ARTSPACE

West Hall Meeting Room 515A, Level 2, LACC

ARTspace is a conference within the conference that is tailored to the interests and needs of artists but is open to all attendees. Organized by the Services to Artists Committee, it includes a large audience session space and a media lounge. ARTspace is the site of the Distinguished Artist Interviews held on Friday afternoon. Each morning begins with coffee, tea, and juice. For more information, visit www.collegeart.org/2009/.

MEDIA LOUNGE

The Media Lounge will feature thematic programming put together by curators working in the Los Angeles area. Some highlights are a new media program developed by L.A. Freewaves, a one-person media program of the work of T. Kim-Trang Tran, and an exploration of global issues in new media.

ARTSPACE SESSIONS AND EVENTS

All ARTspace sessions are included in the complete chronological listing beginning on page 31, as well as here. All ARTspace events are held in the West Hall Meeting Room 515A, Level 2, Los Angeles Convention Center.

Wednesday, February 25

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

9:30 AM—NOON
What’s the Story? Public Art and Narrative in Los Angeles
Chair: Cheri Gaulke, Harvard-Westlake School
The Theory and Practice of Social Story Telling
Marlena Doktorczyk-Donohue, Otis College of Art and Design
Meanings That Change Over Time: The Public Faces of Murals at Estrada Courts Housing Project in East LA
Holly Barnet-Sanchez, University of New Mexico
More Than the Medium (Is the Message)
May Sun, independent artist, Los Angeles
This Story Which Is Not One: Fragments, Gaps...
Sheila Levrant de Bretteville, Yale University
Venice Oakwood Public Art Project
Jacki Apple, Art Center College of Design

12:30—2:00 PM
Nerve Impulse: How Graphic Designers Respond to the World
West Hall Meeting Room 515A, Level 2
Chair: Rachele Riley, University of North Carolina, Charlotte
The Evolution of Silence: Scars of War and the Atomic Bomb Testing
Rachele Riley, University of North Carolina, Charlotte
What’s Eating You? The Graphic Language of The Hole: Consumer Culture vol. 1
John Jennings, University of Illinois, Urbana-Champaign; Eye Trauma Studios
Warren Lehrer: Responding to the World through Design and Story
Warren Lehrer, Purchase College, State University of New York; School of the Visual Arts
Where’s the (Brotherly) Love? Or, A Strange Thing Happened on the Way to the Pro Bono
Frank Baseman, Philadelphia University
Sheep Hill Community Tree
Kim Fleischman, Daemen College

2:30—5:00 PM
The State of California Printmaking: History with a Future
West Hall Meeting Room 515A, Level 2
Chairs: Sylvia Solochek Walters, San Francisco State University; Barbara Foster, San Francisco State University
The Importance of Collecting Locally: California Contemporary Print Archives at the Fine Arts Museum of San Francisco
Karin Breuer, Fine Arts Museum of San Francisco
Mission Gráfica: Consejo Gráficoy Bay Area Latino Printmaking
Juan Fuentes, independent artist, San Francisco
Independent Printers, Printers, and Regional Content in Southern California
Patrick Merrill, California Polytechnic University, Pomona
Cultivating Creativity at Kala Art Institute
Archana Horsting, Kala Art Institute
California/Asian Connections in Printmaking
Jimin Lee, University of California, Santa Cruz
Tamarind and the Birth of Print Marketing in Los Angeles
June Wayne, Brodsky Center, Mason Gross School of the Arts, Rutgers University
Thursday, February 26
7:30—9:00 AM
Morning coffee, tea, and juice

9:30 AM–NOON
Proof: Art Illuminating Science
West Hall Meeting Room 515A, Level 2
Chair: Ellen K. Levy, New York University

Proof Positive
Lillian Ball, Cooper Union for the Advancement of Science and Art

Trigger Points and Virtual Concerts
Aviva Rahmani, independent artist, Vinalhaven, Maine

AlphaWolf
Bill Tomlinson, University of California, Irvine

Evidence in Synaesthetic Art?
Carol Steen, Touro College

Cultural Analytics
Lev Manovich, University of California, San Diego

Discussant: Barbara Maria Stafford, University of Chicago

12:30-2:00 PM
CAA Services to Artists Committee
Meta-Mentor: Answers to All of “Those” Questions....
West Hall Meeting Room 515A, Level 2
Chair: Reni Gower, Virginia Commonwealth University

Riding the Rails of the Tenure Track
Reni Gower, Virginia Commonwealth University

Public Art as Improvisation
Elizabeth Conner, independent artist, Vashon Island, Washington

Open Access: Teaching in the Community-College System
Deborah Kirklin, Santa Rosa Community College

Get Your Work Out: Build a Résumé with Muscle
Rae Goodwin, Pikeville College

Hot Shot(s)
Joe Biel, California State University, Fullerton

A Place like no Other
Hunter O’Hanian, Anderson Ranch Arts Center

2:30—5:00 PM
My So-Called Second Life
West Hall Meeting Room 515A, Level 2
Chair: Krista Hoefle, Saint Mary’s College

Performing Art’s Second Life (Again)
Jessica Wyman, Ontario College of Art and Design

Reenactment: MGandhi’s Treadmill-Powered Salt March in Second Life
Joseph DeLappe, University of Nevada, Reno

Virtual Landscapes: An Art Historian’s Journey to Ithaka in Second Life
Alyson A. Gill, Arkansas State University

Second-Life Dumpster
Hajoe Moderegger, etc.

Friday, February 27
7:30—9:00 AM
Morning coffee, tea, and juice

9:30 AM–NOON
Place Markers: Artists, Technology, and Landscape
West Hall Meeting Room 515A, Level 2
Chair: Peter Dykhuis, Dalhousie Art Gallery

90 Degrees Equatorial Project
James Geurts, independent artist, Australia

A Year in the Life of the World
Emily Vey Duke and Cooper Battersby, Syracuse University; Colgate University

The Other Night Sky
Trevor Paglen, University of California, Berkeley

12:30-2:00 PM
Video Hits the Streets: Art, Surveillance, Marketing, and Mobile Media
West Hall Meeting Room 515A, Level 2
Chair: Anne Bray, LA Freewaves; Claremont Graduate University; and University of Southern California

City as Screen/Body as Movie
Holly Willis, Institute for Multimedia Literacy

Public Art for Public Action: The City as Interactive Installation
Steve Dietz, 01SJ Biennial and Northern Lights

Freewaves’ Hollywood Video Festival at 50 Venues on Hollywood Boulevard
Anne Bray, LA Freewaves; Claremont Graduate University; and University of Southern California

Remapping-LA: Social Computing
Fabian Wagmister, University of California, Los Angeles; REMAP; and cheLA
2:30–5:00 PM
Annual Artists' Interviews
West Hall Meeting Room 515A, Level 2
Lawrence Weschler, of the New York Institute for the Humanities and the Chicago Humanities Festival interviews the light and space artist Robert Irwin. The subject of the second interview will be Ruth Weisberg, Dean, Roski School of Fine Arts, University of Southern California, in conversation with writer and lecturer, Barbara Isenberg.

Saturday, February 28
7:30–9:00 AM
Morning coffee, tea, and juice

9:30 AM–NOON
CAA Services to Artists Committee
Artists' Residencies
West Hall Meeting Room 515A, Level 2
Chairs: Caitlin Strokosch, Alliance of Artists Communities; Tom Morrissey, Community College of Rhode Island

Artists' Residency Overview and Funding Options
Caitlin Strokosch, Alliance of Artist Communities

Texarkana: Artworks: Start-Up Strategies for a New Artist Residency Program
Tom Morrissey, Community College of Rhode Island

International Artists Residencies
Mary Sherman, TransCultural Exchange

Arts Incubator
Clayton Campbell, 18th Street Arts Center

Artistic Haven
Sarah Workneh, Ox Bow School of Art

The Communication of Spirit through Form
Kathy Black, Vermont Studio Center

Andaleeb Firdosy, independent artist

12:30–2:00 PM
CAA Services to Artists Committee
Return to the Table: Artists and Curators on Olivier Debroise’s Un Banquete en Tetelcoyac
(An Homage to Olivier Debroise, 1952–2008)
West Hall Meeting Room 515A, Level 2
Chair: Rita Gonzalez, Los Angeles County Museum of Art
PROGRAM SESSIONS

All sessions will be held at the Los Angeles Convention Center unless otherwise noted.

Wednesday, February 25
9:30 AM–NOON

Artist Educator Innovations: The Changing Nature of Cultural Work
Concourse Meeting Room 402AB, Level 2
Chair: Jerri Allyn, Uplift the Arts, Los Angeles
The Center for Art and Public Life
Sanjit Sethi, California College of the Arts

Graduate Mentoring: A Unique Field Model of Collaboration
Pepón Osorio, Tyler School of Art, Temple University
Not a Moment Too Soon: Socially Engaged Art Practice
Beverly Naidus, University of Washington
Food for Thought: Farmland Preservation as a Forum for Art Education
Abram Kaplan, Denison University
Teaching Art as Social Practice: Fostering Capabilities
Cindy Maguire, New York University

Discussants: Jane Trowell, Platform, London

American Council for Southern Asian Art
(South) Asia in Art History and Art History in (South) Asia
Concourse Meeting Room 405, Level 2
Chairs: Robert Brown, University of California, Los Angeles; Alka Patel, University of California, Irvine
The Career of a Classical Art Treatise: The Citra Sutra in Indian Art History
Parul Dave Mukherji, Jawaharlal Nehru University
Courtly Culture and Aesthetic Experience in Early Indian Art and Architecture
Julie Romain, University of California, Los Angeles
Multiple Origins, Singular Forms: The Sculpture of Anish Kapoor
Jennifer Field, New York University
Theorizing Street Graphics in South Asia
Premicha Jacob, University of Maryland, Baltimore County
Rethinking South Asian Visualities in the Age of Digital Reproduction
Natalie Marsh, Denison Museum

Art Historians Interested in Pedagogy and Technology
Web 2.0 and Art History
West Hall Meeting Room 501, Level 2
Chairs: Kelly Donahue-Wallace, University of North Texas; Ewa J. Allen, University of Maryland University College
Whose Textbook Is It Anyway? SmARTHistory and Web 2.0
Beth Harris, Fashion Institute of Technology, State University of New York; Steven Zucker, Fashion Institute of Technology, State University of New York

Off Their Heads: Using Digital Learning Objects to Teach the French Revolution
Andrea Fredericksen, University College London
Case Study: Using Collaborative Technologies to Develop an Online Exhibit in an Art-History Seminar
Marjorie Och, University of Mary Washington
The Wagnerpedia “Survey”: A Wiki-Based Study of the Introduction to Art History
Sarah Scott, Wagner College
Visualizing the Maternal Form: Using Wikis for Collaboration in a Graduate Seminar
Denise Baxter, University of North Texas; Sara Wilson McKay, Virginia Commonwealth University
Toward a Global Local Art History: Wiki to the Rescue
Alan Moore, independent scholar, Staten Island

Ornament Now: Reassessing Its Theories and Functions
Concourse Meeting Room 409AB, Level 2
Chair: Patricia Flores, California College of the Arts
Not Just Skin Deep: The Production of Postmodern Ornament
Glenn Adamson, Victoria and Albert Museum
Tracking Pattern: Feminist Ornamentation
Claudia Sbrissa, St. John's University
Ornamentation and Identity in an Indian Kantha Sari
Cristin McKnight Sethi, University of California, Berkeley
Decadent Ornament
Lisa Wainwright, School of the Art Institute of Chicago
“Ornaphobia” and Subsequent Uses of Ornament in Painting
Thomas Weaver, Hunter College, City University of New York

Art, Ritual, Public: Interaction and Meaning
Concourse Meeting Room 407, Level 2
Chairs: Giovanni Preni, Princeton University; John Beldon Scott, University of Iowa
The Personification of Zion and the Marian Cult in Byzantine Psalters with Marginal Illustrations
Mati Meyer, Open University of Israel
Louis XIV and The Rue du Faubourg St-Denis: Ritual and "Medieval Revival"
Simone Zarawski, DePaul University
Rituals of Punishment: Luca Giordano, Giacomo Serpotta, and the Recapture of Messina in 1678
Sebastian Schütze, Queen's University
The Disciplined Body and Rational Architecture: The Foro Mussolini in Rome as the Setting for Performative Ritual of Synchronized Gymnastics
Terry Kirk, American University of Rome
Invoking a Goddess in a Book: A Thirteenth-Century Manuscript of the Perfection of Wisdom and Its Ritual Worship at the Golden Temple, Patan, Nepal
Jinah Kim, Vanderbilt University
Wednesday, February 25
9:30 AM–NOON

After Rauschenberg: The Metaphors and Politics of Contemporary Drawing
Concourse Meeting Room 403B, Level 2
Chair: Gary Garrels, Hammer Museum, University of California, Los Angeles

Robert Rauschenberg's Transfer Drawings
Lewis Kachur, Kean University

Idea, Process, Page, and Site: Thoughts in and on Walter de Maria’s Drawing
Jane McFadden, Art Center College of Design

Drawing Discourse: Hanne Darboven's “Cultural History”
Daniel Adler, York University

Drawing as Reenactment: The Politics of Drawing in Recent Art
Claire Gilman, independent curator, New York

The Metaphysics of Contemporary Drawing
Gloria Sutton, Getty Research Institute

ARTspace
What’s the Story? Public Art and Narrative in Los Angeles
West Hall Meeting Room 515A, Level 2
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The Theory and Practice of Social Story Telling
Marlena Doktorczyk-Donohue, Otis College of Art and Design

Meanings That Change Over Time: The Public Faces of Murals at Estrada Courts Housing Project in East LA
Holly Barnett-Sanchez, University of New Mexico

More Than the Medium (Is the Message)
May Sun, independent artist, Los Angeles

This Story Which Is Not One: Fragments, Gaps...
Sheila Levant de Bretteville, Yale University

Venice Oakwood Public Art Project
Jacki Apple, Art Center College of Design

That Captured Instant of Time: Realism and Drama in Baroque Sculpture
Harold M. Williams Auditorium, Getty Center
Chair: Catherine Hess, J. Paul Getty Museum

The Langue de Geroy Tomb: Visible and Invisible Components
Anne Betty Weisshenker, Montclair State University

Temporality and Narration in the Sculptural Morceaux de Reception of the Académie Royale in Paris
Ursula Stroebele, Heinrich-Heine University

Acting and Symbolizing Sacred Narratives: Polychrome Sculpture in the Sacro Monte of Varese
Marco Musillo, Centro Incontri Umani

Speaking of Likeness: The Act of Liveliness
Maarten Delbeke, Ghent University

Ferrata on Fire, Agnes in Flames
Jessica Boehm, University of Pennsylvania

Concourse Meeting Room 403A, Level 2
Chairs: Wendy Kaplan, Los Angeles County Museum of Art; Bobbye Tigerman, Los Angeles County Museum of Art

Seeing in a Modern Way: The Visual Language of Sunset Magazine, 1940–65
Hsiao-Yun Chu, San Francisco State University

A Little Paradise: Paul László and the Modern California House
Monica Penick, University of Texas at Austin

The Clothes of Modern Life: California Leisurewear Design, 1930–60
William Scott, University of Delaware

From “California Look” to “Liebes Look”: Textile Designer Dorothy Liebes and the Emergence of California Modernist Design
Alexandra Griffin Winton, Parsons the New School for Design

Luxury Devotional Books and Their Female Owners
Museum Lecture Hall, Getty Center
Chairs: Thomas Kren, J. Paul Getty Museum; Richard A. Leson, University of Wisconsin, Milwaukee

The Breviary of Beatrijs van Assendelft
Anne Margreet W. As-Vijvers, independent scholar, IJsselstein, Netherlands

Purple-Spun and Purple-Dressed: Imaging Mary for a Byzantine Princess
Maria Evangelatou, University of California, Santa Cruz

Marginalia in the Psalter: Hours of Ghuiluys de Boisleux
Richard A. Leson, University of Wisconsin, Milwaukee

The Prayer Book of Queen Claude de France
Roger Wieck, Morgan Library and Museum

Discussant: Anne Rudloff Stanton, University of Missouri, Columbia

Toward an Art Pedagogy for the Twenty-First Century
West Hall Meeting Room 511BC, Level 2
Chair: Randall Lavender, Otis College of Art and Design

Teaching the Whole Student
Randall Lavender, Otis College of Art and Design

Progressive Pedagogy for Professional (Art) Preparation
Roberta Tucci, Delaware State University

Why N'Art Ain't Art: Critically Thinking Critical Theory
Brian Curtis, University of Miami

Embodied Orphans: Fostering Artistic Dialogues with an Extended Community
Jennifer Macklem, University of Ottawa

Teaching Design: The Intersection of Fine Arts, Media Theory, and Philosophy
Kathryn Simon, Parsons School of Design
From Eye to Ear (And Back Again): The Intersection of Visual Art and Modern Musical Composition
Concourse Meeting Room 404B, Level 2
Chair: Carey Lovelace, independent curator and critic, New York

But Is It Synesthesia?
Greta Berman, Juilliard School

In the Blink of an Ear: Toward a Non-Cochlear Sonic Art
Seth Kim-Cohen, Yale University

The Studio Composer and the Graphic Score
Brian Evans, University of Alabama

To Scream the Unspeakable: Yoko Ono’s Sound and Vocal Experiments, 1953–69
Jung-Ah Woo, Korea Advanced Institute of Science and Technology

Looking at Music
Barbara London, Museum of Modern Art

A Question of Depth: Collaborative and Interdisciplinary Approaches in Ceramics
Concourse Meeting Room 404A, Level 2
Chairs: Mary Drach McInnes, New York State College of Ceramics, Alfred University; Linda Sormin, Rhode Island School of Design

Timothy John Berg, Pitzer College
Neil Forrest, Nova Scotia College of Art and Design University
Rory MacDonald, University of Regina
Linda Sikora, New York State College of Ceramics, Alfred University

Discussant: Monique Fouquet, Emily Carr University of Art and Design

Los Angeles Light and Space: Reconsidering the Perceptual Rush
West Hall Meeting Room 515B, Level 2
Chair: Kirsi Peltonaki, Oregon State University

Freeway Phenomenology: An LA Look at Larry Bell’s Cubes
Rebecca Wester, California State University, Bakersfield

To the Skyspace, or Perpetual Peace and Wonder: Benjamin’s Political Thaumazein in Turrell’s Oculli
Seamus Malone, London Consortium

Erik Orr’s Proto-Materiality and the Transcendental Minimal
Dawna Schul, University of Chicago

Discussant: James Meyer, Emory University

Torture, Extraordinary Renditions, and the Aesthetics of Disappearance
Concourse Meeting Room 408A, Level 2
Chairs: Nancy D. Popp, Harvard Westlake School; Serena Laura Wellen, independent artist and attorney, San Francisco

Counter Indications: Coercive Performance
Jeff McMahon, Arizona State University

The Threat of Codified Disappearance
Nancy Popp, Harvard-Westlake School; Serena Laura Wellen, independent artist and attorney, San Francisco

Statelessness: Gregor Schneider’s Weisse Folter, Clean Torture, and Guantanamo Bay
Suzy Freake, University of Nottingham

White Out: Extraordinary Rendition as Metaphor for Assimilation
Peter Fine, New Mexico State University; Aaron Fine, Truman State University

Ancient Rites, Contemporary Practices: Aesthetics of Torture and Accountability
Cherra Wyllie, University of Hartford

Discussant: Eve Meltzer, New York University

What We Talk about When We Talk about Artist’s Books
GRI Lecture Hall, Getty Research Institute
Chair: Marcia Christine Reed, Getty Research Institute

Read This If You Can; Or, Reader Beware
Barbara Balfour, York University

Surface Readings: Ruscha Surveys LA
Whitney Rugg, University of Chicago

Formalism of Artist’s Books
Tatiana Ginsberg, University of California, Santa Barbara

A Book as Performance: Carolee Schneemann’s ABC—We Print Anything—In the Cards
Kathleen Wenttrack, Queensborough Community College, City University of New York

On the Subject of the Photographic
Concourse Meeting Room 408B, Level 2
Chair: Craig S. Smith, University of the Arts London

The Impossibility of Neutrality
Wiebke Leister, University of the Arts London

Difficulty and Photography
Gary Nickard, University at Buffalo, State University of New York

Tracing the Digital: Photography and the Use of an Archetypal Image of a Tree in a Video Sequence
Stella Barakilianou, independent artist, Los Angeles

The Ghost in the Machine: Synthetic Photography and Its Mnemonic Resonance
Michael Goldberg, Sydney College of the Arts

The Fate of the Photographic
Anne Marie Oliver, Pacific Northwest College of Art; University of California, Santa Barbara
Wednesday, February 25
9:30 AM—NOON

Surrealism au naturel, Part I
West Hall Meeting Room 501ABC, Level 2
Chairs: Stephanie L. Taylor, New Mexico State University; Anne M. Wagner, University of California, Berkeley

On Not Forgetting Nature
Gavin Parkinson, Courtauld Institute of Art

Chair: Mickey Abel,
Kelly Watt,
American Society for Hispanic Art Historical Studies

Filling Solid Ground: Medieval Iberian Frontier
Concourse Meeting Room 407, Level 2
Chairs: Christopher B. Bedford, Wexner Center for the Arts, Ohio State University; David S. Rabinow, University of California, Berkeley

"A Free and Limitless Play of Analogies": Arshile Gorky, Surrealism, and Nature
Donna Roberts

Relocating Art and Its Public
Concourse Meeting Room 406AB, Level 2
Chair: Kim Yasuda, University of California Institute for Research in the Arts, University of California, Santa Barbara

Dark Matter
Gregory Sholette, Queens College, City University of New York

The Manifesto as a Democratic Process: Reclaiming the Artist's Voice in the Public Art Debate
Cameron Cartiere, Birkbeck College, University of London

The Center for Tactical Magic: Mixing Magic, Art, and Social Engagement since 2000
Aaron Gach, Center for Tactical Magic

Signs of Change: Social Movement Cultures, 1960s to the Present
Dara Greenwald, Rensselaer Polytechnic Institute

Justseeds.org
Josh MacPhee, Justseeds.org

The Makrolab and Luminous Green: New Formations of the Collective
Marko Peljhan, University of California Institute for Research in the Arts, University of California, Santa Barbara

Nimble Infrastructure: Socially Engaged Art Practices in Chicago
Daniel Tucker, AREA Chicago magazine

Wednesday, February 25
12:30-2:00 PM

American Society for Hispanic Art Historical Studies
Graduate Work in Hispanic Studies
Concourse Meeting Room 407, Level 2
Chair: Mickey Abel, University of North Texas

Finding Solid Ground: Site Appropriation as Legitimacy along the Medieval Iberian Frontier
Kelly Watt, University of Louisville

Preaching to the Masses: The Visual Presence of the Dominican Order in Late Medieval Iberia
Taryn Chubb, Cornell University

In Pursuit of Salvation: The Narrative of Saint Nicholas of Bari in the Funerary Altarpiece of Gonzalo Lopez de Polanco
Emily Kelley, Cornell University

Race, Religiosity, and Mexican Modernity: Obstructions to the 1809 Capuchin Convent in Delores, Mexico
Amy Hamman, University of Arizona

Fascism and Medievalism: Reconstructing the Camara Santo Oviedo
Flora Ward, University of Toronto

CAA Museum Committee
Historicizing the Present: Scholarship in Contemporary Art
Concourse Meeting Room 403B, Level 2
Chair: Brooke Davis Anderson, American Folk Art Museum; Sally S. Block, Association of Art Museum Curators

Donald Preziosi, University of California, Los Angeles

Stephanie Barron, Los Angeles County Museum of Art

Cynthia Burlingham, Hammer Museum, University of California, Los Angeles

CAA Education Committee
Pedagogy Not Politics: Faculty-Driven Assessment Strategies and Tools
Concourse Meeting Room 404B, Level 2
Chair: Hilary Braysmith

Studio Portfolio Assessment
Doug Boughton, Northern Illinois University

From the Ground Up: Crafting Assessment
John Howell White, Kutztown University

Changing Studio Instruction through Portfolio Assessment
Richard Siegmsund, University of Georgia

Art Historians of Southern California
Cubes and Anarchy: David Smith, Geometry, and Midcentury Sculpture
Concourse Meeting Room 408A, Level 2
Chair: Carol S. Blie, Los Angeles County Museum of Art; Christopher B. Bedford, Wexner Center for the Arts, Ohio State University

Sculpture "as Found": The Reality of Incongruity
Alexander Potts, University of Michigan

Down David Smith's Garden Path
Kenneth E. Silver, New York University

Constructions: Gender Assignment and David Smith's Statues
David J. Getsy, School of the Art Institute of Chicago

Labor, Skill, and David Smith
Anne M. Wagner, University of California, Berkeley
Women's Caucus for Art
Breaking in Two and Mending: Art and Motherhood
Concourse Meeting Room 406AB, Level 2
Chairs: Margaret Lazzari, University of Southern California; Sabine Sighicelli, Brooks Institute of Photography

Art Spaces Archives Project
Mitigating the Obvious Culture and the Search for Broader Humanity: Bridging the Gap between Us and Them
Concourse Meeting Room 405, Level 2
Chair: David Platzker, Specific Object
Joshua Decter, University of Southern California
Edgar Arceneaux, Watts House Project

Art Libraries Society of North America
Not Just Good, but Better and Best: Art Programs in Los Angeles Area Public Libraries
Concourse Meeting Room 402AB, Level 2
Chairs: Alfred Willis, Art Libraries Society of North America; Amanda Bowen, Art Libraries Society of North America

No Institutional Affiliation? No Problem! Materials and Services for Independent Fine Artists in Public Libraries
Cathy Billings, Art Libraries Society of North America

The Dynamic Duo: Scholar and Art Librarian!
Alyssa Resnick, Art Libraries Society of North America

Serving the Arts Community and Creative Industries
Emma Roberts, Art Libraries Society of North America

Lessons I Learned at the La Brea Tar Pits
Mary Stark, Art Libraries Society of North America

Association for Critical Race Art History
Business Meeting
Concourse Meeting Room 404A, Level 2

Association of Historians of American Art
Business Meeting
Concourse Meeting Room 403A, Level 2

Leonardo/International Society for the Arts, Sciences, and Technology
Business Meeting
Concourse Meeting Room 408B, Level 2
Wednesday, February 25
2:30–5:00 PM

Open Session: Painting
Concourse Meeting Room 404B, Level 2
Chair: David Pagel, Claremont University Graduate School

The Aesthetics of the Counterculture
Concourse Meeting Room 403B, Level 2
Chairs: Elissa Auther, University of Colorado, Colorado Springs; Adam Jay Lerner, The Lab at Belmar

Libre: Architecture in the Counterculture
Amy E. Azzarito, Cooper-Hewitt, National Design Museum; Parsons the New School for Design

Maximal Art: The Origins and Aesthetics of West Coast Light-Shows
Robin Oppenheimer, Simon Fraser University; University of Washington

Naked Pictures: Ansel Adams and Esalen
Suzanne Hudson, University of Illinois, Urbana-Champaign

“Experiments in Environment”: The Joint Workshops of Anna and Lawrence Halprin on the Creative Process
Eva J. Friedberg, University of California, Irvine

USCO: Getting Out of Your Mind to Use Your Head
Michel Oren, California State University, Fullerton

Seeing and/or Believing the Photograph
Concourse Meeting Room 406AB, Level 2
Chair: Jordan Bear, Columbia University

Photography, History, (Dis)Belief
Ullrich Keller, University of California, Santa Barbara

Photography and the Education of the Eye in the Fin-de-Siècle
Josh Ellenbogen, University of Pittsburgh

Persuading with the Unseen? Die Arbeiter-Illustrierte-Zeitung, Photography, and German Communism’s Iconophobia
Andres Zervigon, Rutgers University

Photographing the Non-Existing: Alfred Watkins’s Discovery (or Invention) of the Notorious Ley-Lines That Have So Plagued British Archaeology
Michael Charlesworth, University of Texas at Austin

American History Reimagined
Warren Neidich, Goldsmiths, University of London

The Tangibility of Digital Media
Concourse Meeting Room 409AB, Level 2
Chairs: Paul Catanese, Columbia College Chicago; Joan Truckenbrod, School of the Art Institute of Chicago

Tangled [Im]Tangibles: Code as Thing and Idea
Paul Hertz, Northwestern University

Object Oriented Memory
Harrison Higgs, Washington State University, Vancouver

Digital Physicility: Exploring Hybrid Practices in Drawing and Printmaking
Angela M. Geary, University of Northumbria

Invisible Intimacies and Cold Burn: Haptic Migrations in 3D
Tele-Immersion Choreography
Katherine Mezur, University of Washington

Dynamic Encounter and the Benjaminian Aura
Wafaa Bilal, New York University

The Medieval Manuscript Transformed
Museum Lecture Hall, Getty Center
Chairs: Kristen Collins, J. Paul Getty Museum; Christine Sciacca, J. Paul Getty Museum

Codex and Codex: The Case of the St. Albans Psalter
Kathryn Gerry, Walters Art Museum

Interleaving Narrative and Devotion: Fifteenth-Century Additions to a Late Romanesque Vita Christi (Getty Ms.101)
Kristen Collins, J. Paul Getty Museum

Destruction and Reinvention: Reconstructing the Laudario of Sant’Agnese
Christine Sciacca, J. Paul Getty Museum

Cut, Pasted, and Cut Again: The Original Function and Later Collection of Early Prints in Western Europe
Kathryn M. Rudy, Koninklijke Bibliotheek

Pilgrimage through the Pages: Pilgrims’ Badges in Late Medieval Devotional Manuscripts
Megan H. Foster-Campbell, University of Illinois, Urbana-Champaign

Discussant: Adam S. Cohen, University of Toronto

Cabinet Pictures in Seventeenth-Century Europe
Harold M. Williams Auditorium, Getty Center
Chair: Andreas Henning, State Art Collections Dresden

Praise or Censure of Small Pictures? Rubens as a Critic of Adam Elsheimer
Michael Thimm, Kunsthistorisches Institut in Florenz; Max-Planck-Institut

The Cabinet Picture: Toward a Definition
Susannah Rutherford, Princeton University

The Love for the Small and Curious: Paintings on Copper by the Children of Bacchus in Rome
Christine Göttler, University of Washington

Erin J. Campbell, University of Victoria

The Cabinet of Minister Colbert
Tatiana V. Senkevitch, University of Southern California
Jean-Luc Nancy and the Sense of the Visual
West Hall Meeting Room 511BC, Level 2
Chairs: Louis Kaplan, University of Toronto; John Paul Ricco, University of Toronto

The Place of Sense: Jean-Luc Nancy’s Landscape Aesthetics
Warwick Mules, University of Queensland

Jean-Luc Nancy: What Makes an Image Ethical?
Hagi Keenan, Tel Aviv University

From Appearance to Exposure
Philip Armstrong, Ohio State University

Outlining Art: On Jean-Luc Nancy’s Trop and Le Plaisir au dessin
Ginette Michaud, University of Montreal

Discussant: Ian Balfour, York University

Historians of Islamic Art
On the Erotic and the Sensuous in Islamic Art
Concourse Meeting Room 407AB, Level 2
Chair: Francesca Leonl, Rice University

Making Love Not War: The Iconography of the Cockfight in Medieval Egypt
Fahmida Suleman, British Museum

Madness and Ecstacy in Muslim Menswear: Gender and Self-Expression
Nazanin Hedayat, De Anza College

Visibly Foreign, Visibly Female: The Eroticization of Zan-i Farangi in Seventeenth-Century Iranian Painting
Amy S. Landau, Los Angeles County Museum

Erotic Transgressions in the Rose Garden: Govardhan’s Illustration to Sadi’s Gulistan
Mika M. Natif, College of the Holy Cross

Of Beardless Youths, Courtesans, and Voyeurs: Modern Persian Erotica in the Kinsey Institute
Christiane J. Gruber, Indiana University

Paul R. Williams: African American Architect to the Hollywood Stars (and That’s Just the Beginning)
West Hall Meeting Room 503, Level 2
Chairs: Leslie L. Luebbers, University of Memphis; James M. Lutz, University of Memphis

Architect to the Stars and Other Constellations: Mapping the Clientele of Paul R. Williams
Daisy O’lice Ida Williams, Hampton University

Modern Living, Segregated Living: The Legacy of Paul R. Williams in Las Vegas, Nevada
Mahlon W. L. Chute, University of California, Santa Barbara

Paul R. Williams in Collaboration with Fellow Architects
Alfred E. Willis, Hampton University

Remembering the Unknown Soldier in Honolulu: Paul Williams’s Pacific War Memorial Design of 1952
Amy J. Lyford, Occidental College

Teaching Museum Ethics
Concourse Meeting Room 408A, Level 2
Chair: Janet Marstine, Seton Hall University

Real Life Lessons: A Teaching Moment in Ethics at a College Art Museum
Karl A. Lawson, Sweet Briar College

Specters in Storage: The Colonial Legacy Haunts Art Museums
Preminda Jacob, University of Maryland, Baltimore County

Building a Virtual Learning Community for Museum Ethics
Janet Marstine, Seton Hall University

Ethics of Responsibility: From Individual Burden to Organizational Opportunity
Adelheid Mers, School of the Art Institute of Chicago; Nicholas Lowe, School of the Art Institute of Chicago

Discussant: Christopher Steiner, Connecticut College

Furniture and Fashion: Interactions
West Hall Meeting Room 501ABC, Level 2
Chair: Alla Myzelev, University of Guelph

Dressing Rooms: Ready-Made Fashion
Louisa Iarocci, University of Washington

Designs on the Body: Richard Riemerschmidt’s Corporeal Vision for Furniture, Fashion, and the Interior
Freyja Thorbjorn Hartzell

Textile, Body, Space, and Plane in Portraits by Gustav Klimt 1908–18
Sara Ayres

The Aesthetic Batiks and Artistic Interiors of Marguerite Zorach
Monica Obniski

Furnish the Land of My Dreams: Nostalgia and the Formation of the Canadian Art-Deco Interior
Alla Myzelev, University of Guelph

Stealth Public Art
Concourse Meeting Room 408B, Level 2
Chair: Patricia C. Phillips, Cornell University

Orange Work: Renegotiating Public Space
John Hawke, Suffolk Community College

Take It to the Air: Radio as Public Art
Sarah Kanouse, University of Iowa

Networked Cultures: Circulations of Unsolicited Connectivity
Helge Mooshammer, Vienna University of Technology

Meanwhile
Zoe Sheehan Saldana, Baruch College, City University of New York
Wednesday, February 25
2:30—5:00 PM

Paula Modersohn-Becker: Art, Risk, and Fame
West Hall Meeting Room 515B, Level 2
Chair: Diane J. Radycki, Moravian College

Fragments, Fruits, Mirrors, Sweet Lips: The Paintings of Paula Modersohn-Becker in the Writings of Rainer Maria Rilke
Brigid Doherty, Princeton University

Japan in Modersohn-Becker/Modersohn-Becker in Japan
Tsutomu Mizusawa, Museum of Modern Art, Kamakura and Hayama

The Trap of the Mother in Weimar Art: Otto Dix, Georg Schrimpf, and Paula Modersohn-Becker
Michelle Vangen, Graduate Center, City University of New York

Modersohn-Becker on Madison Avenue: Helen Serger, Galerie La Boetie, and the European Avant-Garde
Monica J. Strauss

The Artist Nude: The Body in Art from Paula Modersohn-Becker to Cindy Sherman
Rainer Stamm, Paula Modersohn-Becker Museum

The Paintings of Paula Modersohn-Becker in Feminist Art History
Alison Ferris

Cultivating a Taste for Photography in Los Angeles, 1960–90
West Hall Meeting Room 402AB, Level 2
Chair: Gloria Williams Sander, Norton Simon Museum of Art

If This Was a Sport It Would Be Called “Extreme Photography”
Darryl J. Curran, independent artist, Los Angeles

Against the Grain: Photographers as Directors of Their Own History in Los Angeles
John Upton, independent artist, author, and curator, San Clemente, California

From the Inside Out: The State of Collecting Photography in Los Angeles during the 1970s
Stephen White, independent collector, author, and curator, Studio City, California

Artists Who Use Photography: MOCA’s Relationship to the Medium
Rebecca Hejduk Morse, Museum of Contemporary Art, Los Angeles

Beholding Royalty in the Arts of Ibero-America, 1520–1820
Concourse Meeting Room 403A, Level 2
Chair: Jeffrey Schrader, University of Colorado, Denver

Encoding Nobility and Power: The Indigenous Coats of Arms of Sixteenth-Century Mexico
Mónica Domínguez Torres, University of Delaware

Beholding and the Beheld: The Politics of Patronage in Colonial Cuzco
Michael J. Schreffler, Virginia Commonwealth University

Inka Royal Women: Portraits of Pride, Lineage, and Noble Symbolism
Carol Damian, Frost Art Museum, Florida International University

Unauthorized Good Taste: The Reception of Royal Portraiture in Late-Colonial Buenos Aires
Emily A. Engel, University of California, Santa Barbara

Spinning the King
Kelly Donahue-Walace, University of North Texas

ARTSpace
The State of California Printmaking: History with a Future
West Hall Meeting Room 515A, Level 2
Chairs: Sylvia Solochek Walters, San Francisco State University; Barbara Poster, San Francisco State University

The Importance of Collecting Locally: California Contemporary Print Archives at the Fine Arts Museum of San Francisco
Karín Breuer, Fine Arts Museum of San Francisco

Mission Gráfica: Consejo Gráfico and Bay Area Latino Printmaking
Juan Fuentes, independent artist, San Francisco

Independent Presses, Printers, and Regional Content in Southern California
Patrick Merrill, California Polytechnic University, Pomona

Cultivating Creativity at Kala Art Institute
Archana Horsting, Kala Art Institute

California/Asian Connections in Printmaking
Jimin Lee, University of California, Santa Cruz

Tamarind and the Birth of Print Marketing in Los Angeles
June Wayne, Brodsky Center, Mason Gross School of the Arts, Rutgers University

Thursday, February 26
7:30—9:00 AM

Art Historians Interested in Pedagogy and Technology
Art History, Technology, Pedagogy: New Directions
Concourse Meeting Room 402AB, Level 2
Chair: Andrea Pappas, Santa Clara University

Pedagogy of Assessment: Assessment of Pedagogy (Taking the Sting out of Assessment)
Stephen B. Carroll, Santa Clara University

Italian Art Society
Business Meeting
Concourse Meeting Room 403A, Level 2

European Architectural History Network
Informational Meeting
Concourse Meeting Room 404A, Level 2
Thursday, February 26
9:30 AM–NOON

ReCHTon()il1fj Abstraction
West Hall Meeting Room 512BC, Level 2
Chair: Kim Anno, California College of the Arts
Pretext and Context: Abstraction and Representation in the Twenty-First Century
Clarence Morgan, University of Minnesota

Looking from underneath the Counter: Rearranging Abstraction in Our Daily Lives
Stephan Hillerbrand, University of Houston

Queer Abstraction/Queer Narration
Tirza Latimer, California College of the Arts

A Sense of Place: Abstraction, Trauma, and Release
Liam Kelly, University of Ulster

Radiance: Abstracting with a Little “a”
Kim Anno, California College of the Arts

Eighteenth-Century Art, Decorative Arts, and Architecture: Shattering the Nineteenth-Century Image of the Eighteenth Century
West Hall Meeting Room 512BC, Level 2
Chair: Alden Rand Gordon, Trinity College

Critical Biases at the Turn of the Century: The Case of the Hostility to Pierre-Paul Prud'hon
Elizabeth M. Rudy, Metropolitan Museum of Art

The Comtesse de Verrue: Alexandre Dumas’s Dame de Volupté
Rochelle Ziskin, University of Missouri, Kansas City

Art, Decoration, and Industry in Precapitalist Europe
J. Nicholas Napoli, independent scholar, Brooklyn

The Invention of the Boucher Personae in the Nineteenth-Century and the Nationalist Idea of Style
Beverly Schreiber Jacoby, independent scholar, New York

Art History as Political Commentary in Nineteenth-Century France: Publishing the Archives of the Académie Royale de Peinture et de Sculpture
Sharon L. Boedo, independent scholar, Canandaigua, New York

Discussant: Thomas Gaehghtens, Getty Research Institute

Of Architecture and Kingship: From the Achaeemnids to the Pahlavis
Concourse Meeting Room 402AB, Level 2
Chairs: Talinn Grigor, Brandeis University; Sussan Babaie, independent scholar, Ann Arbor

Palace-Plain-Domain: The Panoptic Porticoes of Persepolis
Margaret Cool Root, University of Michigan, Ann Arbor

The Iranian Dynastic Sanctuary and the Global Nature of Iranian Kingship between Alexander and Islam
Matthew Canepa, College of Charleston

In the Footsteps of the Sasanians: Funerary Architecture and Bavandid Legitimacy
Melanie Michaelidis, Carleton College

Kingship Co-opted, Kingship Secularized in Modern Iran
Talinn Grigor, Brandeis University

Association of Historians of Nineteenth-Century Art
The Networked Nineteenth Century
West Hall Meeting Room 501ABC, Level 2
Chair: Anne Linden Helmreich, Case Western Reserve University

Jules Dalou’s Exile during the Networked Nineteenth Century
Cassandra Albinson, Yale Center for British Art

Global Events and Local Visual Culture: Reactions to the Anglo-Boer War in Paris and Munich
Jo Briggs, Yale Center for British Art

Paris-Vienna-Berlin: The Role of Dealer-Networks for the Dissemination of Impressionism
Christian Huemer, Getty Research Institute

Central European Groups and the Networks of Competitive Collaboration
Anne Brzyski, University of Kentucky

A Network of Associations: Aestheticism in a Guilded Age
Melody Deusner, University of Delaware

“Speaking Portraits”: John Singer Sargent’s Paintings and Alphonse Bertillon’s Criminal Showcase at the 1893 Chicago Columbian Exposition
Andrew Stephenson, University of East London

Arts Council of the African Studies Association
Water Is Power: African Art History
Concourse Meeting Room 402AB, Level 2
Chair: Shannen Hill, University of Maryland

The Movement of Aesthetic Objects on the Benue River
Sidney Kasfir, Emory University

Water
Bright Ugochukwu Eke, University of Nigeria Nsukka

Afro-Indian Ocean Display Logics: The Politics of Ornament and Material Life in Coastal East Africa
Prita Meier, Johns Hopkins University

Dungamanzil/Stirring Waters: Water and Its Significance as a Medium of Transformation
Nessa Leibhammer, Johannesburg Art Gallery

Discussant: Henry Drewal, University of Wisconsin, Madison
Thursday, February 26
9:30 AM–NOON

Science and Aesthetics: Models and Metaphors
Concourse Meeting Room 403A, Level 2
Chairs: Susan Jarosi, University of Louisville; Elizabeth Kessler, Ursinus College

Photo Doctors and Pixel Surgeons: The Medicine of Photography in the Digital Age
Tanya Sheehan, Rutgers University

Architecture and Embryos: Biological Analogies and the Built Environment since 1945
James Maxwell Stevenson, University of Essex

When Art Results from the Scientific Method: Model into Metaphor
Jean Robertson, Indiana University

Blue Morph
James K. Ginzelwski, University of California, Los Angeles

The Crystal Interface: Metaphors of the Organic and Inorganic from Worringer to Deleuze to Almejd
Mark A. Cheetham, University of Toronto

Image Science and Evolution
Oliver Grau, Danube University

Got Tickets? To the Gun Show!
Juan Juarez, Syracuse University

Free Access for All: Performance Art in Second Life
Jovana Stokic, Institute of Fine Arts, New York University

The Power of Instant Communities: MySpace and Facebook as Activist Centers
Michael Salmond, Northern Illinois University

The Sinuous Mobile World
Janet Bellotto, Zayed University

Baroque Anatomy: Motives and Methods
West Hall Meeting Room 503, Level 2
Chairs: Victoria Sancho Lobis, Columbia University; Karolien De Clippel, Universiteit Utrecht

The Knife and the Mirror: Self Dissection and Self-Reflexivity in Pietro da Corona’s Tabulae Anatomicae of 1618
David Packwood, University of Warwick

An Exploration of the Female Life Model in Early Modern Italy
Eve Straussman-Pflanzer, Institute of Fine Arts, New York University

Bernini’s Heavenly Bodies
Tod Marder, Rutgers University

Patient Models: Plaster Casts for the Apprenticeship of Drawing in the Preacademic Northern Netherlands (1600–80)
Cécile Tainturier, Fondation Custodia, Collection Frits Lugt

... we have the very subject before us ... “ Parsing the “Truth” in Seventeenth-Century Anatomical Images
Lyle Massey, University of California, Irvine

CAA Committee on Women in the Arts
Pan-Feminism: The Dispersal of a Critical Attitude
Concourse Meeting Room 406AB, Level 2
Chairs: Janet T. Marquardt, Eastern Illinois University; Jorge Daniel Veneciano, Sheldon Museum of Art

Pan-Feminism: A Riposte in Radical Democratic Terms
Jorge Daniel Veneciano, Sheldon Museum of Art

(Bi)Gendering Violence at Abu Ghraib
Jennifer Kosakowski, University of California, Irvine

The Effect of Tropical Light on White Men
Catherine Lord, University of California, Irvine

A Feminist Inheritance? Robert Gober’s Questions of Ambivalence and Subjectivity
Marisa White, Kean University

Kitsch in the 1960s: Modernism’s Subversive Other
Concourse Meeting Room 408B, Level 2
Chairs: Joan M. Marter, Rutgers University; Mona Hadler, Brooklyn College and Graduate Center, City University of New York

Pre-Funk Peter Saul
David McCarthy, Rhodes College
Claes Oldenburg’s Pornotopia
Tom Williams, Stony Brook University, State University of New York

Niki de Saint Phalle’s Assemblages: Waging War with Paint and Plastic
Jennifer A. Sudul, Institute of Fine Arts, New York University

Kitsch in Italy: Umberto Eco’s Midcult and Superstudio’s Plastic Furniture
Ross Elflonge, University of California, Los Angeles

Learning from Kitsch: Postwar Architecture and Popular Culture
Patricia Morton, University of California, Riverside

Association for Latin American Art
The Americanization of Neoclassicism in Latin America
Concourse Meeting Room 409AB, Level 2
Chairs: Paul Barrett Niell, Arkansas Tech University; Stacie Graham Widdifield, University of Arizona

"Where Will Painters and Sculptors Find Original Models of Antiquity?" Controversy and Conflict in the Royal Academy of San Carlos, Mexico (1781–95)
Susan Deans-Smith, University of Texas at Austin

Recasting Civic Identity in an Early-Nineteenth-Century Cuban Neoclassicism
Paul Niell, Arkansas Tech University

A Western Mirage on the Bolivian Altiplano
Robert Bradley, University of North Carolina, Charlotte

The Plantation Landscape and Its Architecture: Classicism, Representation, and Slavery
Charles Burroughs, Case Western Reserve University

Discussant: Stacie G. Widdifield, University of Arizona

Photography and Architecture: Shaping a New Dialogue
Concourse Meeting Room 409, Level 2
Chairs: Antonella M. Pelizzari, Hunter College, City University of New York; Paolo Scrivano, Boston University

Building Sacré-Cœur: Construction, Photography and the Rhetoric of Fundraising
Claude Baillargeon, Oakland University

Preserving China: Photographs in Lian Sicheng’s Architectural Survey of the 1930s and 1940s
Wei-Cheng Lin, University of North Carolina, Chapel Hill

Developing Socialism: The Photographic Condition of Architecture in Postwar Romania
Juliana Maxim, University of San Diego

From Chicago to Hunstanton: The Role of the Architectural Image from Neo-Avant-Garde to Postmodern
Claire A. Zimmermann, University of Michigan

Close Encounters: Peter Zumthor and Hans Danuser
Philip Ursprung, Universität Zürich

Renaissance Society of America
Renaissance and/or Early Modern: Naming and/or Knowing the Past
Concourse Meeting Room 408A, Level 2
Chairs: David Rosand, Columbia University; Janet Cox-Rearick, Graduate Center, City University of New York

Some Thoughts on Misnaming/Misreading the Past
Marvin Trachtenberg, Institute of Fine Arts, New York University

Renaissance Perspective: A Medieval Invention?
Samuel Y. Edgerton, Williams College

When the Renaissance Came to Germany
Jeffrey Chipp Smith, University of Texas at Austin

The Return of the Renaissance
David Cast, Bryn Mawr College

John Cage: Repercussions
Concourse Meeting Room 407, Level 2
Chair: Sandra Skurvida, School of Visual Arts; Parsons the New School for Design; Fashion Institute of Technology

John Cage Trust
Laura Kuhn, John Cage Trust, Bard College

The Anarchist Aesthetic
Jonathan David Katz, University of Manchester; National Portrait Gallery, Smithsonian Institution

Cagean Structures
Liz Kotz, University of California, Riverside

The Chance Protocol: John Cage’s Performance Events at Black Mountain College
Eva Díaz, Art in General; Princeton University

Legacy of John Cage in the United States
Nadja Rottner, Columbia University

Land Use in Contemporary Art
Concourse Meeting Room 404B, Level 2
Chair: Kirsten Swenson, University of Nevada, Las Vegas

Field Operations: The Geographical Impulse in Post-1960s Art
Emily Eliza Scott, University of California, Los Angeles

International Airport Montello: Land Use and the Estate's Aesthetics of Delay
Paul Monty Paret, University of Utah

The Land and the Economics of Sustainability
Janet Kraynak, New School University

The Making of the Museographic Landscape
Navjotika Kumar, Kent State University

Land Art to Museum: Olufor Eliasson’s Lava Floor
Martino Stierli, Universität Basel

Discussant: Matthew Coolidge, Center for Land Use Interpretation
Thursday, February 26
12:30–2:00 PM

National Endowment for the Humanities
Funding Sources from the National Endowment for the Humanities: New Programs and Updates on Grants for Art Historians, Educators, and Museums
West Hall Meeting Room 503, Level 2
Chairs: Barbara Bays, National Endowment for the Humanities; Danielle Shapero, National Endowment for the Humanities

Visual Resources Association
You Can Do It, We Can Help: Building Digital-Image Collections Together
West Hall Meeting Room 502ABC, Level 2
Chair: Maureen A. Burns, University of California, Irvine
accessCeramics.org: Building an Artist-Centered, Browseable Image Collection with Flickr
Margo Ballantyne, Lewis and Clark College; Jeremy McWilliams, Lewis and Clark College
Digital Fieldwork: The Peril and Promise of Sharing an Archive
Alka Patel, University of California, Irvine
It's the Network: How the Society of Architectural Historians Is Building an Image Collaboratory
Ann Whiteside, Massachusetts Institute of Technology
It Takes a Village: Building Collective Responses to Copyright Challenges
Gretchen Wagner, ARTstor

Creative Capital Foundation
Attention Must Be Paid
Concourse Meeting Room 406AB, Level 2
Chair: Sean Elwood, Creative Capital Foundation
Erin Cosgrove, independent artist
Lynn Hershman-Leeson, independent artist
Sharon Lockhart, independent artist, Los Angeles

ARTspace
CAA Services to Artists Committee
Meta-Mentor: Answers to All of “Those” Questions....
West Hall Meeting Room 515A, Level 2
Chair: Reni Gower, Virginia Commonwealth University

Riding the Rails of the Tenure Track
Reni Gower, Virginia Commonwealth University

Public Art as Improvisation
Elizabeth Conner, independent artist, Vashon Island, Washington

Open Access: Teaching in the Community-College System
Deborah Kirklin, Santa Rosa Community College

Get Your Work Out: Build a Résumé with Muscle
Rae Goodwin, Pikeville College

Hot Shot(s)
Joe Biel, California State University, Fullerton

A Place like no Other
Hunter O'Hanian, Anderson Ranch Arts Center

Association for Critical Race Art History
Artists' Roundtables: Doing the Work
Concourse Meeting Room 403B, Level 2
Chair: Camara Holloway, University of Delaware
Rodney Ewing
Farzad Kohan
Alma Lopez

Society of Contemporary Art Historians
What Is Contemporary Art History?
Concourse Meeting Room 408A, Level 2
Chairs: Suzanne Hudson, University of Illinois, Urbana-Champaign; Alexander Dumbadze, George Washington University
Pamela Lee, Stanford University
Richard Meyer, University of Southern California
Miwon Kwon, University of California, Los Angeles
Grant Kester, University of California, San Diego
Olu Oguibe, University of Connecticut

Discussant: Joshua Shannon, University of Maryland, College Park

CAA Advocacy Session
Sponsored by the CAA Board of Directors and CAA Publications Committee
International Law and the Visual Arts
West Hall Meeting Room 502AB, Level 2
Chairs: Paul Jaskot, CAA President, Jeffrey P. Cunard, CAA Counsel

This year's Special Advocacy Session offers a presentation by Mark Stephens, a leading solicitor in the UK with expertise in international law. Mr Stephens, a partner at the British law firm of Finer Stephens Innocent, discusses the international aspects of copyright, art, and libel law.

National Council of Art Administrators
The Good, the Bad, and the Ugly of National Ranking of Art Programs
Concourse Meeting Room 407, Level 2
Chairs: Paul Lee, University of Tennessee, Knoxville; Joe Seipel, Virginia Commonwealth University

Why Administrators Like Rankings?
Paul Lee, University of Tennessee, Knoxville

Association of Historians of Nineteenth-Century Art
Future Directions in Nineteenth-Century Art
Concourse Meeting Room 404A, Level 2
Chair: Andrei Molotiu, Indiana University, Bloomington
Publishing Gérôme
Emerson Bowyer, Columbia University

The Promise of Blunders; or, Why “Literary” Architecture Matters Now
Erin Hazard, Western Washington University

Critical Lines: Visual vs. Verbal Art Criticism of Delacroix in the Salon caricatural of the Charivari
Charlotte Mende, University of Heidelberg

We Have Never Been Instantaneous: Charles Nègre in the 1850s
Jacob W. Lewis, Northwestern University

Southeastern College Art Conference
Southern Influences/Southern Themes
Concourse Meeting Room 409AB, Level 2
Chair: Debra L. Murphy, University of North Florida

Sporting Life in the Nineteenth-Century South: Edward Troye's Racehorse Portraits
Jessica Dallow, University of Alabama, Birmingham

Southern Folk Art: Collectors' Myths and Artists' Intentions
Cheryl Rivers, independent scholar, Brooklyn

Song of the South
Cynthia Marsh, Austin Peay State University

Orientalism on Parade: New Orleans Mardi Gras and the Middle East
Lealan Swanson, University of Oregon

Native and Newcomer: Rediscovering Southern Sensibilities
Christopher Luhar-Trice, Mississippi State University

Association of Historians of American Art
Crosstalk: The Pedagogy of the Object in the Academy and in the Museum
Concourse Meeting Room 403A, Level 2
Chair: Andrea Pappas, Santa Clara University

Jules Prown Meets Fred Wilson: Which Object in Which Space?
Marian Wardle, Brigham Young University Museum of Art

Interdisciplinary Exhibitions at the Tang Teaching Museum
John S. Weber, Tang Teaching Museum and Art Gallery at Skidmore College

The Real Thing: Art Objects and Museum Pedagogy
Sarah Vure, Long Beach City College

Society for the Study of Early Modern Women
Early Modern Women and Religious Art: What's Next?
Concourse Meeting Room 408B, Level 2
Chair: Andrea Pearson, independent scholar, Silver Spring, Maryland

Interacting with the Sacred at Giambologna's St. Antoninus Chapel
Sally J. Corneliussen, University of Kansas

"This Relic of Syon:” The Visual Construction of English Catholicism at Syon Abbey, Lisbon
Elizabeth Perry, Framingham State College

Women and Vasari's Lives of the Artists
Marjorie Och, University of Mary Washington

American Institute for Conservation of Historic and Artistic Works
Learning to Look: Early Photographs
J. Paul Getty Museum
Chair: Rebecca Anne Rushfield, independent conservator, New York

Weston Naef, J. Paul Getty Museum
Sarah Freeman, J. Paul Getty Museum

Public Art Dialogue
Public Art and Pedagogy
West Hall Meeting Room 511BC, Level 2
Chairs: Nancy Scott, Brandeis University; Erika Doss, University of Notre Dame

Collaborative Field Projects: From NOLA to San Joaquin Valley
Suzanne Lacy, Otis College of Art and Design

Memory/Works Memorial to Slavery, Nantes, France
Julian Bonder, Bonder Associates; Roger Williams University

Pragmatic Pedagogy: Public Art as Civil Society in Cuba of the Special Period
Peter Kalb, Brandeis University

Education or Reeducation: The Specter of Critical Public Art in Contemporary China
Poyin Auyeung

Catalogue Raisonné Scholars Association
Artists: Develop a Lifetime Inventory
Concourse Meeting Room 404B, Level 2
Chair: Roberta K. Tarbell, Rutgers University, Camden

Artist-Endowed Foundations: Artists' Assets Serving a Public Benefit
Christine Vincent, Aspen Institute National Study of Artist-Endowed Foundations

Creating a Lasting Legacy: The Joan Mitchell Foundation Supports Elder Artists
Paul Sepuya, Joan Mitchell Foundation

My Experience Starting a Lifetime Inventory
Mildred Howard, independent artist, Berkeley

CAA Committee on Women in the Arts
Feminist Curatorial Intervention Now
Concourse Meeting Room 402AB, Level 2
Chairs: Midori Yoshimoto, New Jersey City University; Tracy Fitzpatrick, Neuberger Museum, Purchase College, State University of New York

The Women of Metal Project: Innovation, Connection, and Education
Susan Messer, University of Wisconsin, Whitewater; Teresa Faris, University of Wisconsin, Whitewater

Women beyond Borders
Anette G. Kubitz, California State University, Channel Islands

The Offering Table: Women Artists and Activists from Korea
L. Inson Choy, independent curator, Menlo Park, California

Cornelia Butler, Museum of Modern Art
Discussant: Jacki Apple, Arts Center College of Design
Thursday, February 26
12:30–2:00 PM

Poster Sessions
Concourse Foyer
Poster sessions are informal presentations for small
groups displayed on poster boards by individuals. The
poster display is usually a mixture of a brief narrative
paper intermixed with illustrations, tables or graphs,
and other presentation materials. With a few concisely
written areas of focus, the poster display communicates
the essence of the presenter’s research, synthesizing its
main ideas and research directions. Poster displays will be
on view for the duration of the conference, beginning on
Thursday morning. On Thursday and Friday, from 12:30 to
2:00 PM, presenters will be available at the Poster Area.

Foundation Level Computer Art: Vectors First; An Argument
for the Order of Software Introduction
Amy Bautz, St. Louis University

John Quinns Collection of African Art and Its Photographs
Portfolio by Charles Sheeler (1939)
Yaelle Biro, University of Paris 1-La Sorbonne

Teaching Graphic Design to Architects and Interior
Design Students
Diane Fox, University of Tennessee

Integrated Student Learning Using a Multicultural Approach
Courtney Grim, Medaille College

Souvenirs of the Rest Cure: Medical Tourism and Eugène
Delacroix’s Late Drawings
Joyce Bernstein Howell, Virginia Wesleyan College

Teaching Art History Online
Diane Kontar, The University of Findlay

The Association of Creative Zoology
Beauvais Lyons, University of Tennessee

The Quilt Index: Documenting and Accessing an American Art
Marsha MacDowell, Michigan State University Museum;
Mary Worrall, Michigan State University Museum

Interactive Web Design Optimization Using Genetic
Algorithm Driven CSS
Sunnyong Park, Briar Cliff University

Interpreting the American Cultural Landscape: Land Use
and Preservation Policy with Regards to Earthworks of the
1960s-1980s
Addy Smith Reiman, Cornell University

Thursday, February 26
2:30–5:00 PM

Relation, Generation, Practice: Looking at Parent/Child
Collaborations in Art
Concourse Meeting Room 409, Level 2
Chairs: Patricia Briggs, Minneapolis College of Art and Design;
Judith Yourman, independent artist, St. Paul

Collaboration, Appropriation, Dialogue
Judith Yourman, independent artist, St. Paul

Reconsidering Sally Mann’s Immediate Family: Sixteen Years Later
Stacey McCarrol Cuthaw, Boston University

Daily Development: Father/Daughter and the Autobiographical
Graphic Novel
George Cochrane, Fairleigh Dickinson University

Identity Crisis: Finding Buried Culture through Parenthood
Yoko Nogami, University of South Florida

Nursing Journeys and the Infant-Collaborator
Rachel Epp Buller, Bethel College

Rights to Expression vs. Regimes of Power in the Public Sphere
Ahmanson Auditorium, 1st Floor, Museum of Contemporary
Art, Grand Avenue
Chairs: Noah Chasin, Bard College; Susan Merriam, Bard College

Means to Ends, Ends to Means: Repetition and Expression in the 1980s
Johanna Burton, Whitney Museum Independent Study Program

Marking Rights: The Politics of the Truce in the Work of Allora
and Calzadilla
Yates McKee, Columbia University

Léon Ferrari vs. the "Barbarism of the West"
Todd Porterfield, University of Montreal

Structures of Experience: Thomas Hirschhorn against Architecture
Lisa Lee, Princeton University

Gunners and Runners: Counterterrorism Design in an Age of Fear
Peter Mörtenböck, Goldsmiths, University of London

A Conspiracy Theory of Images: Art and Cold-War Visuality
Concourse Meeting Room 409AB, Level 2
Chair: John Curley, Wake Forest University

Techniques of the Cold-War Observer
Katarzyna Murawska-Muthesius, Birkbeck College,
University of London

Mark Rothko’s Black Paintings and Changing Definitions of
Cold-War Authority
Gabrielle Gopinath, College of the Holy Cross

Silk Screens and Television Screens: Maoism, the Fifth Republic,
and the Posters of May 1968
Victoria H. F. Scott, College of William and Mary

Voices behind the Curtain: Language, Ideology, and Systems in the
Works of Kabakov and Kudõš, 1960s–70s
Maia Toteva, University of Texas at Austin

Discussant: Christine Mehring, University of Chicago
The Globalization of Japanese Popular Culture
Concourse Meeting Room 403B, Level 2
Chair: Deborah Anne Deacon, Harrison Middleton University
Okamoto Ippei and the Manga Implosion of 1920s–30s Japan
Miriam Wattles, University of California, Santa Barbara
Murakami Takashi: Monster Transformations/Postmodern Schizophrenics
Paul Sutcliffe, Temple University Japan Campus
Playful Violence and Deceptive Innocence: The Superflat Art of Takashi Murakami and Chiho Aoshima
Cindy Lisica, University of the Arts, London
The Influence of Manga in American Logo Design
Mervi Pakaste, Kansas State University
Japanese Video Game Art in the Western Context
Peter Chanthanakone, Southeast Missouri State University

International Association of Art Critics (AICA/US)
Just Another Critical Day in Paradise: Art Writing in Los Angeles
West Hall Meeting Room 515B, Level 2
Chairs: Peter Frank, THEmagazineLA and Riverside Art Museum;
Shana Nys Dambrot, Flavorpill
Betty Ann Brown, California State University, Northridge
Susana Smith Bautista, University of Southern California
Tulsa Kinney, Artillery magazine
Andrew Berardini, LA CityBeat

The Sublime, Then and Now
Concourse Meeting Room 403A, Level 2
Chairs: Marc Gottlieb, Williams College; Susan Hollis Clayson, Northwestern University
Sublime Damage
Ivan Gaskell, Fogg Art Museum, Harvard Art Museums
The Time of Hell
Nina Dubin, University of Illinois, Chicago
Knock-Off Sublime? The Landscape of Stalinist Visual Culture
Anna Wexler Katelson, Harvard University
Landscape Photography and the Political Sublime
Kelly Dennis, University of Connecticut
Eric Fischl’s Tumbling Woman and the Negative Sublime
Karen Lang, University of Southern California

Medieval Spatiality
Concourse Meeting Room 405, Level 2
Chairs: Gerry Guest, John Carroll University; Laura Hollengreen, University of Arizona
Metaspace, Relics, and the Devotional Imagination
Karen Eileen Overbey, Tufts University

Space and Place in the “Viel Rentier” of the Lords of Audenarde
Margaret Goering, Alfred University
The Space of “Simblance” in Valois Palaces and Their Sculpture
Elizabeth Ross, University of Florida
Framing Heterotopic Space: Late-Medieval Loggia and Image
Kim S. Sexton, University of Arkansas
Sufi Writers and City Spaces in the Medieval Islamic World
Ethel Sara Wolper, University of New Hampshire

ARTspace
My So-Called Second Life
West Hall Meeting Room 515A, Level 2
Chair: Krista Hoefle, Saint Mary’s College
Performing Art’s Second Life (Again)
Jessica Wyman, Ontario College of Art and Design

That’s Entertainment: Reconfiguring the Native American and Pre-Columbian Past in Contemporary Popular Culture
Concourse Meeting Room 406AB, Level 2
Chairs: Margaret A. Jackson, Stanford Humanities Center;
Patricia Joan Sarro, Youngstown State University
When National Treasure’s Not Treasure Enough
Judy Sund, Queens College and Graduate Center, City University of New York
Fabricating Precolombian Cultures in the National Geographic Magazine
Magali Carrera, University of Massachusetts, Dartmouth
Facing the Inka
Carolyn Dean, University of California, Santa Cruz
Culturally in Bed and Embedded: Stories of How Red Becomes White
Heidi Nickisher, Rochester Institute of Technology
Discussant: Constance Cortez, Texas Tech University
Thursday, February 26
2:30–5:00 PM

Design Studies Forum
Design on Display: Exploring How Museums Exhibit Designed Objects
Concourse Meeting Room 402 AB, Level 2
Chair: Marianne Lamonaca, The Wolfsonian, Florida International University

The Hand That Rocks the Cradle: Changing Interpretations in the Life of an Object
R. Ruth Dibble, Williams College

Hardware Stores, Jewelry Boxes, and Machines: Design on Display at MoMA, 1934
Kristina Wilson, Clark University

The Political Symbolism of Contemporary American Textiles Shown in the Smithsonian’s 1951–52 Traveling Exhibition Program
Margaret Re, University of Maryland, Baltimore County

Design and Display: The Museum as Project, V+W Design Matrix
Veronique Souben, independent curator and scholar, Paris

Discussant: Michael Prokopow, Ryerson University

Open Session: Fifteenth and Sixteenth Century Art
Concourse Meeting Room 408B, Level 2
Chair: Mark A. Meadow, University of California, Santa Barbara; Leiden University

Als ich can: Poetic Origins of Jan van Eyck’s Device Elucidate Artistic Identity in The Madonna with Canon Van der Paelle
Jamie Smith, George Washington University

A Convergence of Icon and Portrait in Naples around 1450
Sarah Kozlowski, Yale University

Venus and Mars: Intimate Encounters
Rebekah Compton, University of California, Berkeley

Law, Commerce, and Social Anxiety in 1542: Marinus van Reymerswaele’s The Lawyer’s Office
Robert Mayhew, Duke University

Interpreting Africa in 1602: Neo-Stoicism and the Iconographic Tradition in the Description and Historical Account of the Gold Kingdom of Guinea
Elizabeth A. Sutton, University of Iowa

Wunderkammer: Art as Information/Information as Art
Concourse Meeting Room 408A, Level 2
Chair: Ferris Olin, Rutgers University; Judith K. Brodsky, Rutgers University; Gloria F. Orenstein, University of Southern California

Creating a Feminist Art-History Archives in Academia: A Wunderkammer of Women Artists’ Voices and Visions
Gloria F. Orenstein, University of Southern California

The Performing Archive
Suzanne Lacy, Otis College of Art and Design

Mnemonic Reading: Fictions, Objects, and Quotation in Art and Literature
Lucy Mulrouney, University of Rochester

Blogging as Wunderkammer: Finding the Authenticity in Virtual Collections and Personal Taxonomies
Heather McDougall, independent artist, Davenport, California

The Artist as Reader: Renée Green’s Bibliophilism
Monica McTighe, Tufts University

The Latino Cabinet of Curiosities: A Postcolonial Interrogation
Amalia Mesa-Bains, California State University, Monterey Bay

Floating Fast like a Hummingbird
Alissa Walls Mazow, Pennsylvania State University

Discussant: Judith K. Brodsky, Rutgers University

Clothing, Flesh, Bone: Visual Culture above and below the Skin, Part 1
West Hall Meeting Room 511BC, Level 2
Chairs: Victoria Rovine, University of Florida; Sarah Adams, University of Michigan School of Nursing

Life after Death at the Wellcome Collection
Pam Meecham, Institute of Education, University of London

From Bust to Bone: Making and Seeing Faces in Art and Plastic Surgery
Jeanette Kohl, University of California, Riverside; University of Leipzig

Materia Medica: Interacting with the Corpus
Linda Carreiro, University of Michigan School of Nursing

Embodied/Disembodied Self
Joyce Cutler Shaw, University of California, San Diego

Discussant: Sarah Adams, University of Michigan School of Nursing

Feminist Design, a Quiet Transformation?
Concourse Meeting Room 404B, Level 2
Chair: Aaris Sherin, St. John’s University; Stephen Eskilson, Eastern Illinois University

The Question of Feminism and Interior Design
Lucinda Kaukas Havenhand, Virginia Commonwealth University

The Design that Was not One: Engendering Design Discourse
Stuart Kendall

International Exhibitions in East Asia
Concourse Meeting Room 404A, Level 2
Chair: Meiqing Wang, California State University, Northridge; Inhye Kang, McGill University

Universality vs. Asian Utopia: The Politics of the Japanese Pavilion at the 1893 Chicago World’s Fair
Inhye Kang, McGill University
Thursday, February 26
5:30–7:00 PM

Coalition of Women in the Arts Organization
Mothers of Innovation II: Exploring Mixed Media, New Media
Concourse Meeting Room 404A, Level 2
Chair: Kyra Belán, Broward College

Between Dimensions
Ruth von Jahnke Waters, Peninsula Museum of Art
Mother Earth, Thought Woman: Mixed-Media Installation
Kyra Belán, Broward College

Resonances
Kay Kang, independent artist, San Francisco
The Deep Song of Materials: How the Photographic Subject Indicates Process and Materials
Alejandra Chaverri, independent artist, Palo Alto

Association for Textual Scholarship in Art History
Taking It to the Streets: The Theater of Public Piety
Concourse Meeting Room 403B, Level 2
Chair: Tina Waldeier Bizarro, Rosemont College
Joseph as Mary's Champion: The Distinctive Connection between the Madonna del Giglio, the Compagnia di San Giuseppe, and the Church of San Giuseppe, Florence
Carolyn C. Wilson, independent scholar, Houston
“Menhir” Madonnas: Toward a Cultural Excavation of Street Tabernacles in Florence
Roger J. Crum, University of Dayton

Valencia’s “Fallas” in Historical Context
Gail Levin, Baruch College, City University of New York
Devotion and Veneration: Chicano Lowrider Processions and Audience Interaction
Megan K. Young, University of North Carolina, Greensboro

Discussant: Maureen Pelta, Moore College of Art and Design

Foundations in Art: Theory and Education
Green Foundations: Curricular and Environmental Sustainability
Concourse Meeting Room 406AB, Level 2
Chair: Steven Bleicher, Coastal Carolina University
Teaching Sustainability: First Year, and Every Year, Always
Tim Rumage, Ringling College of Art and Design; Sheryl Halter, Ringling College of Art and Design
Econnect: Imagine, Collaborate, Sustain
Tracy Doreen Dietzel, Edgewood College

Minimizing Art’s Footprint/Maximizing Art’s Mark
Linda Weintraub, independent artist and author, Rhinebeck, New York
Thursday, February 26
5:30–7:00 PM

National Endowment for the Arts
Grant Opportunities
West Hall Meeting Room 502AB, Level 2
Chair: Robert Frankel, National Endowment for the Arts

Midwest Art History Society
New Directions for Art Museums in the Midwest
Concourse Meeting Room 408B, Level 2
Chairs: Judith Walker Mann, Saint Louis Art Museum;
Joseph Becherer, Frederick Meijer Gardens and Sculpture Park

Recasting the Archive? Reclaiming the Studio
Saralyn Reece Hardy, Spencer Museum of Art

Rethinking Institutional Models
Matthias Waschek, Pulitzer Foundation for the Arts

Clash of the Titans: Purpose, Taxonomies, and Tourists in the Design of Recent American Art Museum Buildings
Marc Wilson, Nelson-Atkins Museum of Art

The Center for Craft, Creativity, and Design
Past and Future Textiles in Academia
West Hall Meeting Room 511BC, Level 2
Chair: Christy Matson, School of the Art Institute of Chicago

Tailored to Fit: The Role of Fibers in the Art Department at Appalachian State University
Jeana Eve Klein, Appalachian State University

Integration: Digital + Hand
Vita Plume, North Carolina State University

New Materials and Technology from the Perspective of an Art Institute
Pauline Verbeek-Cowart, Kansas City Art Institute

Design Studies Forum
Benjamin’s Objects
Concourse Meeting Room 405, Level 2
Chair: Robin Schuldenfrei, University of Illinois, Chicago

Shipping and Packaging Things and Substances: Walter Benjamin’s City “Denkbilder”
Rainer Rumold, Northwestern University

The Presence of the Human Thing in Walter Benjamin’s On the Mimetic Faculty
Michael Golec, School of the Art Institute of Chicago

Benjamin’s Monadology
Anthony Auerbach, Jan van Eyck Academie

Dolls, Puppets, Gods: Walter Benjamin and the Mediation of Playthings
Joyce Cheng, University of Chicago

Japan Art History Forum
Art as Marketing: Examples from Early Modern and Modern Japan
Concourse Meeting Room 408A, Level 2
Chair: Hilary K. Snow, Stanford University

Representing the Cause of “Enlightened” Professional Mounters (Hyōgushi) in the Age of Art Exhibitions: Domoto Inshō’s Sliding Door Paintings in the 1930s
Yasuko Tsuchikane, Columbia University

Marketing Femininity in Meiji Japan: A Photographic Viewbook
Karen Fraser, Santa Clara University

Promoting Edo: Ema at Naritasan
Hilary K. Snow, Stanford University

Tateyama’s Promotional Materials
Caroline Hiraaawa, Sophia University

Selling the Periphery, Engaging the Center: The Kuroda Domain’s Use of Ceramics as Cultural Capital
Andrew Maske, University of Kentucky

European Paintings Produced for Asian Markets or Exported in the Early Seventeenth Century: The Case of the English East India Company
Timon Screech, School of Oriental and African Studies, University of London

Discussant: Julie Nelson Davis, University of Pennsylvania

American Society for Hispanic Art Historical Studies
Business Meeting
Concourse Meeting Room 402AB, Level 2

Association for Latin American Art
Business Meeting
Concourse Meeting Room 403A, Level 2

Catalogue Raisonné Scholars Association
Business Meeting
Concourse Meeting Room 404B, Level 2

Historians of German and Central European Art and Architecture
Business Meeting
Concourse Meeting Room 407, Level 2

International Association of Art Critics
Business Meeting
West Hall Meeting Room 515B, Level 2

Queer Caucus for Art: The Lesbian, Gay, Bisexual, and Transgender Caucus for Art, Artists, and Historians
Business Meeting
Concourse Meeting Room 409AB, Level 2

Public Art Dialogue
Business Meeting
Concourse Meeting Room 411, Level 2

Suzanne Lacy: Recent Work, Critical Concerns
Society of Architectural Historians  
Business Meeting  
Demonstration of New Online Journal Capacities  
West Hall Meeting Room 501ABC, Level 2

Visual Culture Caucus  
Business Meeting  
West Hall Meeting Room 503, Level 2

Friday, February 27  
7:30—9:00 AM

CAA Professional Practices Committee  
Concourse Meeting Room 404B, Level 2  
Chair: Maxine Payne, Hendrix College  
Sue Gollifer, University of Brighton

National Council on Education for the Ceramic Arts  
The Strategic Critique: Effective Approaches for Studio Professors  
Concourse Meeting Room 403A, Level 2  
Chair: Keith J. Williams, Concordia University, St. Paul

The Strategic Critique: Effective Approaches for Studio Professors  
Keith J. Williams, Concordia University, St. Paul

ARTstor  
Breakfast  
Concourse Meeting Room 406AB, Level 2

Community College Professors of Art and Art History  
Business Meeting  
Concourse Meeting Room 402AB, Level 2

Radical Art Caucus  
Business Meeting  
Concourse Meeting Room 403B, Level 2

Southeastern College Art Conference  
Breakfast  
Concourse Meeting Room 407, Level 2

Friday, February 27  
9:30 AM—NOON

Gravity vs. Gravitas: Playfulness and Subversion in Northern Renaissance Grisailles  
Charlotte M. Houghton, Pennsylvania State University

Jacques-Louis David Disarmed  
Katie Lee Hanson, City University of New York

Crationism as Social Force in Bohumil Kubíček's Representation of the Modern Spirit  
Eleanor F. Moseman, Colorado State University

Falling to Heaven: Salvador Dalí's Anti-Gravity Painting  
Elliott H. King, Colorado College

Italian Futurism, One Hundred Years Later  
Concourse Meeting Room 407, Level 2  
Chair: Jennifer Bethke, independent scholar, Pleasant Hill, California

Italian Futurism and the Legacy of the Milanese Scapigliatura  
David Gariff, National Gallery of Art

L'arte di far manifesti: Marinetti's "Collaging" of the Manifesto  
Matthew D. McLendon, Cornell Fine Arts Museum, Rollins College

The "Primitive" in Italian Futurist Art and Architecture: The Case of Capri  
Michelangelo Sabattino, University of Houston

Benedetta Cappa Marinetti: Futurist, Fascist, and Feminist?  
Siobhan Conaty, LaSalle University

Discussant: Ara Merjian, Harvard University; New York University

The Uses of Pathology  
Concourse Meeting Room 404A, Level 2  
Chairs: Rachael Z. DeLue, Princeton University; Allison Morehead, Queen's University

Desire and Pathology: Poster Mania in Turn of the Century Paris  
Karen L. Carter, University of North Florida

Matisse, Bergson, and the Pathology of Perception  
Todd Cronan, Virginia Commonwealth University

Vienna's van Gogh? The Making of Oskar Kokoschka at the Hagenbund, 1911  
Gemma Blackshaw, University of Plymouth

Jean Epstein's Aesthetics and "The Normal Subconscious": The Generative Potential of Chronic Intellectual Fatigue  
Katie Kirtland, University of Chicago

Mutant Voices: Artaud and the Pathological Mode in the Work of Wallace Berman and Bruce Conner  
Lucy Bradnock, University of Essex

Descent, Elevation, and Ascent: Oppositional Forces in the Strozzi Chapel and Dante's Inferno  
Kathleen G. Arthur, James Madison University
Friday, February 27
9:30 AM—NOON

Stirring the Remix: Charting Locations and Identities
Concourse Meeting Room 408B, Level 2
Chair: Allan deSouza, San Francisco Art Institute

Identity Politics Now: The Contribution to Art and Its Context
Nizan Shaked, California State University, Long Beach

Lingerings in Los Angeles: Enabling Spaces, Dissenting Specters, and Activism amid Translocal Flows
Mario Ontiveros, University of Massachusetts, Amherst

Asian American Art as Necessity and Extravagance
Susette Min, University of California, Davis

The New Woman in Art and Visual Culture: An International Perspective
West Hall Meeting Room 515A, Level 2
Chair: Peter Dykhuis, Dalhousie Art Gallery

90 Degrees Equatorial Project
James Geurts, independent artist, Australia

4816
Eva Maria Trischak, independent artist, Vienna

A Year in the Life of the World
Emily Yeh Duke and Cooper Battersby, Syracuse University; Colgate University

The Other Night Sky
Trevor Paglen, University of California, Berkeley

The New Woman in Art and Visual Culture: An International Perspective
West Hall Meeting Room 501ABC, Level 2
Chairs: Susan Fillin Yeh, independent scholar, Block Island, Rhode Island; Ruth E. Iskin, Ben-Gurion University of the Negev

Daumier’s Political Women
Judith Wechsler, Tufts University

Between Substance and Void: Illustrative Abstraction, Race, and the Politics of Gibson’s Girl
Jennifer A. Greenhill, University of Illinois, Urbana-Champaign

In the Interstices of Techniques and Languages: The “New Women” of Russian Avant-Garde Design
Ariela H. Katz, Institute of Fine Arts, New York University

Domesticating the Harem: “New Woman” Imagery in Colonial Indian Photography
Gianna Carotenuto, University of California, Los Angeles

Discussant: Whitney Chadwick, San Francisco State University

Art and Art History after Hegel
Concourse Meeting Room 402AB, Level 2
Chairs: Lisa Florman, Ohio State University; Cordula Grewe, Columbia University

Protestantism and Hegel’s End of Art Thesis in Paul Chenavard’s Pantheon Murals
Daniel Guernsey, Florida International University

Hegel, Power, and the Pastness of Art
Jeremy Melius, University of California, Berkeley

Arche-Painting, or Color after Hegel
Molly Warnock, Princeton University

Hegel’s Contested Legacy
Jason Gaiger, Open University

Radical Art Caucus
Migration Struggles and Migratory Aesthetics
Concourse Meeting Room 405, Level 2
Chairs: Kirsten Forkert, Goldsmiths College, University of London; Karen Kurczynski, Massachusetts College of Arts

Teaching Race: Lewis Hine at Ellis Island
Leslie Urena, Northwestern University

The Inner Public of Krzysztof Wodiczko’s “If you see something ...”
Kathleen MacQueen, Stony Brook University, State University of New York

Immigrants’ Eyes
Lydia Nakashima Degarrod, California College of the Arts

Photography and Social Consciousness: A Pedagogical Practice
Sheila Pinkel, Pomona College

Italian Art Society
The International Contribution to Italian Renaissance and Baroque Art
West Hall Meeting Room 502B, Level 2
Chairs: Jack Freiberg, Florida State University; Patricia Waddy, Syracuse University

The “Greek Style” in Sixteenth-Century Italian Art and Theory
Andrew Casper, Miami University

A “Young Spaniard” Arrives: Alonso Berruguete in Italy
Dennis V. Geronimus, New York University

Caravaggio, Spanish Citizen and “Italian” Painter: Evidence of Iberian-Italian Cultural Hybridization in Baroque Art
Kathy Johnston-Keane, University of Pittsburgh

Jewish Art in the Venetian Baroque Style
Gail Ann Wingard Gould, University of Oregon

Oppenord in Italy: The French Academy in Rome and the Debate over the Baroque
Jean François Bédard, Syracuse University

International Center of Medieval Art
Byzantine Art as Medieval lingua franca
West Hall Meeting Room 518B, Level 2
Chair: Cecily J. Hilsdale, Northwestern University

The Fresco of the Four Hierarchs at Crusader Ascalon: A Rough Tolerance of Byzantine Culture?
Glenn Peers, University of Texas at Austin

“Byzantine” Art in Post-Byzantine Southern Italy
Linda Safran, University of Toronto
Interpreting at the Margins: The Byzantine Alexander Romance in the Hellenic Institute in Venice and Its Ottoman Commentator
Merith Danali Uz, Harvard University

Changing Hands and Diverging Narratives: The Icon of the Three-Handed Virgin in the Orthodox World
Elena N. Boeck, DePaul University

**Discussant:** Anthony Cutler, Pennsylvania State University

Altars, Relics, and Asceits: The Invention of Religion in Contemporary Art
West Hall Meeting Room 542B, Level 2
Chair: Pepe Karmel, New York University

Performing the Sacred: Constructing Martyrdom in the Art of Gina Pane
Klare Scarborough, independent scholar, Swarthmore, Pennsylvania

Marina Abramovic’s “The House with the Ocean View”: Redefining the Sacred in Secular Public Space
Chanda Carey, University of California, San Diego

**Joseph Beuys: The Transubstantiation of the Readymade**
Leah Sweet, Institute of Fine Arts, New York University

Non-Site-Specificity: Robert Smithson and the Holy Land
Alexander Nagel, Institute of Fine Arts, New York University

**Altar Egos: Sacrifice in the Art of Gilbert and George**
Shana Lindsay, Fashion Institute of Technology, State University of New York

National Committee on the History of Art
Art History as a Developing Practice
West Hall Meeting Room 512A, Level 2
Chairs: Thomas DaCosta Kaufmann, Princeton University; Thomas Gaehlgens, Getty Research Institute

The Mesoamerican House and Garden Channel: Viewing Familial, Community, Ritual, and Cosmic Space
Concourse Meeting Room 404B, Level 2
Chairs: Cynthia Kristan-Graham, Auburn University; Jeff Karl Kowalski, Northern Illinois University

**Model Houses in Ancient West Mexico: The Topographical Construction of Political Ideology**
Mark Miller Graham, Auburn University

**Household Living: Corporate and Individual Identity in the Teotihuacan Apartment Compound**
Eulogio Guzmán, School of the Museum of the Fine Arts, Boston; Tufts University

To Build a House: Domestic Architecture and Creation Mythology in Ancient Maya Thought
Karl A. Taube, University of California, Riverside

**House Hunting at Chichen Itza: Domestic Architecture and Identity**
Annabeth Headrick, University of Denver

**Phallic “Houses” and Cosmic Courtyards: A Reconsideration of the Sculptural Imagery at Chichen Itza**
Laura M. Amrhein, University of Arkansas, Little Rock

Diasporic Boundaries: Art, Slavery, and the Visual Field
Concourse Meeting Room 406A, Level 2
Chairs: Julie L. McGee, University of Delaware; Moyo Okediji, University of Texas at Austin

**Trans-Atlantic Souvenirs: A Dialogue of Slavery and Memory in Kongophone Relief Sculpture, ca. 1840–1910**
Nichole N. Bridges, University of Wisconsin, Madison

Sugar Cane, Slaves, and Ships: Geography, Power, and Colonial Trajectories in Nineteenth-Century Canadian and West Indian Landscapes
Charmaine Nelson, McGill University

**Purposeful Remembrance in the Vodou Ounfo**
Leslie Brice, Corcoran College of Art and Design

**Arts of Historical Desire in 1950s and 1960s Spanish Harlem**
Kristine Juncker, James Madison University

**Discussant:** Moyo Okediji, University of Texas at Austin

Courbet: A Reappraisal
Concourse Meeting Room 403A, Level 2
Chairs: Mary Morton, J. Paul Getty Museum; Karen Leader, New York University

**Courbet and the Soundscape**
James Rubin, Stony Brook University, State University of New York

Gustave Courbet and the Female Fig Leaf
Paul Galvez, Ohio State University

“The Landscape Artists Are Dead in the Water:” Gustave Courbet and Charles-François Daubigny
Lynne Ambrosini, Taft Museum of Art

Courbet’s Helvetia: Public Sculpture and the Politics of Exile
Caterina Pierre, Kingsborough Community College

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

Disrupting Reality: Limiting Pictorial Illusion in Early Modern Art
Concourse Meeting Room 409AB, Level 2
Chairs: Todd M. Richardson, University of Memphis; John Roger Decker, Georgia State University

**Henri Bles’s Crypto-Anthropomorphoses as Theoretical Objects**
Michel Weemans, l’École des hautes études en sciences sociales

Reading and the Rupture of Pictorial Illusion in the Carrara Herbal
Sarah Kyle, Emory University

Marvelously Real: Jan van Eyck’s Madonna in a Church and the Disruption of Illusion
Christine Normore, University of Chicago

Perspective Disrupted: Projection and Inversion in Fifteenth-Century Italian Painting
Patricia Simons, University of Michigan, Ann Arbor

Traversing the Distance: From Caravaggio’s Cellar to Heaven’s Realm
Anne Muraoka, Temple University
Friday, February 27
9:30 AM—NOON

The Age of Extremes
Concourse Meeting Room 408A, Level 2
Chair: Katy Siegel, Hunter College, City University of New York

From Analogue to Digital Photography: The Changing Nature of Objectivity in the Work of Bernd and Hilla Becher and Andreas Gursky
Matthew Biro, University of Michigan, Ann Arbor

Russian Art after Perestroika
Bettina Jungen, University of Zurich

Arte Povera in Extremis: Between Poetics and Politics
Christopher G. Bennett, University of Southern California

Our Literal Speed, Events in the Vicinity of Art and History

Artists and Models
Concourse Meeting Room 403B, Level 2
Chair: Ruth Weisberg, University of Southern California

Models: Wholeness and Specificity
John Nava, independent artist, Ojai, California

Model Daughter
Joanne Leonard, University of Michigan, Ann Arbor

The Reluctant Muse: Images of "Lucy" in Mark Greenwold's Paintings
Lucy Bowditch, College of Saint Rose

Discussant: Alicia Weisberg-Roberts, Yale Center for British Art

Friday, February 27
12:30—2:00 PM

International Committee for the History of Art (CIHA)
The World of Stokow
West Hall Meeting Room 502A, Level 2
Chair: Jaynie Anderson, University of Melbourne

Crossing Cultures: The Research Agenda Set by the Melbourne Congress
Jaynie Anderson, University of Melbourne

Art and Anthropology
Thierry Dufrêne, Institut international d'histoire de l'art

The Challenge of the Object in a Global World
Ulrich Grossmann, Germanisches National Museum

Italian Art Society
The Imaginary Middle Ages: The Real and the Ideal in the Italian Medieval Revival
Concourse Meeting Room 406AB, Level 2
Chair: Martina Bagnoli, Walters Art Museum

The Eve of “Roma Capitale” and the Discovery of Early Christian San Clemente
Cristiana Filippini, American University of Rome

Making the Medieval Hilltown: Visions of Modern San Gimignano
Charles Griffith Mann, Cleveland Museum of Art

Opening the Holy of Holies: Early-Twentieth-Century Explorations of the Sancta Sanctorum, Rome
Kirstin Noreen, Loyola Marymount College

ARTspace
Video Hits the Streets: Art, Surveillance, Marketing, and Mobile Media
West Hall Meeting Room 515A, Level 2
Chair: Anne Bray, LA Freewaves; Claremont Graduate University; and University of Southern California

City as Screen/Body as Movie
Holly Willis, Institute for Multimedia Literacy

Public Art for Public Action: The City as Interactive Installation
Steve Dietz, 01SJ Biennial and Northern Lights

Freewaves' Hollywood Video Festival at 50 Venues on Hollywood Boulevard
Anne Bray, LA Freewaves; Claremont Graduate University; and University of Southern California

Remapping-LA: Social Computing
Fabian Wagmister, University of California, Los Angeles; REMAP; and cheLA

Historians of Eighteenth-Century Art and Architecture
New Scholars of Eighteenth-Century Art and Architecture
Concourse Meeting Room 404B, Level 2
Chair: Sarah R. Cohen, State University of New York, Albany

Sensing Watteau: The Artist's Musical Images as Preludes to the Age of Sensibility
Pamela W. Whedon

French Sculptors and Painters in the Royal Court of Sweden
Linda Hinnors, University of Stockholm

The Boudoir of Éléonore-Christine de La Rochefoucauld de Roye
Diana Cheng, McGill University

The Family Romance Revisited: Fathers and Daughters in Post-Revolutionary Art
Heather Belnap Jensen, Brigham Young University

CAA Publications Committee
The State-of-the-Field Essay
West Hall Meeting Room 501ABC, Level 2
Chairs: Julie Nelson Davis, University of Pennsylvania; Jesús Escobar, Northwestern University

H. Perry Chapman, University of Delaware
Wanda M. Corn, Stanford University
Sylvestor Okwunodu Ogbechie, University of California, Santa Barbara

Discussant: Jesus Nelson Davis, University of Pennsylvania

Discussant: Jesús Escobar, Northwestern University
LA Art Schools: A Conversation about the Past and Present
Concourse Meeting Room 411, Level 2
Chair: Hunter Drohojowska-Philp
Roy Dowell, Otis College of Art and Design
Russell Ferguson, University of California, Los Angeles
Thomas Lawson, California Institute of the Arts
Ruth Weisberg, University of Southern California

Historians of German and Central European Art
and Architecture
Emerging Scholars
Concourse Meeting Room 405, Level 2
Chair: Eva N. Forgacs, Art Center College of Design

Picturing Slavic Sparta, Building Creation Athens: Paintings of Jaroslav Cerřnak and Vlaho Bukovac
Rachel Rossner, University of Chicago

Radiating Space, Didactic Phantasmagoria: Kurt Schwitters Delivers a Slide Lecture
Megan Luke, Harvard University

Constructing a Useable Past: Josef Albers, the Homage to the Square, and Ancient Mexican Architecture
Kiki Gilderhus, Rocky Mountain College of Art and Design

Life and the Polish Engagement with International Modernism
Jenni Drozdek, independent scholar, Pittsburgh

Southern Graphics Council
Multiply and Vanish: Inspired and Influenced by the Works of Félix González-Torres
Concourse Meeting Room 409AB, Level 2
Chair: Mark Franchino, Clarion University of Pennsylvania

This Charming Man; or, How I Came to Be the Proud Owner of a Very Long George Nelson Couch
Virgil Marti, Tyler School of Art, Temple University

Learning from Félix González-Torres: From “Temp to Perm” and Back Again
Adriane Herman, Maine College of Art

Félix González-Torres: No Need to Preach
Kate Bingaman-Burt, Portland State University

CAA Exhibitor Session
Outdoor Mural Painting in Los Angeles: Up against the Wall
West Hall Meeting Room 515B, Level 2
Chair: Mark Gottsegen, Art Materials Information and Education Network, Intermuseum Conservation Association
Rebecca Anne Rushfield, independent conservator, New York
Mark Golden, Golden Artist Colors
Leslie Rainer, Getty Conservation Institute
Kent Twitchell, independent artist
Mark Gottsegen, Art Materials Information and Education Network, Intermuseum Conservation Association

Historians of British Art
Rethinking the Archive: Methodological Problems and Practical Strategies
Concourse Meeting Room 404A, Level 2
Chairs: Craig Hanson, Calvin College; Anne Helmreich, Case Western Reserve University
Shelley Bennett, Huntington Library, Art Collections, and Botanical Gardens
Marcia Reed, Getty Research Institute

Pacific Arts Association
Urban Pacific Art in Aotearoa New Zealand
Concourse Meeting Room 408B, Level 2
Chairs: Christina Hellmich, de Young Museum, Fine Arts Museums of San Francisco; Giles Peterson, Whitecliffe College of Arts and Design

From Nita to New
Giles Peterson, Whitecliffe College of Arts and Design

Fresh Gallery Otara: Contemporary Pacific Art and Audiences in South Auckland
Ema Tavola, Fresh Gallery Otara, South Auckland

Woven Worlds
Lelani Kake, independent artist, New Zealand

Discussant: Christina Hellmich, de Young Museum, Fine Arts Museums of San Francisco

Captivating Audiences: A Visitor-Centered Approach to Art Museum Practice
West Hall Meeting Room 503, Level 2
Chair: Nancy Jones, Detroit Institute of Arts

Divorce Art-History Style
Graham W. J. Beal, Detroit Institute of Arts

Theme and Content: The Curator’s Role
George Keyes, Detroit Institute of Arts

Listening to Visitor’s Voices
Matt Sikora, Detroit Institute of Arts

Facilitating Engagement
Jennifer Czajkowski, Detroit Institute of Arts

New Media Caucus
Mail Away: War Correspondence at Home and Online
Concourse Meeting Room 408A, Level 2
Chair: Lindsay Kelley, University of California, Santa Cruz
Wafaal Bilal, New York University
Joseph DeLappe, University of Nevada, Reno
Elizabeth Losh, University of California, Irvine
Krista Genevieve Lynes, San Francisco Art Institute
Trevor Paglen, University of California, Berkeley
Friday, February 27
12:30–2:00 PM

ArtTable
ArtTable Career-Advisory Roundtables
West Hall Meeting Room 512, Level 2
Chair: Melissa Rae Messina, ArtTable

For registration information, please go to www.arttable.org.

Association of Art Museum Curators
Contemporary Art in a Global Age: Challenges for the Curator
Concourse Meeting Room 403B, Level 2
Chair: George Shackelford, Museum of Fine Arts, Boston

Queer Caucus for Art: The Lesbian, Gay, Bisexual, and Transgender Caucus for Art, Artists, and Historians Roundtable: Queering Craft
West Hall Meeting Room 502B, Level 2
Chair: Jenni Sorkin, Yale University

The Feminist Craft Corner
Miki Foster, University of California, Santa Cruz

Faggotstitch
Jesse M. Kahn, Art Institute of Boston, Lesley University

Identity Crisis: Reimagining Craft Using Queer Tactics
Lacey Jane Roberts, independent artist, San Francisco

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

Arts Council of the African Studies Association
Roundtable on a Survey of Modernism in Twentieth-Century African Art
Concourse Meeting Room 403A, Level 2
Chairs: Monica Blackmun Visonà, University of Kentucky; Gitti Salami, University of Kansas

Themes and Topics for Inclusion in a Survey Text on African Modernism
Monica Blackmun Visonà, University of Kentucky

Theoretical Issues for Consideration in a Survey Text on African Modernism
Gitti Salami, University of Kansas

American Council for Southern Asian Art
Loose Canons in South Asian Art: A Mixed Blessing?
Concourse Meeting Room 402A, Level 2
Chair: Joanna Gottfried Williams, University of California, Berkeley

Susan Bean, Peabody Essex Museum
Daniel Ehnbom, University of Virginia
Catherine Asher, University of Minnesota, Twin Cities
Padma Kaimal, Colgate University

Mid America College Art Association
Business Meeting
Concourse Meeting Room 407, Level 2

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

Foundation Level Computer Art: Vectors First; An Argument for the Order of Software Introduction
Amy Bautz, St. Louis University

John Quinn’s Collection of African Art and Its Photograph Portfolio by Charles Sheeler (1919)
Yaelle Biro, University of Paris 1-La Sorbonne

Teaching Graphic Design to Architects and Interior Design Students
Diane Fox, University of Tennessee

Integrated Student Learning Using a Multicultural Approach
Courtney Grim, Medaille College

Souvenirs of the Rest Cure: Medical Tourism and Eugène Delacroix’s Late Drawings
Joyce Bernstein Howell, Virginia Wesleyan College

Teaching Art History Online
Diane Kontar, The University of Findlay

The Association of Creative Zoology
Beauvais Lyons, University of Tennessee

The Quilt Index: Documenting and Accessing an American Art Marsha MacDowell, Michigan State University Museum; Mary Worrall, Michigan State University Museum

Interactive Web Design Optimization Using Genetic Algorithm Driven CSS
Sunyoung Park, Briar Cliff University

Interpreting the American Cultural Landscape: Land Use and Preservation Policy with Regards to Earthworks of the 1960s-1980s
Addy Smith-Reiman, Cornell University
Friday, February 27
2:30—5:00 PM

ARTspace

Annual Artists’ Interviews
West Hall Meeting Room 515A, Level 2
Lawrence Weschler, of the New York Institute for the Humanities and the Chicago Humanities Festival interviews the light and space artist Robert Irwin.
Barbara Isenberg, writer and lecturer, will interview painter Ruth Weisberg, Dean of the Roski School of Fine Arts, University of Southern California.

Touching Contemporary Art
West Hall Meeting Room 513BC, Level 2
Chair: Elizabeth Adan, California Polytechnic State University

Please Touch the Art Objects
Mary McGuire, University of California, Santa Barbara

Touch Me: Yoko Ono’s Haptic Art
Kevin Concannon, University of Akron

Dwelling by Hand: Do-Ho Suh’s Homes
Jennifer Johung, University of Wisconsin, Milwaukee

Open Gestures: Materiality, Touch, and Embodiment in Drawing
Sara Schneckloth, University of South Carolina

Touched
Amy Schmierbach, Fort Hays State University

Art History Open Session: Art in Contemporary China
West Hall Meeting Room 503, Level 2
Chair: Julia Frances Andrews, Ohio State University

Art and the Public in Republican China: Critical Debates on the 1929 National Art Exhibition
Ying Chua, Ithaca College

Playing Cards with Cézanne: A Short History of the Western Canon in Contemporary Chinese Art
De-nin Lee, Bowdoin College

The Unskilled Migrant: Global Conceptualism and Dafen Readymades
Winnie Wong, Massachusetts Institute of Technology

Constructing Market and History: The 1992 Guangzhou Biennial and the Second Documents Exhibition
Peggy Wang, University of Chicago

Discussants: Kuiyi Shen, University of California, San Diego; Jane Debevoise, Hong Kong University

The Classical Unconscious
West Hall Meeting Room 515B, Level 2
Chair: Nina M. Athanassoglou-Kallmyer, University of Delaware

Gustave Moreau’s “ Allegorical Archaeology”
Scott Allan, J. Paul Getty Museum

Dionysian Modernism in the Work of Henry Van de Velde and Ludwig Hofmann
Katherine Kuenzli, Wesleyan University

The Mythological Body: Absence and Presence in Redon’s Nudes
Isabel Suchanek, University of Pennsylvania

Claiming the Classical Past: Ottoman Archaeology at Magnesia and Laguna
Amanda Herring, University of California, Los Angeles

The Magic of the Manifest: Classical and Colonialist Genealogies of Freud’s Dream Imagery
Diane O’Donoghue, Tufts University; Boston Psychoanalytic Society and Institute

Pastel: The Measure of a Medium
Concourse Meeting Room 405, Level 2
Chair: Laura Auricchio, Parsons New School for Design;
Melissa Hyde, University of Florida

“There Is Labour in the Most Trifling Things”: John Russell’s Elements of Painting with Crayons and the Politics of Pastel
Gillian Forrester, Yale Center for British Art

An Androgynous Medium? Odilon Redon, Pastel, and Symbolism
Rachel Sloan

Pastel Notions: Edward Ruscha’s Word Pastels from the 1970s
Leslie Jones, Los Angeles County Museum of Art

A Line That Cuts like a Knife: Regendering Pastel
Diane Rosen, Teachers College, Columbia University

Discussant: Eik Kahng, Walters Art Museum

Cold-War Cultures: Reconsidering the Art of the Two Germanys
Concourse Meeting Room 408A, Level 2
Chair: Stephanie Barron, Los Angeles County Museum of Art;
Lutz Koepnick, Washington University in St. Louis

Figuration, Crisis, Commonality: The Dystopian Working-Class Icon in East and West German Painting of the 1970s
Claudia Mesch, Arizona State University

Bernhard Heisig and the Fight for Modern Art in East Germany
April A. Bisman, Iowa State University

“Advertisement for the Avant-Garde”: Zero in the Economic Miracle
Jess Atwood Gibson, Yale University

“No Longer and Not Yet”: Inni Knochel’s Raum 19
Colin Lang, Yale University

Discussant: Sabine Eckmann, Washington University in St. Louis
Friday, February 27
2:30—5:00 PM

Thinking Experimental Animation before William Kentridge:
An Art-Historical U-Turn
Concourse Meeting Room 408B, Level 2
Chair: Janeann Dill, Institute for Interdisciplinary Art and
Creative Intelligence

Thought and Timing in the Round: Muybridge, Engel, and Deleuze
Janeann Dill, Institute for Interdisciplinary Art and
Creative Intelligence

Pat O'Neill: The Old Dodge and the Rhizome on the “Experimental”
and the “Real”
Erika Suderburg, University of California, Riverside

An Art of Radical Juxtaposition: The Expanded Cinema of Stan
VanDerBeek and Robert Breer
Andrew Uroskie, Stony Brook University, State University
of New York

Signature as Sense and Sensation: Animating Affect as
Musical Diagram
James Tobias, University of California, Riverside

Art and the Memory of Revolution, 1789–1939
West Hall Meeting Room 502B, Level 2
Chair: André Dombrowski, University of Pennsylvania

George Washington’s Southern Accent
Maurie D. McInnis, University of Virginia

Looking Ahead and Going Nowhere? Photography, Revolution,
and the Paris Commune of 1871
Jeannene M. Przybyski, San Francisco Art Institute

Tears and Revolution in Mexico
Andrea Noble, Durham University

Remembering October, 1917–37
Christina Kiaer, Northwestern University

Women’s Caucus for Art
Inventive Concepts: Models of Participatory Leadership
in the Arts
West Hall Meeting Room 502A, Level 2
Chairs: Karen Frostig, Lesley University; Brandeis University;
Martina Reuter, WochenKlausur

Fluidity and Interactivity: The LA Art Girls Discuss
Collaborative Practice
Angela Ellsworth, LA Art Girls; Arizona State University

Why Collaboration Might (or Might Not) Change the World...
Scott Rigby, basekamp

The Political Economies of Plungmul
Eun Jung Park Smith, University of California, San Diego

Developing Leaders: Artists as Catalysts for Social Transformation
Pam Allara, Brandeis University

Test Tube Artwork
Chris Csikszentmihályi, Media Lab, Massachusetts Institute
of Technology

Creative Enterprise: Collaborative Models for Supporting
Artistic Production
Abigail Satinsky, InCUBATE

About Face: Portrait, Mask, and Facial Expression in
Mesoamerica and the Andes, 6000 BC–AD 1600
Concourse Meeting Room 406AB, Level 2
Chair: Cecelia F. Klein, University of California, Los Angeles

Introduction: What’s in a Face?
Cecelia F. Klein, University of California, Los Angeles

Portraiture, Emotion, and the Representation of Ethnicity at Cacaxtla
Claudia Brittenham, University of Michigan

Portraits of Place in Ancient Maya Plaza Art
Flora S. Clancy, University of New Mexico

The Trance Eye in Ancient Andean Art
Rebecca R. Stone, Emory University

Beyond Face Value: Locating the Indigenous in Colonial Portraits
of the Sapa Inka
Janet Stephens, University of California, Los Angeles

Artist as Startup: Web Application as Cultural Intervention
Concourse Meeting Room 402AB, Level 2
Chair: Michael Mandiberg, College of Staten Island, City
University of New York

MyFrienemies.com: Anti-Social Networking
Angie Waller, Parsons the New School for Design

Mechanical Olympics
xtine burrough, California State University, Fullerton

Beyond Friend Collecting and the Gossip Milk: Social Networking
for Change
Brooke Singer, Purchase College, State University of New York

Add-Art.org: Why Reinvent the Wheel When One Gear Can Make
the Whole System Run Backwards
Steve Lambert, Eyebeam Center for Art and Technology

The Secret Spaces of Early Modern Europe
Concourse Meeting Room 404B, Level 2
Chairs: Timothy McCall, Villanova University; Sean Roberts,
University of Southern California

The Secret and the Sacred: Unveiling the Body
Elina Gertsman, Southern Illinois University, Carbondale

The Material Culture of Secrecy: Anonymous Drop-Boxes and the
Transmission of Shame in Early Modern Florence
Allie Terry, Bowling Green State University

A Secret Space for a Secret Keeper: Cardinal Bibbiena at the
Vatican Palace
Henry Dietrich Fernandez, Rhode Island School of Design

Michelangelo’s Open Secrets
Maria Ruvoldt, Fordham University
Indigeneity and Artistic Transnationalism: First Nations Artists and Global Discourse
Concourse Meeting Room 407, Level 2
Chair: Kate Morris, Santa Clara University; Kathleen Ash-Milby, National Museum of the American Indian
Native Contemporary Artists and International Biennial Culture
Bill Anthes, Pitzer College
Forty Years on the Brink: Indian Artists and Their Seemingly Endless and (Mostly) Futile Campaign to Rock the World, and Why It Won't End Anytime Soon
Paul Chaat Smith, National Museum of the American Indian
Alone on the Snow/Alone on the Beach: Atanarjuat, Fountain, and the Question of Cosmopolitanism
Jessica L. Horton, University of Rochester
Terra (In)Firma: Indigenous Representations of Space and Place in the Shifting Landscape of Globalism
Kate Morris, Santa Clara University
Extreme Culture: Indigeneity as a Strategic Tradition
Jolene Rickard, Cornell University
Discussant: Kathleen Ash-Milby, National Museum of the American Indian

Art and Class
Concourse Meeting Room 403B, Level 2
Chair: Frances K. Pohl, Pomona College
Remembering the Unknowns: Memorial and Class Conflict after the 1911 Triangle Shirtwaist Fire
Ellen Wiley Todd, George Mason University
John Sloan and the Work of Picturing
Michael Lobel, Purchase College, State University of New York
Characterizing Class: Southern Migrants in City Scenes by Archibald Motley, Jr.
Phoebe Wolfskill, Dartmouth College
The New Old Subjects: Redefining the Protestant in the 1980s
Philip Glahn, Tyler School of Art, Temple University
Out of Sight: Visualizing Service and Production Laborers
Rachel Schreiber, California College of the Arts

The Ecological Imagination: From Land Art to BioArt
Concourse Meeting Room 409AB, Level 2
Chair: Rita Raley, University of California, Santa Barbara
Homeostasis Is Not Enough: Order and Survival in Eco-Systemic Artwork, 1968–77
Melissa Sue Ragain, University of Virginia
Ways of Being in Locative Art’s Metaphysics of Risk
Francisco J. Ricardo
Visualizing/Actualizing: The Evolution of Environmental Art
Linda Weintraub, independent artist and author, Rhinebeck, New York
Looking at Artificial Creatures
Rita Raley, University California, Santa Barbara

Historians of British Art
Collecting and Displaying Art in London and the Empire, 1753-2010
Concourse Meeting Room 403A, Level 2
Chair: Anne Nellig Richter, independent scholar, Washington, DC; Morna O’Neill, Vanderbilt University
Collecting and Displaying England in Russia: Wedgwood, the Frog Service, and Catherine II
Susanna Cole, Columbia University
Salti Sea Dogs in the Picture Gallery: J. M. W. Turner and the Visual Education of Britain’s Sailors
Catherine Roach, Columbia University
Painting as Display: Heterotopic Space, Commodity Culture, and Artists’ Aesthetic Authority
Julie Codell, Arizona State University
Emily Talbot, Museum of Modern Art
The New Establishment: Exhibiting and Collecting Photography at the Victoria and Albert Museum, 1968–81
Susan Bright, independent curator, New York
Bringing Home “Pinkie” and “Blue Boy”: The Reinstallation of the Huntington Art Gallery, 2008
Melinda McCurdy, Huntington Library, Art Collections, and Botanical Gardens

Interpreting Spoilia in Medieval Architecture and Art
Concourse Meeting Room 404A, Level 2
Chair: Jenny H. Shaffer
Roma Aeterna after the Fall: Coin-Set Objects and the Spoilation of the Imperial Image in the Early Medieval West
Ashley Jones, Yale University; Center for Advanced Study in the Visual Arts, National Gallery of Art
Spoilation and Resurrection: Emperor Henry II and the Specter of the Carolingian Past
Eliza Garrison, Middlebury College
Other People’s Dishes: The Use and Meaning of Bacini (Ceramic Basins) on Medieval Churches in Europe
Karen Rose Mathews, University of Miami
Exspoliation: Shedding New Light on Norman Visual Culture
Lisa Reilly, University of Virginia
Discussant: Lex Bosman, Universiteit van Amsterdam

Problems with Rembrandt
West Hall Meeting Room 501ABC, Level 2
Chair: Rebecca Tucker, Colorado College; Paul Crenshaw, Washington University in St. Louis
Rethinking Rembrandt’s Etchings
Stephanie Dickey, Queen’s University
Rembrandt and the Art of Others: Why Is It So Essential That We Contextualize Rembrandt’s Art?
Amy Golahny, Lycoming College
Reframing Rembrandt’s Insiders and Outsiders: Domesticity and Itinerary at the Borders
Nanette Salomon, College of Staten Island, City University of New York

"Rembrandt’s Faith": New Methods
Shelley Perlove, University of Michigan, Dearborn

Rembrandt, Aesthetic Purity, and Creative Integration
Catherine Scallen, Case Western Reserve University

Friday, February 27
5:30-7:00 PM

Community College Professors of Art and Art History
Reexamining Teaching: New Ideas in Studio Practice and Art History in the Community College
Concourse Meeting Room 406AB, Level 2
Chairs: Trudi Abram, Glendale Community College; Susan Altman, Middlesex County College

Think, Write, Draw: Using Writing to Help Studio Artists
Susan Altman, Middlesex County College

What about Online Learning?
Trudi Abram, Glendale Community College

Discussant: Thomas Morrissey, Community College of Rhode Island

CAA Committee on Intellectual Property
Exploring Social Tagging for Enhanced Access to Art-Historical Materials
Concourse Meeting Room 407, Level 2
Chair: Murtha Baca, Getty Vocabulary Program

Social Tagging: Technical Implications, and Use in Libraries
Joe Shubitowski, Getty Research Institute

Cataloguing by Crowd: What Visitors Can Tell Museums about Their Collections
Susan Chun, Steve: The Museum Social Tagging Project

Social Tagging: An Art Historian’s View
Karen Lang, University of Southern California

CAA Committee on Diversity Practices
Social Identity, Class, Institutionality
West Hall Meeting Room 502B, Level 2
Chairs: Julia Bryan-Wilson, University of California, Irvine; Jacqueline Francis, California College of the Arts
Mark Cottle, Georgia Institute of Technology
Kianga Ford, Massachusetts College of Art
Rita Gonzalez, Los Angeles County Museum of Art
Romita Ray, Syracuse University

CAA International Committee
Exporting Cultural Goods: Moving Art Collections and Academic Institutions around the Globe
Concourse Meeting Room 405, Level 2
Chairs: Jennifer Milam, University of Sydney; Barbara Groseclose, Ohio State University
Andrew McClellan, Tufts University
Hilary Ballon, New York University, Abu Dhabi
Charles Merewether, Tourism Development and Investment Company, Abu Dhabi
Saud Sharaf, Sama Dubai

Leonardo/International Society for the Arts, Sciences, and Technology
Shifting Paradigms in Media Art, Science, and Technology Education in a Global Context
West Hall Meeting Room 504ABC, Level 2
Chairs: Andrea Polli, Hunter College, City University of New York; Nina Czegledy

Leonardo Education Forum
Victoria Vesna, University of California, Los Angeles

Art as Cultural Studies in the Media Context
Ryszard W. Kluszczyński

The Contextualization of Art in Expanding Areas of Research
Paul Thomas

Cibercultura
Diana Domingues

Media Art in South Africa
Christo Doherty

Design, Art, Science, and Technology in Public Universities in Latin America
Felipe C. Londono

International Association of Word and Image Studies
Dennato e memoriae: Ideological Ruins and Political Memories
Concourse Meeting Room 404B, Level 2
Chair: Maria Elena Versari, Università di Messina

Reframing Political Monuments in Postunified Berlin
Kristine Nielsen, University of Chicago

Reunited Germany and the Visual Heritage of the GDR
Arnold Bartetzky, Universität Leipzig

Boris Mikhailov’s Soviet Bodies
Liliana Milkova, National Gallery of Art

Arts Council of the African Studies Association
Business Meeting
Concourse Meeting Room 403A, Level 2

Association for Textual Scholarship in Art History
Business Meeting
Concourse Meeting Room 402AB, Level 2
Casting in the Contemporary Art Studio Program: The Traditional Cast Object as Subjective Conceptual Metaphor.
Rian Kerrane, University of Colorado, Denver

Make It Fucked Up (An Object-Maker's Ode to Jon Spencer Blues Explosion)
Adam Frelin, University at Albany, State University of New York

Beautiful Networks: Systems and Emergence Theories for Twenty-First-Century Sculptors
Mason Cooley, Art Center College of Design; M. A. Greenstein, Art Center College of Design

Cultures for Display: Practices of Exhibiting Non-Western and Latin American Contemporary Art in Euro-American Institutional Networks
Concourse Meeting Room 407, Level 2
Chairs: Francesca Dal Lago, Leiden University; Miriam M. Basilio, New York University

Exotic Ethnography, Modernist Formalist Icon, or Aboriginal Art? The Contrasts between Global and Australian Exhibitions of Australian Aboriginal Contemporary Art
Sarah Scott, Charles Darwin University

Tate's Modernity: A Nonpolemized Concept of Latin American Art?
Taina B. Caragol-Barreto, Graduate Center, City University of New York

Dear Tate Modern: Where Is Postwar Japanese Art?
Reiko Tomii, PoNJA-GenKon

The African Curatorial Game: Mapping Cognitive Structures and Territorial Indeterminacy out of Africa
El Hadji Malick Ndiaye, Université de Rennes 1

"Whose" Display? The Role of the Collector in the Canonization of Contemporary Chinese Art: Uli Sigg and "Mahjong"
Franziska Koch, Staatliche Akademie der Bildenden Kunste

Battlelines: Painting Portraits Today
Concourse Meeting Room 403B, Level 2
Chair: Brandon Brame Fortune, National Portrait Gallery, Smithsonian Institution

Portrait as Subject: A Contemporary Romance with the Genre
Nadia Tscherny

Traditional and Modern Elements in the Portraits of Lemart Anderson
Douglas R. Giebel, Roberts Wesleyan College

The Match Game: Kathleen Gilje's Portraits of Curators, Critics, and Connoisseurs
Beth S. Gersh-Nesic, New York Arts Exchange; Purchase College, State University of New York

The Earnest Face of the Contemporary Portrait
Rafael Francisco Salas, Ripon College

Let Loose the Dogs of War
René J. Marquez, University of Delaware
Saturday, February 28
9:30 AM–NOON

Armchair Cosmopolites and Worldly Travelers: The Dialogue between Real and Vicarious Travel in the Greco-Roman World
Concourse Meeting Room 405, Level 2
Chairs: James F. D. Frakes, University of North Carolina, Charlotte; Celeste Lovette Guichard, Savannah College of Art and Design

Memories of Greece, Souvenirs of Egypt: The Visual Culture of Expatrematism in Hellenistic Alexandria
Rachel Kousser, Brooklyn College, City University of New York

Exotic Animals in Late Hellenistic Mosaics: Travel, Identity, and the Pursuit of Knowledge
Evrydiki Tasopoulou, Bryn Mawr College

Architecture as Souvenir: The Temple of Zeus-Asklepios and the Politics of Travel
Ufuk Soyöz, University of Texas at Austin

Trojan Myth on Roman Walls: Epic Exempla in the Domestic Sphere
Jennifer Ledig, Harvard University

The Decemenalia Base, the Senate, and the Tetrarchy: Putting Distant Emperors Back in Their Place
Elizabeth Marlowe

Historians of Netherlandish Art
The Object of Netherlandish Art
West Hall Meeting Room 501ABC, Level 2
Chairs: Claudia Goldstein, William Paterson University; Alexandra Onuf, University of Hartford

“Leave This Panel Closed”: The Object Lessons of the Liège Satirical Diptych, ca. 1520
Noel Schiller, University of South Florida

The Medium and the Message: Tapestry in the Seventeenth Century
Koenraad Brosens, Flemish Science Foundation, University of Leuven

Cultures of the Object, Objects of Culture: Seventeenth-Century Dutch Still-Life Painting
Julie Berger Hochstrasser, University of Iowa

Sign of the Times: Nationalism and the Politics of the Van Eyck Ghent Altarpiece
Jenny Graham, University of Plymouth

Discussant: James J. Bloom, Vanderbilt University

Activating the Sacred: Ritual and Space in the Pre Columbian Americas
West Hall Meeting Room 511 BC, Level 2
Chairs: Angela Marie Herren, University of North Carolina, Charlotte; Ruth Anne Phillips

The Quincunx Earth Altars of La Venta: Sites of Healing, Protection, Divination
Carolyn E. Tate, Texas Tech University

Ancient Maya Sculpture and the Materiality of Ritual
Megan E. O’Neil, University of Southern California

Pilgrimage to the Past and Future: The Aztec New Fire Ceremony
Eloise Quiñones Keber, Graduate Center, City University of New York

Urban Order and Sacred Space in Sixteenth-Century México Tenochtitlán
Barbara E. Mundy, Fordham University

The Amanta’s Voice: Rethinking the Palaces of Inca Cusco
Adam L. Herring, Southern Methodist University

African American Art in the Abstract Expressionist Era
Concourse Meeting Room 408A, Level 2
Chair: Janet Berry Hess, Sonoma State University

Emma Amos: Reflections on Spiral
Emma Amos, Rutgers University

Richard Mayhew: Lyricism and Community
Richard Mayhew, Pennsylvania State University

African American Expressionism: History and Context
Bridget Cooks, University of California, Irvine

Esthétique Noir? African American Abstract Art and the Common Han: The Barnes Foundation’s Practice
Emma Amos, Rutgers University

Representing Difference in Contemporary Museums: Theory and Practice
Concourse Meeting Room 406A, Level 2
Chairs: Ilona Katzew, Los Angeles County Museum of Art; Janet Berry Hess, Sonoma State University

Democracy and the Common Man: The Barnes Foundation’s Politics of Display
Karen Katherine Butler, Barnes Foundation

Exhibiting Replicas at the Musée d’Ethnographie du Trocadéro, Paris
Marianne Kinkel, Washington State University

Shaping Identity: A Sociocultural Model Analyzing Power/Knowledge Relationships in Art Displays
Louise Ryan, University of New South Wales

Exhibition, Collection, and Education: The Identities of the Mexican Museum of San Francisco
Karen Mary Davalos, Loyola Marymount University

Self Exotism, Multiculturalism, and Transnationalism: “Exhibiting Korea” in Contemporary America
Sohl Lee, University of Rochester
Art Criticism, Art History, and Art Magazines
Concourse Meeting Room 409AB, Level 2
Chairs: Jennie Klein, Ohio University School of Art; Sylvia Fortin, Art Papers magazine
The Unpredictable Art Magazine with Nonformidable Criticism in a Disposable Format: Art Rite, 1973–78
Gwen Allen, San Francisco State University
On Cultural Democratization: Editors Share Their Experiences of Establishing and Running an Online Art Journal
Draín Magazine Editorial Collective, Draín magazine
I'm Looking through You: On Lawrence Alloway, Expansionists Aesthetics, and the Demise of Formalism
Martin Patrick, Massey University
Artists' Writes and Wrongs
Margaret Morgan, independent artist, Los Angeles
Blacks and Blackness in European Visual Culture of the Long Nineteenth Century
Concourse Meeting Room 402AB, Level 2
Chairs: Susan Houghton Libby, Rollins College; Adrienne Louise Childs, University of Maryland, College Park
Us and Them: Camper's Odious "Ligne Faciale" and Géricault's Raft
Albert Ahladeff, University of Colorado, Boulder
Milk and Coffee: Separating and Mixing Black Servants in Russian Aristocratic Portriature
Paul Kaplan, Purchase College, State University of New York
Painting the African and the Black: Representing Ira Aldridge as Othello in Nineteenth-Century European Visual Culture
Earnestine Jenkins, University of Memphis
Racial Antics in Late-Nineteenth-Century France
James Smalls, University of Maryland, Baltimore County
Challenging the Myth of the Dark Continent: Edward Munch's Images of Sultan Abdul Karim
Alison W. Chang, University of Pennsylvania
Japan Art History Forum
Ideology and Ecology in Japanese Landscape Traditions
Concourse Meeting Room 404A, Level 2
Chair: Elizabeth Lillehoj, DePaul University
The Past Coming Alive: Photographic Landscapes and the State-Survey in Early Meiji Japan
Gyewon Kim, McGill University and University of Tokyo
Yoga Landscapes and Early Meiji Ideology
Laura W. Allen, independent scholar, Albany, California
Japan's Orient? Tomioka Tessai's Narrative Landscapes
Tamaki Maeda, University of British Columbia
Lightscapes: Cherry Blossoms at Night (Yozakura) and the Illumination of Cultural Properties in the Era of Neon Light-Ups
Miya Elise Mizuta, University of Southern California
Landscaping History as Modernist Critique: The Museum of Modern Art's Japanese House and Garden (1953–55) and Its Historical Precedents
Sarah Teasley, Northwestern University
Modern Architecture in East Asia: Regionalism/Transnationalism
West Hall Meeting Room 503, Level 2
Chairs: Vimalin Rujivacharakul, University of Delaware; Ken Tadashi Oshima, University of Washington
Taichung's Opera House: Its Antecedents and Implications
Dana Buntrock, University of California, Berkeley
Inhabiting Opaque Transparency: Cinematic Reflections and Glass Architecture in China
Weihong Bao, Columbia University
Ambivalent Modernism: Asia, Architecture, and Ma Qingyun's Father's House
Lilian Chee, National University of Singapore
From Yeouido Airfield to Incheon Airport: Postmodern Wings or a New Korean Modern?
Alice S. Kim, University of California, Berkeley
Reviewing the American Landscape
West Hall Meeting Room 515B, Level 2
Chair: Janice Simon, University of Georgia
The Viewer in the Landscape: Thomas Cole's Atmosphere of Art
Julia A. Sienkewicz, University of Illinois, Urbana-Champaign
To Elevate the Mind: Female Instruction and the Women of the Hudson River School
Nancy Siegel, Towson University
Luminism in Social-Historical Perspective
Alan Wallach, College of William and Mary
Geologic Sublime, Managerial Oversight: The Rise of the Mutable Landscape in the Gilded Age
John Ott, James Madison University
American Landscape in the Twenty-First Century: Paul Pfeiffer's Morning after the Deluge, 2003
Isabelle L. Wallace, University of Georgia
Historians of Islamic Art
2009 Majlis
Dorothy Collins Brown Auditorium, Lower Level, Bing Center, Los Angeles County Museum of Art
Chair: Marianna Shreve Simpson, independent scholar, Baltimore
Islamic Art
Renata Holod
Saturday, February 28

9:30 AM–NOON

ARTspace
CAA Services to Artists Committee
Artists’ Residencies
West Hall Meeting Room 515A, Level 2
Chairs: Caitlin Strokosch, Alliance of Artists Communities; Tom Morrissey, Community College of Rhode Island

Artists’ Residency Overview and Funding Options
Caitlin Strokosch, Alliance of Artists Communities

Texaskana-Artworks: Start-Up Strategies for a New Artist Residency Program
Tom Morrissey, Community College of Rhode Island

International Artists Residencies
Mary Sherman, TransCultural Exchange

Arts Incubator
Clayton Campbell, 18th Street Arts Center

Artistic Haven
Sarah Workneh, Ox Bow School of Art

The Communication of Spirit through Form
Kathy Black, Vermont Studio Center

Andaleeb Firdosy, independent artist

Database Aesthetics: Artists Sorting through Bits and Flesh
Concourse Meeting Room 406B, Level 2
Chair: Victoria Vesna, University of California, Los Angeles

Database Aesthetics and an Aesthetics of Dignity: New-Media Art as a Form of Activism
Sharon Daniel, University of California, Santa Cruz

The Reconfiguration of Animals: Ethical Issues in Database Aesthetics
Carol Gigiotti, Emily Carr University

Time Capsule
Eduardo Kac, School of the Art Institute of Chicago

Aesthetic and Cultural Perspectives through Data Visualization
George Legrady, University of California, Santa Barbara

Discussant: Lev Manovich, University of California, San Diego

Historians of German and Central European Art and Architecture
Forging California Modernism: Central European Émigrés on the West Coast between 1920 and 1945
Concourse Meeting Room 408B, Level 2
Chair: Isabel Wünsche, Jacobs University

A Position "Neither Here Nor There": Hansel Mieth’s and Otto Hagel’s California Photographs, 1928–36
Dalia Habib Linssen, Boston University

Camera Informa: John Gutmann in California
Miriam Paeslack, California College of the Arts

Ruben A. Alcolea, University of Navarra

The Unlikely Director: Paul Fejos and the Hollywood Connection, 1927–28
Dorothy Barenscott, Social Sciences and Humanities Research Council; Trent University

Modelled, Cast, or Carved: Reevaluating Sculptural Reproductions from the Eighteenth to the Twentieth Century
West Hall Meeting Room 502B, Level 2
Chairs: Jennifer Wingate, St. Francis College; Jenny Mayfield Carson, Maryland Institute College of Art

The Fallen Warrior: The Odd Fabrication at the Capitoline
Sandra Barr, University of Arizona

Artistic Collaboration in the Studio of William Henry Rinehart
Jenny Carson, Maryland Institute College of Art

John Rogers’s Mass-Reproduced Originals
Michael Clapper, Franklin and Marshall College

Is the Little Dancer “Wrong”? New Developments in Degas Sculpture
Patricia Falier, University of Washington, Seattle

Alexander Archipenko’s Sculptural Production
Alexandra Keiser, The Archipenko Foundation

Saturday, February 28

12:30–2:00 PM

AP Studio Art Program
The Role AP Can Play in Transitioning Millennials to College Study in the Visual Arts
Concourse Meeting Room 403B, Level 2
Chair: Jan Feldhausen, Milwaukee Institute of Art and Design

ARTspace
CAA Services to Artists Committee
Return to the Table: Artists and Curators on Olivier Debroise’s Un Banquete on Tetlapayac (An Homage to Olivier Debroise, 1952–2008)
West Hall Meeting Room 515A, Level 2
Chair: Rita Gonzalez, Los Angeles County Museum of Art

Radical Art Caucus
Migration Struggles and Migratory Aesthetics
Concourse Meeting Room 408B, Level 2
Chairs: Karen Kurczynski, Massachusetts College of Art; Kirsten Forkert, Goldsmiths, University of London

Contested Borderspaces: The New Border Regime and Migratory Struggles in Europe
Henrik Lebuhn, San Francisco Art Institute

The Global within the Rural: Media Intervention and Migration
Benj Gerdes, Binghamton University, State University of New York; 16 Beaver Group

International Students: Between Nomads and Immigrants
Carla Herrera-Prats, California Institute of the Arts
Association for Latin American Art
Emerging Scholars Session
Concourse Meeting Room 402AB, Level 2
Chair: Elisa C. Mandell, California State University, Fullerton

If the Walls Could Speak: Terminal Classic Mural Painting in the Northern Maya Lowlands
Victoria I. Lyall, University of California, Los Angeles

Santa Rosa de Lima: The Living Portrait of God
Nenita Ponce de León Elphick, Harvard College

Remove My Heart and Bury It in Your Choir: Body Parts and the Politics of Portraiture
Lauren Grace Kilroy, University of Oregon, Eugene

National Art Education Association
Assessment and Evaluation in the Visual Arts
Concourse Meeting Room 408A, Level 2
Chair: Melody Milbrandt, Georgia State University

Educational Policy and Assessment in the Visual Arts
Doug Boughton, Northern Illinois University

Two Worlds of Assessment
Elliot W. Eisner, Stanford University

Evaluation, Assessment, and Higher Education Policy
Ray Allen, Maryland Institute College of Art

Visual Culture Caucus
Queer Pictures
Concourse Meeting Room 403A, Level 2
Chair: Joey Orr, School of the Art Institute of Chicago

The Queer Picture Gallery in Max Ewing's Closet
Chad Heap, George Washington University

Militant Melancholia: Art, Activism, and the Wojnarowicz Archive
Nadja Millner-Larsen, New York University

On Forms of Visibility
Johanna Schaffer, Linz Art University

Out of the Closets, Into the Vaults: Queer Film Archiving and the Outfest Legacy Collection
Maria San Filippo, Wellesley College

CAA Student and Emerging Professionals Committee
Early-Career Publishing Strategies
Concourse Meeting Room 404A, Level 2
Chair: Julia A. Slenczewicz, University of Illinois, Urbana-Champaign

Stephanie Fay, University of California Press
Natalie Kampen, Barnard College, Columbia University
Susan Rosen, Art Institute of Chicago
Buzz Spector, Cornell University

Creative Capital/Warhol Foundation Arts Writers Grant Program
Project Presentations
West Hall Meeting Room 501 ABC, Level 2
Chair: Margaret Sundell, Creative Capital/Warhol Foundation Arts Writers Grant Program

American Council for Southern Asian Art
Business Meeting
Concourse Meeting Room 404B, Level 2

Art Historians of Southern California
Business Meeting
Concourse Meeting Room 405, Level 2

Association of American Art Historians and Art Historians
Business Meeting
Concourse Meeting Room 406A, Level 2
All are welcome to attend this organizing meeting.

Association of Art Editors
Business Meeting
Concourse Meeting Room 406B, Level 2

Historians of British Art
Business Meeting
Concourse Meeting Room 407, Level 2

Visual Resources Association
Business Meeting
Concourse Meeting Room 409AB, Level 2

Saturday, February 28
2:30–5:00 PM

Touching Contemporary Art, Part II
Concourse Meeting Room 405, Level 2
Chair: Elizabeth Adan, California Polytechnic State University

Tactility and/or the Aesthetic Event: Dialogism, Difference, and Corporeality
renée c. hoogland, Wayne State University

At Hand: The Tactility of Richard Pettibone's Small-Scale Art Copies
Elisa Schaar, Oxford University

Differentiating Touch
Fiona Candlin, Birkbeck College, University of London

Touching Sound: Extending the Listening Experience
Rupinder Dhillon, University of California, Santa Cruz

Curating through Craft: Centralizing Touch in a Museum Environment
Namita Gupta Wiggers, Museum of Contemporary Craft
Artistic Itinerancy in Early Modern Art
Concourse Meeting Room 408B, Level 2
Chair: Lloyd DeWitt, Philadelphia Museum of Art

Unintended Consequences: The Stylistic Influence of François Balthazar Solvyns' Work on Company School Painting
Maija E. Finnegan Serrano, Grossmont College

"Imagine, if you will...": Gerard de Lairesse (1640–1711) and the Collaborative Pictorialization of Travel in the North
Jacquelyn N. Coutre, Institute of Fine Arts, New York University

A Bridge between Reality and Imagination: A Study of Johan Nieuhof's Images of China
Jing Sun, Leiden University

From Willem to Guillhelmo: The Re-invention of Willem van Aelst
Tanya Paul

Mediterranean Self-Fashioning: L.-F. Cassas, Itinerant Artist in the Ottoman Empire
Elisabeth Fraser, University of South Florida

Art and the Memory of Revolution, 1789–1939, Part II
West Hall Meeting Room 511BC, Level 2
Chair: André Dombrowski, University of Pennsylvania

Natural Attacks? The Politics of Lightning and the French Revolution
Christian Ruhrmeister, Zentralinstitut für Kunstgeschichte

Skeletons in the Closet: Secrets and Lies in Revolutionary France
Richard Taws, McGill University

Insecure Space: The Mellah of Fes, Morocco
Michelle Huntingford Craig, University of California, Los Angeles

Jacob Lawrence’s Life of Toussaint L’Ouverture and History Painting from Below
Linda Kim, Smith College

The Revolutionary Future Anterior: John Heartfield’s 1930s Photomontages
Sabine Kriebel, University College Cork

The New Woman in Art and Visual Culture: An International Perspective, Part II
Concourse Meeting Room 404A, Level 2
Chair: Susan Fillin-Yeh, independent scholar, Block Island, Rhode Island; Ruth E. Iskin, Ben-Gurion University of the Negev

New Women as Illustrators
Bailey Van Hook, Virginia Tech

American Queen as New Woman Art Collector
Mary Warner Blanchard, Rutgers Center for Historical Analysis

Chana Orloff: Sculpting as a Modern Jewish Woman
Paula J. Birnbaum, University of San Francisco

Li-Lin Tseng, Pittsburgh State University

Discussant: Janis Bergman-Carton, Southern Methodist University

Branding, Collectives, and Collaborations: The Decentered Practice
West Hall Meeting Room 501ABC, Level 2
Chairs: Ethan Wells Greenbaum, Pratt Institute; Jennifer Dudley, Ramapo College

Sara Greenberger Rafferty, Suffolk County Community College
Michelle Grabner
Colleen Asper
Drew Heitzler
Dushko Petrovich, Boston University
Tyler Coburn
Shana Lutker

Digital Technology in Foundation Studies: It, How, and Why
West Hall Meeting Room 502B, Level 2
Chair: Daniel G. Hill, Parsons the New School for Design; Shari Diamond, Parsons the New School for Design

Technology in the First Year: Looking Forward, Looking Back
Beth Warshafsky, Pratt Institute

The Digital Foundation: What to Teach? How to Teach?
Jane Venes, Iowa State University

Choosing a Fitting Punch to Ride
Emily Ward Bivens, University of Tennessee, Knoxville

Digital or "Digital-ese?" A New Foundational Language for an Increasingly Complex World
Kevin Henry, Columbia College Chicago; Industrial Designers Society of America

The Northern Court Artist, 1400–1650
Concourse Meeting Room 402AB, Level 2
Chairs: Heather Madar, Humboldt State University; Ashley West, City College of New York, City University of New York

What Court Artists Did (and Sometimes Did Not Do)
Carol Herselle Krinsky, New York University

Hans Springinklee, Johannes Stabius, and the Emperor’s Printed Horoscopes
Suzanne Karr Schmidt, Art Institute of Chicago

Sculpture, the Antique Mode, and Aristocratic Identity at Courts of the Low Countries, 1520–50
Bryan Matt Kavaler, University of Toronto
Clothing, Flesh, Bone: Visual Culture above and below the Skin, Part II
Concourse Meeting Room 404B, Level 2
Chairs: Victoria Rovine, University of Florida; Sarah Adams, University of Michigan School of Nursing

Fashioning the Maternal Body: Rei Kawakubo, Georgina Godley, and Leigh Bouwer
Francesca Granata, University of the Arts London; Metropolitan Museum of Art

Shift-Ed Perceptions: The Fabricated Body in Lorna Simpson’s Shift Dress Works
Nika Elder, Princeton University

The Physiognomy of Modern Architecture in Germany, 1890–1914
Didem Ekici, University of Michigan, Ann Arbor

What a Body Can Do
Irene Small, University of Illinois, Urbana-Champaign

Discussant: Victoria Rovine, University of Florida

Reviewing the American Landscape, Part II
West Hall Meeting Room 515B, Level 2
Chair: Janice Simon, University of Georgia

The Imperial Picturesque on the Northern Caribbean Frontier: Thomas Coram’s Representations of the Lowcountry Plantation Landscape
Anna O. Marley, University of Delaware

Meaningful Places: Nineteenth-Century Photography and the Local Landscapes of the American West
Rachel Sailor, University of Texas at Tyler

The Last Frontier? Bierstadt’s Wreck of the “Ancon” and the Problem of the Alaskan Landscape
Elizabeth Hutchinson, Barnard College, Columbia University

Remapping the Regional and National Landscape: American Modernists in Canada
Donna M. Cassidy, University of Southern Maine

Anne Traut’s First (1961) and the Landscape of Memory
Michael Alavar de Baca, Harvard University

Art History Open Session: East Asian Buddhist Art
Concourse Meeting Room 406B, Level 2
Chair: Nancy S. Steinhardt, University of Pennsylvania

Mandala-Making and Mogao Cave 14
Michelle C. Wang, Louisiana State University

Forming and Reforming the Tomyoji Six Kannon Sculpture Group
Sherry Fowler, University of Kansas

A Hidden Dhyan Cave in Shanxi Province
Lidu Yi, University of Toronto

The Art of Huayan Buddhism at the Courts of Empress Wu and Emperor Shoumu
Dorothy Wong, University of Virginia

Continental Influences on Salvation Motifs in Japanese Hell Painting
Caroline Hirasawa, University of British Columbia

Foreign Origins of the Buddha Triad Senbutsu Unearthed in Japan
Yoko Hsueh Shirai, independent scholar, Arcadia, California

New Questions about East Asian Buddhist Art
Nancy S. Steinhardt, University of Pennsylvania
Truth and Dare: Documentary after the Collapse of the Fact/Fiction Divide
West Hall Meeting Room 503, Level 2
Chair: Julie Wyman, University of California, Davis

Conditional Tense: The Speculative Reality in Recent Video
Lucas Hilderbrand, University of California, Irvine

Playas, an Interventionist Documentary in Progress
Adele Horne, California Institute of the Arts

Documentary, Critical Realism, and the Long Take: Some Influences
Liza Johnson, Williams College

YouTube and the Phenomenon of Fred
Alexandra Juhasz, Pitzer College

Fiction; or, Will the Real Real Please Stand Up?
Julia Meltzer, Clockshop; David Thorne, Canele

Saturday, February 28
3:30–6:00 PM

Art and Archeology of Ancient Greece and Rome
The Auditorium, Getty Villa
Chair: Karol B. Wight, J. Paul Getty Museum

Relationships between Divine and Human Bodies: The Temple of Asklepios at Epidaurus (ca. 390–375 BCE)
Ann E. Patnaude, University of Chicago

Adopting Identity: Afterlife Personae in Second- and Third Century Rome
Linda Moskeland Fuchs, independent scholar, Ithaca, New York

Portraits of Piety: Images of Priestesses in the Second Century CE
Molly Lindner, Kent State University

Virtus and the Virtuous Breast
Lillian B. Joyce, University of Alabama, Huntsville

Roma and Augustus on the Gemma Augustea
Mark Fullerton, Ohio State University