Unless otherwise noted, all Conference activities will take place at the Chicago Hilton and Towers. All locations are clearly marked throughout the program. Hotel maps appear on pages 8–11.

All Affiliated Society business meetings and special sessions are listed chronologically in the pages that follow. All receptions are listed on pages 54–55. All CAA Committee business meetings are listed on pages 60–62.
Many of the sessions and meetings have been marked with one or more keys or icons to distinguish subject matter or content.

**OS**

Open Session

Sessions identified with this symbol address broader areas and disciplines within studio art and art history.

**O**

Off-Site Session

Sessions identified with this symbol will be held outside the Conference site.

**P**

Practicum

Sessions identified with this symbol offer practical applications or deal with pedagogical issues.

**M**

Museum Session

Sessions identified with this symbol focus on issues of interest to curators and other museum professionals.

**AS**

Affiliate Society Session

Sessions identified with this symbol are sponsored by organizations affiliated with CAA.

**C**

CAA Committee Session

Sessions identified with this symbol are sponsored by standing committees of CAA.

Each regular or special session has been assigned a code. The letter refers to the day of the session and the number corresponds to the order of the session in the day. The session code is used to identify session participants in the Index to Participants on pages 152-157.

Th Thursday
F Friday
Sa Saturday
TUESDAY, FEBRUARY 27

Tuesday evening
6:30–7:30 p.m.
Orientation for Interviewers and Candidates
Grand Ballroom, second floor

WEDNESDAY, FEBRUARY 28

Wednesday afternoon
12:30–2:00 p.m.
Association of Research Institutes for Art History
Business Meeting
Private Dining Room 7, third floor

Wednesday evening
5:30–7:00 p.m.
Convocation
Grand Ballroom, second floor
Welcome
The Honorable Richard M. Daley, Mayor of Chicago, and Maggie Daley, President, Pathways Awareness Foundation
Opening remarks
Ellen T. Baird, CAA President
Presentation of awards
Keynote address
Kerry James Marshall

THURSDAY, MARCH 1

Thursday evening
5:30–6:00 p.m.
Presentations
by 2001 Annual Conference Regional Program chairs: Anne Wilson and Buzz Spector

4:30–6:00 p.m.
Art’s Place
Willcox Room C, third floor
Brimming with events and activities of special interest to CAA’s artist-members, Art’s Place is a new feature of the Annual Conference. Part theater and part lounge, Art’s Place will be a site for daylong, innovative programming that will range from meetings and workshops to multimedia presentations; it will provide a setting for stimulation and intense conversation and a haven for relaxation. A monitor will be available for viewing the 2001 online members’ exhibition. All attendees are cordially invited to drop in, be informed, and enjoy the events.

7:30–9:15 a.m.
Fresh Start: Orientation and Multimedia Presentations
Perk up your senses with complimentary coffee, tea, and juice. A detailed schedule of the day’s events will be made available. First set of multimedia presentations.

9:30 a.m.–noon
Fifth Annual Artists’ Interviews
Ann Hamilton will be interviewed by Mary Katherine Coffey; Ed Paschke will be interviewed by James Yood.

12:15–1:45 p.m.
Services to Artists’ Committee Speakout
More multimedia presentations

2:00–4:00 p.m.
Program to be announced
PROGRAM SESSIONS

Thursday morning
9:30 a.m.-noon

1h1
The Holocaust and
the Art of Secondary
Witnessing
International Ballroom South,
second floor
CHAIR: Dora Apel,
Wayne State University
Christian Boltanski’s Dernières
années: The History of Violence
and the Violence of History
Janis Bergman-Carton,
Southern Methodist University
Secondary Witness and the
Cultural Rhetoric of Trauma:
Yad Vashem Natasha Goldman,
Skidmore College
Sculpture after Stunde
Null: The Post-Holocaust
Implications of Minimal
Art in Germany Julia Bernard,
Kunstgeschichtliches Institut,
J.W. Goethe-Universität
Holocaust Memorials
Revisited: Walter Benjamin’s
Last Passage, A Monument by
Dani Karavan Michele Cone,
School of the Visual Arts
Why Would Anyone in Their
Right Mind Photograph 12
Nazi Concentration Camps?
James Friedman,
Artist and Independent Scholar

1h2
Uses and Perception of the
Christian Past during the
Counter Reformation
Lake Michigan Room, eighth floor
CHAIRS: Esperanza Camara,
Johns Hopkins University;
Ann van Dijk,
University of Cincinnati
The History and Legacy
of Medieval Art in Giulio
Mancini’s Considerazioni
sulla pittura Frances Gage,
Johns Hopkins University
The Ideal of Early Christian
Sainthood and the Construction
of the Past Kirstin Nereen,
Louisiana State University
The Capuchins and the Quest
for the “True Image” of
Francis: Notes on a Medieval
Revival Stuart P. Lingo,
Michigan State University
“No Special Attributes or
Insignia”: Rubens and the
Problems of Post-Tridentine
Hagiographic Iconography
Cynthia Lawrence,
Temple University

1h3
Studio Art Open Session
The Chicago/Midwest
Sculpture Movement
John R. Room, third floor
CHAIR: Austin I. Collius,
University of Notre Dame
Mary O’Shaughnessy, Wood
Street Gallery & Sculpture Center
Steve Luking,
DePaul University
Michael Aurbach,
Vanderbilt University

1h4
Domestic Art, Domestic
Life: Living with Art in
Renaissance Europe,
1400-1600
Continental Room C, lobby level
CHAIR: A. Victor Coomin,
Rhodes College
Lamps, Coral, Teeth, and
the Intimate Intersection
of Religion and Magic
in Renaissance Tuscany
Jacqueline Marie Musacchio,
Vassar College

Sensual Journey: Raising
the Mind to God with Early
Quattrocento Colmi
Elizabeth Bailey,
Wesleyan College
The Humanist Scholar
in Dialogue with
His Surroundings
Sarah E. Lawrence, Cooper-
Hewitt, National Design Museum
Real vs. Represented: A New
Look at the Household Objects
in 15th-Century Netherlandish
Paintings of Domestic Interiors
Annette LeZotte,
Wichita State University
“To Please all the Guests,
And Displease None”: Images
and Entertaining in the
Flemish Dining Room
Claudia Goldstein,
Columbia University

1h5
Synaesthesia at the
Turn of the Century
Grand Ballroom, second floor
CHAIRS: Stephanie D’Alessandro,
The Art Institute of Chicago;
Jeremy Strick, Museum of
Contemporary Art, Los Angeles
On Kandinsky’s Synaesthetic
Experience Rethold Heller,
University of Chicago
Valentine de Saint-Point’s
Metachoric Theater:
Synaesthesia/An-esthesia
Catherine Buck-Weiss,
The School of the
Art Institute of Chicago
Form, Substance,
Correspondence:
Inter-sensory Composition
in Digital Media Paul Hertz,
Northwestern University
Electrifying the Masses
in Potsdamer Platz
David Ehrenpreis,
James Madison University
Gelatin: A New Synaesthesia?
Sarah Bancroft,
Courtauld Institute of Art
Thursday morning 23

1th6
Pacific Island Artists in a Global World
Lake Erie Room, eighth floor

CHAIR: Carol S. Ivery, Washington State University

Everything Old Is New Again: Australian Bark Paintings
Susan Kennedy Zeller, Independent Scholar

Painting and Patronage in the Western Pacific: A Report from Fiji
C. Hilary L. Scott Horn, Florida State University

Moving beyond New Zealand: A Model for Contemporary Pacific Art? Karen Stevenson, University of Canterbury

Making Space: Pacific Islander Bodies and Performance
Valuama Litia Mukakafaki Niumitou, Independent Scholar

1th7
Pedagogy 4.0 Is in Beta: Teaching in the New Media Studio
Mascot Room, third floor

CHAIR: Brooke A. Knight, University of Maine

Expanding the Boundaries: Defining New Media Interdisciplinary Curriculum
Craig Caldwell, University of Arizona

Theory and Practice in New Media Design Diane Gromala, Georgia Institute of Technology; Jay David Bolter, Georgia Institute of Technology

Photo's Last Stand: Bravery in the Face of the Digital Domain
David Najjar, University of Texas, Dallas

DISCUSSION: Joel Slayton, CADRE Laboratory for New Media, San Jose State University

1th8
Art History Open Session
Islamic Art
Lake Ontario Room, eighth floor

CHAIR: Louise Mackie, The Cleveland Museum of Art

The Dark Zubayda and the Development of the Neighborhood Mosque in the Islamic World
Bernard O'Kane, The American University in Cairo

Prosperous Beginnings: Hermann Goets and the Question of Bijapur's Blossoming Deborah Hutton, Skidmore College

1th9
Teaching Museum Theory across the Art and Art History Curriculum
Boulevard Room A and B, second floor

CHAIR: Janet Mustine, Central Washington University

A Modest Proposal for Revising the Art and Art History Curriculum through the New Museum Theory
Daniel A. Siedell, Sheldon Memorial Art Gallery and Sculpture Garden, University of Nebraska

University of Minnesota Museology and the Absence of History Jeffrey H. Abl, Wayne State University

Museums, Epistemology, and Art Education
Lisa Ann McDavid, University of New Brunswick; Margaret Lindauer, Arizona State University

DISCUSSION: Janet Mustine, Central Washington University

1th10
Crafts in the Real and Virtual World
Boulevard Room C, second floor

CHAIR: Margo Meusing, Skidmore College; Katherine Hauser, Skidmore College

Individuation of Craft
Lisa Norton, The School of the Art Institute of Chicago

In Praise of Hands: The Disunity of Craft
Sandra Alfoldy, Concordia University

Refexive Textile—Subject/Object Janet Bozant, Manchester Metropolitan University

1th11
The Association of Historians of American Art
Current Research on the Visual Culture of Empirical Science in the Americas, from the Renaissance through the 19th Century
Continental Room A, lobby level

CHAIR: Amy Meyers, The Huntington Library, Art Collections, and Botanical Gardens; Therese O'Malley, National Gallery of Art

American Idols: Religion and Ethnography in Enlightenment Visual Culture
Michael P. Caudle, Stanford University

His Master's Obi: Technologies of Projection, Empirical Science, and Colonial Violence
Jill H. Casid, University of North Carolina, Chapel Hill

A Splendid Panorama of the New World: George Catlin's Indian Gallery Landscapes and Modern Geology
Bridget Goodbody, Independent Scholar

Monday morning 20
Comisión Corográfica of Colombia: An Extended Map
Katherine E. Munro, Graduate Center, City University of New York
DISCUSSANT: Alexander Nemerov, Stanford University

1h12
"Oh, I Wish I Was in the Land of Cotton": Examining the Southern Site in Postmigration African-American Art
Chairs: Joyce Henri Robinson, Palmer Museum of Art, Pennsylvania State University
Albert A. Smith's Plantation Melodies: The American South as Musical Heartland
Laual Weintraub, New York Historical Society
Art in Crisis: Images of Lynching in The Crisis Magazine
Amy Kirsche, Vanderbilt University
Understanding Alain Locke's Silence on a Southern African-American Vernacular Tradition in the Visual Arts
Helen M. Shannon, Independent Scholar
In the Heart of the Black Belt: Jacob Lawrence's Commission from Fortune to Paint the South
Patricia Hills, Boston University
Field, Boll, and Monument: Toward an Iconography of Cotton in African-American Art
Julie McGee, Bowdoin College

AS 1h13
Collectivism after Modernism: Part 1
Waldorf Room, third floor
Chairs: Blake Stimson, University of California, Davis; Gregory Sholette, The School of the Art Institute of Chicago
The Assassination of Marcel Duchamp: Neo-avantgardism, Political Contestation, and Collectivism in 1960s France
Jill Carrick, University of British Columbia
Art and Language, New York, Discusses Its Own Social Relations in the "Lumpen-Headache"
Christopher Gilbert, Virginia Commonwealth University
Struggles for New Culture in the Decade of Disaster
Mysoon Rizk, University of Toledo
Tactical Subjectivities and Literary Art Practices in the U.S. Judith Huacnja Pearson, University of Dayton
Reclaiming Art: The Use of Art Practices by the Dispossessed, Intermark
Discussant: Alan Moore, City University of New York
Note: Part 2 will be held on Saturday, 2:30-5:00 p.m.

AS 1h14
American Society for Hispanic Art Historical Studies
Transformations in Area Studies: The Case of Spanish/Portuguese Art History
Lake Huron Room, eighth floor
Chairs: Oscar E. Vázquez, Binghamton University
Changing Concepts, Changing Identities: Perspectives on the Use of "Manueline Style" in Portuguese Art Historiography
Luis Afonso, University of Lisbon
Locating the Print in Spanish Colonial Art Historiography
Kelly Donahue-Wallace, University of North Texas
C.E. Street's Some Account of Gothic Architecture in Spain: A Victorian Definition of Spanish Medieval Art
Matilde Mateo, Indiana University
From New Spain to Mexico and Back Again: Transformations in the Study of Viceroyal Visual Culture
Michael J. Schreffler, Virginia Commonwealth University
SPECIAL SESSIONS AND MEETINGS

Thursday afternoon
12:30–2:00 p.m.

SPECIAL EVENT
Historic Skyscrapers Walking Tour of the Chicago Loop
Prepurchased tickets are required.
Meet the tour guide at the Chicago Hilton and Towers
8th Street entrance at 12:15 p.m.

AS
American Society for Hispanic Art Historical Studies
Business Meeting
Conference Room 1, fourth floor

AS Th15
Association for Textual Scholarship in Art History
Describing Paintings vs. Depicting Descriptions
Boulevard Room C, second floor
Chair: Jan van Dongen,
Institute for the History of Art and Architecture, The Netherlands
Virginia Woolf and Walter Sickert: Pen and Paintbrush
Kate Benzel,
University of Nebraska, Kearney
Jerusalem to Bologna, via Mantua: Lavinia Fontana’s Visit of the Queen of Sheba to Solomon
Carolyn P. Murphy,
University of California, Riverside
Text and Intertextuality in il Poppo’s Alexander Giving Campaspe to Apelles
Corinne Mandel,
University of Western Ontario
Style Signified: Adding Meanings to Narrative Images
Lea Mendelssohn,
Independent Scholar

C Th16
CAA International Task Force
Roundtable Discussions
Private Dining Room 3, third floor
Chairs: Marta Tegeng, College Art Association; Cheryl Goldsleger, Piedmont College
Topics include: International Academic Standards
CAA’s Role at the United Nations
The Importance of Foreign Exchanges
Art History Research and International Guidelines
The Role of International Membership in CAA
The Role of the Artist in the Digital Networked Society

C Th17
CAA Professional Practices Committee
Has the M.F.A. Outlived its Usefulness as a Terminal Degree?
Lake Ontario Room, eighth floor
Chair: Bruce Bobick,
State University of West Georgia
The M.F.A. in Studio Art: From World War II to 1960
Clayton Funk,
Columbia University
Revisiting the Midwest College Art Conference of October, 1959; or, It’s Déjà Vu All Over
Again Bruce Bobick,
State University of West Georgia
A Comparison of the Master of Fine Arts Degree with the Terminal Degrees in Analogous Disciplines
Dorothy Joiner,
State University of West Georgia
Two Case Studies from the Southwest: Faculty and Administrators’ Perceptions of the Worth of the Master of Fine Arts Degree
Moira Geoffrion,
University of Arizona

M.F.A. SURVEY
As part of their continued work on the usefulness of the M.F.A., CAA’s Professional Practices Committee is seeking artists with M.F.A.’s to participate in a survey, the results of which will be presented at CAA’s 2002 Conference. To participate, please visit the Professional Practices Committee table in the registration area.

AS Th18
Coalition of Women’s Art Organizations
The Impact of Digital Technologies on College Level Art Programs: Open Forum
Lake Erie Room, eighth floor
Chair: Kyra Belaun,
Broward Community College
Participants to be announced

AS Th19
Community College Professors of Art and Art History
Strategies for Distance Education in the Community College
Lake Huron Room, eighth floor
Chair: Alan Petersen,
Cocinino Community College
Distance Delivery for Today’s Student: Linda Hightower,
Rochester Institute of Technology
Raphael to Rauschenberg from a Distance: Teaching Art History in a Distance-Learning Environment
Barbara Stephanie,
College of Southern Maryland
From Pony Express to Cyberspace: 26 Years of Distance Learning in Northeastern Arizona
Leigh Swettman-Ivie,
Northland Pioneer College
Discussant: Thomas Morrisey,
Community College of Rhode Island
Th20

**Getty Research Institute**

Reproductions and Originals
Continental Room C, lobby level

CHAIR: Thomas Crow,
Getty Research Institute

*Technologies of Reproduction and the Economy of the Eighteenth-Century Portrait*

Bast Malcolm Baker,
Victoria and Albert Museum

*New Dogs, Old Tricks: The Internal Logic of Artistic Production in Seicento Venice*

Maria Loh,
University of Toronto

*The Aesthetics of Indiscernibles, Again*

Whitney Davis,
Northwestern University

*Mechanical Reproduction and the Artist in Colonial India*

Partha Mitter,
University of Sussex

Th22

**International Association of Art Critics/USA**

The Ivory Divide: Living to Write vs. Writing to Live
Continental Room B, lobby level

CHAIR: Douglas Dreishpoon,
Albright-Knox Art Gallery

**Eleanor Heartney,**
Art in America

Robert Hobbs,
Virginia Commonwealth University

Judith Russi Kirshner,
University of Illinois, Chicago

Susan Snodgrass, Art in America

Judd Tully, *Art & Auction*

Th21

**Historians of 18th-Century Art and Architecture**

Open Session
Continental Room A, lobby level

CHAIR: Vivian F. Cameron,
Independent Scholar, New Haven

Marketing the Female Artist: Marguerite Gérard, J.H. Fragonard, and the Construction of a Young Painter's Career

Anne L. Schroder,
Duke University Museum of Art

David's Symbiotic Pendants: The Death of Socrates and The Loves of Paris and Helen

Dorothy Johnson,
University of Iowa

Sentimental Maidens and Exemplary Matrons: Angelica Kauffman and Her Roman Contemporaries

Wendy Waiseng Rowarth,
University of Rhode Island

Th23

**International Survey of Jewish Monuments**

Open Session: New Research on Jewish Monuments
Lake Michigan Room, eighth floor

CHAIR: Samuel Gruber, International Survey of Jewish Monuments

Participants to be announced

Th24

**National Endowment for the Humanities**

Projected Images: Photography, Scholarly Discourse, and Public Engagement

Marquette Room, third floor

CHAIR: Clay Lewis, National Endowment for the Humanities

Ben Shahn Scholarship

Laura Katzman,
Randolph-Macon College

Ben Shahn's New York: The Photography of Modern Times

Jenna Webster,
Harvard University Art Museums

Adolphe Braun: A Photographic Enterprise

Maureen O'Brien,
Rhode Island School of Design

DISCUSSANT: Sally A. Stein,
University of California, Irvine
Thursday afternoon  
2:30-5:00 p.m.

Th27  
CAA Distinguished Scholar’s Session:  
James S. Ackerman  
International Ballroom South, second floor  
CHAIR: Joseph Connors,  
Columbia University  
Professor Ackerman will begin the session with a talk, On the Old and New Art Histories.

Caroline Jones,  
Boston University  
Patricia Emison,  
University of New Hampshire  
Ingrid Rowland,  
Getty Research Institute and American Academy in Rome  
Robert Nelson,  
University of Chicago  
CAA is grateful to the Samuel H. Kress Foundation for funding the first CAA Distinguished Scholar’s Session.

Th28  
Obscene Enjoyment:  
Slavoj Žižek and the Future of Visual Studies  
Woldorf Room, third floor  
CHAIRS: Benjamin Binstock,  
New York University;  
Marek Wieczorek,  
University of Washington, Seattle  
On “Faktura” as objet petit a  
Natasha Kurechnova, Graduate Center, City University of New York  
Where Jew-essence was, there shall Jouissance be: Self-Portrait as a Jewish Joke  
Steven Z. Levine,  
Bryn Mawr College  
The Obscene Stain of the Voice in Early Talking Films  
(Al Jolson/Mickey Mouse)  
Yasco Horsmann,  
Yale University  
La Grande Bouffe, or, Cooking Shows as Pornography  
Andrew Chan,  
New York University  
Slavoj Žižek,  
Slovenia’s Ambassador of Science

Th29  
Beyond Freud and Lacan: Alternative Psychological Approaches to Art  
The Promise of the Transitional Object: Object Relations and Art History  
Randall K. Van Schoenen,  
Rice University  
Pragmatist Subjectivity and the New York School: The Case of Robert Motherwell  
Gregory Gilbert, Knox College  
Archibald Motley’s Depiction of Blacks in Light of Recent Racial Identity Development Theory  
Dennis Raverty,  
Iowa State University  
The Beneficial Effects of Consilience between Art History and Neuroscience  
Dennis Lake,  
Iowa State University  
Putting Freud to the Test: How Psychological Methods Can Inform Art and Architectural Theory and Interpretation  
Lee Sternberger,  
University of Virginia

Th30  
Art and Truth  
Joliet Room, third floor  
CHAIRS: Laurie Beth Clark,  
University of Wisconsin, Madison;  
Beauvais Lyons,  
University of Tennessee  
Truth and Postmodernity: The Relevance of Nelson Goodman’s Writings on Art  
Ritu Bhatt,  
University of California, Berkeley  
Truth and the Illusion of Truth: Contemporary South African Artists Speak  
Kim Miller,  
Transylvania University  
Autobiography, Adrian Piper, and the Truth of Interpretation  
Wecnn M. Perry, Ithaca College  
“The Reality Effect”: Style, Self-Image, and John Frederick Lewis (1805–1876)  
Emily M. Weeks, Yale University  
Singing Myself a Lullaby and the Construction of a (Performative) Autobiography  
Douglas Rosenberg,  
University of Wisconsin, Madison

Th31  
The Political Economy of Art  
Lake Huon Room, eighth floor  
CHAIR: Julie F. Codell,  
Arizona State University  
Daniel R. Guernsey,  
Florida International University  
The Art of Choice in Italian Classicism  
Joachim Homann, Staatliche Hochschule für Gestaltung  
Art in New Zealand’s New National Museum: An Inquiry into the Identity of a Nation  
Maria Brown,  
University of Auckland
Structure and Agency in New Deal Art
Warren Carter, University College London

The Political Economy of Hitler's State Architecture
Paul B. Jaskot, De Paul University

Th32
Fantasy and the Religious Imagination in Medieval Art
Lake Erie Room, eighth floor
CHAIR: Thomas E. A. Dale, University of Wisconsin, Madison

Humor, Fantasy, and Instruction in the Hybrid Figures of Durham Cathedral Manuscripts
Jennifer A. Thompson, University of St. Andrews

Rupert's Raptures: Monumental Crucifixes and Religious Imagination in Twelfth-Century Germany
Jacqueline E. Jung, Columbia University

Th33
The Still Life in Motion: Reconsidering the Genre in Europe and the Americas
Continental Room C, lobby level
CHAIR: Diane Dillon, Newberry Library; Larry Silver, University of Pennsylvania

Aersten Unbound: Rereading The Meat Stall as Event
Charlotte Houghton, Pennsylvania State University

Let Us Now Praise Anonymous Men: Pieter van Aarssen's Still Life with Tobacco and Beer
Julie Hochstrasser, University of Iowa

Albert Eckhart (c. 1610-c. 1666) and Still Life in the New World
Rebecca Parker Brienen, Northwestern University

Mischiefous Objects: Trompe l'oeil in Georgian London and Federal Philadelphia
Wendy Bellion, Northwestern University

Cézanne and Still Life—A Proposal
John McCoubrey, University of Pennsylvania

Th34
Visual Culture and Mass Distribution
Grand Bicocca, second floor
CHAIR: Maud Lavin, The School of the Art Institute of Chicago

Art Chantry and the Death of the Seattle Underground
Julie Lasky, Interiors magazine

Vox Populi: Design and Authorship
Cheryl Towler Weese, studio blue

Drawing in the Space of Graphic Design: Christian Philipp Müller's Work on Paper
George Baker, State University of New York, Purchase

Hip Hop Design: Speaking Through the Commodity
Debra Parr, Columbia College, Chicago

Th35
Alois Riegl and Ancient Art: Retrospect and Prospect
Continental Room A, lobby level
CHAIR: Ruth E. Leader, King's College London

Riegl's Austrian Contemporaries: Wickhoff, Strzygowski, and Doornik on the Art of Late Antiquity
Maureen Anne O'Brien, University of North Carolina, Chapel Hill

The Cultures of Antiquity in the Works of Alois Riegl and Josef Strzygowski

DISCUSSANT: Ruth E. Leader, King's College, London

Th36
Sweated Labor: Material, Work, Body, Identity
Marquette Room, third floor
CHAIR: Joan Livingstone, The School of the Art Institute of Chicago; Janis Jefferies, Goldsmith's College

The Object of Labor
Joan Livingstone, The School of the Art Institute of Chicago

Body and Identity
Janis Jefferies, Goldsmith's College, University of London

Home Work Lou Cabeen,
University of Washington

Adaptive Reuse Molly Bleden,
Mason Gross School of the Arts, Rutgers University

Additional panelists to be announced
Th37

Stereotypes Unbound: Racial and Ethnic Caricature in Contemporary Art
Continental Room B, lobby level

CHAIRS: Valerie J. Mercer,
The City College of New York;
Jorge Daniel Veneciano,
Columbia University

The Cult of the Stereotype at the Turn-of-the-Century
Valerie J. Mercer,
The City College of New York

"The Temple of Confessions" Inside the Beltway: Fantasy, Stereotypes, and Real Politics
Mary Jo Angerstoun,
University of Maryland, College Park

Playing Al Part: The Stereotype as Readymade in the Work of Glenn Ligon and Kara Walker
Nicole C. Leighton,
Bryn Mawr College

"Fist City": The Post-Politics of a White Trash Identity
Jennifer Reeder,
University of Illinois, Chicago, and The School of the Art Institute of Chicago

Parodies Lost: An Anatomy of Reading
Jorge Daniel Veneciano,
Columbia University

OS Th39

Art History Open Session
Northwestern Renaissance Art
Boulevard Room A and B, second floor

CHAIR: Ann M. Roberts,
Lake Forest College

Petras Christus’ Cleveland St. John the Baptist and Philip the Good’s Triumphal Entry into Bruges Mark Trowbridge,
Portland State University

Picturing Same-Sex Love: Images by Petras Christus and the Housebook Master
Diane Wolfhall,
Arizona State University

Diptychs, Devotion, and the Authority of the Masculine
Andrea Pearson,
Bloomburg University

The Problem with Looking at Peter Bruegel’s Eelk
Bret Rothstein,
Rhode Island College

A Gentleman’s Microcosm: Tapestries from the Sheldon Bodechamber at Chastleton House, Oxfordshire
Patricia R. Flores,
Bard Graduate Center for Studies in the Decorative Arts

OS Th40

Documentary and Presentational Strategies
Boulevard Room C, second floor

CHAIR: Richard Roth,
Virginia Commonwealth University

The Moral Museum
Cindy Smith, Artist, New York

Subverting the Documentary Narrative: Lorna Simpson and College Cherise Smith,
Stanford University

Some Dilemmas of Material Culture Presentation in a Natural History Museum
Alaka Wali,
The Field Museum, Chicago

How to Paint Ice Cream Cones
Barbara Rossi, The School of the Art Institute of Chicago

OS Th41

Contemporary and Art Historical Perspectives on Central and East European Art and Culture, 1948 to Present
Lake Michigan Room, eighth floor

CHAIR: Susan Snodgrass,
Independent Scholar

After Stalin’s Death: Modernism in Central Europe in the Late 1950s
Piotr Piotrowski,
Adam Mickiewicz University,
Poznan, Poland

The Rape of Bucharest: Architecture as Performance and Mythology
Roman Bartis,
Kutztown University of Pennsylvania

Is Your Pop Our Pop? The History of Art as a Self-Colonizing Tool
Attila Horányi,
University of Pécs;
Katalin Timár,
ELTE University, Budapest

“Muzzle”: Gender and Sexual Politics in Contemporary Czech Art
Martina Puchmanová,
Academy of Arts, Architecture and Design, Prague

Emptiness, Parasitism, Boredom: Ilya Kabakov and the Concentrated Spectacle of Soviet Power
Matthew Jesse Jackson,
University of California, Berkeley
Thursday evening
5:30–7:00 p.m.

**Special Sessions and Meetings**

**Thursday evening**
8:00–10:30 p.m.

**Program Sessions**

**Thursday evening**
8:00–10:30 p.m.

**Th45**
Multiple Crossroads: Creativity and the Digit
Johnt Room, third floor
CHAIRS: Lynne Allen,
Mason Gross School of the Arts,
Rutgers University; David Kiehl,
Whitney Museum of American Art
Barbara Balfour,
York University
Kathleen A. Edwards,
Museum of Art, University of Iowa
David Adamson,
David Adamson Editions
Other participants to be announced

**OS Th46**
**Studio Art Open Session**
The Art of the Figure
in Contemporary Art
International Ballroom North,
second floor
CHAIR: Ronald M. Cohen,
University of Iowa
David Carbone, State University
of New York, Albany
Susanna Coffey,
The School of the Art Institute
of Chicago
Laurie Hogin, University
of Illinois, Urbana-Champaign
Caren Canier,
Rensselaer Polytechnic Institute
DISCUSSANT: Lincoln Perry

**Th47**
Art and Mythology
1600–1800:
Now Perspectives
Lake Erie Room, eighth floor
CHAIR: Jeffrey Collins,
University of Washington

Perseus and the Medusa
Shield: Enforcing Political
and Allegorical Concord in
Rubens’s Occasional Lisa Rosenthal, University of
Illinois, Urbana-Champaign
Fresh Matter for Greedy Eyes:
Observations on Rubens’s
Invention in The Finding of
Erichthoanis
Aneta Georgievska-Shine,
National Gallery of Art
Poussin’s Echo and Narcissus,
Female Mourning and the
Affected Viewer
Bernice Ianacci,
University of Toronto
The “Realms” of Flora:
Poussin, Antonio Bruni, and
Painting in the Ovidian Age
Jonathan Unklaff,
Columbia University
Mythologies of Love and Power
in the Bedchamber of the Prince
de Rohan, Hôtel de Soubise,
1759–49 Mimi Hellmann,
Mount Holyoke College

**P Th48**
Teaching Art and Learning
about Art through the
Community: The Service
Learning Paradigm,
Does It Work?
Boydell Room C, second floor
CHAIR: Edward Forde, California
State University, Los Angeles
Service Learning Projects
Kim Abeles, California State
University, Northridge
Service Learning
and Graphic Design:
A Case Study and Beyond
Susan Agre-Kippenhan,
Portland State University
(Re)Mapping Cultural Histories and Understanding Inclusion, Exclusion, and Collectivity through Community-Based Art Education
Dulda Maria Benfield, The School of the Art Institute of Chicago; John Floor, The School of the Art Institute of Chicago

The Alternative Ad Agency: Johann Poethig, California State University, Monterey Bay

Changing Minds: Service Learning as a Model for Educational Reform
William Charland, Grand Valley State University

1h49 Channel Crossings: Britain, France, and the Tradition of Artistic Exchange
The School of the Art Institute of Chicago; John Floor, The School of the Art Institute of Chicago

CHAIRS: Kathryn Calley Galitz, The Metropolitan Museum of Art; Elizabeth Pergam, Institute of Fine Arts, New York University

War, Peace, and Vainglory: National Glory and La Clore Vertueuse During the Seven Years’ War Valerie Mainz, University of Leeds

Maurice-Quentin De La Tour’s Anglicized Portrait of Voltaire
Rena Hoisington, Institute of Fine Arts, New York University

Emigrés in Georgian London: Integration and Rebutte
William Hapten, Independent Scholar

An Overview of the Exhibition: Romantic Painting in England and France, 1820–1840
Patrick Noon, Minneapolis Institute of Arts

DISCUSSANT: Jonathan P. Ribner, Boston University

1h50 Historians of German and Central European Art
The Good, the Bad, and the Ugly: New Perspectives on Art in Central and Northern Europe

CHAIRS: Charles W. Haithausen, Williams College; Joan Weinstei, Getty Grant Program

Brigid Doherty, Johns Hopkins University
Christiane Hertel, Bryn Mawr College
Thomas D. Costo Kaufman, Princeton University
Otto K. Werckmeister, Northwestern University
Christopher S. Wood, Yale University

1h51 Studio Art Open Session
Professional Skills for Artists

Boulevard Room A and B, second floor

CHAIR: Lisa Lodeski, Lisa Lodeski Fine Arts


Global Strategies for Building a Career as a Fine Artist
Gay Lan, Taking the Leap at Marketing: Diversification and Pricing Integrity
Lisa Lodeski, Lisa Lodeski Fine Arts

Challenge and Opportunity in Contemporary Public Art
Andrea Myklebust, University of Minnesota; Stanton G. Sears, Macalester College

The World Wide Web: A New Venue Scott Bell, Nextmonet.com

American Council for Southern Asian Art
The Tradition of Sectarian Classification in Scholarship on South Asian Art

CHAIRS: Alka Patel, University of Michigan; Sonya Rie Quintanilla, University of California, Irvine

Vaishnava Temples in an Indo-Islamic Environment
Pika Ghosh, University of North Carolina, Chapel Hill

Coomaraswamy and the Discovery of India
Alexander Keefe, Harvard University

The Problem of Sectarian Categories in Indian Painting
Daniel J. Elshoum, University of Virginia

The Role of Photography and Colonial Art Education in the Historiography of South Asian Art History Deepali Dewan, University of Minnesota

1h53 Art History Open Session
Chicago Architecture

Grand Ballroom, second floor

CHAIR: Franz Schulze, Lake Forest College

Chicago’s Other World’s Fair: The Significance of the 1933–34 Century of Progress International Exposition in the Development of Chicago Architecture Lisa D. Schrenk, University of California, Berkeley

Little Plans: Architecture and Social History in a Post-Heroic Age
Robert Weddle, Drury University
“On Becoming a City”: Urban Lawn and Campus As Architectural Setting in Chicago R. Stephen Sennott, Lake Forest College

OS 1h54
Art History Open Session
Visual Culture in the Caribbean: 20th Century
Continental Room B, lobby level
CHAIRS: Edward J. Sullivan, New York University; Yasmin Ramirez, El Museo del Barrio
Lorenzo Homar and the Puerto Rican Print-Making Tradition
Michael Brown, Institute of Fine Arts, New York University
Assemblage, Control, and Secrecy: Haitian Vodou’s Trayay Maji Yassama Croisént, Institute of Fine Arts, New York University
Tropical Excess: Caribbean Art and the Baroque
Gerard Dapena, Graduate Center, City University of New York
Ethnography, Installation, and Diaspora Andrea Douglas, University of Virginia
Iconographic Transformations of Haiti’s Sen Jak Drapos
Hope Mohler, El Museo del Barrio
From “Pleasure Island” to Post Colony: Nationalizing the Traveler’s Gaze in Jamaican Art (1935–1962)
Krista Thompson, Emory University

1h56
At the Junction of Form/Formlessness: Henri Michaux’s Watercolor Paintings, 1940–60
Leslie Jones, Institute of Fine Arts, New York University
Francesco Clemente: A Return to “Beauty” Carol A. Nigro, University of Delaware
Traveling Light: Women Artists Abroad and the Art of Watercolor Jordana Pomeroy, National Museum of Women in the Arts
Attributions of Exoticism and Difference: The Watercolors of Eugene Delacroix, Paul Gauguin, Emil Nolde, and Francesco Clemente
Robin Reisenfeld, Massachusetts College of Art
DISCUSSION: Henri Zerner, Harvard University

1h57
Dangerous Beauty: Conceptual Art Now
Continental Room C, lobby level
CHAIRS: Olì Watt, ACM Chicago Arts Program; Jennifer Yorke, Independent Artist, Chicago
Beauty—The Icing on the Cake: The Dangerous Draw of Beauty in an Educational Context Alison Deacon, Savannah College of Art and Design
Contemporary Photography and the Recuperation of the Aesthetic Mode
Steven Skopik, Ithaca College
Beautiful Politics: The Rhetorical Power of Conceptual Art
Kathryn Hixson, The School of the Art Institute of Chicago, New Art Examiner

OS Open Session
O Off-Site Session
P Panel
M Museum Session
AS Affiliate Society Session
C CAA Committee Session
FRIDAY, MARCH 2
MEETINGS

FRIDAY morning
7:00–8:30 a.m.

ASS
Association of Historians
of 19th-Century Art
Business Meeting
Private Dining Room 1, third floor

ASS
Italian Art Society
Business Meeting
Conference Room J, fourth floor

SPECIAL EVENT
FRIDAY morning
7:30–9:00 a.m.

CAA Committee on
Women in the Arts
Annual Recognition
Awards Breakfast
Grand Ballroom, second floor

Elsa Hoenig Fine will be
honored this year.
Admission by ticket only

PROGRAM SESSIONS
FRIDAY morning
9:00–11:30 a.m.

F1
Inferring Time
Boulevard Room C, second floor
CHAIR: Alfred Acres,
Princeton University
Royal Immediacy at Exeter
Cathedral Elizabeth Ross,
Harvard University
Process, Duration, and
the Color of Time in the
Paintings of Jan van Eyck
Carol J. Purtle,
University of Memphis
Charles Willson Peale’s
Stewart Children and
the Labor of Conscience
David Steinberg,
Omoondo Institute of Early
American History and Culture
“Passage des tons”;
Transitive Vision in Cézanne
Matthew Simms,
Emory University
“Thou unending trace”;
Time and the Elements in
Cy Twombly’s Gray Paintings
Kathryn Tuma,
Center for Advanced Study
in the Visual Arts

F2
Voice/Agency: Anyone
Listening? Contemporary
Art and India
Klone Room, eighth floor
CHAIR: Andrew L. Cohen,
University of Central Arkansas
Exotica: Irrespressible Force
Rekha Menon, State University
of New York, Binghamton
Place—Nation/Imaginatio
Jitish Kallat, Artist
Independent Artist-Run
Initiatives in the South Asian
Diaspora Shelly Bahl,
Art Gallery of Ontario

THE “Indianness” of
Contemporary Indian
Photographers in the Diaspora
Annu Palakunnathu Matthew,
University of Rhode Island
Clarity and Translation
Rina Bancerjee, Artist

F3
Subliminal Narratives
Jedi Room, third floor
CHAIRS: George Creamer,
Massachusetts College of Art;
Laura Newman, Vassar College
The Narrative Lexicon
George Creamer,
Massachusetts College of Art
Laura Newman, Vassar College
Leslie Thornton,
Brown University
Thomas Nozkowski, Artist,
Max Protetch Gallery, New York
Mary Murphy,
Washington University

F4
Homecomings:
Intersections of Public
Art and Cultures
of Domesticity
Klone Room, eighth floor
CHAIRS: Jürgen Heinrichs,
Seton Hall University;
Nancy Rose Marshall,
University of Wisconsin, Madison
Post-Colonial Chic:
Refashioning the French
Interior, circa 1962
Daniel J. Sherman,
Rice University
Pampering Pleasures and
Aesthetic Aspirations: Baths,
Candles, and Martha Stewart
Ruth R. Miller, University of
California, Santa Barbara
The Case of the “Haus der
Frau” at the 1914 Werkbund
Exhibition in Cologne
Despina Stratigakos,
Grinnell College
"Time for Tea": Domesticating the Visual Culture of Tea Consumption in Britain, France, and Their Former Colonies, 1800–1999
Romita Ray, University of Georgia

Domestic Engineering: Caging African Art
Lyneise Robinson, of the Utah State University

CHAIR: Lyneise Robinson, of the Utah State University and The Continent01

Don,estic University France, Relics, Ruin, and Temple
Kurt Leele, University of Santa Barbara

SCOII the Clouds: Relics, Caging God
Sherry Diamond, the University of Oklahoma

T hree University of Arizona, Kurdsrrnz:
for Ten: Buddha and Buddha
Buddha and Buddha
Buddha and Buddha

CHAIR: Sherry Diamond, the University of Arizona

By the Numbers: Global Urbanisms and Architectural Theory
Greg Crysler, University of California, Berkeley

Theory: Vision and Blunted Weapons: Oppositional Culture in the Service of Empire
Jon K. Shihido, Harvard University

A Cultural Crisis: Design Education and the Construction of Race
Lesley Na A Noodle, Kingston University

From Albums to the Academy: Postcards and Art History
Lake Michigan Room, eighth floor
CHAIR: Jordana Mendelson, University of Illinois, Urbana-Champaign

Postcards of Alterity: Production, Image, Reception
David Prochaska, University of Illinois, Urbana-Champaign

Picture Postcards by M.V. Dharandhar: Scenes and Types of India—With a Difference
Allan Life, University of North Carolina, Chapel Hill

William Henry Jackson's Western Photographs: Sublime Landscapes in the Album, Museum and Library

Collections Ellen Handy, International Center of Photography

Little Women: The Female Nude in the Golden Age of Picture Postcards (c. 1890–1920)
Lynda Klich, Institute of Fine Arts, New York University

Manifestos by Mail: Postcards in the Theo van Doesburg Archive
Craig Elison, Rutgers University

The Post-History of Willi Baumeister's Anti-Nazi Postcards Peter Camenzky, Southern Illinois University

At the Heart of an Issue: The Merging of Public and Artist in Socially Relevant Work
Willard Room C, third floor
CHAIR: Susan King Obarski, Mount San Antonio College

Helen Ruth Klebesadel, University of Wisconsin

Process and Production: Handicraft in Judy Chicago's The Dinner Party
Fu-Chia-Wei Liu, Parsons School of Design and CUNY Graduate Center

Decentering the Heroic: The I-Thou of Art Making
Antonette Rosato, University of Colorado, Boulder

Common Threads Artist Group
Sheila Pinkel, Puonama College

The Silk Plaza, The Echigo-Tsumari Art Triennial 2009
Anne Graham, University of Newcastle

Pedagogy as Social Activism
Gaye Leigh Green, Western Washington University

Os Open Session
P Off-Site Session
M Practicum
M Museum Session
AS Affiliate Society Session
CAA Councilor Session
Moving Target: A Consideration of Electronic Media, Politics, and Culture
Norman Cowie, Fordham University

Video and the Economics of Traveling Light Elaine Ng, Independent Scholar, Chicago

New Media Activism: Aesthetic Interventions from Fieques to D.C. Paul Chan, Artist, New York

Art is a Four Letter Word: Notes on Making and Teaching Leah Gilliam, Bard College

New Media/New Technology and the Nagging Eternal Return of the Same Gregg Bordowitz, The School of the Art Institute of Chicago

Photography between Art History and Literature: A Roundtable Discussion International Ballroom South, second floor

CHAIR: Jeannene M. Przyblyski, Independent Scholar
Elizabeth Abel, University of California, Berkeley
Douglas R. Nickel, San Francisco Museum of Modern Art
Shawn Michelle Smith, Washington State University
Mark Pohlad, DePaul University
Nicholas Mirzeoff, State University of New York, Stony Brook

Black ber the Berry ...: Black Hole Visual Aesthetics in Africa and the African Diaspora Francesca Farr, Independent Scholar, Washington, DC

Abject Accretions: The Bamana Boli Figures Claire Daigle, City University of New York

Nkhoba Ntui Nkw: A Gourd of Endless Potentialities Barbara Thompson, University of Northern Iowa

Unfinished Sexual Aesthetics: Art and Politics in Dar Es Salaam, Tanzania Eileen Moyer, The University of Amsterdam

Sacred Circles and Imagined Worlds: Accumulated Artistic Aesthetics and Ethnocentered African American Artists Cora Marshall, Central Connecticut State College

Historians of Netherlandish Art
Scientific Naturalism and Early Modern Northern European Visual Culture Boulevard Room A and B, second floor

CHAIR: Claudia Swan, Northwestern University
Strange Truths: Nauwveurig, Waerachtigh, and Wonderlijk in Early Dutch Accounts of Asia Mariët Westermann, Rutgers University

Experiments with Vision: Variations of Truth in the Work of Pieter Claesz and Cornelius Gijsbrechts

Hanneke Grotenhuis, University of Rochester

Translating the Hunt for Nature into Paint: Poisonous Snakes and the Creatural World of Otto Marseus van Schrieck (1619/20–1678)

Doug Hildebrecht, University of Michigan

The City as Metaphor, the City as Reality
Marquette Room, third floor

CHAIR: Robert Ousterhout, University of Illinois, Urbana-Champaign

Good vs. Evil: Athens and Persepolis in the Western Political/Historical Imagination Margaret Cool Root, University of Michigan

The Piazza San Marco in Venice and the Levant Maria Georgopoulou, Yale University

Florence as the New Jerusalem: The Metaphor and the Real on the Piazza San Giovanni Philip Eareefight, Juniata College

Civic Architecture as the Language of Political Dispute in Communal Orieto Barbara Deimling, Syracuse University in Italy

The Urban Identity of Late Medieval Germany: The Town Hall as Civic Symbol Keyvan Rafii, University of Illinois, Urbana-Champaign

Studio Art Open Session

Video and Film

CHAIR: Mary Patten, The School of the Art Institute of Chicago

The Digital Interface: Flattening the Differences between Film, Video, and Other Moving Image Media

Maria Tracy, The Wexner Center, Ohio State University

CS F10

AS F12

The Arts Council of the African Studies Association

The “Unfinished Aesthetic” in African and African Diaspora Arts

Continent Room B, lobby level

CHAIR: Dana Rush, University of Michigan
Description and Classification in Jan Brueghel the Elder's Entry into Noah's Ark
Arianna Faber Kolb,
University of Southern California

Local Sites/Global Sites: Viewing Human and Animal Curiosities in Early Modern Amsterdam Angela Van Meelenaar,
Luther College,
University of Regina

F14
Appraising Junk: New Principles
International Ballroom North, second floor

CHAIR: Lisa S. Weinwright,
The School of the Art Institute of Chicago

Finding and Founding: Idol, Fetish, Totem W. J. T. Mitchell,
University of Chicago

American Lost and Found – Reconsidering the Second-Hand Film
Dan Eisenberg,
The School of the Art Institute of Chicago

"When My Thoughts Collide With Your Furniture"
Barbara Kendrick,
University of Illinois, Urbana-Champaign

Object, Fetish, Relic: Joseph Beuys and The Museum
Charity Scibner,
Kulturwissenschaftliches Institut, Essen

Found Objects Are Artifacts of Class: Hoodoo Ritual Items from Archaeology in Annapolis
Mark Leone,
University of Maryland

F15
Curriculizing Contemporary Art
Contemporary Room C, lobby level

CHAIR: James Yood,
Northwestern University

Artist/Critics/Context
Paul Fabozzi,
St. John's University

Is This Art or Dangerous Propaganda? René J. Marquez,
University of Delaware

Contemporary Art Programs in the Face of "Blockbuster Syndrome" Dean Sobel,
Aspen Art Museum

OFF-SITE SESSION

F16
The Dialectics of Decoration in France 1875-1925

CHAIR: Gloria Groom,
The Art Institute of Chicago

Intimate Expressions, Public Intentions: The Nature of Nabis Decoration in the 1890s
Katherine Kuehnzl,
University of California, Berkeley

Parks, Patrimony, and the Psyche in Fin-de-Siècle Parisian Decoration
Claire I. R. O'Malley,
Courtauld Institute of Art

Modernism, Decoration, and Jouissance Jennifer L. Shaw,
Sonoma State University

Negative Dialectics: Matisse and the Décoratif at the 1910 Salon d'Automne
Alistair Wright,
Richmond University, London

DISCUSSION: Tamar Garb,
University of London

This session will be held at
The Art Institute of Chicago,
Rubloff Auditorium
111 South Michigan Avenue
Enter at the East Entrance
on Columbus Drive

SPECIAL SESSIONS AND MEETINGS

Friday afternoon
12:00–1:30 p.m.

AS
Association for Latin American Art
Business Meeting
Private Dining Room 6, third floor

AS
The Queer Caucus for Art: The Lesbian, Gay, Bisexual, and Transgender Caucus for Art, Artists, and Historians
Business Meeting
Conference Room E, fourth floor

F17
American Association of Museums

Museum Ethics: AAM's Guidelines on Holocaust Era Objects and Exhibiting Borrowed Objects
International Ballroom North, second floor

CHAIRS: Jason Hall, American Association of Museums;
Helen Wechsler,
American Association of Museums
Participants to be announced

F18
ArtTable
If Not Teaching, Then What?
Contemporary Room C, lobby level

CHAIR: Katie Hollander,
ArtTable, Inc.

Nancy Escher, Nancy Escher, Inc.

Bridget Moore,
DC Moore Art Gallery

Ronnie Hartfield,
Independent Consultant, Museum Education and Planning
AS F19
Association of Art Editors
Voices from the New Frontier: Editing for Online Publication
Continental Room B, lobby level
CHAIR: Susan Rosseu,
The Art Institute of Chicago
Participants to be announced

AS F20
Association of College and University Museums and Galleries
Hercules and the Hydra: The Academic Arts Building, Campus Clients, and the Labor of Architecture
Boulevard Room A and B, second floor
CHAIR: Roger Crum,
University of Dayton
A Practitioner Reflects on the Multi-Headed Client
Frances Halband, R.M.
Kliment & Frances Halband Architects
Heads Up Oberlin! The Multi-Headed Client Grows Again
Andy M. Shanken and Matthew Morong, Oberlin College
An Educator Reflects on Architecture and the Multi-Headed Architect
Daniel S. Friedman,
University of Cincinnati

AS F21
Association of Historians of American Art
Braving (and Bridging) the Great Divide: The Academy and the Museum
Continental Room A, lobby level
CHAIR: Sylvia Yount,
Pennsylvania Academy of the Fine Arts
From Cosmopolitanism to Cultural Democracy: Academic Ideas and the Envisioning of a Museum
Profession Sally Anne Duncan,
Tufts University
Detroit Rock City: Revisionist Art History, Museum Studies, and Practical Pedagogy
Diana L. Lindeen,
Indiana University, Bloomington
"Treasures from the Permanent Collection": A Social History Model
Andrew Walker,
The Art Institute of Chicago

AS F22
CAA Cultural Diversity Committee
What Now? Multiculturalism and Multinationalism in the Post-Identity Politics World
Lake Huron Room, eighth floor
CHAIRS: Charlene Vilaseñor Black,
University of California, Los Angeles; Phoebe Farris,
Purdue University
From Containment to Mestizaje and Diaspora: Reading Chicano/Mexicano Museums
Karen Mary Davalos,
Loyola Marymount University
Imagenes e Historias: Observations on a Donkey Cart
Constanza Cortez,
Santa Clara University
Being and Conflict: The Politics of Recognition/Misrecognition among Black Women Artists
Freida High,
University of Wisconsin, Madison
DISCUSSANT: Donald Preziosi,
University of California, Los Angeles, and Oxford University

C F23
CAA Education Committee
What Do First-Year College Students Know About Art, Anyway?
Lake Ontario Room, eighth floor
CHAIRS: Olivia Gude,
University of Illinois, Chicago;
Kathleen Desmond,
Central Missouri State University
Addressing the Topic from the Private Liberal Arts College Perspective
Steven Shipps,
Emerson College
Addressing the Topic from the Art Museum Perspective
Kathy Walsh-Piper,
Dallas Museum of Art
Addressing the Topic from the Professional Art School Perspective
Steven Bleicher,
Art Institute of Fort Lauderdale
Addressing the Topic from a University Perspective
Carlo La Magna,
New York University

AS F24
Historians of British Art
"Cool Britannia": New Directions in British Art History
Boulevard Room C, second floor
CHAIR: Anne Hachreich,
Texas Christian University
A Community of Craftsmen: The Artisan and the Architectural Treatise in 18th-Century Westminster
Janet Tewos,
Princeton University
Painting the Queen's Ass: Rediscovering High Art in Low Places
Douglas Fordham, Yale University

The Politics of Alabaster: John Singer Sargent, "Whiteness," and the Fashioning of Anglo-Performativity
Andrew Stephenson, University of East London

Cultural Topography in the Fifties: The Independent Group and Forms of "Tract," Contact, and Information
Jennifer Way, University of North Texas

Italian Art Society
Continuity and Change in Italian Art: Open Session
Museum Room, third floor
Chair: Shelley E. Zuraw, University of Georgia

The Coronation of the Virgin, Religious Communities, and Nuptial Ceremony
Gail Solberg, Associated Colleges of the Midwest, Florence, Italy

Myth and Legend at Arezzo: Piero's Frescoes of the True Cross and the Blessed Benedetto Sinigardi
Jerylene Wood, University of Illinois, Urbana-Champaign

The Breasts of Night: Michelangelo as Oncologist?
Jonathan Katz Nelson, Syracuse University in Florence, New York University in Florence

National Endowment for the Arts
Agency: Individual Artists and the National Endowment for the Arts
Welder Room, third floor
Chair: Saralyn Reece Hardy, Director of Museums and Visual Arts, NEA
Participants to be announced

Visual Resources Association
Coming Out of Isolation: Building Bridges and Networking Within the Campus Community
Lake Erie Room, eighth floor
Chair: Russ Clement, Northwestern University

A Two-Way Street: Practicum Experiences for Information Science Students in the School of Art Visual Resources Collection
Sandra C. Walker, University of Tennessee

Overcoming Obstacles: Building Bridges to Success at James Madison University
Christina B. Udpike, James Madison University

Making Stone Soup: Digital Projects at the Maryland Historical Society
Katherine Cowan, Maryland Historical Society Library

New Kids Near the Block: Art Partnerships at Northwestern
Julie Marchenko and Russ Clement, Northwestern University

Women's Caucus for Art
Global Women's Arts
Willford Room C, third floor
Chair: Maude Southwell Wahlman, University of Missouri, Kansas City

Nu Shu—The Secret Language of Chinese Women
Jacqueline Tobin, University of Denver

Manabu Yamanaka's Gyokai Series of Aged Female Nudes: A Challenge to the Western Ideal
Elisabeth Kirsch, University of Missouri, Kansas City

Kadiatu Kamara: African Textile Designer
Maude Southwell Wahlman, University of Missouri, Kansas City

African-Caribbean Influences on Contemporary Women Artists
Anna Wexler, Independent Scholar, Boston

A Cuban-American Artist Discusses Her Work
Sina Sutter, Orlando, Florida

Spirituality in the Art of Renee Stout
Andrea Lee, University of Missouri, Kansas City
Program Sessions

Friday afternoon 2:00-4:30 p.m.

F29
Women as Producers of Visual Culture in the 1920s and 1930s
Lake Michigan Room, eighth floor
CHAIRS: John Angelina and Mary Donahue, Parsons School of Design
Other People’s Money: The Influence of Hilla Rebay and the Museum of Non-Objective Painting Thalia Vachopoulos, City University of New York
Women’s Art and Urban Visions: Georgia O’Keeffe and Margaret Bonke-White in New York City
Peter R. Calh, Middlebury College
Building the Cambridge School
Kevin D. Murphy, Graduate Center, City University of New York, Brooklyn College
Two Sides of Weaving in the American South During the 1930s: Industries Labor and Designs for Industry
Virginia Gardner Troy, Berry College
The Businesswoman as Patron: Helen Lansdowne Resor and the Art of Her Time
Camnie McAtie, Canadian Centre for Architecture

F30
Re-Viewing 1970s and 1980s Feminist Art
Exhibiting Martha Rosler?
A Feminist Response to Martha Rosler: Positions in the Life World
Alison Rowley, University of Leeds
Martha Rosler’s Critical Position within Feminist Conceptual Practices
Catherine Caesar, Emory University
The Legacy of Feminist Art Practices of the Seventies and Eighties: Criticism of the Work of Chicago Ruth Wallen, University of California, San Diego
Community vs. Context in the Reception of Eleanor Antin
Luce Soutter, Yale University
DISCUSSANT: Alex Alberro, University of Florida

F31
The Conceptual Object:
Sculpture & Design
Continental Room A, lobby level
CHAIRS: Clive Dilnot, The School of the Art Institute of Chicago; Frances Whitehead, The School of the Art Institute of Chicago
The Unmaking of the Object
Frances Whitehead, The School of the Art Institute of Chicago
The Thing Is ... Stuart Walker, University of Calgary
Mixed Messages—Recent Work by Anne Wilson Discussed Within a Box of Theory
Tim Porges, Illinois State University
Art Objects as Material Phenomenon: What’s in a Designation?
Alex Potts, University of Reading
Changing the Object Itself: Six Questions on the Transformation of Material Meaning and Discourse in Recent Art and Design
Clive Dilnot, The School of the Art Institute of Chicago

F32
The Invisible Flâneuse?
Rethinking Women’s Experience of Public Space in 19th-Century France
International Ballroom South, second floor
CHAIRS: Aruna D’Souza, Purchase College; Tom McDonough, Binghamton University
Disorienting Orient: Theodore Ducet and the Anxious Flâneur in Asia
Ting Chang, McGill University
Not the Flâneur Again: Reading Magazines and Living the Metropolis Around 1880
Thomas Grenon, University College, London
The Flâneuse at the Gap
Marni Kessler, Wesleyan University
Between Home and Stage: Mary Cassatt’s Légo Paintings
Katherine Smith, Institute of Fine Arts, New York University
Women and Modernity in the Parks of Paris
Greg M. Thomas, The University of Hong Kong
DISCUSSANT: Linda Nochlin, Institute of Fine Arts, New York University

F33
Medieval
Narrative Revisited
Lake Erie Room, eighth floor
CHAIRS: Laura H. Hollengreen, University of Arizona; Pamela A. Patton, Southern Methodist University
Transformations in 13th-Century Narrative Art: The Example of Stained Glass
Gerald Guest, Index of Christian Art
The Place of Biblical Narrative in Iberian Jewish Culture of the Middle Ages
Katrin Kogman-Appel,
Ben Gurion University of the Negev

Under the Narrative Shadow: Shedding Light on the Ornamented Archivolt Program
Mickey Abel-Turby, University of Texas, Austin

The Play of the Iconic and Narrative on Two 12th-Century Revetted Panels of the Annunciation Glenn Peers,
University of Texas, Austin

CHAIR: Marcia Kupfer, Independent Scholar

F34
The Internet: A Diplomatically Correct Site for Politically Incorrect Art? Waldorf Room, third floor
CHAIR: Gary A. Keown, Southeastern Louisiana University

Ceci n’est pas une peinture (This Is Not a Painting)—Art History and the Internet
Irma D. Costache,
Mount St. Mary’s College

The Parameters of Political Art Off- and Online
William T. Dooley, Sarah Moody Gallery of Art, The University of Alabama

Artstudio-Webshop, Promote and Sell Your Artwork on the Net… What About the Political Correct or Incorrectness?
Annelise J. Hansen, Independent Scholar

Sculpting the Digital
Charlotte Kotik, Brooklyn Museum of Art

Art and Activism: Then and Now
Susan Platt, Freelance Art Historian and Art Critic, Seattle

F35
The Surreal, the Hyperreal, and the Virtually Real Grand Ballroom, second floor
CHAIR: Judith Russi Kirshner, University of Illinois, Chicago; Elizabeth A. T. Smith, Museum of Contemporary Art, Chicago

ALREADY HYPING: Surrealism and Its Objects
Mary Ann Caws, Graduate Center, City University of New York

Games as Art: HyperMedia as Surrealism
Mary Flanagan, Concordia University

Virtual Dystopias: Doom, Quake, and the Engines of Illusion in the New Landscapes of Computer Gaming
Peter Bacon Hales, University of Illinois, Chicago

Robert Gober’s Virgin and Drain
Robert E. Haywood, University of Notre Dame

The Surreal and Uncanny in David Lynch’s Lost Highway
Sue Taylor, Portland State University

F36
The Anecdote Resurrected: Artist-Writers and the Effect of Random Events in Criticism
Marquette Room, third floor
CHAIR: Paul Kranik, West Virginia University; Claire Wolf Krautz, Independent Critic

Visual Criticism: An Exhibition on James Joyce Pablo Helguero, Guggenheim Museum

Assigning the Anecdote
Paul Kranik, West Virginia University

Art Changes
Claire Wolf Krautz, Independent Critic

Epiphanies in the Making
Polly Ulrich, Independent Critic

Decentering the Gesture
Michael Pittari, Art Papers

Informed Observer
Simone Jones, Carnegie-Mellon University

DISCUSSIONS: Paul D. Miller, AKA D.J. Spooky, Independent Artist, New York City; John Kissick, Ontario College of Art and Design

F37
Other Remarks on Color
Boulevard Room A and B, second floor
CHAIR: Mary Luin, Alfred University; Beth Tauke, State University of New York, Buffalo

Hand-Colored Photography of “Color Gardens” 1910–1940
Robin Yeder, Smithsonian Institution

Enumerating Infinity: Cloning Color Anoka Farnace, The School of the Art Institute of Chicago

The Space of Color in Film
Beth Tauke, State University of New York, Buffalo

F38
Images of Public and Private Prayer: The Pictorial Representation of Religious Devotion in the 16th and 17th Centuries
Continental Room C, lobby level
CHAIR: Walter Melion, Johns Hopkins University; Lynette M.F. Bosch, State University of New York, Geneseo

The Soul as Reader: The Soul as Viewer?
Reinandt Falkenburg, Graduate Theological Union, Berkeley

OS Open Session
OS Off-Site Session
OP Practicum
OP Museum Session
AS Affiliate Society Session
CA ACAA Committee Session
Counter Reformation Polemic and Manierist Counter-Aesthetics—Agnolo Bronzino’s Martyrdom of St. Lawrence
Stephen J. Campbell, The University of Pennsylvania

Private and Public in Hieronymus Wierix’s Images of the Man of Sorrows
James Clifton, Sarah Campbell Blaffer Foundation

Models for the Vita Activa and the Vita Contemplativa in the Cloister Glazing of Parc Abbey
Ellen Shortell, Massachusetts College of Art

The Madonna Del Fuoco: Individual and Communal Devotion in a Northern Italian City Lisa Pon, Getty Research Institute

Ideal Image and Reality: The Hermit and the Desert in the Carmelite Reforms
Arnoud Witte, University of Amsterdam

F39
Geohistorical Issues in the Production of Painted Images, Visual Culture, and Visuality in China
Lara Ontario Room, eighth floor

CHAIR: Jennifer Porter, The University of Chicago

Kings of Hell: Ningbo Buddhist Painting in Chinese Painting History
Yukio M. Lippit, Princeton University

Two Models of Sino-Tibetan Synthesis in Ming Painting at the Core and Periphery: Faithaisi, Beijing and Dabaojigong, Yunnan
Karl Debreceeny, University of Chicago

Remapping Borders: Ren Bonian’s Frontier Paintings and Shanghai City Life of the 19th-Century Lui Yu-Chih, Yale University

Local as National: The Jiangan Epigraphic Style and Revitalization of Chinese Painting in the Early 20th Century Shen Kuiyi, Ohio University

DISCUSSION: Jonathan Hay, Institute of Fine Arts, New York University

F40
The Native Artist as Critical Historian: Aesthetics, Histories, and Nationalisms in a Colonial World
Boulevard Room C, second floor

CHAIRS: Jolene Rickard, State University of New York, Buffalo; Mario A. Caro, The Evergreen State College

Indigenous Performance Art: An Alternative History
Paula E. Tharp, University of Washington

Is It Art, Is It Craft, or Woman’s Work? Threshold Designs and the Arts of India
Renate Dohmen, Goldsmith’s College

Nice Coloured Girls
Betty Gross, University of Southern California

DISCUSSION: Gerald McMaster, Museum of the American Indian

OS

F41
Art History Open Session

Body Politics in African Art
Continental Room B, lobby level

CHAIR: Mary Nooter Roberts, Fowler Museum of Cultural History

Performing “Our Mother’s” Body: The Politics of Memory in the Gelede Mask of the Yoruba Babatunde Lawal, Virginia Commonwealth University

The Divided Market: Uli Body Painting in Arochukwu Sarah M. Adams, Yale University

How the King Moves: The Incorporative Lozi Body
Karen E. Milbourne, National Museum of African Art, Smithsonian Institution

Animal Body, Absent Body: Icononies of Disfiguration in Apartheid and Post-Apartheid
Art John Peffer, Columbia University

Picturing Women of War: Photographs of Dahomey “Amazons” in Late 19th-Century Africa, Europe, and America
Suzanne Preston Blier, Harvard University

F42
“Under the Influence”: Contextual Approaches to Cultural Interaction in the 13th Century
Lake Huron Room, eighth floor

CHAIR: Cynthia Robinson, University of New Mexico

Traveling Cultures in the 13th Century: The Use of Christian Spolia in the Mamluk Architecture of Cairo
Karen R. Mathews, University of Colorado, Denver

How to Administer a Conquered City in Al-Andalus: Mosques, Parish Churches, and Parishes
Heather L. Ecker, Columbia University

Wrapping the Body Holy: Considerations on Bernard of Clairvaux Andalusi Shroud
Maria J. Feliciano, University of Pennsylvania

The King’s Many Bodies: Alfonso X’s Cross-Cultural Self-Fashioning
Francisco Prado-Vilar, Harvard University

DISCUSSION: Olivia Remie Castille, University of Notre Dame; Reunati Holod, University of Pennsylvania
Friday evening
6:00-8:30 p.m.

F43

Mentorship
An Effective Learning Model for Leadership Development in the Arts
Willard Room C, third floor

CHAIRS: Vesna Todorović Miskić, National Arts Administration Mentorship Program; Roberto Bedoya, National Association of Artists’ Organizations
Rachel Weiss, The School of the Art Institute of Chicago
National Arts Administration Mentorship Program 2000
Mentor
To be announced
National Arts Administration Mentorship Program 2000
Mentee
To be announced

Friday afternoon
4:45-5:45 p.m.

Meet the Candidates
International Ballroom North, second floor

Become an engaged and educated voter! Learn the backgrounds and positions of the candidates for CAA’s Board of Directors. All CAA members are strongly urged to attend this important informational meeting.

Program Sessions

F44
Painting Whiteness: The Other Race in American Art
Continental Room B, lobby level

CHAIR: Martin A. Berger, State University of New York, Buffalo

White Skin, White Masks: The Performance of Race in New England Colonial Portraits
Kirstea P. Buick, University of Chicago

War Spirit at Home: Painting, Procreation and Patriotism in the Aftermath of War
Christine Bell, Northwestern University

John Brown’s Body: Martyrdom and Miscegenation in 19th-Century American Painting
Gwendolyn DaBois Shaw, Harvard University

Thomas Eakins’s Frank Hamilton Cushing and Ethnographic Mimicry
Alan C. Braddock, Smithsonian Institution

White Style Illustrated: The Saturday Evening Post between the Wars
Eric Segal, University of California, Los Angeles

AS F45

Association of Historians of 19th-Century Art
Naming the “Modern” in 19th-Century Art
International Ballroom South, second floor

CHAIR: Hollis Clayson, Northwestern University; Martha Ward, University of Chicago

Théophile Gautier and the Paradoxes of Modernity
Philippe Junod, Université de Lausanne

Melancholic, Moronic, Modern:
Odilon Redon’s Noirs
Margaret Werth, Barnard College

Gustave Moreau and the “Modern”: Recasting a Paradigm
Rachel Lindeich, University of Chicago

Masquerading as Modern:
The Difficult Labor of Hamo Thornycroft’s Mover
David J. Gests, Northwestern University

Colossal Engineering: France’s Orientalism and Its Modernity
Darcy Grimaldo Griswold, University of California, Berkeley

F46
Design/Composition:
Reconsidering Art and Commerce
Boulevard Room A and B, second floor

CHAIR: Catherine Guili, University of Oklahoma, Norman; Barbara Jaffe, Northern Illinois University

Industrialization and the Language of Art and Design
Nancy Austin, Brown University

Eugenic Design: Streamlining as Top-Down Aesthetic Reform
Christina Cogdell, University of Texas, Austin

Design and Composition for Future Housewives:
Instruction in Taste and Artistic Hierarchies in the United States c. 1925
Carma Gorman, Southern Illinois University, Carbondale

Bureaucracy and/or Centus?
Reconceptualizing the Modern in Architecture
Paula R. Lupkin, Washington University

DISCUSSANT: Victor Margolin, University of Illinois, Chicago
F47
Fields and Fabrics: Urban Habitation in an Interdisciplinary Environment
Woldorf Room, third floor
CHADER: Sharen Haar,
University of Illinois, Chicago

F48
Christian Iconography in the 20th Century
Boulevard Room C, second floor
CHAIK: Sue C. Kang, Chicago State University

Invisible Cities: Detroit Art Comes of Age
Giovanna Costantini,
University of Michigan, Dearborn

A Shrub Searches for the Nature of Mind Jane Tros,
Central Michigan University

Writing of the City: Collecting the Stories of Everyday Experience Annie Knepler,
University of Illinois, Chicago

Forsaken Christine Tarkowski,
The School of the Alr Institute of Chicago

Witness to the City: Collecting the Stories of Everyday Experience Annie Knepler,
University of Illinois, Chicago

Thoughts and Questions on “The Public” Jane M. Saks,
University of Illinois, Chicago

C P F49
CAA Professional Practices Committee
Writing Art History and the Issue of Erasure
Widford Room C, third floor
CHAIK: Ellen Klonowitz, State University of New York, New Paltz

The Typology of Scholarly Erasure Gail Levin,
The City University of New York

Erasure Irina D. Costache,
Mount Saint Mary’s College

Replacing the Author Alison Stewart,
University of Nebraska, Lincoln

Discussion: Dewey Mosby, Colgate University

F50
Performance in Question
Joliet Room, third floor
CHAIK: Janet Kraynak,
Massachusetts Institute of Technology; Frazer Ward,
Maryland Institute, College of Art

Madness and Method: Happenings, The Living Theatre, and Theatricality
Judith Rodenbeck,
Sarah Lawrence College

Yvonne Rainer’s Moment
Carrie Lambert,
Stanford University

Live in Your Head: Hysterical Responses to the Feminine in Performance
Jane Blocker,
University of Minnesota

Confrontation and Catalysis: The Street Actions of Adrian Piper
Laurel Frederickson,
Duke University

OS F51
Art History Open Session
What Are Critics For?
Grand Ballroom, second floor
CHAIK: Katy Siegel, Hunter College,
City University of New York

Criticism and Implicit and Explicit Purpose
Jeremy Gilbert-Rolfe, Art Center, Pasadena, California

The Critic as Moral Gate
Ken Johnson,
New York Times, Art in America

Notes on Social Engagement, Information, and Criticism
David Reed, Artist

Greenberg, Visibility, and the Subject
Caroline Jones,
Boston University

DISCUSSION: Richard Shiff,
University of Texas, Austin

OS F52
Studio Art Open Session
Tales from the Material World: Extreme Shopping in the Production of Contemporary Art
Marquette Room, second floor
CHAIK: Mark Sopeland,
The University of Akron

Searches and Alterations in 20th-Century Art
Mark Cole,
Baldwin Wallace College

Basic Elements and Extraordinary Experiences
Todd Slaughter,
Ohio State University
Problems with Conservation of New and Not-So-New Technologies in Contemporary Art
Jim DeYoung, Milwaukee

Art Museum items matching: [ART] Jody Sernon, National Gallery of Art

F53
A Surrealist Guide to Chicago
International Ballroom North, second floor
CHAIR: Kristen Strong, Grand Valley State University

Jean Albright Wrestles with Saint Anthony and the Surrealists Robert Cozzolino,
University of Wisconsin, Madison

Suburban Surreality: Art in the Home of Jory and Joseph Shapiro
Mary Caroline Simpson, University of Nebraska, Omaha

Negotiations: Laszlo Moholy-Nagy and Herbert Bayer in Chicago
Lara N. Allison, Columbia University

The Funkification of Surrealism: The Chicago Imagists and Surrealism in the Sixties
Wendy Robertson, Humboldt State University

Surrealist Subversion: The Forecast is Still Hot
Ron Sukolsky, University of Illinois, Springfield

F54
Constructing Pilgrimages
Continental Room A, lobby level
CHAIR: Sandra Weddle, Drury University

The Transcendental Post-Tourist: Spirituality, Secularism, and Simulacra
Cher Krause Knight, University of Maine

Models of Sacred Space and the Elimination of Alternative Histories
Annabel Wharton, Duke University

Virtual Pilgrimages: The Sacri Monti of Northern Italy
Ellen Kosmer, Worcester State College

Dissussions: Dale Kinney, Bryn Mawr College

F55
In the Realm of Death: Images of Death and Dying in Renaissance and Baroque Art
Continental Room C, lobby level
CHAIR: Barry Wind, University of Wisconsin, Milwaukee

Death and Dying in Devotional Imagery: 15th-Century Portrait Diptychs and the Doctrine of Purgatory
Laura Gelfand, Mary Schiller School of Art, University of Akron

Technologies of Death: Catherine's Wheel and Parallels in Renaissance Italy
Kerr Houston, Lyon College

Giorgio Vasari's High Altarpiece for Santa Maria delle Pieve at Arezzo: Securing Immortality through Death
Richard Reed, Independent Scholar

Poussin's Midas Bathing in the River Pactolus
Judith Bernstock, Cornell University

SUNDAY, MARCH 4 MEETINGS

Saturday morning
7:30–9:00 a.m.

CAA Annual Business Meeting
Continental Room A, lobby level

AS
Association for Textual Scholarship in Art History Business Meeting
Conference Room A, fifth floor

9:30–11:30 a.m.

AS
National Council of Art Administrators Board Meeting
Private Dining Room 6, third floor
PROGRAM SESSIONS

Saturday morning
9:30 a.m.-noon

So 1
Landscape, Vision, and Modernity in the 19th Century
International Ballroom North, second floor
CHAIR: Tim Barringer, Yale University;
Jason M. Rosenfeld, Assumption College
The Panorama, the Modern City, and the Gendered Gaze: Berlin's Cityscapes, 1820–1870
Gretchen Holtzapple Bender, Bryn Mawr College
An Urban Picturuesque: Viewing London from One-Tree Hill, Greenwich
Andrea Fredericksen, Philadelphia Museum of Art
Light in the Landscape: from Daguerre's Diorama to the Musée aux lumières de Stephen Pinson, Harvard University
Speculative Landscape: Charles Meyron's Exaux-fortes sur Paris Stephanie Schwartz, Columbia University
Thematics of a Modernizing Vision in Frederic Church's Niagara Alan Wallach, The College of William and Mary

C So 2
CAA Committee on Women in the Arts
Women and Play: Will She or Won't She Elean Bertozzi, Ardea Arts, Bloomington, Indiana
Teaching, Learning, and Technology: Lessons from the New Media Classroom
Donna Thompson, Graduate Center, City University of New York
Women Artists of the American West: A Community-Based Model for Distance Learning
Susan Ressler, Purdue University
Situated Knowledges: Bodies, Politics, and Technology in the Feminist Art History Classroom
Karen A. Bearor, Florida State University

C So 3
Time/Matter(s): The Work of the Hand
Willow Room C, third floor
CHAIR: Nancy Bowen, Massachusetts College of Art
Time, Memory, and Matter
Christina Bertoni, Rhode Island School of Design
The Work at Hand: Art Production, Craft and the Pleasure Principle
Susan Canning, College of New Rochelle
A Recording of Time
Barbara Cooper, The School of the Art Institute of Chicago
Haptic Experience in a Virtual World
Mary-Beth Shine, American Craft Council

C So 4
CAA Committee on Intellectual Property
CAA/NINCH Copyright Town Meeting, 2001
Licensing Initiatives for Scholars and Teachers: The View from the Copyright Industry. Intellectual Property as Seen from the Perspective of Rights-Holders and Publishers
Lake Ontario Room, eighth floor
CHAIR: Robert A. Baron, Independent Scholar;
David Green, National Initiative for Networked Cultural Heritage (NINCH)
Carol Hughes, Questia Media, Inc.
Renate Wiedenboeck, SASKIA Cultural Documentation, Ltd.
Tom Bower, National Museum of American History
Robert Panzer, Visual Artists and Galleries Association
Max Marmor, The Academic Image Cooperative
Jennifer Trant, Art Museum Image Consortium
A follow-up session will be held 12:30-2:00 p.m. today.

So 5
Nature Nurtured and Nurturing: Art to Restore and Enliven Nature
Jupiter Room, third floor
CHAIR: Michael Peter Cain, Maharishi University of Management
Peninsula Europe and Other Patterns Emerging from the Cultural Landscape
Newton Harrison and Helen Harrison, University of California, San Diego
Ecology as Habitat
Art: Texas Text and Other Recent Work Lynn Hul, Independent Environmental Artist
Crafting a Critical Environmental Art for the 21st Century
Ann T. Rosenthal, Carnegie Mellon University
The Architecture of Honey
Joan Dickinson, Columbia College, Chicago

So6
Beyond the Walls: Art and the Territorial State in Late Medieval and Early Modern Italy
Museum Session
CHAIRS: William J. Connell, Seton Hall University; Roger J. Crum, University of Dayton
Shaping the Future with the Past: Charles II of Anjou and the Creation of State Architecture in the Kingdom of Naples, 1289–1309
Caroline Bruzelius, Duke University
Monumental Space and the Image of Territorial Authority in Medieval Prato
Alick McLean, Syracuse University in Florence

City and Territory in Filarete’s Treatise on Architecture
Leila Whittemore, Columbia University
Territorial Currents: Waterways and River Gods in the Service of Cosimo I de’Medici Felicia M. Else, Washington University
Building Multiculturalism in the Venetian State: The Votive Chapel of Santa Maria Maggiore in Bergamo
Giles R. M. Knox, University of Illinois, Urbana-Champaign

So7
Popular Art Historians: Presenting and Consuming Interpretations of Art in Media Culture
Past Session
CHAIR: Jim Drobnick, Concordia University

Museal Traps in Popular Film
Jennifer Fisher, McGill University
Peers in the Popcorn: Art Criticism at the Cineplex
Robert Mertens, University of Wisconsin, Whitewater
Farrah Fawcett’s Birthday Suit
Lee Rodney, Goldsmith’s College

The Art of Advertising:
Michelangelo on Madison Avenue Derin Tanyol, Wesleyan University
It’s Nine O’Clock, Do You Know Where Your African Art Is?
African Art on Prime Time
Television Marisa Vincenti, Duke University

Mapping the Terrain of High Culture: The Time Life World of Art Series Anne Whitley, University of Alberta

So 8
The Function of Criticism:
Artists’ Books
Marquis Room, third floor
CHAIRS: Johanna Drucker, University of Virginia; Brad Freeman, Nexus Press
The Critical Potential of Artists’ Books
Brad Freeman, Nexus Press

The Artist’s Book and Mass Media: A Reconsideration of Stéphane Mallarmé’s Theory and Practice Anna Arnar, Monash State University
Writer’s Bloc: Reading into Late Soviet Experience through Artists’ Books Mark Suede, The Ohio State University
Seeing Artists’ Books
Anne Britton, Printed Matter

So9
“Contemporary” “African” “Art”:
Negotiating the Terms
Continental Room B, lobby level
CHAIR: Kate Ezra, Columbia College, Chicago

Institutional Cogs in Contemporary Nigerian Art dele jegede,
Indiana State University, Terre Haute

Reinterpreting Traditions,
Making an Art History: Rose Kimura and Makerere’s Legacy
Sunanda K. Sanyal, The Art Institute of Boston at Lesley College

Art in South Africa:
“Redress” through Terminology
Sabine Marschall, University of DERioton, Westville

Mapping and Redefining the Terrain: Contemporary African Art Practice in the 21st Century
Bolaji V. Campbell, University of Wisconsin, Madison

Biennale Culture and the Location of Contemporary African Art Practice
Sylvestor Ogbechie, Pomona College

CAA Education Committee
Where Are These Students Coming From? What the New National Art Education Association Preparation Standards Mean for Higher Education
Lake Michigan Room, eighth floor
CHAIRS: Victoria Fergus, West Virginia University; Kathleen Desmond, Central Missouri State University

Changes in the Preparation of Future Teachers: Implications for Higher Education Art Faculty
Craig Roland, University of Florida

Working in Tandem: Higher Education and K-12 to Develop Excellence in Visual Arts Education
Linda Hightower, Rochester Institute of Technology

Are the National Visual Arts Standards of 1994 Providing a Stronger Student Body in Today’s American Post-Secondary Art Institutions? Mark Moilanen, University of Tennessee, Knoxville
What University Professors Need To Do in Art Teacher Preparation
Mika Cho, California State University, Los Angeles

So11

The Contemporary Art of Asian Women
Iole Huron Room, eighth floor
Chair: Patricia Eichenbaum Karetzky, Bard College; Cao Wei-Jian, Bard College
The Contemporary Pursuits and Dexterity in the Narrative Art of the Brahmin and Harijani Women of Jitawarp, Bihar, India Jagdish J. Chaudva, University of Central Florida, Orlando
Pan Yuliang’s (1899–1977) Life and Art: Alienation to Freedom of Expression
Bor-hua Wang, Pratt Institute
South Asian Women Artists: A Different Case
Mary-Ann Milford-Lutzker, Mills College
Texture, Text, Context: The Work of Wu Ma Li
Barbara Berustel, Independent Artist
Speculating on Gender in Contemporary Hong Kong Art
Alice Ming Wai Jim, McGill University

AS So12

The International Center of Medieval Art
The Spectatorship of Knowledge: Invisible and Illegible in Late Roman and Medieval Art
Continental Room A, lobby level
Chair: Genevra Korabith, University of Maryland; Carol Neuman de Vegvar, Ohio Wesleyan University

So13

Visual Strategies in the Greek Magical Papyri
J. Kirsten Smith, Harvard University
Decoration and the Viewer in the Catacombs of Rome
Stephanie L. Smith, Youngstown State University
Seeing Hiddenness through Understanding: Exegetical “Knowledge” in the Design of the Limburg Cross-Reliquary
Richard Schneider, York University
The Hidden Name of Woman: Invisible Anglo-Saxons
Gale Owen-Crocker, University of Manchester
Invisible Illumination: The Case of the Toledo Bible Moralised
John Lowden, Courtauld Institute of Art

So14

Confrontations and Interactions: The Role of the Viewer in Contemporary Art
Inez Eriac Room, eighth floor
Chair: Julie H. Reiss, Independent Scholar, New York
From Painting to Performance to Post Office: The Role of the Viewer in Futurist Practice and Theory
Lisa Panza, Graduate Center, City University of New York
Defining the “Do-It-Yourself” Artwork: Manipulable Artworks and Instruction Pieces in the Early 1960s
Anna Dozeuze, Courtauld Institute of Art

Art as Theater/Theater as Art: The Viewer in the Work of Dan Graham Eileen Doyle, Ohio State University

Only Connect... Digital Art and the New Role of the Spectator
Sabrina DeTurk, La Salle University
Changing Tastes: The Candy Spills of Felix Gonzalez-Torres
Elizabeth Dungan, University of California, Berkeley

QS So15

Art History Open Session
The Cultural Construction of Aesthetic Systems in Pre-Columbian Art
Boulevard Room C, second floor
Chair: Andrea Stone, University of Wisconsin, Milwaukee

Inner Gaze and the Expression of Self in Mesoamerican Art
Carolyn Tate, Texas Tech University
The Affective Presence of Classic Veracruz Style: Meaning and Power in a Mesoamerican Aesthetic System
Rex Koontz, University of Texas, El Paso
Kathryn Reese-Taylor, University of Calgary
OFF-SITE SESSIONS

Sa17
Bored and Paranoid: Two Tendencies of the Photograph

CHAIRS: Carol Mavor and Elizabeth Howie, University of North Carolina, Chapel Hill

What's the Story Here: Conceptual Photography and Narrative Lisa E. Pasquariello, Stanford University

Boredom, Photography, Pornography: Not Wanting Me: Jennifer Doyle, University of California, Riverside

Where the Paranoid Meets the Paranormal: Speculations on Spirit Photography Louis Kaplan, Southern Illinois University

Sa18
Art History Open Session

Painting and Drawing in 17th-Century Italy

CHAIRS: Suzanne Folds McCullagh, and Larry J. Feinberg, The Art Institute of Chicago

Why Have There Been No Great Women Draftsmen? Bahette Bohn, Texas Christian University

Pietro Testa's Il leco della pittura and the Resistance of Practice in Early Modern Art Theory Erin J. Campbell, University of Toronto

Parloined Figure Studies: Caravaggio and Simone Peterzano Deborah H. Gilletti, Nichols State University

Three Newly Discovered Drawings by Guercino with Observations on his Reuse of Drawings, Models, and Morphology Jean Goldman, The School of the Art Institute of Chicago

Portrait Drawings by the Carracci — "una gloriosa gara" Anna Sutherland Harris, University of Pittsburgh

Rejected Attritions

Mitchell Merling, The John and Mable Ringling Museum of Art

DISCUSSION: Laura M. Giles, The Art Institute of Chicago

This session will be held at

The Art Institute of Chicago

Rebel Auditorium

111 South Michigan Avenue

Enter at East Entrance on Columbus Drive
SPECIAL SESSIONS AND MEETINGS

Saturday afternoon  
12:30–2:00 p.m.

So19  
Association for Latin American Art  
Open Session: Latin American Art  
Ike Huron Room, eighth floor  
Chair: Annabeth Headrick, Vanderbilt University  
Understanding Style in the Templo Mayor Depots  
Eulogio Guzman, University of California, Los Angeles

So20  
Association of Historians of 19th-Century Art  
Future Directions in 19th-Century Art History  
Boulevard Room A and B, second floor  
Chair: John Davis, Smith College  
"All Is Light and Flat as a Fog of Vapor That Obscures Everything": George Inness and the Science of Landscape  
Rachel Zindy DeLue, Johns Hopkins University  
Unfinished: Hans von Marées and the Artistic Self  
André Dombrowski, University of California, Berkeley  
F. Holland Day's Seven Last Words and Modern Iconic Experience  
Kristin Schwain, Stanford University

C So21  
CAA Committee on Women in the Arts  
Playing the Odds: The Promise of Employment in the Visual Arts  
Boulevard Room C, second floor  
Chair: Sarah Webb, Artist and Independent Scholar  
Dorothy Johnson, University of Iowa  
Part-Time Academic Position: Professional Society Initiative  
Katherine Taehun, University of Iowa  
What Exactly Does an MFA Promise? Judy Natal, Columbia College, Chicago  
Balancing Acts of the (Institutionally) Unaffiliated  
Sarah Webb, Artist and Independent Scholar  
Working From Within: Employee Unionization by Graduate Students  
Marinai Lefas-Tetenes, Institute of Fine Arts, New York University

As P So23  
Foundations in Art: Theory and Education  
Notes and Bits: Curriculum Design in Foundations Art Programs  
Joliet Room, third floor  
Chair: Barbara Nesin, Front Range Community College, Fort Collins, Colorado  
A Multimedia Approach to Problem Solving: Combining the 2D and 3D Experience  
Patricia Nelson, Ball State University; Barbara Jo Giorgio, Ball State University  
New Directions in Teaching at The School of the Art Institute of Chicago  
Helen Maria Nugent, The School of the Art Institute of Chicago  
ARTCORE: A Foundations Website That Allows for Customized and Diverse Curricula  
Taylor Harnisch, Arizona State University  
Curriculum Design: Asking the Right Questions  
Mary Stewart, Syracuse University  
ReBoot: Fresh Manifestos for Foundation  
Millie Chen, State University of New York, Buffalo

As So24  
Queer Caucus for Art: The Lesbian, Gay, Bisexual, and Transgender Caucus for Art, Artists, and Historians  
Reclosings: Museums, Sexuality, and the Politics of Display  
Ike Huron Room, eighth floor  
Chair: Jonathan Katz, State University of New York, Stony Brook  
Tee Corinne, Independent Scholar  
Jonathan Katz, State University of New York, Stony Brook  
Additional participants to be announced
Program Sessions

Saturday afternoon
2:30–5:00 p.m.

So27
DO NOT DISCARD: The Artist’s Multiple in Contemporary Art Practice
Marquette Room, third floor
CHAIRS: Sally Alatalo, The School of the Art Institute of Chicago; Annie Morse, The Art Institute of Chicago

From Recycling Pile to Ephemera Archives: Artists’ Multiples and Their Appreciation Potential
Adriane Herman, Kansas City Art Institute

Typographical Era: Conceptual Art and Advertising in the 1960s
Kevin Concannon, Virginia Commonwealth University

Art-O-Matic and West African Bronze Multiples
Virginia Tyler, St. Augustine’s College

Has the Multiple “Failed”?: Re-Examining the Lessons of the Past for Today: The Multiple as an Alternative Art Forum
Owen F. Smith, University of Maine, Orono

Multiples in the Fluxus Tradition
Alison Knowles, Fluxus Member

So28
What’s in a Name?
Grand Ballroom, second floor
CHAIRS: Gavin Butt, Goldsmith’s College; Jonathan Katz, State University of New York, Stony Brook

Duchamp’s Trois stoppages-étalons, Naming, and the Standard Meter
Aron Vinegar, Northwestern University

Tim Miller’s Speech Acts and “Present” Memories: Nonessentialist Gestures in Performance? Michael Peterson, University of Wisconsin, Madison

Don’t Call Me, I’ll Call You: Polyphony and Contemporary Black Visual Culture
David Dibosa, Goldsmith’s College

Naming in the Histories of Feminist Art History
Hilary Robinson, School of Art and Design, University of Ulster

Anacreon’s Missing Lines: Naming Sexual Identities in Pre-Modern France
Satish Padiyar, University College, London

DISCUSSION: Rebecca Schuebeler, Cornell University

So29
Representing War in Ancient Rome
Boulevard Room A and B, second floor
CHAIRS: Sheila Dillon, Duke University; Katherine Welch, Institute of Fine Arts, New York University

Bellum ex Examplum
Michael Koortbojian, University of Toronto


The Mock Face of Battle
Elizabeth Bartman, Independent Scholar, New York City

Constructing a Roman Imperial Identity: Victoria on Public and Private Monuments
Rachel Kousser, Institute of Fine Arts, New York University

DISCUSSION: Tonio Hölscher, Institut für Klassische Archäologie, Universität Heidelberg
A Plurality of Programs, A Paucity of Qualified Educators: Overcoming a Current Crisis in American Communication Design Education
Julliet Room, third floor

CHAIR: Michael R. Gibson, University of North Texas

Rerationalizing the Educational Goals of Undergraduate Design Education Gloria Lee, The University of Texas, Austin

Clarifying the Public Perception of Communication Design Education Margaret Re, The University of Maryland, Baltimore County

From Design Practitioner to Design Educator: A Personal Journey into Teaching Paul Sheter, The University of Wisconsin, Platteville

Why Do Designers Need to be Educated? Rafael A. Pajaro, The University of Texas, El Paso

Color and the Words Used to Describe It Continental Room C, lobby level

CHAIR: Marcia Hall, Temple University; Ian Verstegen, Temple University

Introduction: Color Between Rhetoric and Science Ian Verstegen, Temple University

The Morality of Color: The Disegna, Color, and 16th-Century Literary Theory Una Roman D'Elin, Harvard University

Adrian Stokes on Cézanne's Color: Theory or Description Paul Smith, University of Bristol

Whistler: Color and Vision in Late 19th-Century Britain David Peters Corbett, University of York

The Language of Color in Cubism: The Problem of Fernand Léger's Contrasts of Form Matthew Affron, University of Virginia

Are We Experienced? Continental Room A, lobby level

CHAIR: Hannah B. Higgins, University of Illinois, Chicago

Heightened Feelings of Displeasure: Roger Fry's Theory of Aesthetic Experience after Andy Warhol's Disaster Series Michael Colee, Northwestern University

Flitting Photography: Ben in the Age of the World Picture Dore Bowen, University of Rochester

Experiencing Architecture Deborah Fausch, University of Illinois, Chicago

Aesthetic Incunabula Ellen Dissanayake, Independent Scholar

DISCUSSANT: Philip Jackson, University of Chicago

Style: Problems and Prospects for Aesthetics and Art History International Ballroom South, second floor

CHAIR: Tom Hulah, Wellesley University; Karen Lang, University of Southern California

Style Literalized: Taking the Brush from the Hand of the Zeitgeist David Summers, University of Virginia

The Meaning of Style: Form as Content Kimberly Smith, Southwestern University

Stylelessness Whitney Davis, Northwestern University

DISCUSSANT: Michael Ann Holly, Clark Research Institute

Bio-Chotchkas and Better Mousetraps Willford Room, third floor

CHAIR: Claire Pentecost, The School of the Art Institute of Chicago

Research and Action in Art and Science Faith Wilding, Carnegie Mellon University

Further Adventures in the Flesh Machine Steven Kurtz, Carnegie Mellon University


Art in the Age of Transgenics Adam Zaretsky, Massachusetts Institute of Technology

Work in Progress: Presentations by CAA Professional Development Recipients Willford Room C, third floor

CHAIR: Ellen Staller, CAA

Susan Aberth
John Delk
Deepali Dewan
Adam Frelin
Miguel Luciano
Kristen Ann Schwind
Justine Walden
OFF-SITE SESSIONS

OS  Sa36
Special Advocacy Session to Address Schools and the Banning of Student Art
Boulevard Room C, second floor

CHAIR: Marta Teegen, CAA
Daniel Grant, Career Consultant to Fine Artists and Author
Vianalyne Green, The School of the Art Institute of Chicago
Svetlana Mintcheva, National Coalition Against Censorship
Bill Paul, University of Georgia

Sa37
Collectivism after Modernism: Part 2
Continental Room B, lobby level

CHAIRS: Blake Stimson, University of California, Davis; Gregory Sholette, The School of the Art Institute of Chicago

Revolution in a Sandpaper Cover: Jorn and Debord's Situationist Books as Collective Production
Karen Kureyenski, New York University

MIBI, ALBA, and/or Experimental Art?
Jelena Stojarovic, Ithaca College

The Transformation of Artists' Groups, 1990-95, As Indicated by the Antinomies of Each
Michel Oren, California State University

The Times Square Show: The Most Successful Mess in Colab
History David Little, Duke University

DISCUSSANTS: Martha Rosler, Rutgers University

OS  Sa38
Following the Archival Turn: Photography, the Museum, and the Archive

CHAIR: Cheryl Simon, Concordia University
Robert Smithson's Ghost in 1920s Hamburg: Reading Warburg's Memosyne Atlas as Non-Site
Lyndell Brown and Charles Green, University of New South Wales

Single File: Stories from the August Sander Archive
Miranda J. Wallace, Slade School of Fine Art, University College London

Reclaiming the Native Image: Recent Canadian Aboriginal Interventions into the Ethnographic Photography Archives
Carol Payne, Curtin University

Inside the Laboratory: Beaumont Newhall, Photography, and the Museum of Modern Art
Christine Young-Kyung Hahn, University of Chicago

Camera Obscured and Other Works by Ingelevics,
Ontario College of Art

This session will be held at The Museum of Contemporary Photography of Columbia College, Ferguson Theater
600 South Michigan Avenue, at Michigan and Harrison
Use Harrison entrance

OS  Sa39
Art History Open Session
Renaissance and Baroque Sculpture
CHAIR: Ian Wardropper, The Art Institute of Chicago
The Casa Buonarroti River God and Michelangelo's Full-Size Models for the Medici Chapel
Jeanine O'Grady, Birmingham Museum of Art

New Light on a Renaissance Sculpture Garden: The Villa Madama in Rome
Yvonne Elet, Institute of Fine Arts, New York University

François DuQuesnoy's Mercury and Apollo: Small Sculptures and Grand Ideas
Estelle C. Lingo, Michigan State University

Louis XIV, Apollo, and the Sculpture of the Bosquet de la Colonnade at Versailles
Robert Neuman, Florida State University

The 17th-Century Micro-Miniatures of Ottaviano 
Janella Rediscovered
Eveonne Levy, University of Toronto

This session will be held at
The Art Institute of Chicago, Rubloff Auditorium
111 South Michigan Avenue
Enter at the East Entrance on Columbus Drive