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. Brunh, 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 Oehler, Johns Hopkins University

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

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

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
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 Whitley, Maryland Institute College of Art

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
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, and Floor
Chair: Philip Van Keuren, Southern Methodist University

12:30–2:00 pm
ARTspace
CAA Services to Artistes Committee
Then and Now: What George Kubler's Book, *The Shape of Time, Means Today*
Adam's Mark Hotel, Lone Star Ballroom C4, and Floor
Chair: Reva Wolf, State University of New York, New Paltz

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, and 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, and 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, and 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 D1, 1st Floor
Chairs: Francesca Bavuso, College Misericordia; Analisa Leppanen-Guerra, DePaul University

Payn 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, Sordoni 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 Faroque, 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 Flaten, Coastal Carolina University; Alyson A. Gill, Arkansas State University

Computer Modeling, Architectural Studies, and Electronic Publications: Reconstructions of the Mastaba of Knowbotop 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 Topographies Movement**
Adams's Mark Hotel, Dallas Ballroom Dr, 1st Floor
Chair: John Rohrbach, Amon Carter Museum

*Same as It Ever Was: Rereading the New Topographies*
Toby Jurovics, Smithsonian American Art Museum

*The Cinematic Landscapes of Antonioni and Godard and Their Influence on the New Topographies Photographers*
Larisa Dryansky, Universite de Paris I, Pantheon-Sorbonne

*The New Topographies and Minimalism*
Greg Foster-Rice, Columbia College Chicago

*Real Estate Opportunities*
Britt Salvesen, Center for Creative Photography, University of Arizona

*New Topographies Now: Simulated Landscape and Degraded Utopia*
Christopher Burnett, University of Toledo

**Word and Image: Intersections of Art and Literature**
Adams's Mark Hotel, Lone Star Ballroom A4, 2nd Floor
Chair: Crispin Sartwell, Dickinson College

*Ollly 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 Catfordis, University of Kansas

*Word Up: The Literal Art of Glenn Ligon*
Jody Cutler, University of Central Florida

**Art History Open Session**
African Art
Adams'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: Terracotta Images from Calabar, Nigeria*
Christopher Slogar, California State University, Fullerton

*Groupe Bogolan Kasbabe*
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**
Adams's Mark Hotel, Dallas Ballroom A2, 1st Floor
Chair: P. Gregory Warden, Southern Methodist University

*Giving the Etruscan 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: Jennifer Neils, University of California, Berkeley

**Studio Art Open Session**
Video Art
Adams'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
Adams's Mark Hotel, Dallas Ballroom A1, 1st Floor
Chair: Stephanie Kathryn Bacon, Boise State University

*Monkey Theater: Put-ons and Propaganda*
Craig J. Pearson, 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 Eckmeier, 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

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 A, 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 Castelvecchio 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 Tactilists: A Survey of Contemporary Haptic Aesthete
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
Jennifer Nells, 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 Sebastian at Aphrodisias
Benjamin Rubin, University of Michigan, Ann Arbor
Intra hanc definitionem: 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 Dioctelian's Imperial Cult Chapel
Susanna McFadden, University of Pennsylvania

Donald Judd
Adam's Mark Hotel, Houston Ballroom B, 3rd Floor
Chair: Frances Colpitt, New York University
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 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 D, 1st Floor
Chair: Daniel Huqpatz, Pratt Institute
Charles and Ray Eames in India
Saloni Mathur, University of California, Los Angeles
Pang Xingqiu: Assimilating the World and the Native in Modern Design
Xiaqin Zhu, University of Maryland
In the Name of "Modernisation": 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 Teasly, 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'Keefe: Making Modernism in New Mexico
Emily Ballew Neff, Museum of Fine Arts, Houston
Wolfgang Paalen, European "Indians," and the New York School
Amy Winter, Godwin-Tenbach 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 Ringler, 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
Art History Open Session
Northern Renaissance Art
Adam's Mark Hotel, Austin Ballroom 2, 2nd Floor
Chair: Jeffrey Chippas 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 Megroet, 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 Burne’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
Chair: 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 Ober, 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, McNeill Center, University of Pennsylvania

Un-Express; or, Delivering Slowness as Political Play
Kristine Woods, Maryland Institute College of Art; Christopher Whitney, 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 Polychromatic 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 D1, 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 D3, 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 Mulhern, 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 Feminism?
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 Gerschacher, 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: Provenance, 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
Jeanine Tang, Courtauld Institute of Art

Provenance as Pedigree
Elizabeth Higonnet, Dian Woodner Collection

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

Offsite Session
Tourism 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 Tum 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

Hveragerdi, 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'Èbène, 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
Corporal Identity and Figuration in South Asia
Adam's Mark Hotel, Houston Ballroom B, 3rd Floor
Chair: Michael W. Melster, University of Pennsylvania

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

Recovering the Guru: Corporeal Presence and Architectural Embodiment in 15th-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 Oberer, 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 Elshemius'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

Diagological 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

The Anthropological Theory: Transdisciplinary Intersections in Biblical D Sign
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, University of MaryLand

Intersections: 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 Ikemari, 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

Refiguring 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 Databases
Adam's Mark Hotel, Austin Ballroom 2, and 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 C1, 2nd Floor
Chairs: Patricia Flores, California College of the Arts; Duane Slick, Rhode Island School of Design
Thursday, February 21

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. VonLintel, University of Southern California

A Touch of Blossom
Alison Mair 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 Waldecker 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 2, 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
Shauuya Kumar, Bowling Green State University

Embedded Practices
Kevin Haas, Washington State University

Sandra Muchison, 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

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 Authenticity 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

Carole-Duran’s Portrait de Mère: Portraying (and Performing) the Black-clad Parisienne
Justine Renee DeYoung, Northwestern University
Thursday, February 21

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 Baltrushtas, 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 M1” 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

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 Soy, University of Texas, Austin

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

2:30–5:00 pm

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
Imagining the Past: Reassessing Historical Reconstructions of the Antique
Adam's Mark Hotel, Dallas Ballroom A1, 1st Floor
Chair: Jon L. Seydl, Cleveland Museum of Art

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 Crawford, High Museum of Art

Searching for a Modern Opusculum 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 Media 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 Dossini, 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 Theda (1896–1973): Canonization or Disease?
Joanna P. Gardner-Huggett, DePaul University

Jewish American Artists and the Formation of the American Art Canon
Samantha Bashkin, 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, and 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 Pygmy
Monica Kjellman-Chapin, Emporia State University

Cartoon Kings: The Graphic Work of Simon Greeman 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 Horman, Leiden University

The Apotheosis of Cute: The Sacred and Profane in the Work of Mark Ryden
Acaia 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
Parme 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 Gustav Klucis
Maria Gough, Stanford University

The Room of the Present (1920–32): A Radical Failure in Alexander Dorner'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 Chanter, Columbia University

Discussant: Michael White, University of York
Friday, February 22

7:30–9:00 am

ARTstor
ARTstor User Group Meeting
Adam’s Mark Hotel, Dallas Ballroom A1, 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 Sigfridur Arnar, Minnesota State University, Moorhead

Mallarméan Cinépoétiques: “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
Alistair 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 Medekinda, 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

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
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 Fumegalli, Università di Modena e Reggio Emilia

*Severed Torsos and Metaphorical Transformations: Christina of Sweden's Sala delle Muse and Sala di Cythere in the Palazzo Riazzo-Corsini*
Lillian Zirpolo, Aurora: The Journal of the History of Art

*Lo Spazio di uno sposalizio: 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 Musee 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
Elis Kahng, Walters Art Museum

Mining Art Exhibitions: Discovering Layers of Meaning 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 Mississippi Metaphors*
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 Palace*
Bryan R. Just, Princeton University Art Museum

*Signs and Syntax: Toward a Moche Epigraphy*
Margaret Jackson, Miami University

*The Picture 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 Honequin's Remorse of Orestes*
Lela Greybill, University of Utah

*Horace Vernet's 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 Feilong (Landscape): Painting, Locality, and the Conceptual Change in Chinese Landscape Painting, 1921-37
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 Rosskim’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 I
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. Ettinhausen, 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
Pae 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 Naiza Onoda’s Aliens of Extraordinary Ability
Katie Brewer Ball, New York University

Proyecto Internacional de Tierra-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 Heavens 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 Kunstkammer
Katharina Piaski, 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 Kunstkammer 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 2, 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 (1637)*

Valerie Gonzalez, Savannah College of Art and Design

*The Portuguese Legacy in Goa*

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

*Chini Khana and Ragamala: Painted Decoration in the Govinda 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: Nina Zchomelidze, Princeton University; Vernon Hyde Minor, University of Illinois, Urbana-Champaign

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

Nico 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 Zrakowski, University of California, Berkeley

*Architecture Exhibitions and the Confrontation with Authenticity*

Walls 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. Gottegson, 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 Baskewell, 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 Erosion 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: Kristen 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 Paris
Giancarla Periti, Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington, DC

Arte Rustica Refine: 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 Conclave
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 Hawaii
Mango 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
Breit 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 Leaming 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, Arflies

**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 (CISA);
Holly Witchey, Cleveland Museum of Art

*Healing Hearts through the Arts*
Karla Preielti, University of Kansas

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

*Learning by Design: An Analysis of the Learning Styles of Design Students*
Barbara B. 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 Osayinwese, University of Michigan, Ann Arbor

*Experimental Teaching, Active Learning, and the Art History Survey: A Graduate Teaching Laboratory at Duke University*
Mitall 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 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 Reserve 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 Necipoğlu, 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: Julee 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 Enlightenment
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 della Fascia 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: Maria 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 Scésn, 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 Alys, 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 Mistra, 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’Egypte (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 Ghrail: 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 Carollee 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: Circularity 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: Bioteknika 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: Dana 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 Tinoretto: 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. Pollistena, 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

Monet, Modernist Critic
John Zarobell, Philadelphia Museum of Art

Cézanne, Monet, 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

5:00–6:00 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.

5:30–7:00 pm

Journal of the Society of Architectural Historians

ICAH 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 Belan, Broward Community College

Nobody Will Hurt You: Drawings and Installations
Terri Lindbloom, Florida State University

Mother Earth, Changing Woman: Installation, Performance, Video/DVD
Kyra Belan, 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 Arment, 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
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 Portraits of Fantin-Latour
Bridget Alsdorf, University of California, Berkeley

Discussant: Marilyn Young, Texas Christian University

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
Darielle 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 Moffait, Los Angeles Pierce College; Nina Berson, Los Angeles Pierce College

"Let's Have some Sufi": 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
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 Krieger, 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 5th-Century Xin
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 Kwarazm: Investiture and the Limits of Meaning on the Black Sea littoral
Warren T. Woodlin, 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 Cannopore Ghat
Mary Ann Stegges, University of Manitoba

Baron of Bengal: Robert Clive and the Birth of an Imperial Image
Romita Ray, Syracuse University

Te kai-tau o te waka/Director of the Canoe: The Statue of Sir George Grey in Auckland
Mark Stocker, University of Otago

“Bronzed and Muscular Bodies”: Jiarrikishas, Tattooed Bodies, and Yokohama Tourist Photography
Luke Garlan, University of St. Andrews

Divided Objects of Empire: British Artists’ Portraits of the Ottoman Sultans
Mary Roberts, University of Sydney

“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 Almeh Dancer: An Autochthonous Interpretation
Rihab Kassatly Bagnole, Ohio University, Athens

Inspired Movement or Static Uniformity: A Comparison of Trecento and Quattrocento Dance Images
Barbara Spatri, 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 Heilman, 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 immagini scolpite nelle pietre si dica haver essisto": 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, Institute 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 Pittsburgh

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, 1968–70
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

Armanni 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
Chair: Claire Black McCoy, Columbus State University; Mara Adamitz Scrup, 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 C, 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 Clutter: Breugel's Overeaters
Yemi Onafuwa, Columbia University

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

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

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

"La Céladile 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
Hearme 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
Portait 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 Gaehghtens, Getty Research Institute; Charles Salas, Getty Research Institute

Animated Change: Patterns of Transition in Art, Architecture, and Their Histories
Spyros Papapetrou, Princeton University

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 Isuna Productions
Erin Morton, Queen’s University; Taryn Sirove, Queen’s University

ARTspace
Chicana Art: The Politics of Spiritual and Aesthetic Altairities
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 Redensék, 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 Representational in Contemporary Armenian Art
Angela Harutyunyan, University of Manchester

Pushing Pornos’ 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

Han 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
Adrian’s Mark Hotel, Dallas Ballroom B, 1st Floor
Chair: Babette Bohn, Texas Christian University

Pompeian, Combattimento, and the Formation of “Diana and Endymion”
Troy Thomas, Pennsylvania State University, Harrisburg

"Give Me No 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-Feot, Institute of Fine Arts, New York University

Reevaluating the Late Lennons
Lloyd K. DeWitt, Philadelphia Museum of Art

The Contemporary Collaborator in an Interdisciplinary World, Part II
Adrian’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, and Floor, Adrian’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
Adrian’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 Bydlar, Södertröm University College

Radical Democracy/Reactive Politics: Subversive Art?
Jennifer Friedlander, Pomona College

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
Adrian’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 Tangy, independent curator and critic, Washington, DC, and Art in Embassies Program

Food as a Materiality of the Everyday
Marilyn Walligore, 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
Adrian’s Mark Hotel, Dallas Ballroom A1, 1st Floor
Chair: Adrienne Kochman, Indiana University Northwest

Modersem-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 M. Hagemann 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 MattlJeuer-Neustäd’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, Binghampton

Conceptualizing the Classical Sura: An Investigation of an Art-
Historical Term
Tarek Kahlaoui, University of Pennsylvania

Between Amulets 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

Neuroscience and the History of Art, Part II
Adam's Mark Hotel, Houston Ballroom B, 3rd Floor
Chairs: John Omi, 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 goast 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 Bornmann, 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 Schoepf, Texas Christian University
Frances Bagley, independent artist, Dallas
Tom Orr, independent artist, Dallas

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 Fortuit
Alison Morehead, King's College, Cambridge

Frantisek Kupka: Working on the Crossroads of Science and Art
Isabelle Wünsche, 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