

CAA2009

97th ANNUAL CONFERENCE

LOS ANGELES

FEBRUARY 25-28, 2009



DP 3/2

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Conference Program

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. Free-waves, 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 Solocheck 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 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

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 Hoeffle, Saint Mary's College

Performing Art's Second Life (Again)

Jessica Wyman, Ontario College of Art and Design

eracial

Kalia Brooks, Institute for Doctoral Studies in the Visual Arts

Reenactment: MGandhi's Treadmill-Powered Salt March in Second Life

Joseph DeLappe, University of Nevada, Reno

Virtual Landscapes: An Art Historian's Journey to Ithaca in Second Life

Alyson A. Gill, Arkansas State University

Second-Life Dumpster

Hajoe Moderegger, eteam

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

4816

Eva Maria Trischak, independent artist, Vienna

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, o1SJ Biennial and Northern Lights

Freewaves' Hollywould 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 Tetlapayac*
(An Homage to Olivier Debroise, 1952–2008)

West Hall Meeting Room 515A, Level 2

Chair: Rita Gonzalez, Los Angeles County Museum of Art

ARTEXCHANGE

Friday, February 27

6:00–8:00 PM

LACC Concourse Foyer

CAA's Services to Artists Committee sponsors ARTEXchange, an open forum for sharing work at the Annual Conference. The event is free and open to the public; a cash bar is available. Utilizing the space on, above, and beneath a six-foot table, participating artists show prints, paintings, drawings, photographs, sculptures, and small installations; performance, sound and spoken word may also be included.

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

Discussant: 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

Preminda 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 503, Level 2

Chairs: Kelly Donahue-Wallace, University of North Texas;

Eva 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

"Ornophobia" 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 Freni, 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 Zurawski, 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
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

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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

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 Lanquet de Gergy Tomb: Visible and Invisible Components
Anne Betty Weinshenker, Montclair State University

Temporality and Narration in the Sculptural Morceaux de Reception of the Academie 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 Boehman, University of Pennsylvania

California Design, 1940–65: "Living in a Modern Way"
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 Griffith 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 Ghilhuys 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 Peltomaki, Oregon State University

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

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

Eric Orr's Proto-Materiality and the Transcendental Minimal
Dawna Schuld, 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 Guantánamo 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 Wentrack, 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 Baraklianou, 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;

Gavin Parkinson, Courtauld Institute of Art

On Not Forgetting Nature

Caitlin Haskell, University of Texas at Austin

Joseph Cornell's Elements of Natural Philosophy

Kirsten Hoving, Middlebury College

Salvador Dalí and J. H. Fabre: Creative Involution and Atavistic Reverie

Donna Roberts

"A Free and Limitless Play of Analogies": Arshile Gorky,

Surrealism, and Nature

Michael Taylor, Philadelphia Museum of Art

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

Transform Institutions

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

Chairs: 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 Process Assessment

Richard Siegesmund, University of Georgia

Art Historians of Southern California

Cubes and Anarchy: David Smith, Geometry, and
Midcentury Sculpture

Concourse Meeting Room 408A, Level 2

Chairs: Carol S. Eliel, 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

Getty Research Institute
 Networks and Boundaries
 Museum Lecture Hall, Getty Center
 Chair: Thomas Gaetgens, Getty Research Institute

Photographic Contacts: Reflections on Photography and Orientalism
 Ali Behdad, University of California, Los Angeles

*Convergences and Collisions: Art Networks in
 Nineteenth-Century Istanbul*
 Mary Roberts, University of Sydney

*Object and Space: George Kubler's Prime Object and the
 Search for Territorial Definitions*
 Avinoam Shalem, Kunsthistorisches Institut; Institut für
 Kunstgeschichte der Universität München

European Drawings, 1400–1900
 Harold M. Williams Auditorium, Getty Center
 Chairs: Lee Hendrix, J. Paul Getty Museum; Stephanie Schrader,
 J. Paul Getty Museum

*Dirk Vellert's Apocalypse Drawings, Dürer, and Some Reformist
 Images in Antwerp*
 Ellen Konowitz, State University of New York, New Paltz

*Michelangelo's Study Child's Head in Haarlem: The Artist's
 Nephew as a Baby or a Black African Girl?*
 Joaneath Spicer, Walters Art Museum

*With His Back to Nature: The Rhetoric of Landscape in Rubens's
 Drawing of a Fallen Tree with Brambles, ca. 1615–17*
 Catherine H. Lusheck

Anatomy of a Design Repertory: Giulio Romano's Drawings for Dining
 Valerie Taylor, independent scholar, Burbank

*A New Source for David's Architectural Perceptiveness: The Roman
 Drawings of Hubert Robert*
 Heidi Kraus, University of Iowa

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

ARTspace
 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

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

Ulrich 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-Existent: 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 Reinvented

Warren Neidich, Goldsmiths, University of London

The Tangiality 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 [Int]angibles: Code as Thing and Idea

Paul Hertz, Northwestern University

Object Oriented Mashing

Harrison Higgs, Washington State University, Vancouver

Digital Physicality: 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

Cult 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 Thimann, Kunsthistorisches Institut in Florenz; Max-Planck-Institut

The Cabinet Picture: Toward a Definition

Susannah Rutherglen, Princeton University

The Love for the Small and Curious: Paintings on Copper by the Children of Bacchus in Rome

Christine Göttler, University of Washington

"Piccole" Paintings for the Home: Women and the Market for Cabinet Pictures in Seventeenth-Century Bologna

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 402AB, Level 2
Chair: Francesca Leoni, Rice University

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

Madness and Ecstasy 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 Sa'di'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
Karol 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 Riemerschmid's Corporeal Vision for Furniture, Fashion, and the Interior
Freyja Thorbjørn 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 Trope 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 502AB, 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 Beholden: 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-Wallace, 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 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 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

Rearranging Abstraction

West Hall Meeting Room 511BC, 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 515B, 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 Gaetgens, Getty Research Institute

Of Architecture and Kingship: From the Achaemenids to the Pahlavis

Concourse Meeting Room 404A, 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 Michailidis, 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

Dungamanzi/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

Weird Science
Aspen Mays, School of the Art Institute of Chicago;
Annie Laurie Erickson, School of the Art Institute of Chicago

Gyorgy Kepes's Scientific "Pattern-Seeing"
Anna Vallye, Columbia University

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

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

Image Science and Evolution
Oliver Grau, Danube University

ARTspace
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

MySpace, Facebook, Second Life: What Is Community Now?
Concourse Meeting Room 403B, Level 2
Chairs: Joe Lewis, New York State College of Ceramics, Alfred University; Barbara Lattanzi, New York State College of Ceramics, Alfred 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

(En)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 Elflin, 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 405, Level 2

Chairs: Antonella M. Pelizzari, Hunter College, City University of New York; Paolo Scrivano, Boston University

Building Sacré-Coeur: 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 Chipps 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

Legacies 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 team'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: Olyfer 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 Shapiro, National Endowment for the Humanities

Visual Resources Association

You Can Do It, We Can Help: Building Digital-Image Collections Together

West Hall Meeting Room 501ABC, 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. Cornelison, University of Kansas

"This Relick 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. Kubitza, 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 Quinn's Collection of African Art and Its Photographs: Portfolio by Charles Sheeler (1919)
Yaëlle 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

Thursday, February 26

2:30–5:00 PM

Relation, Generation, Practice: Looking at Parent/Child Collaborations in Art

Concourse Meeting Room 407, 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 McCarroll Cutshaw, 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 Trace 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 Mörténböck, 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 Knížák, 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 Katnelson, 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 Goerhing, Alfred University

The Space of "Semblance" 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

eracial
Kalia Brooks, Institute for Doctoral Studies in the Visual Arts

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

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

Second-Life Dumpster
Hajoe Moderegger, eteam

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 Precolumbian 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 402AB, 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 Paele
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

Chairs: 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 McDougal, 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 I

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 Calgary

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

Chairs: 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

Chairs: Meiqin 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

Gutai: Decentering Modernism
Ming Tiampo, Carleton University

The Shanghai Biennale: Redressing the "Passive and Peripheral Position" of Chinese Contemporary Art
Joe Martin Hill, Institute of Fine Arts, New York University

Nationalism via Globalism: The Third Beijing International Art Biennale
Meiqin Wang, California State University, Northridge

Farewell to Postcolonialism? The Third Guangzhou Triennial and Its Discontents
Alice Ming Wai Jim, Concordia University

Distinguished Scholar's Session: Svetlana Alpers
Paintings/Problems/Possibilities
West Hall Meeting Room 502AB, Level 2
Chair: Mariët Westermann, New York University Dubai
Carol Armstrong, Princeton University

Thomas Crow, Institute of Fine Arts, New York University
James Hyde, independent artist, Brooklyn, New York
Stephen Melville, Ohio State University
Mariët Westermann, New York University Dubai

Revisiting the Latin Boom
West Hall Meeting Room 501ABC, Level 2
Chairs: Adriana Zavala, Tufts University; Mary K. Coffey, Dartmouth College

Beyond the Blockbuster: Inserting Art from Latin America into the Narratives of Modern Western Art
Cecilia Fajardo-Hill, Cisneros Fontanals Art Foundation

US Latino Art: Que Boom?
Chon A. Noriega, University of California, Los Angeles

The Latin American Market Comes of Age: Growing Pains
Mary-Anne Martin, Mary-Anne Martin Fine Art

Preserving the Jungle: A View from the College Art Museum
James Oles, Davis Museum and Cultural Center, Wellesley College

Are the Terms "Latin American" and "Latino" as Used in Exhibition Titles by US Museums Still Relevant?
Alma Ruiz, Museum of Contemporary Art, Los Angeles

Collectors, the Market, and Latin American Art since the Boom
Beverly Adams, Diane and Bruce Halle Collections

For Immediate Release: Media Culture and Museum Policy on Latino and Latin American Art
Roberto Tejada, University of Texas at Austin

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 Bizzarro, 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 Ramage, Ringling College of Art and Design; Sheryl Haler, 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: Dōmoto 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 Hirasawa, 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
CAA Professional Guidelines: The Who, What, When, and
Where They Come From and How You Can Use Them
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 and Levity in Art
West Hall Meeting Room 503, Level 2
Chairs: Elizabeth Bailey, Wesleyan College; Mary D. Edwards,
Pratt Institute

*Descent, Elevation, and Ascent: Oppositional Forces in the Strozzi
Chapel and Dante's Inferno*
Kathleen G. Arthur, James Madison University

*Gravity vs. Gravititas: 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

*Gravitation as Social Force in Bohumil Kubišta'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 Sabatino, 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

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

Lingering 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 Invention of Contemporary African Art
Steven Nelson, University of California, Los Angeles

ARTspace
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

4816
Eva Maria Trischak, independent artist, Vienna

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

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, Pater, 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 Ureña, 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 511BC, 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
Merih 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 Ascetics: The Invention of Religion in Contemporary Art

West Hall Meeting Room 515B, 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 502A, Level 2

Chairs: Thomas DaCosta Kaufmann, Princeton University;
Thomas Gaetgens, 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 406AB, 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-Francois 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 at Stake

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, OISJ Biennial and Northern Lights

Freewaves' Hollywould 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 Hinners, 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

Sylvester Okwunodu Ogbechie, University of California, Santa Barbara

Discussant: Julie 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 Croatian Athens: Paintings of

Jaroslav Cermák 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 Niu 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, deYoung 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

Wafaa Bilal, New York University

Joseph DeLappe, University of Nevada, Reno

Elizabeth Losh, University of California, Irvine

Krista Geneviève 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 402AB, Level 2

Chair: Joanna Gottfried Williams, University of California, Berkeley

Susan Bean, Peabody Essex Museum

Daniel Ehnbon, 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 511BC, 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 Lagina

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

Chairs: 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

Chairs: 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. Eisman, Iowa State University

"Advertisement for the Avant-Garde": Zero in the Economic Miracle

Jess Atwood Gibson, Yale University

"No Longer and Not Yet": Imi Knoebel'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. Przyblyski, 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 P'ungmul

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

xtime burrough, California State University, Fullerton

*Beyond Friend Collecting and the Gossip Mill: 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 Fernández, 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

Chairs: 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 Proletariat 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, 1968–71

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 of California, Santa Barbara

Historians of British Art

Collecting and Displaying Art in London and the Empire, 1753–2010

Concourse Meeting Room 403A, Level 2

Chairs: Anne Nellis 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

Salty 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

Portrayal and Perception: The Challenge of Collecting at the National Portrait Gallery, London

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 *Spolia* 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 Spoliation 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

Spoliation 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

Chairs: 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 Itinerancy 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, Institutionalality
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 501ABC, 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
Damnatio 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

Association of Historians of Nineteenth-Century Art
Business Meeting
Concourse Meeting Room 403B, Level 2

Design Studies Forum
Business Meeting
Concourse Meeting Room 404A, Level 2

New Media Caucus
Business Meeting
Concourse Meeting Room 408A, Level 2

Pacific Arts Association
Business Meeting
Concourse Meeting Room 408B, Level 2

Saturday, February 28 7:30–9:00 AM

Society of Contemporary Art Historians
Business Meeting
Concourse Meeting Room 403A, Level 2

Women's Caucus for Art
Business Meeting
Concourse Meeting Room 404A, Level 2

Saturday, February 28 9:30 AM–NOON

Baroque Art from a Global Perspective: Hybridization in Latin America, Asia, Africa, and Eastern Europe
Concourse Meeting Room 403A, Level 2
Chair: Gauvin Alexander Bailey, University of Aberdeen

Kongo Art in the Baroque Era
Cécile Fromont, Michigan Society of Fellows

Imitation and Reflection: Mirrors and Painting in the Colonial Churches of Cuzco, Peru
Emily M. Breault, Columbia University

Tea Practice in Sixteenth-Century Japan: Looking Beyond Zen
Joan H. O'Mara, Washington and Lee University

The Baroque Gothic: The Hybrid Architectures of J. B. Santini and the Culture of Memory in Post-Reformation Bohemia
Pavel Kalina, Czech Technical University, Prague

Solid into Liquid: Revising the Sculpture Curriculum
Concourse Meeting Room 404B, Level 2
Chairs: Jason S. Brown, University of Tennessee, Knoxville; Christopher McNulty, Auburn University

Blurring the Lines: The Issue of Generational Change in Sculpture Pedagogy
Andréa Stanislav, University of Minnesota, Twin Cities

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 Künste

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
Expatriatism 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 Soyoz, University of Texas at Austin

Trojan Myth on Roman Walls: Epic Exempla in the Domestic Sphere

Jennifer Ledig, Harvard University

*The Decennialia 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
Precolumbian Americas*

West Hall Meeting Room 511BC, 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-Tenochtitlan*

Barbara E. Mundy, Fordham University

The Amauta'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

*Esthetique Noir? African American Abstract Painters in
Post-World War II Europe*

Mamie Hyatt, Boston University

Reading Literary Theory with Romare Bearden

Nora Niedzielski-Eichner, Stanford University

*Representing Difference in Contemporary Museums:
Theory and Practice*

Concourse Meeting Room 406A, Level 2

Chairs: Ilona Katzew, Los Angeles County Museum of Art;
Daniel Sherman, University of North Carolina, Chapel Hill

*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 Trocadero, 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-Exoticism, 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;
Sylvie 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
Drain Magazine Editorial Collective, *Drain* 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 Alhadeff, University of Colorado, Boulder

Milk and Coffee: Separating and Mixing Black Servants in Russian Aristocratic Portraiture
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: Edvard 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

Yōga 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

Lightscares: 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 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

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 Gigliotti, 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 Infirma: John Gutmann in California

Miriam Paeslack, California College of the Arts

The Photographs of Arthur Luckhaus and the New Architecture of Richard J. Neutra

Ruben A. Alcolea, University of Navarra

The Unlikely Director: Paul Fejös and the Hollywood Connection, 1927–28

Dorothy Barescott, Social Sciences and Humanities Research Council; Trent University

Modeled, 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 Failing, 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 Debroyse's *Un Banquete en Teflapayac* (An Homage to Olivier Debroyse, 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 Migration 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. Sienkewicz, 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 501ABC, 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 Asian American Artists 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/in 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

Saturday, February 28

2:30–5:00 PM

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's Work on Company School Painting
Malia E. Finnegan Serrano, Grossmont College

"Imagine, if you will...": Gerard de Lairese (1640–1711) and the Collaborative Pictorialization of Travel in the North
Jacquelyn N. Coutré, 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 Reinvention 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 Fuhrmeister, Zentralinstitut für Kunstgeschichte

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

[In]Secure Space: The Mellah of Fez, 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
Chairs: 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

An 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

Crossing Boundaries: The New Chinese Woman and Chinese Cinema in 1935
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: If, How, and Why
West Hall Meeting Room 502B, Level 2
Chairs: 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
Ethan Matt Kavalier, University of Toronto

Jacopo Strada: Court Antiquarian/Court Artist
Sarah E. Lawrence, Cooper-Hewitt, National Design Museum

The Artist is Dead! Long Live the Artist! Peter Lely in England
Jennifer Hallam, independent scholar, New York

Empathy in Media

Concourse Meeting Room 408A, Level 2

Chair: Darrin Martin, University of California, Davis

United and Severed: Collaborative Research and Cognitive Authority
Kristine Diekmann, California State University, San Marcos

The Case for Empathic Engagement: What We Can Learn from Reception Theory and the Viewer's State of Mind
Herman du Toit, Brigham Young University Museum of Art

Toward Empathy
Cooper Battersby, Colgate University

BLW: Stumbling Speech (from the Certain Location of Left)
Sarah Lewison, Southern Illinois University, Carbondale

Toward a Phenomenology of the Witness to Pain
Christine Stoddard, University of Manchester

Association of Historians of American Art
Agents of Civilization: Civic Art and the National Body at the Turn of the Twentieth Century
Concourse Meeting Room 403A, Level 2
Chair: Sarah Moore, University of Arizona

"The Present is the Past of To-morrow": Edwin Blashfield, Mural Painting, and Pageantry at the Wisconsin State Capitol
Annelise K. Madsen, Stanford University

Color Hierarchies and American National Identity at the 1901 Buffalo Pan-American Exposition
Evie Terrono, Randolph-Macon College

An Elevating Influence: Beaux-Arts Public Parks in New York City
Rachel Iannaccone, University of Minnesota

The Complexity of Civic Murals in the Progressive Era: Russell's Lewis and Clark Meeting the Indians at Ross's Hole (1912)
Kate Elliott, University of Iowa

Discussant: Sally Webster, Graduate Center, City University of New York

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 Bowery
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 Truitt'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 Dhyana Cave in Shanxi Province
Lidu Yi, University of Toronto

The Art of Huayan Buddhism at the Courts of Empress Wu and Emperor Shomu
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

Saturday, February 28

2:30–5:00 PM

Land Use in Contemporary Art, Part II

Concourse Meeting Room 407, Level 2

Chair: Kirsten Swenson, University of Nevada, Las Vegas

On Wheat

Kimberly Paice, University of Cincinnati

Urban Earthworks: Land Art and Gender in 1970s New York

Alexandra Schwartz, Museum of Modern Art

Scratches, Roads, and Monuments: Ground Truth in Land Arts of the American West

Chris Taylor, Texas Tech University

Mushrooms! Clouds: Museums, Interdisciplinary Networks, and Environmental Initiatives

Ann Wolfe, Nevada Museum of Art

Land Ethics: Post-Land Art

Patricia Watts, Ecoartspace

"Soft, Squishy Things!" New Media Artists and Biological Science

Concourse Meeting Room 409AB, Level 2

Chair: Marcia Tanner, independent curator, Berkeley

Primate Cinema: A Soft Squishy Science

Rachel Mayeri, Harvey Mudd College

AntiGyne: Biotechnology and the Dream of Birth without Women

Philip Ross, University of San Francisco

R-E-S-P-E-C-T: Artists Envisage Alternative Models for Interspecies Research

Meredith Tromble, San Francisco Art Institute

Beautiful Hermaphrodite

Gail Wight, Stanford University

By Any Media Necessary? BioArt Traverses the Gender Continuum

Diane Willow, University of Minnesota

Surrealism au naturel, Part II

West Hall Meeting Room 503, Level 2

Chairs: Stephanie L. Taylor, New Mexico State University;

Gavin Parkinson, Courtauld Institute of Art

Breasts and Eggs for Breakfast: A Surrealist Farm

Analisa Leppanen-Guerra, DePaul University

The Duality of Léon Tutundjian's Biomorphism: The Burden of Survival and the Search for Life

Jean Murachanian, University of California, Los Angeles

Rurality Meets Urbanity in Man Ray's L'Étoile de mer

Robert Belton, University of British Columbia, Okanagan

Destructive Salvation: Max Ernst's Microbes and the Politics of the Atom

Peter Mowris, University of Texas at Austin

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 Epidauros (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