballroom B, 3rd Floor, Adam's Mark Hotel

Chair: Babette Bohn, Texas Christian University

Harmonious Letters and Musicians' Paintbrushes: Adriano Banchieri and Artistic Traditions in Bologna during the First Half of the 17th Century

Raffaella Morselli, Università di Teramo

Men and Women in the Moon: Artemisia Gentileschi, Galileo, Judith, and the Virgin Mary

Elena Ciletti, Hobart and William Smith Colleges

The Profession of Portrait Painter in 17th-Century Florence

Elena Fumagalli, Università di Modena e Reggio Emilia

Severed Torsos and Metaphorical Transformations: Christina of Sweden's Sala delle Muse and Sala di Clytie in the Palazzo Riario-Corsini

Lilian Zirpolo, *Aurora: The Journal of the History of Art*

Lo Spazio di uno spozalizio: the Iconography of Identity and the Proliferation of the Nuptial Allegory in Early Modern Venice

Esther Brummer, University of Cambridge

CAA Museum Committee

Curricular Connections: The College Art Museum as Site for Teaching and Learning

Adam's Mark Hotel, Dallas Ballroom A3, 1st Floor

Chair: Laurel Ellen Bradley, Carleton College Art Gallery

Bringing the Arts into the Mainstream: New Directions in Liberal Arts Education

Pamela Franks, Yale University Art Gallery

A Faculty Fellow at the RISD Museum

Andrew Raftery, Rhode Island School of Design

Faculty and Student Voices in the Museum

Susan J. Bender, Skidmore College

Transforming Facades: A Case Study of Engagement between Architecture and Art on Campus

Scott Murray, University of Illinois, Urbana-Champaign

Study Centers: Sites for Disciplinary and Interdisciplinary Learning and Collaboration

Celka Straughn, Harvard University Art Museums

Discussant: Alison Barnes, Skidmore College

Art History Open Session

Objects in Museums

Adam's Mark Hotel, Dallas Ballroom D2, 1st Floor

Chair: James Clifton, Sarah Campbell Blaffer Foundation

From Gods to Sculptures: The Secularization of the Musée Guimet

Ting Chang, Carnegie Mellon University

A Museum Revolution: Radical Displays for the Soviet Masses

Masha Chlenova, Columbia University

The Silence of Pure Painting: Greenbergian Formalism and Habits of Installation in the Art Museum

Eik Kahng, Walters Art Museum

Mining Art Exhibitions: Discovering Layers of Me(aning) through Intertextual Narrative Exhibition

Elizabeth B. Reese, Texas A&M University

Precarious Museum, Permanent Masterpiece?

Sarah Lookofsky, University of California, San Diego

Art History Open Session

Pre-Columbian Art

Adam's Mark Hotel, Houston Ballroom A, 3rd Floor

Chair: Constance Cortez, Texas Tech University

Comparing Militaristic Imagery of Chichen Itza and Tula with That of Mississippian Polities

Jeff Karl Kowalski, Northern Illinois University

The Functional and Social Dimensions of Change in Ancient Maya Ceramics

Dorie Reents-Budet, Museum of Fine Arts, Boston

The Zapotec Urn Revisited: Recontextualizing Ceramic Effigy Vessels from Oaxaca

Ellen Hoobler, Columbia University

The Pre-Columbian Palimpsest

Bryan R. Just, Princeton University Art Museum

Signs and Syntax: Toward a Moche Epigraphy

Margaret Jackson, Miami University

The Future of Death at the Temple of the Inscriptions, 683 CE, Palenque, Chiapas, Mexico

Elizabeth Drake Olton, University of New Mexico

The Visual Arts in Revolutionary and Napoleonic France (1789–1815)

Adam's Mark Hotel, Dallas Ballroom A1, 1st Floor

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

Quatremère, Girodet, and the Politics of Originality in the French Revolution

Susan Houghton Libby, Rollins College

Making Images/Image Makers in Troubled Times: Notes for a Social History of Printmaking

Stéphane Roy, Yale Center for British Art

Seeing Nobody: The Display of Death in Hennequin's Remorse of Orestes

Lela Greybill, University of Utah

Horace Vernet's L'atelier Revisited

Albert Alhadeff, University of Colorado, Boulder

Art History Open Session

Photography before 1954

Adam's Mark Hotel, Dallas Ballroom D3, 1st Floor

Chair: Peter Bacon Hales, University of Illinois, Chicago

A New Importation: Pluralism and the Definition of "Straight Photography"

Lauren Kroiz, Massachusetts Institute of Technology

From Shanshui (Mountain and River) to Fengjing (Landscape): Photography, Locality, and the Conceptual Change in Chinese Landscape Painting, 1911-37

Yi Gu, Brown University

"How Biddy Served": Staged Stereotypes in Late 19th-Century American Stereographs

Mazie McKenna Harris, University of Arizona

Screens with a Memory: Moholy-Nagy's Theorization of the Cameraless Photograph (Photogram)

Noam M. Elcott, Princeton University

The Photobook as Historical Witness: Intertextual and Interracial Collaborations in Richard Wright and Edwin Rosskam's 12 Million Black Voices

Andrea Nelson, University of Minnesota

"I'll Be Your Mirror"; or, Why and How We Work on Living Artists

Adam's Mark Hotel, Austin Ballroom 2, 2nd Floor

Chairs: Suzanne Hudson, University of Illinois, Urbana-Champaign and the Phillips Collection; Anne Byrd, University of California, Berkeley

Painting Lesson: Hantai and His Critics

Agnes Berecz, independent scholar, New York

Outtakes: Picturing Masculinity in the Work of Lorna Simpson

Huey Copeland, Northwestern University

Interviewing Artists

Phyllis Tuchman, independent scholar, New York

Off Limits

Richard Meyer, University of Southern California

Discussant: Johanna Burton, Princeton University

Art History Open Session

Islamic Art, Part 1

Adam's Mark Hotel, Dallas Ballroom C, 1st Floor

Chair: Linda Komaroff, Los Angeles County Museum of Art

A Brief Biography of Abu Zayd

Sheila S. Blair, Boston College

The Meaning of a Pictorial Narrative: An Aquamanile in the Hermitage Museum

Elizabeth S. Ettinghausen, Princeton Research Forum

Surrendering to India: Nadir Shah's Delhi Loot and the 18th-Century Aesthetic of the Exotic

Sussan Babaie, University of Michigan

A History of Ottoman Art History through the Private Database of Edwin Binney, III

Keelan Hall Overton, University of California, Los Angeles

Crescent Moon Rising: Hilal Kazan and a New Generation of Female Master Calligraphers

David Simonowitz, University of California, Santa Barbara

Association of Historians of 19th-Century Art

Art and Science in the 19th Century, Part I

Adam's Mark Hotel, Dallas Ballroom B, 1st Floor

Chair: Barbara Larson, University of West Florida

"Des couleurs primitives": Miscegenation and French Painting of Algeria

Peter Miller, independent scholar, Paris

Picturing the Prehistoric: Charles Knight, Henry Osborn, and the Natural History Museum

Victoria Cain, University of Southern California

Natural History and Cultural History: The Art History of Elie Faure

Serena Keshavjee, University of Winnipeg

Outing Hysterical Men: Artists and Neurological Scientists of Male Hysteria

Fae Brauer, University of New South Wales

The Ether and the Fourth Dimension: The 19th-Century Roots of Modernism's "Meta-Realities"

Linda Henderson, University of Texas, Austin

Art on the Borderline

Adam's Mark Hotel, Houston Ballroom C, 3rd Floor

Chair: Tirza True Latimer, California College of the Arts

A Wrinkle in the Mind: Notes from an Emigrant-Immigrant Daughter

Noga Wizansky, independent scholar and artist

Tongue Kisses: Language, National Identity, and the Complications of Desire

Cyriaco Lopes, Stetson University

Images of Alien Subjectivity: Chun-Shan Yi and Natsu Onoda's Aliens of Extraordinary Ability

Katie Brewer Ball, New York University

Proyecto Internacional de Teirra-Boya

Linus Lancaster, California State University, Sonoma

(Sub)Urban Homicide: The Real Effect of a Fictional Scenario

Heather Layton, University of Rochester

Back to the Kunstkammer: New Approaches and New Research

Adam's Mark Hotel, San Antonio Ballroom A, 3rd Floor

Chair: Susan Maxwell, University of Wisconsin, Oshkosh

"Many Old Heathen Imperial Pennies and the Like Antiquities"

Miriam Hall Kirch, University of North Alabama

The Utility of Likeness: Portraits and the "Historical" Epistemology of the Munich Kunstskammer

Katharina Pilaski, independent scholar, Berlin

Quasi dalla Natura dipinti: Painting on Stone in Late 16th- and 17th-Century Italy

Ioana Magureanu, National University of Art, Bucharest

Suitable for Framing: The Kunstskammer and Early Still Life Painting

Janice L. Neri, Boise State University

Discussant: Mark Meadow, University of California, Santa Barbara

9:30–12:00 pm

Offsite Session

Sculpture/Drawing

Nasher Sculpture Center, Nasher Hall, Lower Level

Chairs: Jane McFadden, Art Center College of Design; Sarah Hamill, University of California, Berkeley

Judd's Scale

David Raskin, School of the Art Institute of Chicago

Drawing Dragging; or, Michael Heizer's Misadventure in the Motor City

Julian Myers, California College of the Arts

How One Diagram Made 1970s Sculpture Intelligible for Us; or, Dark Voids, Suspended Structures, and the Ever-Expanding Expanded Field
Eve Meltzer, New York University

Tracing out a Feeling

Ann Reynolds, University of Texas, Austin

Transculturalism in 17th-Century Indian Art

Adam's Mark Hotel, Austin Ballroom 3, 2nd Floor

Chairs: Isabella Nardi, University of Oregon, Eugene; Mika Natif, Indiana University, Bloomington

Aesthetic Syncretism and Globalizing Ideology: Jahangir Seated on an Allegorical Throne by Bichitr (1625)

Valerie Gonzalez, Savannah College of Art and Design

The Portuguese Legacy in Goa

Mallica Kumbura Landrus, Rhode Island School of Design and Brown University

Chini Khana and Ragamala: Painted Decoration in the Govind Mandir Palace at Datia

Edward Rothfarb, University of California, Los Angeles

Penwork, Production, and Patronage: Reexamining 17th-Century Kalamkari

Gita V. Pai, University of California, Berkeley

Between Home and Diaspora: 17th-Century Transculturalism in Later Marwari Architecture

Alka Patel, University of California, Irvine

Association for Textual Scholarship in Art History

Don't Mind the Gap: Continuities in British Art Criticism, 1880–1914

Adam's Mark Hotel, Dallas Ballroom A2, 1st Floor

Chairs: Peter Trippi, *Fine Art Connoisseur*; Martina Droth, Henry Moore Institute

Reinventing the Past: Modernism and Tradition in British Art Criticism, c. 1880–1914

Anna Gruetzner Robins, University of Reading

Victorian Art Critic Cosmo Monkhouse: A Conservative Reconsidered
Dana M. Garvey, University of Washington

From "Magnificent" Papers to "Whitewashed Walls": William Morris and His Critics

Imogen Hart, Yale Center for British Art

Generations of Modernism: Edmund Gosse and Sculptural Modernity, c. 1894–95, c. 1907

Jason Edwards, University of York

W. G. Collingwood: Artist, Art Historian, Critic, Archaeologist, and Anglo-Saxonist: Continuities and Ruptures, 1883–1907

Jane Hawkes, University of York

ARTspace

Living Locally, Exhibiting Nationally: A Conversation with Vernon Fisher, David Bates, and Melissa Miller

Adam's Mark Hotel, Lone Star Ballroom C4, 2nd Floor

Chair: Philip Van Keuren, Southern Methodist University

Concepts of Authenticity in the Visual Arts

Adam's Mark Hotel, San Antonio Ballroom B, 3rd Floor

Chairs: Nino Zchomelidse, Princeton University; Vernon Hyde Minor, University of Illinois, Urbana-Champaign

Inventing the Authentic: Ugo da Carpi's Saint Veronica Altarpiece

Nicole Lawrence, Harvard University and Courtauld Institute of Art

Mastering the Model: Emulation and Authenticity in the Age of Le Brun

Paul Duro, University of Rochester

Authentic Irony: Primitivism and Its Aftermath

Frances Connelly, University of Missouri, Kansas City

Other Pictures: The "Artless Authenticity" of Vernacular Photography

Catherine Zuromskis, University of California, Berkeley

Architecture Exhibitions and the Confrontation with Authenticity

Wallis Miller, University of Kentucky

10:30 am–12:00 pm

CAA Book and Trade Fair Exhibitor Session

On the Surface

Adam's Mark Hotel, Lone Star Ballroom A4, 2nd Floor

Chairs: Mark D. Gottsegen, Art Materials Information and Education Network; Mark Golden, Golden Artist Colors

12:30–2:00 pm

Advanced Placement Program Art History

Teaching the College Art-History Survey Course

Adam's Mark Hotel, San Antonio Ballroom B, 3rd Floor

Chair: Susan Aberth, Bard College

The Question of Omission: What Gets Left Out?

Susan Aberth, Bard College

Beyond the Museum: Looking at Local Art and Culture in AP Art History

Doug Darracott, Plano West Senior High

The "Obstacle Race" Revisited: Women Artists and the Art-History Survey

Susan Bakewell, University of Texas, Arlington

Discussant: Robert Nauman, University of Colorado, Boulder

Design Studies Forum

Visual Rhetoric and the Special Eloquence of Design Artifacts

Adam's Mark Hotel, Houston Ballroom B, 3rd Floor

Chair: Leslie Chandler Atzmon

Collapse: The Erasure of Time, History, and Memory in the Urban Landscape of Northern Ireland

Kate Catterall, University of Texas, Austin

The Visual Rhetoric of the Ming- and Qing-dynasty Chinese Silk Design

Lee A. Talbot, Textile Museum

The Essential Outline: John Flaxman and the Search for Meaning in a Single Line

Jane Webb, Manchester Metropolitan University

Iced up and Platinum Plus

Ryan Molloy, Eastern Michigan University

Discussant: Miodrag Mitrasinovic, Parsons the New School for Design

Women's Caucus for Art

Borderlands: Feminism and Popular Culture

Adam's Mark Hotel, Dallas Ballroom A3, 1st Floor

Chairs: Jennifer Colby, National Women's Caucus for Art; Yolanda M. Lopez, independent artist and scholar

Radical Art Caucus

Art in the Age of the Post-Patriot Act: The Case of the Critical Art Ensemble

Adam's Mark Hotel, Dallas Ballroom A2, 1st Floor

Chair: Kirsten Claire Forkert, independent artist and critic, Montreal

Film Screening: *Strange Culture* by Lynn Hershman Leeson

Italian Art Society

Art by Italian Women

Adam's Mark Hotel, Lone Star Ballroom A4, 2nd Floor

Chair: Diana Gisolfi, Pratt Institute, Pratt in Venice

On Religious Women Artists in Renaissance Pavia

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

Arte Rustica Refined: The Photographs of Contessa Maria Ponti Pasolini at the Prima Biennale Romana (1921)

Lindsay Harris, Institute of Fine Arts, New York University

Carla Accardi and Feminist Aesthetics in Postwar Italy

Patrizia Costa Frezza, Texas Tech

Independent Curators International

Exhibitions as Modes of Thinking

Adam's Mark Hotel, San Antonio Ballroom A, 3rd Floor

Chair: Susan Hapgood, Independent Curators International

Mark Lombardi

Robert Hobbs, Virginia Commonwealth University and Yale University

Walk Ways

Stuart Horodner, Atlanta Contemporary Art Center

Space Is the Place

Toby Kamps, Contemporary Art Museum, Houston

Un Naturally

Mary-Kay Lombino, Frances Lehman Loeb Art Center, Vassar College

Situation Comedy

Michael Rooks, Honolulu Academy of Arts

Historians of 18th-Century Art and Architecture

18th-Century Session: Emerging Scholars

Adam's Mark Hotel, Dallas Ballroom D1, 1st Floor

Chair: Melissa Hyde, University of Florida

The Paintings of a Playwright: Literary Promotion in the Oeuvre of Charles-Antoine Coypel

Esther Susan Bell, New York University

François Boucher and the Rituals of Display in 18th-Century Conchology

Jessica Priebe, University of Sydney

Manufacture of the Fair Queen: Kitty Fisher as Cleopatra

Aimee Marcereau DeGalan, Cleveland Museum of Art

Boudoir Arabesque: François-Joseph Bélanger and Architectural Decoration in 1780s Paris

Meredith Martin, Wellesley College

Pacific Arts Association

Art and Identity in Oceania, Revisited

Adam's Mark Hotel, Dallas Ballroom D2, 1st Floor

Chair: Stacy L. Kamehiro, University of California, Santa Cruz

The Kilohana Art League: Americanizing Hawaiian Art and Culture, 1894-1913

Stacy L. Kamehiro, University of California, Santa Cruz

Without Boundaries: Contemporary Oceania Artists, a Movement Happening Now

Jewel Castro, MiraCosta College and Mesa College

Positioning Cultures: Contemporary Asian American, Hawaiian, and Pacific Islander Artists of Hawai'i

Margo L. Machida, University of Connecticut

Historians of German and Central European Art and Architecture
Emerging Scholars

Adam's Mark Hotel, Austin Ballroom 1, 2nd Floor

Chair: Steven Mansbach, University of Maryland

Painting a "Vocal Fabric": Paul Klee, Max Klinger, and Silent Reading

Annie Bourneuf, Princeton University

Montage Is the Message: Weimar Photomontage and the Legacy of German Colonialism

Brett M. Van Hoesen, University of Nevada, Reno

Crystalline Ideologies, Blurry Aesthetics: Framing Socialist Realism in Yugoslav Architecture 1945-48

Vladimir Kulic, Florida Atlantic University

12:30–2:00 pm

New Media Caucus

Not Learning from Net.Art: The Rise of Newer Media

Adam's Mark Hotel, Houston Ballroom A, 3rd Floor

Chairs: James Morgan; Patrick Lichty

Brad Kligerman, Ecole Nationale Supérieure d'Architecture de

Paris-Malaquais and Building with Immaterials

Marisa Olson, Rhizome at the New Museum of Contemporary Art

Joel Slayton, CADRE Laboratory, San Jose State University

ArtTable

Special Session

Adam's Mark Hotel, Austin Ballroom 3, 2nd Floor

Chair: Dena Muller, ArtTable

CAA Committee on Diversity Practices

World Art: A Panhuman Narrative for Egalitarian Teaching

Adam's Mark Hotel, Dallas Ballroom A1, 1st Floor

Chairs: Barbara Nesin, Spelman College; Chitra Ramanathan, Indianapolis Art Center

World Art: Moral and Intellectual Issues

John Onians, University of East Anglia

Perspective Matters: An Inquiry-Based Approach to Teaching World Art

Melanie Herzog, Edgewood College

Volunteer Lawyers for the Arts

Ask the Lawyer

Adam's Mark Hotel, Houston Ballroom C, 3rd Floor

Chair: Elena M. Paul, Volunteer Lawyers for the Arts

Intellectual Property and the Ownership of Aesthetic Experience

Sergio Munoz-Sarmiento, Volunteer Lawyers for the Arts

Historians of Islamic Art

Teaching the History of Islamic Art and Architecture in the 21st/15th Century

Adam's Mark Hotel, Austin Ballroom 2, 2nd Floor

Chair: Kishwar Rizvi, Yale University

Catherine Asher, University of Minnesota

Sussan Babaie, University of Michigan

David Roxburgh, Harvard University

Ethel Sara Wolper, University of New Hampshire

Irene Bierman, University of California, Los Angeles

International Association of Art Critics

Can Anyone Be a Critic? The Collision between Traditional Criticism and Blogging

Adam's Mark Hotel, Dallas Ballroom D3, 1st Floor

Chair: Terrie Sultan, Blaffer Gallery

Can Anyone Be a Critic?

Terrie Sultan, Blaffer Gallery

Tyler Green, *Modern Art Notes*

David Pagel, *Los Angeles Times*

Rainy Knudson, Glasstire.com

Anjali Gupta, *Artlies*

ARTspace

CAA Services to Artists Committee

Then and Now: What George Kubler's Book, *The Shape of Time*, Means Today

Adam's Mark Hotel, Lone Star Ballroom C4, 2nd Floor

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

Back to the Future: Lawrence Alloway, George Kubler, and New York's Downtown Scene

Shelley Rice, New York University

Mary Miller, Yale University

Public Art Forum

Business Meeting

Adam's Mark Hotel, Dallas Ballroom B, 1st Floor

12:30–2:00 pm

Poster Sessions

Adam's Mark Hotel, 2nd Floor main hallway, near Lone Star Ballrooms

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 at the Poster area.

Teaching for Understanding in Foundation Design
John Baltrushunas, Maryville University

Prototyping the Digital Clinical Chart for Cultural Heritage
Derrick R. Cartwright, San Diego Museum of Art;
Maurizio Seracini, Center of Interdisciplinary Science for Art, Archaeology, and Architecture (CISA3); Holly Witchey, Cleveland Museum of Art

Healing Hearts through the Arts
Karla Freiheit, University of Kansas

London Calling: Art in Protest and the "No M11" Campaign
Hannah Liley, University of the Arts, London

Learning by Design: An Analysis of the Learning Styles of Design Students
Barbara E. Martinson, College of Design, University of Minnesota

Within and Outside: The Aboriginal Presence at the Venice Biennale 1997–2007
Nancy Mithlo, Smith College

"Colorful, Luminous World": German Landscape Painters Representing the Colonies
Itohan Osayimwese, University of Michigan, Ann Arbor

Experimental Teaching, Active Learning, and the Art History Survey: A Graduate Teaching Laboratory at Duke University
Mitali J. Routh, Duke University; Robert A. Mayhew, Duke University; Karen Gonzalez Rice, Duke University

Paths to Ritual Dreams: The Architecture of Healing at Pergamon
Ufuk Soyöz, University of Texas, Austin

Studio Art: What's a Next? The Greening of Pedagogy
Linda Weintraub, independent scholar, Rhinebeck, New York

2:30–5:00 pm

New Perspectives on Eakins, Part I

Adam's Mark Hotel, Dallas Ballroom D3, 1st Floor

Chairs: Henry Adams, Case Western University; Jennifer Doyle, University of California, Riverside

Whither The Wrestlers?

Ilene Susan Fort, Los Angeles County Museum

Memories of Louis Picozzi Bregler

James Maroney

Looking Like a Lesbian: Narrating the Queer Subject of Deborah Bright's The Management of Desire

Jacqueline Asher, University of California, Riverside

Thomas Eakins and Mood Disorders

Pedro Delgado, University of Texas Health Science Center at San Antonio

A Musician Looks at Thomas Eakins's The Concert Singer
David Bamberger, Cleveland Institute of Music Theater and Cleveland Opera

Epistemology of The Gross Clinic
Amy Werbel, St. Michael's College

CAA International Committee

Looted Art

Adam's Mark Hotel, Dallas Ballroom D2, 1st Floor

Chair: Christiane Andersson, Bucknell University

Constructing a Germanic Spanish Identity: The Restitution of the Treasure of Guarrazar

Matilde Mateo, Syracuse University

Looted Modernism: State-Sanctioned Modernist Art in the Third Reich
Gregory Maertz, St John's University

Securing Looted Art: How the Art Market and International Security Shape the Restitution Process
Erik Nemeth, independent scholar, Santa Monica

Vita Brevis, Ars Longa? Monuments Protection Legislation and the Question of US Participation
Carolyn C. Guile, Colgate University

Plunder and Restitution: Cultural Heritage Law in the 21st Century
Lucille A. Roussin, Benjamin N. Cardozo School of Law

ARTspace

Annual Artist Interviews

Adam's Mark Hotel, Lone Star Ballroom, 2nd Floor

Yoko Ono, recipient of the 2008 CAA Distinguished Body of Work Award, and the Iraqi artist Adel Abidin are interviewed.

2:30–5:00 pm

Historians of 18th-Century Art and Architecture

Critical Influences: The 18th Century, the 1980s, and a Generation of Scholarship

Adam's Mark Hotel, Dallas Ballroom D1, 1st Floor

Chairs: Denise Amy Baxter, University of North Texas; Heather MacDonald, Dallas Museum of Art

18th-Century Visual Arts and the Idea of Modernism

Elizabeth Mansfield, University of the South

Toward a Newer 18th Century

Laura Auricchio, Parsons the New School for Design

Rewinding Fried's Absorption and Theatricality

Kevin Chua, Texas Tech University

Cultural Consumption and the Expanding Field of 18th-Century Art

Heather McPherson, University of Alabama at Birmingham

Discussant: Darcy Grimaldo Grigsby, University of California, Berkeley

Italian Art Society

Islamic and Italian Art: Creating Shared Histories

Adam's Mark Hotel, Dallas Ballroom A3, 1st Floor

Chairs: Alan Chong, Isabella Stewart Gardner Museum; Stefano Carboni, Metropolitan Museum of Art

An Anonymous Venetian Panegyric for Sultan Süleyman

Ana Pulido-Rull, Harvard University

Mamluk Glass Mosaic in Context: The Mural Medium across the Medieval Mediterranean

Ellen Kenney, independent scholar, New York

Problems of Hybridity: Crafting and Using the "Siculo-Arabic" Ivories

Anthony Cutler, Pennsylvania State University

The Politics of Architectural Mimesis in Italy and the Islamic World: The Case of the Dome of the Rock

Kathryn Blair Moore, New York University

Discussant: Gülru Necipoglu, Harvard University

Historians of British Art

For Love and Delight: Amateurs, Dilettantes, and the Story of British Art

Adam's Mark Hotel, Dallas Ballroom A1, 1st Floor

Chairs: Juilee Decker, Georgetown College; Craig Hanson, Calvin College

The Society of Dilettanti and the Culture of Dilettantism in the British Enlightenment

Jason Kelly, Indiana University and Purdue University at Indianapolis

The Moral Economy of Mary Delany

Alicia Weisberg-Roberts, Yale Center for British Art

Painting Improved Breeds in the Age of Enlargement

Leah Modigliani, State University of New York, Stony Brook

Aesthetic Pursuits at the Margins: Amateur Arts in British India in the Early 20th Century

Renate Dohmen, Birkbeck College

Folk Archive: A New British Art

Mark Edwards, University College London

New Perspectives on 20th-Century Italy, Part I

Austin Ballroom 1, 2nd Floor, Adam's Mark Hotel

Chair: Adrian R. Duran, Memphis College of Art

Creating National and International Identities: The Futurist Exhibitions at the Venice Biennale under Fascism, 1928–42

Laura Beiles, Hunter College, and Museum of Modern Art

Marinetti's La cucina futurista: Experimentation with Food and Art in Italy under Fascism

Daria Valentini, Stonehill College

"Casa del Fascio Tipo": The Design of Fascist Party Centers, 1931–39

Lucy Maulsby, Northeastern University

Illuminating Modern Italy: Pietro Chiesa and Early 20th-Century Lighting Design

Chloe Chelz, Parsons the New School for Design

Ardengo Soffici and Giorgio De Chirico: Tradition, Nationalism, and the Metaphysical School

Mariana Aguirre, Brown University

Association for Latin American Art

Sighting Technology in Contemporary Latin American Art

Adam's Mark Hotel, Dallas Ballroom A2, 1st Floor

Chair: María Fernández, Cornell University

Technology and Revolution? D. A. Siqueiros and the Mural for the Electricians' Syndicate

Jennifer Jolly, Ithaca College

Space, Movement, Light: Kinetic Gadgets, Optical Games, and the Promise of a New Era

Martha Sesín, University of British Columbia

From Communication to Containment: Technology in Argentine Art, 1966–72

Daniel R. Quiles

The Brazilian "Open Source" Approach to Art History, Theory, and Criticism

Simone Ostoff, Pennsylvania State University

Technology as Metaphor and Medium: Mexico City as Subject in the Work of Francis Alÿs, Rafael Lozano-Hemmer, and Melanie Smith

Adriana Zavala, Tufts University

Art History Open Session

Medieval Art: Addressing and Engaging the Audience

Adam's Mark Hotel, Lone Star Ballroom A4, 2nd Floor

Chair: Joan A. Holladay, University of Texas, Austin

Visual Preaching in the Early Middle Ages: The Healing Arts in the Frescoes of the Carolingian Monastery of St. John in Müstair, Switzerland

Kirsten Ataoguz, Florida State University

Redefining the Late Medieval Canon: The Case of Italian and Turkish-Seljuk Ateliers in Service to the Byzantine Emperor at Trebizond
Sarah Brooks, State University of New York, Stony Brook

"Yet, inspired by love, I designed these figures": The Poet Francesco da Barberino, the Sculptor Tino di Camaino, and Art Engaging Late Medieval Allegorical Literature
Giovanni Freni, Princeton University

Framing Civic Devotion in Trecento Siena: The Creation, Context, and Meaning of the Reliquary Frame in the Cleveland Museum of Art
Virginia Brilliant, Cleveland Museum of Art

Tharbis and the Ring of Forgetfulness: Romance and Devotional Practice in Gothic Prayerbooks
Anne Rudloff Stanton, University of Missouri, Columbia

Seeing across Cultures: Visuality in the Early Modern Period
Adam's Mark Hotel, Houston Ballroom B, 3rd Floor
Chairs: Dana Leibsohn, Smith College; Jeanette Favrot Peterson, University of California, Santa Barbara

Worshippers and Walls: Renaissance Art and Jewish Vision in the Italian Ghetto
Jeremy Glatstein, University of Southern California, and J. Paul Getty Museum

Mimesis and Translation in Mexico-Tenochtitlán
Patrick Hajovsky, Southwestern University

Markers: Le Moyne de Morgues in 16th-Century Florida
Todd Olson, University of California, Berkeley

Visual Knowledge/Facing Blindness
Bronwen Wilson, University of British Columbia

Ruptured Vision: Disease, Decay, and Restoration in the Napoleonic Description de l'Égypte (1809–28)
Elizabeth Oliver, National Gallery of Art, Washington, DC

Persons of Interest: Locating the Artist in Times of Conflict
Adam's Mark Hotel, Houston Ballroom C, 3rd Floor
Chairs: Claire Lieberman, Illinois State University; Ann Compton, University of Glasgow

Abu Ghraib: America's Torture and Fernando Botero's Response
Peter Selz, University of California, Berkeley

With Hindsight: Artists' Use and Appropriation of Imagery in Response to Contemporary Conflict
Angela Weight, independent curator and writer, London

War, Technology, and Feminist Utopias in the Works of Martha Rosler and Carolee Schneemann
Christine Filippone, Rutgers, State University of New Jersey

Endgame Strategies: Art as Advocacy and Restoration in the Former Yugoslavia and Burma
Pamela Blotner, University of San Francisco

Transplants: "Foreign" Objects in Visual Culture
Adam's Mark Hotel, Austin Ballroom 3, 2nd Floor
Chairs: Krista Genevieve Lynes, San Francisco Art Institute; Eva Hayward, University of New Mexico

To China and Back: Circularities in European Art and Gardens, 1700–1900
Greg M. Thomas, University of Hong Kong

Chlorophyll Prints: Transmigrations of Memories and Bodies
Binh Dahn, independent artist, San Jose

Monstrous Demonstrations: Biotechnica and the Tissue Culture & Art Project's Teratological Prototypes
Lindsay Kelley, University of California, Santa Cruz

Malraux's Buddha Heads
Gregory Levine, University of California, Berkeley

The Glass Is Half Full: Embedding Feminism and Feminist Art
Adam's Mark Hotel, San Antonio Ballroom A, 3rd Floor
Chairs: Dena Muller, ArtTable; Susan Fisher Sterling, National Museum of Women in the Arts

Offsite Session
American Society for Hispanic Art Historical Studies
Was There a "Spanish School"? Spanish Artistic Interchange with Europe and the Americas, 1400–1900
Meadows Museum, Southern Methodist University, Dr. Bob and Jean Smith Auditorium, 1st Floor
Chairs: Pamela A. Patton, Southern Methodist University; Mark A. Roglán, Meadows Museum, Southern Methodist University

Velázquez and Tintoretto: Tirato via di pratica
Giles Knox, Indiana University

"Una España nueva que nadie mejor que nosotros la podríamos hacer": Spanish Artists on Spanish Art, 1900–1930
Deborah L. Roldán, New York University

The Face of Empire: Portraiture and the History of the Academy of New Spain
Michael Alexander Brown, New York University

Spanish Art at the American Centennials: Nationalism and Internationalism in Argentina, Mexico, and Chile
M. Elizabeth Boone, University of Alberta

Deliberating Delacroix
Adam's Mark Hotel, Houston Ballroom A, 3rd Floor
Chair: Joyce C. Polistena, Pratt Institute

Delacroix after Delacroix
Barthélémy Jobert, Université de Paris, Sorbonne

Of Morocco and Modernity: Revisiting Delacroix's Orientalism
Jennifer Olmsted, Wayne State University

Passive Aggressive: Delacroix without the Drama
Margaret MacNamidhe, University College Dublin

Delacroix's Agony: A Religious Crisis in 19th-Century France
Cynthia Bland, University of Wisconsin, Stout

Eugène Delacroix and America
Shaw Smith, Davidson College

Discussant: Joseph J. Rishel, Philadelphia Museum of Art

2:30–5:00 pm

Queer Caucus for Art

Queer Love Boat? The Politics of Inclusion in Visual Culture

Adam's Mark Hotel, Austin Ballroom 2, 2nd Floor

Chairs: Erica Rand, Bates College; Jason Goldman, University of Southern California

Queering Failure, or Glub! Glub!

Anna Campbell, Grand Valley State University, Allendale

Cruising the Aisles: Christ in Queer Majesty in the Nation's Capital

Dominic Janes, Birkbeck College, London

Fat Is a Queer Issue: A Politics of Visual Representation

Stefanie Snider, University of Southern California

Past Present Future: A Collaborative Installation and Performance

Jessica Lawless, Pitzer College

Art History Open Session

New Criticism and an Old Problem

Adam's Mark Hotel, Dallas Ballroom C, 1st Floor,

Chair: Richard Shiff, University of Texas, Austin

Manet, Modernist Critic

John Zarobell, Philadelphia Museum of Art

Cézanne, Manet, and the Portraits of Zola

André Dombrowski, Smith College

Musical Language and Art Criticism: The Case of Fantin-Latour

Anne Leonard, Smart Museum of Art, University of Chicago

Kandinsky and the Education of the Viewer

Riccardo Marchi, University of South Florida

Interviewing Johns

Amy Kelly Hamlin, Institute of Fine Arts, New York University

Sidney Tillim, Artist/Sidney Tillim, Critic

Diane Radycki, Moravian College

5:30–7:00 pm

Journal of the Society of Architectural Historians

JSAH Online: Demonstration of the Multimedia Pilot

Adam's Mark Hotel, Houston Ballroom A, 3rd Floor

Chair: Hilary Ballon, Columbia University, and editor, *Journal of the Society of Architectural Historians*

Coalition of Women in the Arts Organization

Mothers of Innovation: Exploring Mixed Media, New Media

Adam's Mark Hotel, Austin Ballroom 1, 2nd Floor

Chair: Kyra Belán, Broward Community College

Nobody Will Hurt You: Drawings and Installations

Terri Lindbloom, Florida State University

Mother Earth, Changing Woman: Installation, Performance, Video/DVD

Kyra Belán, Broward Community College

Past, Present, and Future: Experimentation and Innovation in North Florida

Debra Murphy, University of North Florida

Reflecting and Refracting

Wendy Wischer, Ringling School of Art and Design

Work in the World: Art in Public Places

Maria Artemis, independent artist, Atlanta

National Endowment for the Arts

Grant Opportunities

Adam's Mark Hotel, San Antonio Ballroom B, 3rd Floor

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

CAA Student and Emerging Professionals Committee

What Your Next Boss Is Looking For

Adam's Mark Hotel, Dallas Ballroom A1, 1st Floor

Chairs: Daniel Larkin, Friends of Materials for the Arts; Maria Ann Conelli, American Folk Art Museum

5:00–6:00 pm

Annual CAA Business Meeting

Open Forum: Proposed Change to Board of Directors

Election of New Members of the CAA Board of Directors

Adam's Mark Hotel, Dallas Ballroom D3, 1st Floor

Cast Your Vote! Make Your Voice Heard!

The Annual CAA Business Meeting is open to all members of the Association. At this meeting the Board of Directors and CAA staff review the year's major accomplishments and the Association's financial status, and announce new members of the Board of Directors. At the conclusion of the meeting, representatives of the Board of Directors and CAA staff will respond to your questions. Please come and share your interests and concerns.

This year, CAA invites you to discuss a proposed change to CAA's by-laws to allow professionals outside of the visual arts to serve on the Board of Directors, in order to broaden expertise and support. All CAA members are invited to attend. For more information see page 21.

American Council for Southern Asian Art
Ruins and Museums
 Adam's Mark Hotel, Dallas Ballroom D1, 1st Floor
 Chair: Janice Leoshko, University of Texas, Austin

Seeing Is Believing? Remains in Delhi
 Catherine Asher, University of Minnesota

South Indian Goddesses in Ruins and Museums
 Padma Kaimal, Colgate University

Weighing Authenticity: The "Indian Temple Hall" at the Philadelphia Museum of Art
 Danielle Mason, Philadelphia Museum of Art

Art Libraries Society of North America
Virtually the Same: Doing Research in the Digital Library
 Adam's Mark Hotel, Dallas Ballroom A2, 1st Floor
 Chair: Amy Lucker, New York University

Art Historians of Southern California
Representing Material Culture around the World
 Adam's Mark Hotel, Dallas Ballroom D2, 1st Floor
 Chairs: Constance Moffatt, Los Angeles Pierce College; Nina Berson, Los Angeles Pierce College

"Let's Have some Surj": Drinking Coffee and Creating Community in the Armenian Diaspora
 Ramela Abbamontian, Los Angeles Pierce College

Constructing a Religious Identity: Chromolithographs and the Ethiopian Orthodox Church
 Briana Simmons, California State University, Northridge

The Everyday and the Distant: Ottoman and Egyptian Costume in the Paintings of Tintoretto
 Sean Roberts, Los Angeles Pierce College

Community College Professors of Art and Art History
Give Them What They Want or Give Them What They Need?
 Adam's Mark Hotel, Houston Ballroom B, 3rd Floor
 Chair: Thomas Morrissey, Community College of Rhode Island

A Fast Food Education?
 Trudi Abram, Glendale Community College

The Administrator's Role: Arts in Community Colleges Today
 Sheldon Hurst, Adirondack Community College

Tradeoffs: Educational Institutions vs. Research Institutions
 Thomas Morrissey, Community College of Rhode Island

Association of Historians of Nineteenth-Century Art
Business Meeting
 Adam's Mark Hotel, San Antonio Ballroom A, 3rd Floor

Design Studies Forum
Business Meeting
 Adam's Mark Hotel, Houston Ballroom C, 3rd Floor

Historians of German and Central European Art and Architecture
Business Meeting
 Adam's Mark Hotel, Austin Ballroom 2, 2nd Floor

Visual Culture Caucus
Business Meeting
 Adam's Mark Hotel, Austin Ballroom 3, 2nd Floor

Saturday, February 23

7:30–9:00 am

Community College Professors of Art and Art History
Business Meeting
 Adam's Mark Hotel, Austin Ballroom 3, 2nd Floor

Japan Art History Forum
Business Meeting
 Adam's Mark Hotel, Dallas Ballroom A2, 1st Floor

Women's Caucus for Art
Business Meeting
 Adam's Mark Hotel, Dallas Ballroom A1, 1st Floor

9:30 am–12:00 pm

Art History Open Session
Architecture and Urbanism: Dallas, a Case in Point
 Houston Ballroom A, 3rd Floor, Adam's Mark Hotel
 Chair: Edward M. Baum, University of Texas, Arlington

Art History Open Session
The Long 19th Century
 Adam's Mark Hotel, Dallas Ballroom D3, 1st Floor
 Chair: Janis Bergman-Carton, Southern Methodist University

The Matrix of Collecting: Fashioning Identity in Early 19th-Century China
 Marion S. Lee, Ohio University

From "Muslim" to "Spanish": Antigüedades árabes de España and the Formation of a National Artistic Tradition
 Andrew Schulz, University of Oregon

Rodin, Gaudier-Brzeska, and the Erotics of Modern Sculptural Practice
 David G. Getsy, School of the Art Institute of Chicago

Masculinity and Sociability in the Group Portraiture of Fantin-Latour
 Bridget Alsdorf, University of California, Berkeley

Discussant: Marnin Young, Texas Christian University

9:30 am–12:00 pm

The Contemporary Collaborator in an Interdisciplinary World, Part I

Adam's Mark Hotel, Austin Ballroom 1, 2nd Floor

Chairs: Brad Buckley, University of Sydney; John Conomos, University of Sydney

Collaboration in Art, Option or Elemental?

Melissa Wolf, independent artist, New York

Some Collaborators Are More Equal Than Others: Models of

Collaboration in Contemporary Australian Art

Jacqueline Millner, University of Western Sydney

Space and Collective Action: A Report from Boston and Beyond

Catherine D'Ignazio, independent artist, Boston

Loose Minds in a Box: Many Minds Working in Many Different Ways

Helen-Nicole Kostis, University of Maryland, Baltimore County,

and Scientific Visualization Studio, Goddard Space Flight Center/National Aeronautics and Space Administration

Illegal Art: Interactive Public Art

Otis Kriegel, independent artist, New York

Theorizing Cross-Cultural Interaction among the Ancient and Early

Medieval Mediterranean, Near East, and Asia

Adam's Mark Hotel, Dallas Ballroom D2, 1st Floor

Chair: Matthew Canepa, College of Charleston

Are There Hybrid Visual Cultures? Reflections on the Orientalizing

Phenomena in the Mediterranean of the First Millennium BCE

Nassos Papalexandrou, University of Texas, Austin

The Space Between: Placing "Culture" in Artistic Exchange: Iranian

and Chinese Identity in 6th-Century Xi'an

Bonnie Cheng, Oberlin College

Iconography of the Other: Images of Cultural Identity on the Silk Road during the Sui-Tang Transition

Kate A. Lingley, University of Hawai'i, Manoa

Between Constantinople, Kiev, and Kivarazm: Investiture and the

Limits of Meaning on the Black Sea Littoral

Warren T. Woodfin, University of Pennsylvania

Patterns of Flight: Middle Byzantine Appropriation of the Chinese

Feng-Huang Bird

Alicia Walker, Washington University, St. Louis

Art of Transculturation: Imperial Artists, Borders, and Encounters

Adam's Mark Hotel, Dallas Ballroom A2, 1st Floor

Chair: Julie Codell, Arizona State University

Introduction: Imperial Artists in the British Empire

Julie Codell, Arizona State University

The Colonizing Camera of Geraldine Moodie

Susan Close, University of Manitoba

The Other Victoria: Priestley and Dunbar's Figure for the

Cawnpore Ghats

Mary Ann Steggles, University of Manitoba

Baron of Bengal: Robert Clive and the Birth of an Imperial Image

Romita Ray, Syracuse University

Te kai-hautu o te waka/Director of the Canoe: The Statue of Sir George Grey in Auckland

Mark Stocker, University of Otago

"Bronzed and Muscular Bodies": Jinrikishas, Tattooed Bodies, and

Yokohama Tourist Photography

Luke Gartlan, University of St. Andrews

Divided Objects of Empire: British Artists' Portraits of the Ottoman Sultans

Mary Roberts, University of Sydney

"A Strongly Shaded Picture": Representations of Othello and Desdemona in Victorian Visual Culture

Nancy Rose Marshall, University of Wisconsin, Madison

Discussant: Andrew Stephenson, University of East London

Imaging Dance: What Paintings, Sculptures, Prints, and

Photographs of Dancers Reveal—and/or Conceal

Adam's Mark Hotel, Dallas Ballroom A3, 1st Floor

Chair: Nancy G. Heller, University of the Arts

What's There, What's Not in Three Paintings of Spanish (or "Spanish") Dancers

Nancy G. Heller, University of the Arts

Dance as a Boyish Muse in Byzantine Art

John Hanson, Dumbarton Oaks Research Library and Collections

Gérôme's Alméh Dancer: An Autochthonous Interpretation

Rihab Kassatly Bagnole, Ohio University, Athens

Inspired Movement or Static Uniformity: A Comparison of Trecento and Quattrocento Dance Images

Barbara Sparti, independent scholar, Rome

Dance as a Weapon: Isamu Noguchi's History as Seen From Mexico, 1936

Ellen G. Landau, Case Western Reserve University

Food for Art, Part I

Adam's Mark Hotel, San Antonio Ballroom B, 3rd Floor

Chair: Mimi Hellman, Skidmore College

Antoine Vollon and the Perversion of Butter

Marni Reva Kessler, University of Kansas

Setting the Modern Table in Imperial Vienna

Heather Hess, Busch-Reisinger Museum, Harvard University Art Museums

Fernand Léger's Pot au Feu: A Stew of Hunger, Desire, and Revulsion

Maureen G. Shanahan, James Madison University

You Are What (and How) You Eat: Paul McCarthy's Food-Flinging Festivities

Cary S. Levine, University of North Carolina, Chapel Hill

Martin Kippenberger's "Avant-Garde of the Belly"

Gregory Williams, Boston University

Studio Art Open Session
Latino Art (and Artists): In the Crossfire between Community and Mainstream Institutions
 Adam's Mark Hotel, Lone Star Ballroom A4, 2nd Floor,
 Chair: Benito Huerta, University of Texas, Arlington

Masculinity and Early Modern Art
 Adam's Mark Hotel, San Antonio Ballroom A, 3rd Floor
 Chair: Linda Christine Hults, College of Wooster
Becoming Mr. Antinori: Posing Problems in Renaissance Portraiture
 Allison Levy, University College, London

*"Come le imagini scolpite nelle pietre si dica havere effetto":
 Constructing Masculinity through the Magical Power of Images on Carved Gems*
 Liliana Leopardi, Chapman University

Visual Pleasure and Narrative Painting: Annibale Carracci's Sleeping Venus and the Male Gaze in Early Seicento Rome
 Opher Mansour, Dartmouth College

The Art of Friendship: Utrecht Artists, Fraternity, and alba amicorum, c. 1600
 Elizabeth Nogrady, Insitute of Fine Arts, New York University

Fortitude, Fortune, and Fame: The Celebration and Commemoration of Male Friendship in Two Works by Salvator Rosa
 Alexandra Hoare, University of Toronto

Visual Merchandising: The Art of Selling
 Adam's Mark Hotel, Houston Ballroom C, 3rd Floor
 Chair: Louisa Iarocci, University of Washington

Illustrated Windows: Drawing Crowds at the Maison Aubert
 Jillian Taylor Lerner, University of British Columbia

Hieroglyphs of Commerce: The Visual Rhetoric of the German Sachplakat
 Kathleen Chapman, Robert Gore Rifkind Center for German Expressionist Studies, Los Angeles County Museum of Art

Selling Perceptions of Space: Bell Telephone Print Ads, 1908-30
 Emily Bills, University of Southern California

Pontiac Hood Ornaments: Chief of the Sixes
 Mona Hadler, Brooklyn College and Graduate Center, City University of New York

Armani and the Time of Space: Minimalism, Display, and the Evolution of Timelessness
 John Potvin, University of Guelph

ARTspace
Fictional Realism
 Adam's Mark Hotel, Lone Star Ballroom C4, 2nd Floor,
 Chair: Robert Jessup, University of North Texas

Fictional Realism
 Robert Jessup, University of North Texas

Painting: Constructing Truths, Lies, and Temporary Meanings
 Matthew Bourbon, University of North Texas

The Space in Between: Pictorial Storytelling
 Elaine Pawlowicz, University of North Texas

Human Perception versus the Camera: The Virtues of Drawing from Life
 Lari Gibbons, University of North Texas

The Sculptor and the Garden
 Adam's Mark Hotel, Austin Ballroom 2, 2nd Floor
 Chairs: Claire Black McCoy, Columbus State University; Mara Adamitz Scrupe, Columbus State University

Developing Site-Specificity in the Sculpture Park: Three Site Projects at the Laumeier Sculpture Park in the 1980s
 Rebecca Reynolds, University of Chicago

Isamu Noguchi's Landscape as Sculpture
 Larry List, independent curator, New York

Garden, Park, and Cityscape: Little Sparta and the Public Installations of Ian Hamilton Finlay
 Patrick Eyres, Columbus State University

The Garden as a Site of Contemplation and Collection
 M. Kathryn Shields, Guilford College

Topiary Plinth: The Sculptural Modification of Trees
 Amanda Hellman, Williams College

The Evolution of Contemporary Quilt Art
 Adam's Mark Hotel, Dallas Ballroom A1, 1st Floor
 Chair: Sandra Sider, independent artist, New York

Michael James, University of Nebraska, Lincoln

David Hornung, Adelphi University

Patricia Malarcher, Surface Design Association

Parody and Festivity
 Adam's Mark Hotel, Dallas Ballroom C, 1st Floor
 Chair: David R. Smith, University of New Hampshire

Exuberant Gluttony: Bruegel's Overeaters
 Yemi Onafuwa, Columbia University

The Early Modern Lottery in the Netherlands: Charity as Festival and Parody
 Jane Kromm, Purchase College, State University of New York

Bean Kings and Brawling Priests: Pairing Ephiphany and Easter in Baroque Haarlem
 Kimberlee A. Cloutier-Blizzard, independent scholar, Gloucester, Massachusetts

Bakhtinian Carnavalesque in the Clown Images of Rouault
 Soo Kang, Chicago State University

"La Cedille qui sourit": Aesthetic Research under the "Sign of Humor"
 Rosemary O'Neill, Parsons the New School for Design

9:30 am–12:00 pm

Studio Art Open Session

Contemporary Collage

Adam's Mark Hotel, Dallas Ballroom B, 1st Floor

Chair: Leonard Stokes, Purchase College, State University of New York

Instinct and Intuition: Reordering the Jumble

Josette Urso, independent artist, Brooklyn

Introducing One Type of Visual Language into the Field of Another

John Sparagana, Rice University

Documenting Place through Color

Hearne Pardee, University of California, Davis

Is Evolutionism Still Dead?

Adam's Mark Hotel, Dallas Ballroom D1, 1st Floor

Chair: Jacob Wamberg, University of Aarhus

Making the Case for Evolutionism in Art History

Robert Bork, University of Iowa

Alois Riegl and Hegelianism

Inge Lise Mogensen, Thorvaldsens Museum

"Cultural Selection": The Object in History

Larry Silver, University of Pennsylvania

Evolutionism Is Dead; Long Live the Theory of Evolution!

Lauren Golden, independent scholar, London

12:30–2:00 pm

Advanced Placement Program Studio Art

Getting It Right: Teaching toward the Advanced Placement Studio Art Portfolio

Adam's Mark Hotel, Austin Ballroom 1, 2nd Floor

Chair: Charlotte Chambliss, Booker T. Washington High School for the Performing and Visual Arts

Preparing High School Art Students for Post-Foundation College Work

Charlotte Chambliss, Booker T. Washington High School for the Performing and Visual Arts

Creative Capital

Portrait of the Artist as an Organizing Principle

Adam's Mark Hotel, Dallas Ballroom D3, 1st Floor

Chair: Sean Elwood, Creative Capital

Mel Chin, independent artist

Cory Arcangel, independent artist, New York

Laura Carton, independent artist, New York

Getty Research Institute

Change

Adam's Mark Hotel, Austin Ballroom 2, 2nd Floor

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

Animated Change: Patterns of Transition in Art, Architecture, and Their Histories

Spyros Papapetros, Princeton University

Guerrilla Girls Do Hollywood: A Behind-the-Scenes Look at Girls in the "Wood"

Frida Kahlo, independent artist and art historian, Guerrilla Girls

Picasso, Horta, 1909: The Shift to Cubism

Thomas Cummins, Harvard University

Queer Caucus for Art

¿Y QUÉ? Queer Art Made in Texas

Adam's Mark Hotel, Dallas Ballroom A2, 1st Floor

Chair: Harmony Hammond, independent artist, Galisteo

Heyd Fontenot, independent artist, Austin

Wura Natasha-Ogunji, independent artist, Austin

Angela Piehl, independent artist, Austin

Chuck Ramirez, artist, San Antonio

Chris Sauter, independent artist, San Antonio

CAA Museum Committee

The Gallery and the Classroom

Dallas Ballroom D2, 1st Floor, Adam's Mark Hotel

Chair: Dorothy Kosinski, Dallas Museum of Art

Society of Architectural Historians

Indigenous Architecture and Landscape: Memory, Performance, and Place

Adam's Mark Hotel, Dallas Ballroom A1, 1st Floor

Chair: Rachel Leibowitz, Texas Historical Commission

Nisga'a and Tsimshian Longhouses as Performance Spaces

Nancy Mackin, University of British Columbia

Preserving Heritage in a Native American Tribal Archive: A Case Study of the Shasta Nation

Brian Isaac Daniels, University of Pennsylvania

Structuring Knowledges: Caching Inuit Architecture through Igloolik Isuma Productions

Erin Morton, Queen's University; Taryn Sirove, Queen's University

ARTspace

Chicana Art: The Politics of Spiritual and Aesthetic Altarities

Adam's Mark Hotel, Lone Star Ballroom C4, 2nd Floor

Chair: Laura Perez, University of California, Berkeley

Amalia Mesa-Bains, California State University, Monterey Bay

Celia Alvarez Muñoz, independent artist, Arlington

Yolanda Lopez, independent artist, San Francisco

Delilah Montoya, University of Houston

Historians of British Art
Business Meeting
 Adam's Mark Hotel, Houston Ballroom B, 3rd Floor

Historians of Islamic Art
Business Meeting
 Adam's Mark Hotel, Dallas Ballroom A3, 1st Floor

National Art Education Association
Business Meeting
 Adam's Mark Hotel, Austin Ballroom 3, 2nd Floor

New Media Caucus
Business Meeting
 Adam's Mark Hotel, Dallas Ballroom D1, 1st Floor

Society for the Study of Early Modern Women
Business Meeting
 Adam's Mark Hotel, Houston Ballroom A, 3rd Floor

2:30–5:00 pm

New Perspectives on Eakins, Part II
 Adam's Mark Hotel, Dallas Ballroom C, 1st Floor
 Chairs: Henry Adams, Case Western Reserve University; Jennifer Doyle, University of California, Riverside

Color and Corners in Thomas Eakins's Professor Benjamin Howard Rand and Dan Flavin's Pink out of a Corner—To Jasper Johns
 Tiffany Johnson Bidler, University of Minnesota, Twin Cities

The Seine of Instruction: Pedagogy in the Water Works of Thomas Eakins
 Allan Doyle, Princeton University

The Pulse of a Portrait: Models of Interiority in Thomas Eakins's Mrs. Mary Hallock Greenewalt
 Lynn W. Saltonstall, Yale University

Bobby's Pure Intention and the Question of the Animal in Eakins
 Alan C. Braddock, Harvard University

"Mere Thinking": The Racial Mind in Thomas Eakins's Negro Boy Dancing (1878)
 Sarah E. Blackwood, Northwestern University

Autonomic Horses and Uncanny Doubles: Muybridge, Eakins, and Art Criticism
 Mary Peterson Zundo, University of Illinois, Urbana-Champaign

Resisting Closure: Phenomenology as a Critical Practice in Art, Architecture, and Art Writing
 Adam's Mark Hotel, Lone Star Ballroom A4, 2nd Floor
 Chairs: Daniel Adler, University of Guelph; Jeannette Redensek, Josef and Anni Albers Foundation

From the Synthesis of the Arts to the "Activated Spectator"
 Larry Busbea, University of Arizona

Folds of the Visible: Reading the Intervals of the Ultra-Sensuous Surface
 Ananda Shankar Chakrabarty, Ontario College of Art and Design

Offering the Body, Retracting Touch: The Ethics of Ana Mendieta's Silueta Series
 Amanda Boetzkes, Harvard University

Jerky Nearness: Film Theory, Immersive Media, and the (Dis)Embodied Spectator
 Karen Beckman, University of Pennsylvania

Embodiment in and for the Historiography of Art History
 Catherine M. Soussloff, University of California, Santa Cruz

Video Needs Art History Like a TV Set Needs a Plinth
 Adam's Mark Hotel, Houston Ballroom A, 3rd Floor
 Chair: Anthony Auerbach, Jan van Eyck Academie

Video Art and the Politics of Representatizon in Contemporary Armenian Art
 Angela Harutyunyan, University of Manchester

Pushing Porno's Buttons: Spectator Pleasures in Hard-Core Narrative Pornography
 Naima N. Lowe, Temple University

Reading Video
 Sönke Hallmann, independent theoretician, Maastricht

Video as Reading
 Karolin Meunier, Jan van Eyck Academie

Not Native American Art: Falsification and Misattribution in Native North American Art
 Adam's Mark Hotel, Dallas Ballroom D3, 1st Floor
 Chair: Janet Catherine Berlo, University of Rochester

A "Plains" Ledger Book from the Collection of Miguel Covarrubias: Hidatsa or 20th-Century Mexican?
 Janet Catherine Berlo, University of Rochester

Ceci n'est pas une pipe: The Manipulation of Hopewell Effigy Images for Pseudo-Scientific and Commercial Purposes
 Johanna Minich, Virginia Commonwealth University

Tlingit Daggers: Attributes of Authenticity
 Ashley Verplank, University of Washington

Authenticity and Ethnicity: Non-Native Carvers of Northwest Coast Totem Poles
 Aldona Jonaitis, University of Alaska

Hopi Doll Look-Alikes: A Flourishing Industry
 Zena Pearlstone, California State University, Fullerton

Toward a Digital Aesthetic, Part II
 Adam's Mark Hotel, Austin Ballroom 1, 2nd Floor
 Chair: Steven Bleicher, Coastal Carolina University

Gary Keown, Southeastern Louisiana University

Matthew James Board, Casper College

Maureen Nappi, Long Island University

Patrick Lichty, Columbia College, Chicago

Paul Thirkell, University of West England

2:30–5:00 pm

Art History Open Session

17th- and 18th-Century European Art, Part II

Adam's Mark Hotel, Dallas Ballroom B, 1st Floor

Chair: Babette Bohn, Texas Christian University

Poussin, Gombauld, and the Creation of "Diana and Endymion"

Troy Thomas, Pennsylvania State University, Harrisburg

"Give Mignard a Mason": The Roles of Sculptors during the Ancien Régime

Anne Betty Weinshenker, Montclair State University

Painting and Poetry in Artemisia Gentileschi's Self-Portraits

Jesse Locker, Johns Hopkins University

Professional Women Artists of the Iberian Golden Age: What Were the Odds?

Casey Gardonio-Foat, Institute of Fine Arts, New York University

Reevaluating the Late Lievens

Lloyd K. DeWitt, Philadelphia Museum of Art

The Contemporary Collaborator in an Interdisciplinary World, Part II

Adam's Mark Hotel, Dallas Ballroom D2, 1st Floor

Chairs: Brad Buckley, University of Sydney; John Conomos, University of Sydney

Collaboration, Interdisciplinarity, and the Concealment of Strategic Appropriation

Sean Lowry, University of Newcastle

The Collaborative Biennial: Two Recent Andean Case Studies

Bill Kelly, independent scholar, Los Angeles

Reflections on Differing Interdisciplinary and Transdisciplinary Projects and Related Collaboration Methodologies

Bill Seaman, Rhode Island School of Design

Renegotiating Value through Collaboration, Community, and Exchange

Claire Schneider, Albright-Knox Art Gallery

Art, Public Places, and Collaborative Spaces

John Powers, independent scholar, Berlin

New Perspectives on 20th-Century Italy, Part II

Austin Ballroom 3, 2nd Floor, Adam's Mark Hotel

Chair: Adrian R. Duran, Memphis College of Art

Terra Italia: The Peasant Subject as Site of National and Socialist Identities in Guttuso's Marsigliese contadina and De Santis's Caccia tragica

Lara Pucci, University of Manchester

Roma Anno Zero: Marcello Piacentini and Architectural Continuity in Post-World War II Rome

Susan E. Schafer, Institute of Fine Arts, New York University

Cultural Encounters at the Venice Biennale in 1964

Rebecca Zurier, University of Michigan

The Status of Objects in Italian Film and Art

Angela Dalle Vacche, Georgia Institute of Technology

Discussant: Emily Braun, Graduate Center, City University of New York

Art after Democracy

Adam's Mark Hotel, Dallas Ballroom D1, 1st Floor

Chairs: Charles Green, University of Melbourne; Anthony Gardner, University of New South Wales

Reinventing Democracy in Art

Charlotte Bydler, Södertörn University College

Radical Democracy/Reactionary Politics: Subversive Art?

Jennifer Friedlander, Pomona College

Public of Sensation—Public of Spectacle: Olafur Eliasson and the Democratic Debate

Noit Banai, Tufts University and School of the Museum of Fine Arts, Boston

The Interactive Work of Art in the Age of Antidemocratic Participation

Alison Pearlman, California State Polytechnic University, Pomona

Discussant: Anthony Gardner, University of New South Wales

Food for Art, Part II

Adam's Mark Hotel, San Antonio Ballroom B, 3rd Floor

Chair: Mimi Hellman, Skidmore College

From Start to Finish: Challenges and Rewards of a Food-Based Exhibition

Sarah Tanguy, independent curator and critic, Washington, DC, and Art in Embassies Program

The Im/Materiality of the Everyday

Marilyn Waligore, University of Texas, Dallas

Knife

Mary Beth Heffernan, Occidental College

On the Front Burner: Food as a Studio Discovery Process

Mary Magsamen and Stephan Hillerbrand, Houston

Orphic Fodder: Studies in Edibility

Mimi Oka and Doug Fitch, New York

Historians of German and Central European Art and Architecture

Feminism and Modernity in Central Europe

Adam's Mark Hotel, Dallas Ballroom A1, 1st Floor

Chair: Adrienne Kochman, Indiana University Northwest

Modersohn-Becker: The National, Regional, and the Modern

Shulamith Behr, Courtauld Institute of Art

Rediscovering Helene Funke: The Invisible Foremother

Julie M. Johnson, University of Texas, San Antonio

Rethinking Virility and Domination in German Vanguard Painting: The Case of Marta Hegemann 1894–1970

Dorothy Rowe, University of Bristol

Prague Strategies: Toyen, Feminism, and the Czech Avant Garde

Karla Huebner, University of Pittsburgh

Gender in the GDR: Ursula Mattheuer-Neustädt's Conceptualization of the Female Sublime

Catherine J. Wilkins, Tulane University

Art History Open Session

Islamic Art, Part II

Adam's Mark Hotel, Houston Ballroom C, 3rd Floor

Chair: Linda Komaroff, Los Angeles County Museum of Art

Rendering the Indian Ocean World: Reconsidering Animal Paintings under Jahangir

Nancy Um, State University of New York, Binghamton

Conceptualizing the Classical Sura: An Investigation of an Art-Historical Term

Tarek Kahlaoui, University of Pennsylvania

Between Amulet and Devotion: Islamic Miniature Books in the Lilly Library, Indiana University

Heather M. Coffey, Indiana University

The Construction of Ceremonial Space in the Alhambra: The Case of the Facade of Comares in the Cuarto Dorado

Olga Bush, independent scholar, Poughkeepsie

Studying Islamic Art: Historically and Visually

Sara Sharaf, independent scholar, Cairo

Association of Historians of 19th-Century Art

Art and Science in the 19th Century, Part II

Adam's Mark Hotel, Austin Ballroom 2, 2nd Floor

Chair: Barbara Larson, University of West Florida

Georges Seurat, Science, and the Limits of Perception and Representation

Michelle Foa, Mount Holyoke College

Vivisections: August Strindberg's Symbolism and the Theory of Art

Alison Morehead, King's College, Cambridge

Frantisek Kupka: Working on the Crossroads of Science and Art

Isabelle Wunsche, Jacobs University, Bremen

Missing Links: The Spiritual Evolution of George Grey Barnard's The Two Natures

Brian Hack, Kingsborough Community College, City University of New York

Depicting Neandertal: Constant Roux's Man of La Chapelle-aux-Saints

Maria Gindhart, Georgia State University

Sound Art

Adam's Mark Hotel, Dallas Ballroom A3, 1st Floor

Chair: Robert Lawrence, University of South Florida

Like It Was a Movie: Public Sound Art as Physical Cinema

Betsey Biggs, Princeton University

Composing with Media: Evolution of Sound Art and Time-Based Forms

Randall Packer, American University

Sounds of Contexts

Preston Poe, Salisbury University

Sound Discourse: The Problem of Critical Attitudes on the Aural

Jeffrey Saletnik, University of Chicago

Media Ecology

Jeffrey Thompson, Transart Institute Linz

Neuroscience and the History of Art, Part II

Adam's Mark Hotel, Houston Ballroom B, 3rd Floor

Chairs: John Onians, University of East Anglia; Benjamin Lima, Yale University

The Attraction of Neuroart History: Getting at Mark Rothko and Barnett Newman

Oliver Elbs, independent scholar, Tübingen

A Neural Basis for the Origin of Art

Helen Coleman, University of East Anglia

"Le goust de nostre nation": A Neuroart-historical Enquiry into Italian and French 17th-Century Reflections on Architecture

Carlos Pena Buján, Universidad de Santiago de Compostela

Implicit Memory in Modern Figurative Art: the Case of Max Beckmann

Beatrice von Bormann, University of Amsterdam

Exploring Spatial Aesthetics with fMRI: A Pilot Project

Claire Bonney, Berne University of Applied Sciences

ARTspace

Studio Art Open Session

Sculpture

Adam's Mark Hotel, Lone Star Ballroom C4, 2nd Floor

Chair: Tanya Synar, Texas Women's University

Cameron Schoepp, Texas Christian University

Frances Bagley, independent artist, Dallas

Tom Orr, independent artist, Dallas