Unless otherwise noted, all Conference activities will take place at the Philadelphia Marriott or the Pennsylvania Convention Center. All locations are clearly marked throughout the program. Maps appear on pages 14–17.

All Affiliated Society business meetings and special sessions are listed chronologically in the pages that follow. All receptions are listed on pages 56–57. All CAA Committee business meetings are listed on pages 58–59.

As a courtesy to all Conference attendees, CAA requests that all cellular phones and pagers be turned off in the session rooms and at Convocation.
Many of the sessions and meetings have been marked with one or more icons to distinguish category or content.

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

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

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

E
E-Session
Sessions identified with this symbol address the use of digital technology and the internet in studio art, art history, and art education.

Each session has been coded by date and time. 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 in the Index to Participants on pages 135–141 and in Sessions-at-a-Glance on pages 8–13 to identify each participant’s and session’s place in the program.

TUESDAY, FEBRUARY 19

Tuesday Evening
6:30 – 7:30 p.m.

Orientation for Interviewers and Candidates
Room 201A-C
Pennsylvania Convention Center

Michael Aurbach, Vanderbilt University
Laurie Beth Clark, University of Wisconsin, Madison
Helen M. Shannon, New Jersey State Museum
David M. Sokol, University of Illinois at Chicago
Emmanuel Lemakis, CAA
Wednesday Evening 5:30 - 7:00 p.m.

Convocation
Salons E & F, Level 5
Philadelphia Marriott
WELCOME AND OPENING REMARKS
Ellen T. Baird, CAA President
PRESENTATION OF AWARDS
KEYNOTE ADDRESS
Reflecting on the Museum in the 21st Century: Back to the Future
Anne d’Harnoncourt, Director, Philadelphia Museum of Art
Convocation is free and open to the public.

7:30 - 9:30 p.m.

Reception
The Philadelphia Museum of Art
Ben Franklin Parkway and 26th Street
ADMISSION BY TICKET ONLY

Thursday, February 21

Art’s Place
Salon A & B, Level 5
Philadelphia Marriott
Brimming with events and activities of special interest to CAA’s artist-members, Art’s Place, introduced at the 2000 meeting, will extend over the full three days of the Conference. Part theater and part lounge, this "conference-within-a-conference" will be the site for innovative programming that will range from meetings and workshops to ongoing video, slide, and multimedia presentations. All attendees are cordially invited to be stimulated, converse, enjoy, and relax at Art’s Place.

Look for Art’s Place listings at the beginning of each day’s program.

8:00 - 9:15 a.m.

Fresh Start: Perk up your senses with complimentary coffee, tea, or juice. A detailed schedule of the day’s events will be made available.

9:30 - noon

C A A Services to Artists Committee
Adjusting the Volume: Amplifying Artists’ Voices With and Outside the Art Community
Chair: Ellen K. Levy, School of Visual Arts
The Spirit of Art as Activism
Nina Felshin, Wesleyan University
The Department of Space and Land Reclamation
Nato Thompson, School of the Art Institute of Chicago
Ideological Battle Scenes
Tim Rollins, Teacher, South Bronx
Speaking Through Monuments
Krzysztof Wodiczko, Center for Advanced Visual Studies at the Massachusetts Institute of Technology
D I S C U S S A N T : Suzanne Anker,
School of Visual Arts

12:30 - 2:00 p.m.

C A A Committee on Intellectual Property
Beyond Copyright: Do Artists Have Rights?
Bring your lunch; learn about your rights to your work as an artist.
Chair: Robert Baron, Independent Scholar
Athena Tacha,
Oberlin College, University of Maryland
Other participants to be announced

2:30 - 5:00 p.m.

The Automaton, the Homunculus, and Other Artificial Beings: Towards an Interdisciplinary History
Chair: Elizabeth King, Virginia Commonwealth University; W. David Todd, Smithsonian Institution, National Museum of American History
Art, Nature, and the Homunculus
William Newman, Indiana University
The Glorious Hand: Tools, Methodology, and Mechanism in the Making of a 16th-Century Automaton
W. David Todd, Smithsonian Institution, National Museum of American History
Talking Heads
Jessica Riskin, Stanford University
Joan Balxas, Institut del Teatre, Barcelona
The Theatrical Inanimate
Leslee Asch, Independent Curator

6:00 - 7:30 p.m.

Happy Hour: CAA hosted celebration of Art’s Place with nibbles and cash bar.

8:00 - 10:00 p.m.

A Beauvais Lyon “talk” and other presentations, including: Artists’ Disaster Stories, A Participatory Event
Participants to be announced
### THURSDAY, FEBRUARY 21

#### MEETING

**Thursday Morning**

7:30 - 9:00 a.m.

**Open Session**

Community College Professors of Art and Art History Business Meeting

Independence Salon III, Level 3

Philadelphia Marriott

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#### PROGRAM SESSIONS

**Thursday Morning**

9:30 - noon

**Th4**

**Interpreting Facture**

Room 201B

Pennsylvania Convention Center

Chair: Anthony Apsos, Art Institute of Boston at Lesley University; David Steinberg, Omohundro Institute of Early American History and Culture

- Invigorating a Sentiment of Superficiality: *Titian and the Synaesthesia of Painting*
  - Jodi Cranston, Boston University

- Manufacturing Meaning in Velázquez’s *The Spinners*
  - Lisa Vergara, Hunter College

**Th5**

**Association for Latin American Art**

Art Critics and Art Criticism in Chicano/a, Latino/a, and Latin American Art

Room 201A

Pennsylvania Convention Center

Chair: Florencia Bazzano-Nelson, Georgia State University; Holly Barnett-Sanchez, University of New Mexico

- Revisiting Modernism: Romero Brest and Other Genealogies for Modern Art
  - Andrea Giunta, Universidad de Buenos Aires

- Mario Petrosa: *The Aesthetics and Politics of Art Criticism in 20th-Century Brazilian Visual Culture*
  - Simone Osthoff, Pennsylvania State University

- *The Cold War Warrior at the OAS: Alejandro Anreus, William Paterson University*

- *The Defining Role of Gerardo Mosquera in Modern Art Criticism*
  - David Craven, University of New Mexico

- Shifra Goldman and Perspectives on Chicano Art: The Debate
  - Ellie Berkovitz, University of Texas, Austin

- Rebirth at the Border: Guillermo Gómez-Peña’s Eulogy to Border Art
  - Guinela Latorre, University of Illinois, Champaign

- The Breasts in Visual Culture: Part 1
  - Salon G, Level 5
  - Philadelphia Marriott

Chair: Lili Corbus Beznar, University of North Carolina, Charlotte

- *The Celebration of Breasts in Minoan Culture*
  - Bernice J. Jones, Queens College, City University of New York

- Savage Breast/Salvaged Breast: Wet-nursing Colonization in Peru, 1532-1825
  - Carolyn Dean, University of California, Santa Cruz

- Handling Rubens’s Breasts: The Baroque Female and Its Modern Significance
  - Benjamin Binstock, New York University

- Sexy, Milky, and Mortar
  - Marvealla Hackhardt, Kenyon College; Danielle Rae Miller, Artist and Curator

- Do No Harm... or If It’s All the Same To You, I’ll Keep Mine, Thank You Sally Greenhouse
  - American International College
Art History Open Session
Philadelphia Architecture and Urbanism

Thursday morning

Chairs: David B. Brownlee, University of Pennsylvania

Classical Standards and Common Sense Visions: John Dorsey’s Pennsylvania Academy of the Fine Arts, 1805-1840. Laura Brugger, Columbia University

Philadelphia’s Centennial Exhibition as Urban Design: The Influence of Vienna’s Ringstrasse: John W. Stumper, University of Notre Dame

Loose Canon: Caricature in the Architecture of Frank Furness: Preston Thayer, Mary Washington College


The Importance of Being Philadelphia: From Furness to Venturi: George E. Thomas, University of Pennsylvania


Life, Work, and the Role of Biography in the Writing of Art History: Room 204B

Art and Theory: Home and Cart: Observations in Postmodern Scholarship Becky Hendrick, University of Texas, El Paso

Oppositional Complimentarity: Strategies of Masking in Photography M. Kathryn Shields, Virginia Commonwealth University

Discussant: Dennis Ravery, Iowa State University

Cities and their Saints: Room 202 A-B

Puritan of a Different Room 204A

Pennsylvania Convention Center

Chairs: Scott B. Montgomery, University of North Texas; Sally J. Cornelison, Virginia Polytechnic Institute and State University

His or Hers? The Competition for Saints in Medieval Zurich Joan A. Holladay, University of Texas, Austin

Saint Mark’s Best and the Stones of Venice: Fragments of a Journey Elizabeth Rodini, Smart Museum of Art

The Battle for the Baptist: Civic Divinity and the Politics of Devotion in Late Quattrocento Siena Timothy B. Smith, De Paul University

Saintly Patrons in Renaissance San Gimignano Deborah Krol, Bard Graduate Center for Decorative Arts, Design and Culture

Córdoba and the Archangel St. Raphael Mindy Nancearrow, University of Alabama, Tuscaloosa

Thursday morning

Th7

Art History Open Session
Philadelphia Architecture and Urbanism

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Thursday morning
Th 14
Promises and Pitfalls: The Place of Galleries and Museums in Academe
Salon C, Level 5
Philadelphia Marriott
CHAIRS: Marina Paolini, Memphis Brooks Museum of Art; John Stromberg, Boston University Art Gallery
**A Different Kind of Museum/Con Museums Make a Difference?**
Charles Stainback, Tang Teaching Museum and Art Gallery, Skidmore College
**The Scholarship of Exhibitions: Poor Cousins?**
Marianne Dueser, Mount Holyoke College Art Museum
**Meeting Expectations: Identifying the Role(s) for a New College Gallery in Rural Iowa**
Lealey Wright, Faulconer Gallery, Grinnell College
DISCUSSANT: Laura Katzman, Randolph-Macon College

Th 15
**Framos and Framing**
Independence Salon III, Level 3
Philadelphia Marriott
Chair: Glenn Peers, University of Texas, Austin
**Mondrian and Rietveld: The Internal Frame of Abstraction**
Marek Wieczorek, University of Washington
**American Artists’ Frames: Paintings, Environments, and Viewers**
Caroline Smith, University of California, Santa Barbara
**The Frame of Reference: To Demarcate Donation in Byzantine Votive Images**
Cecily J. Hillsdale, University of Chicago
**Framing Our Reading of the Divine Comedy**
Karl Fugelso, Towson University
**“A merely fanciful boundary”: The Frame in Impressionist Painting**
Elizabeth Easton, Brooklyn Museum of Art
Jared Bark, Bark Frameworks, New York

Th 16
**Romans Reading Along the Road**
Salon I & J, Level 6
Philadelphia Marriott
CHAIRS: Lauren Hackworth Petersen, University of Delaware; Sandra R. Joshel, New England Conservatory of Music
**Monuments, Movement, and Memory: On the Urban Siting of Emotive Triggers**
Daniel M. Millette, University of British Columbia
**Directing the “Roman” Eye: Urban Architecture and the Viewer**
Jeremy Hartnett, University of Michigan
**Patronage, Piety, and Perpetuity in Roman Foundation Monuments**
Margaret L. Laird, Princeton University
**“Abusivismo” and Roman Streetscapes**
Guy P. R. Métraux, York University
DISCUSSANT: John Clarke, University of Texas, Austin

As Th 17
**Historians of 18th-Century Art and Architecture Travels in 18th-Century Art**
Independence Salon I & II, Level 3
Philadelphia Marriott
Chair: Mary D. Sheriff, University of North Carolina, Chapel Hill
**Discipline and Measure: Enlightenment Attitudes Toward Islamic Art**
Andrew Schulz, Seattle University
**On Captain Cook’s Portrait in Tahiti: Reconceptualizing Contact and Encounter**
Anne D’Alleva, University of Connecticut
**Lacque des Indes/Lacque de Vienne: On Lacquered Wood in Maria Theresa’s Vienna**
Michael Youan, St. Louis University

Exporting the Sacred Heart of Jesus: Domenico Saverio Calvi, Popular Prints and Global Networks of Exchange in the 18th Century
Jon L. Seydl, University of Pennsylvania
Cultured Conquests: Vivant Denon’s Voyage dans la Basse et la Haute Marais
David O’Brien, University of Illinois

Th 18
The Quest for Community Renewal and the Transcending Power of Art
Liberty Salon A & B, Level 3
Philadelphia Marriott
CHAIRS: Lily Yeh, Village of the Arts and Humanities; Donald C. Kelly, Donald C. Kelly and Associates
**Building Community Through Art**
Lily Yeh, Village of the Arts and Humanities
**Empathy, Connection, Commitment: Community Building as an Art Form in Southern California**
Betty Ann Brown, California State University, Northridge
**Sharing Hands and Heads: The Galé and Beaded Prayers Project**
Sonya Clark, University of Wisconsin, Madison
**The Tulip Poplar Press: Community-Building by the Book**
Charles R. Jaassen, Middle Tennessee State University; Janet Higgins, Middle Tennessee State University
SPECSAL SESSIONS AND MEETINGS

Thursday Afternoon
12:30 – 2:00 p.m.

**AS**
American Society for Hispanic Art
Historical Studies Business Meeting
Salon I & J, Level 5
Philadelphia Marriott

**Th19**
ArtTable, Inc.
Art Paths: Alternative Careers in the Visual Arts
Independence Salon III, Level 3
Philadelphia Marriott

Chairs: Katie Hollander, ArtTable, Inc.

Sharon Vatsky,
Solomon R. Guggenheim Museum

Judith K. Brodsky,
Rutgers Center for Innovative Paper

Participants to be announced

**AS**
Association of Art Editors
Business Meeting
Liberty Salon A & B, Level 3
Philadelphia Marriott

**AS**
Association of Historians of American Art
Business Meeting
Room 204C
Pennsylvania Convention Center

**AS**
American Society for 18th-Century Studies
Serious Play in 18th-Century Art, Literature, and History
Room 204B
Pennsylvania Convention Center

Chairs: Jennifer Milam,
University of Sydney

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Serious Shepherds: Marivaux, Watteau and the Politics of the Pastoral in 18th-Century France
Amy Wyngaard,
Syracuse University

Ludovico in Arnais: Boucher and Buvart Playing at War
Mark Ledbury,
University of Manchester

French Delight in Turkey: The Impact of Turquerie on Identity Construction in 18th-Century France
Julie Landweber,
Gettysburg College

**AS**
Association for Textual Scholarship in Art History
Italian Female Painters of the 18th-Century
Room 201B
Pennsylvania Convention Center

Chairs: Liana de Girolami Cheney,
University of Massachusetts, Lowell

Rosalia Carriera: 18th-Century Innovator
Kathleen Russo,
Florida Atlantic University

Giulia Lamo: Venetian Painter and Poet
Liana de Girolami Cheney,
University of Massachusetts, Lowell

Assessing Anecdotes in the Life-Stories of Women Artists of the 18th and 19th Centuries
Julia Dahms,
University of Minnesota, Morris

**AS**
Community College Professors of Art and Art History: Building and Maintaining a Meaningful Cuban Exchange Program in a Changing World
Room 201A
Pennsylvania Convention Center

Chairs: Thomas F. Morrissey,
Community College of Rhode Island

Buena Vista: First Impressions of Cuba’s New Deal
Sheldon Hurst,
Adirondack Community College

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The Changing Place of Art in a Communist Society
Brooke Cameron,
University of Missouri, Columbia

Bridging the Gap: Building a Meaningful Cuba Exchange Program
Thomas F. Morrissey,
Community College of Rhode Island

**C**
CAA Cultural Diversity Committee
Beyond Multiculturalism
Room 202 A-B
Pennsylvania Convention Center

Chairs: Amy Kirshke, Vanderbilt University; Ofelia Garcia,
William Paterson University

Speakers to be announced

**C**
CAA International Committee
Resources and Information on International Opportunities for Artists, Scholars, Faculty, and Students
Independence Salon I & II, Level 3
Philadelphia Marriott

Chairs: Cheryl Goldsleger,
Piedmont College

Marisa Pridhamova,
Independent curator/art critic, Prague

Caroline Boyle Turner,
Pont Aven Program, France

Jan Brown Checco,
University of Cincinnati

Tina Forsman and Elia Salini,
University of Art and Design, Helsinki

Ursula Frohne,
ZKM, Karlsruhe

Other participants to be announced

**AS**
The Getty Research Institute
Frames of Viewing
Liberty Salon C, Level 3
Philadelphia Marriott

Chairs: Thomas Crow,
The Getty Research Institute

Painting and Sculpture: Sight and Touch
Jacqueline Lichtenstein

Art and Oclusion
John Hyman

Reviewing the End(s) of Painting
Charles Harrison

Horse Blinders: Pop Art and Perception
Michael Lobel

**Th26**
International Association of Art Critics
Critics Respond to Crisis: An Open Forum
Room 204A
Pennsylvania Convention Center

Chairs: Douglas Dreishpoon, Albright–Knox Art Gallery;
Judith Stein, Independent Curator, Philadelphia

**C**
National Endowment for the Arts
Museum Collections/Artist Exhibitions
Salon C, Level 5
Philadelphia Marriott

Chairs: Saralyn Reece Hardy,
National Endowment for the Arts

Participants to be announced
**Th28**
National Endowment for the Humanities
Salon D, Level 5
Philadelphia Marriott

**CHAIR:** Clay Lewis, National Endowment for the Humanities
Scholarship in Dutch Art, 1640–1700
Mariët Westermann, Clark Art Institute
"Dutch Intimacy and Opulence"
Timothy J. Staudinger, Denver Art Museum
"Picturing America"
Ward L. E. Mintz, The Newark Museum

**AS**
Historians of German and Central European Art and Architecture
Board of Directors Meeting
Room 401, Level 4
Philadelphia Marriott

**AS**
Queer Caucus for Art
Business Meeting
Room 201C
Pennsylvania Convention Center

**Th29**
CAA Distinguished Scholar's Session:
Leo Steinberg
Salon E & F, Level 5
Philadelphia Marriott

**CHAIR:** David Rosand, Columbia University
Rosalind Krauss, Columbia University
Sallal Edgellion, Williams College
Alexander Nagel, University of Toronto

**DISCUSSANT:** Leo Steinberg, Benjamin Franklin Professor Emeritus, University of Pennsylvania
CAA is grateful to the Samuel H. Kress Foundation for funding the second CAA Distinguished Scholar's Session.

**OS**
Studio Art Open Session
The Path and the Purpose: Traversing the Minefield of Public Art
Liberty Salon A & B, Level 3
Philadelphia Marriott

**CHAIR:** Penny Balkin Bach, Fairmount Park Art Association
"Crossing the Rubicon": Bridges and Alignments in Public Art
Jody Pinto, Artist, New York
Risk, Experimentation, and Artistic Freedom: Are They Possible in Public Art? Mierle Laderman Ukeles, Artist, New York Department of Sanitation
Building the Wedge: A Chinese American Slant on Public Art
 Mei-ling Hom, Community College of Philadelphia
In Defense of the Temporary
Peggy Diggs, Williams College

**Tables and Thresholds: Metaphors for Public Art Patricia C. Phillips,**
State University of New York, New Paltz

**CP**
CAA Professional Practices Committee
Has the MFA Outlived its Usefulness as a Terminal Degree? Part 2
Salon C, Level 6
Philadelphia Marriott

**CHAIR:** Bruce Bobick, State University of West Georgia
The MFA Survey: Results
Dorothy Joiner, LaGrange College
Visual Arts Faculty: Using the National Data Sets to Assess Supply and Demand John M. Sullivan, Arkansas Tech University
Academic Credentials in Higher Education: The Master of Fine Arts Degree and the "Canvas Ceiling" in Academic Administration
Richard Tichich, Georgia Southern University
The Current Status of the M.F.A., Degree Within Academia
Kathleen Rivers-Laudes, East Central University, Oklahoma
Why a Ceiling? The Visual Arts Should Embrace the Ph.D.
Brad Buckley, Sydney College of the Arts

**PE**
Distance Education Studio Art Courses in US Colleges and Universities: Is there a Future?
Liberty Salon C, Level 3
Philadelphia Marriott

**CHAIR:** Gary Cassidy, George Mason University, Northern Virginia Community College
Teaching Basic Drawing at a Distance—In Practice
Patricia B. Cheyne, Pacific University

**Open Session**

**Off-Site Session**

**Practice**

**Museum Session**

**Affiliated Society Session**

**CAA Committee Session**

**E-Session**
A Leap of Faith: One Student's Transformation in the Long-Residency Vermont College MFA in Visual Art Program

Jane Waggoner Deschner,
Vermont College

Distance Courses in the Art and Design Curriculum Rosanne Gihel,
The Art Institute of Fort Lauderdale

The Graduate MFA and Distance Learning Format Carol Leotta-Moore,
Philadelphia College of Art & Design

The New World Program
(The Collaborative Classroom)

Dave Martinez,
Washtenaw Community College

Distance Learning in the Studio Environment: Didn’t We Like It Best When Our Professors Left Us Alone?

Thomas F. Morrissey,
Community College of Rhode Island

Photography, Film and Video Art Teaching on the Web Bonnie O’Hara,
Austin Peay University

F

Th33

Difficult Dialogues in the Introductory Art History Course

Independence Salon 1 & 2, Level 3
Philadelphia Marriott

Chair: Wayne Michael Charnley,
Kansas State University

Overcoming that Nasty 3-Letter Word: "ART" within a Freshman Seminar Terri Switzer,
Millikin University

Experiencing Visual Difficulties John A. Hancock,
Piedmont Virginia Community College

Censorship in the Art Appreciation Arena Robert Wojnowicz,
Old Dominion University

Separation of Church and Faith: Teaching the Introductory Survey at a Catholic University Elizabeth Leavy,
University of California, Berkeley

Warning – Offensive Materials Kay Byfield,
Tarrant County College

AS

Th34

The Queer Caucus for Art: The Lesbian, Gay, Bisexual, and Transgender Caucus for Artists, and Historians

Post Queer?: Gender, Sexuality, and the Subversion of Legibility

Salon D, Level 6
Philadelphia Marriott

Chair: Nureen Dean Dresser,
Artist, Jeffrey Byrd, University of Northern Iowa

Golden Queens Rinaldo Hopf, Artist

Reading the Farahian Effect in Glenn Ligon’s Million Man March Series Darby English,
Williams College and Emory University

Women, Men, and the Norms: Byun Youngju’s Cinematography on Sexually Abused Victims of World War II Jongwoo Kim, Institute of Fine Arts, New York University

Amazon, Bears, Chickens and Divas: The ABCs of Post Stonewall Body

Ideal Jack Water, Artist

Returning the Case Deborah Kelly,
Public Art Australia; Tina Fiveash

Discussion: Susan Obarski,
Mt. San Antonio College

A reception will immediately follow the session.

AS

Th35

Historians of German and Central European Art and Architecture

Shaping the Image: Art and the Popular Press

Independence Salon III, Level 3
Philadelphia Marriott

Chair: David Ehrenpreis,
James Madison University; Jay Clarke, Art Institute of Chicago

Ornamental Meaning: The Arabesque Between Metaphysics and Marketplace

Cordula Grewe,
German Historical Institute

Cubist Franks and Pragust Swanks: Czech Cubist Caricature, 1912-14

Naomi Huene, University of Chicago

Writing and Rewriting

Meier-Graefe’s Modern Art

Jenny Anger, Grinnell College

A reception will immediately follow the session.

AS

Th36

Association of Historians of American Art

Essentialism, Race, and Identity in Early 20th-Century American Art

Room 201A
Pennsylvania Convention Center

Chair: Jacqueline Francis,
University of Michigan

"Native Indian Art": Angel DeCora's Essentialist

Aesthetics

Elizabeth Hutchinson,
Barnard College

The Artist's Personal Manner: Raphael Soyer, Dancing Lesson, and Jewish Art

Samantha Baskind,
James Madison University

Racial Signs and the Modernist Body:

Marsden Hartley’s Representation of the North Atlantic Folk

Donna M. Cassidy,
University of Southern Maine

Under Suspicion: Palmer Harden's Midsommer Night in Harlem (1936) and The Janitor Who Paints (1937)

Erika Moliah James,
Duke University

Isamu Noguchi, Sculptural Abstraction and the Politics of Japanese-American Internment

Amy Lyford, Occidental College

Chairs: Geoffrey Hendricks,
Mason Gross School of the Arts, Rutgers University

In the Event of Duchamp and Fluxus Larry Miller,
Independent Fluxus Artist

The Drinking Spirit: Art and Life of Takako Saito, the Most Distant Niece of Duchamp Midori Yoshimoto,
Rutgers University

Rate of Silence: Joseph Beuys and Marcel Duchamp

Christopher M. Thompson,
Maine College of Art

The Newest Very New Music: From Duchamp's Musical Errata and Fluxus at Wiesbaden to Post-Rock in Chicago Lisa Soecio,
University of Rochester

Discussion: Alison Knowles,
Independent Fluxus Artist

Th38

Do I Make Myself Perfectly Clear?

Legibility and Readability in Graphic Design

Room 201C
Pennsylvania Convention Center

Chair: George H. Marcum,
University of Pennsylvania

It's All Picasso's Fault! Paul Tooh,
University of Missouri, Kansas City

From San Francisco to Zurich: Graphics Discours in the Sixties

George H. Marcus,
University of Pennsylvania

Some Thoughts on Rules and Engagement in Typographic Education

Bert Ocko,
Hostra University

Reading Scott Makela:
The Subversion of Dyslexic

Deconstruction, Kirsten Strom,
Grand Valley State University

Linear Divergent, or Interactive

Graphic Design, Craig L. Warner,
Northwest State University
Th43

Artists as Designers and Decorative Artists, 1850–1950
Room 201B
Pennsylvania Convention Center
CHAIR: Amy F. Ogata, Bard Graduate Center for Studies in the Decorative Arts, Design and Culture

Aiming High: Walter Crane at the Red Cross Hall Morning O'Neill, Yale University

Bloomsbury's Post-War Interiors: An Aesthetic of Conscientious Objection Christopher Reed, Lake Forest College

“A Close Relationship to the Minor Arts”: Josef Hoffmann’s Reception in America Leslie Topp, Oxford Brookes University

Form Follows Fetish: Salvador Dalí and Surrealist Design Elizabeth E. Cuffley, State University of New York, Purchase

Isamu Noguchi: The Sculptor as Designer Deborah A. Goldberg, School of Visual Arts, New York

Th44

American Society for Hispanic Art Historical Studies
Al-Andalus and Its Reception in Europe and the Mediterranean
Room 202 A-B
Pennsylvania Convention Center
CHAIR: D. Fairchild Ruggles, University of Illinois, Urbana-Champaign

Ivory and Wood: The Kutubiyya Minbar and the Cordoban Ivory Jonathan M. Bloom, Boston College

Architecture as Pilgrimage: Mudejar Tradition and Cultural Identity in the Synagogue at Cordoba Haley Waxberg, University of Toronto

Mudejar and the Doctrine of Eight Names Marcens Burke, Hispanic Society of America

Representations of the Expulsions in Spanish Art Georgina Dopico-Black, New York University

DISCUSSANT: Jerrilyn D. Dodds, City College of New York

Th45

The American Mural Painting Tradition: History, Function, Meaning
Salon I & J, Level 5
Philadelphia Marriott
CHAIR: Ingrid Steffensen, Rutgers University

Unitarianism and the Iconography of Democracy: Decorations for the Library of Congress Sally Webster, Lehigh College/Graduate Center, City University of New York

Propaganda and Protest: The Mural Paintings of Violet Oakley, John Singer Sargent, and Diego Rivera Patricia Likon Rice, Elizabethtown College

Early Modernist Murals in America: 1910–1920 Francis V. O’Connor, Independent Scholar

The Mural Program at Midway Gardens: Frank Lloyd Wright and Public Art Paul Kruty, University of Illinois, Urbana-Champaign

“Nobody Knows the Trouble...”: The Marian Anderson Mural Competition, 1939–41 Sara Butler, University of Virginia

Th46

Optics and Seeing: Looking for Lenses
Room 204A
Pennsylvania Convention Center
CHAIR: Carolyn C. Wilson, Independent Scholar

Life Through a Lens: Vermeer’s Unusual Art in the Tradition of Western Painting Michael Clapper, Skidmore College

Vision and Aesthetics: The Camera Obscura’s Role in Art Production and Theory in Eighteenth Century England Jenny Carson, Maryland Institute

The Camera Lucida as Camera Indica: South Asia Through the Looking Glass Fiinbar Barry Flood, Smithsonian Institution, Sackler Gallery

The Function of the Drawing in the Work of Ingres and Degas Douglas R. Giebel, Roberts Wesleyan College

DISCUSSANT: Jeffrey Aht, Wayne State University

Th47

Historians of British Art
What is British Art? Art Histories on Display
Room 204B
Pennsylvania Convention Center
CHAIRS: Kimberly Rhodes, Hollins University; Julia Marcari Alexander, Yale Center for British Art

The Boundaries of Britishness: The Maccaroni Prints of the 1770s Amelia Bausor, Skidmore College

“Our English Art...Our English Life”: The “British Portrait Gallery” and the “Gallery of Modern Pictures” at the Manchester Art Treasures Exhibition of 1857 Elizabeth A. Pergam, Institute of Fine Arts, New York University

Exhibiting India for Britain: Exhibitions for Delhi Coronations of Victoria, Edward VII, and George V Julie Codell, Arizona State University
SPECIAL SESSIONS AND MEETINGS

Thursday Evening
5:30 – 7:00 p.m.

AS Th44
American Council of Southern Asian Art
Roundtable Discussion on Recent Iconoclasm in South Asia
Room 204C
Pennsylvania Convention Center

Chair: Janice Leoshko
University of Texas at Austin

Catherine Asher
University of Minnesota

Richard Davis
Bard College

Phillip Wagoner
Wesleyan University

AS Th45
Art Historians of 19th-Century Art
Business Meeting
Salon 1 & 2, Level 5
Philadelphia Marriott

AS Th46
Coalition of Women in the Arts Organization
The Madonna and the Divine Feminine
Salon C, Level 5
Philadelphia Marriott

Chair: Kyra Belan
Broward Community College

Some Thoughts on Marian Images in Spanish Art
Steve Arbury
Radford University

Mary in the Americas: Queen of Land and Sea
Carol Duman
Florida International University

Madonna from Medieval to Modern
Kyra Belan
Broward Community College

The Divine Feminine in the Art of Evelyn de Morgan
Elise L. Smith
Millsaps College

Templum Dei: Architectural Symbols for the Virgin
Mary Vida J. Hull
East Tennessee State University

AS Th47
Design Forum
Where Do We Go From Here? The Future of Design Forum
Salon D, Level 5
Philadelphia Marriott

Chair: Carma Gorman
Southern Illinois University, Carbondale
Participants to be announced

AS P Th48
Foundations in Art: Theory and Education
Globalizing Foundations: Expanding the Core to Include Non-Western Aesthetics
Room 204A
Pennsylvania Convention Center

Chair: Barbara Nesin
Front Range Community College

A Keyed Approach to the Study of Art
LeGrase Benson
Arts of Haiti Research Project, Ithaca, New York

Orienting the Western Eye
Cynthia Maria Dantzic
Long Island University

Below the Surface: Deconstructing the Traditional Western Aesthetic
Jeff Hesser
Rhode Island School of Design

Community-based Practices to Promote Global Awareness
of the Arts
Edward R. Pope
Arizona International College

Arizona International College

AS Th49
National Council of Art Administrators
Agony and the Ecstasy: The Electric Chair
Room 201B
Pennsylvania Convention Center

Chair: Judith Thorpe
University of Connecticut

Joe Lewis
Fashion Institute of Technology

From Dimmers to Dark Rooms: Overseeing Building Renovations
Frances K. Pohl
Pomona College

Deborah J. Haynes
University of Colorado

Revitalization through Renovation
Greg Watts
Metropolitan State College, Denver

Samantha Henriette Krukowski
University of Texas at Austin

Discussant: Power Bothe
Hartford School of Art

C P Th50
CAA Annual Conference Committee
Developing a Session for the Annual Conference Program
Room 204B
Pennsylvania Convention Center

Chairs: Bruce Robertson
University of California, Santa Barbara
Emmanuel Lenakas, CAA

Other participants to be announced

C P Th51
CAA Student and Emerging Professionals Committee
Building a Career While Buying an Education: Roundtable Discussion
Liberty Salon A & B, Level 3
Philadelphia Marriott

Chair: Karen White
University of Arizona

R. Brian Stone
Ohio State University

Beverly Joyce
University of Kansas

Jamie Johnson
City University of New York

Rick Schuesler
University of Nebraska

Anne Morra
Museum of Modern Art, New York
PROGRAM SESSIONS

Thursday Evening
8:00 – 10:30 p.m.

Th52
Fine Design: Can Art be Design and Design be Art?
Liberty Salon C, Level 3
Philadelphia Marriott

CHAIR: Gerry Begun,
Rutgers University

Dissolve/Reveal
Kenneth Fitzgerald,
Old Dominion University

Liam Gillick and Minimalist Lessons
on Design Christine Mehring,
Yale University

Pouf! Close Encounters Between
Art and Design Katia Baudin,
Frac Nord, Pas de Calais

The Mobile Parch Project
as an Example Stefan Saffer,
Artist, Mottomix

Th53
How Do Lesbian,
Gay, Bisexual, and
Transgendered Artists
Address the Nude?
Salon H, Level 5
Philadelphia Marriott

CHAIRS: Tee A. Corinne, Artist;
Sherman Clarke, New York
University Libraries

The Male Pre-Raphaelite “Stunner”:
Nudity and Homosocial Identity
in the Work of Simeon Solomon
Roberto C. Ferrari,
Florida Atlantic University

Romaine Brooks, Nathie Barney,
and the Photographic Nude
Joe Lucchesi, St. Mary’s
College of Maryland

Intimate Experiences: The Bisexual
Sensibility and the Nude
Laurie Toby Edison, Artist

Queer Desire and the
Interracial Nude James Smalls,
University of Maryland, Baltimore

The Subject of Claude Cahun:
The Nude and Self-Exposure
Sharon Morris, Slade School
of Fine Arts, University of London

The Transiting Self: The Nude
Self-Portraits of Transman Loren
Cameron and Hermaphroditic
Del LaGrace Volcano
Tee A. Corinne, Artist

Th54
From Brushstrokes
to Bytes: Art Historical
Approaches to Digital Art
Room 201C
Pennsylvania Convention Center

CHAIR: Sabrina De Turk,
La Salle University

The Problem of Language and the
Critical Reception of Digital Art
Anne Collins Goodyear,
National Gallery of Art, Washington, DC

A Digital Allegory: Mariko Mori’s
Empty Dream, Gustave Courbet’s
Studio, and the Quest for a Digital
Art History Jonathan Wallis,
Temple University

The Photograph Isn’t Always
Invisible: A Theory of Digital
Spectatorship Michele White,
Bowling Green State University

Surreal and Hyperreal:
Magritte Meets the Media
Ellen Handler Spitz,
Stanford University

Thinking Through the Screen:
Critical Considerations of
Digital Arts Katie Mondloch,
University of California, Los Angeles

Th55
Science, Religion,
and National Identity in
French Art, 1871–1914
Salon E & F, Level 5
Philadelphia Marriott

CHAIRS: Maria E. Di Pasquale,
Independent Scholar;
James B. Hargrove, University
of Pennsylvania

First Families: Adam and Eve
Meet Gro–Magnon Man in the
South of France Barbara Larson,
Syracuse University

Nature–Christian in French
Symbolist Art Serena Keshvjee,
University of Winnipeg

Wresting the Symbolic
Language Away from the Church;
Spirituality and Republican
Science Michael Owies,
University of Connecticut

Catholicism, Anti–Naturalism,
and Gauguin’s “Abstraction”
Deborah Silverman,
University of California, Los Angeles

Georges Sorel and the Symbolist
Revolt Against the Third Republic
Mark Aultif, Duke University

Th56
Rethinking Modern
Illustration in the
U.S. and Cuba
Room 201A
Pennsylvania Convention Center

CHAIRS: Caroline Coeser,
University of Houston; Eric J. Segal,
University of California, Los Angeles

The Bay in Bed: The Scene of
Imagination in N.C. Wyeth’s
Wreck of the "Covenant"
Alexander Nemerov, Yale University

The Illustrated New Negro: Vanity
Fair, The Survey Graphic, and
Fire!! Gregory Foster–Rice,
Northwestern University

Creating an Avant–Garde in Cuba:
Illustrating Modernity in Revista de
Arte Roito Aranda–Alvarado,
Jersey City Museum

Illustrating Social Justice;
New Masses and Politicized
Visual Culture Helen Langa,
American University

Reading Richmond Barthé’s
Sculpture: The Inspiration of
Illustration
Margaret Rose Vondryes,
York College, City University
of New York
International Center of Medieval Art
Collecting in the Early Middle Ages, 600–1200
Room 202 A-B
Pennsylvania Convention Center
CHAIRS: Melanie Holcomb, Metropolitan Museum of Art; Christina Nielsen, University of Chicago

A Collection and its Works: Adding to an Installation in Early Medieval Rome
Gregor A. Alar, University of Tennessee
Bishop Athelwold and the Golden Virgin Catherine E. Karkov, Miami University

Of Collections and Kings: The Case of Ottonian Germany
Adria S. Cohen, College of William and Mary

The Public and Private Life of Byzantine Textiles
Jennifer L. Ball, Colgate University

Made for the Show: The Medieval Treasury of the Ka’ba in Mecca
Aviama Shalem, Institut für Kunstgeschichte, Universität München

Post-Tridentine Art and Religion: Propagation, Participation, and Meditation
Liberty Salon A & B, Level 3
Philadelphia Marriott
CHAIR: Cynthia Lawrence, Temple University

The Choir Screen at St. Michael’s Abbey in Antwerp: A Counter-Reformation Monument
Barbara Haeger, Ohio State University

Display and Contemplation of Clarissan Spirituality at Santa Chiara in Turin
William Stargard, Fine Manor College

A Décor for Meditative Retreat and Political Subterfuge: Philippe de Champaigne’s Landscapes for Anne of Austria’s Val-de-Grâce
Anne Bertrand-Dewanap, Bard College

Inside the Box: Enclosed Spaces and the “Universal Monastery” of Pius V (1567–72)
Eunice D. Howe, University of Southern California

Rethinking the Canon of Early Jesuit Art in Rome
John Marcarii, Loyola College

Teaching Perceptual Drawing and Painting in the 21st Century
Independence Salon I & II, Level 3
Philadelphia Marriott
CHAIR: Zhi Lin, University of Washington

Turning the Eye to the Task: Karen Saler, The University of the Arts

Modeling the Model: The Integration of Sculpture into Life Drawing/Life Painting
Jerry Cutler, University of Florida

Learning Visual Language Through Observational Study of Nature and History
Zhi Lin, University of Washington

The Role of Observation in the Development of Language and Imagination
Tom Berding, Michigan State University

The Black Box and Other Ways to Reintegrate Our Senses
Sandra Iliescu, University of Virginia

CA Committee on Women in the Arts
Defining Ecofeminist Art
Salon G, Level 3
Philadelphia Marriott
CHAIR: Deborah Mathew, Artist; Dustin Spear, Independent Curator and Artist

Ecofeminist Art Practice and Criticism: A Move Toward Defining the “Not Two”
Lisa Arnold, University of Minnesota

Coming Home to Water
Erika Fielder, Artist and Teacher

Dimensions of Ecofeminist Art: A New Form of Epic Poetry
Deborah Frizzell, Graduate Center, City University of New York

Mending: Spirit and Process, and the Role of Implicate Order in Defining Ecofeminist Art
Mary Bahcock, University of Arizona, Tucson

Discussions: Ann Rosenthal, University of Maryland, Baltimore County

Art History Open Session
South Asia or Transnational Studies
Salon C, Level 5
Philadelphia Marriott
CHAIR: Michael W. Meister, University of Pennsylvania

Japonisme in the Art of Rabindranath Tagore
Aida-Yuen Wong, Brandeis University

Transnationalizing 20th-Century Indian Art: Assessing the Impacts of the Hermitz Collection
Susan Bean, Peabody-Essex Museum

A Joint Enterprise: The Building and Conservation of Colonial Bombay Preeti Chopra, University of California, Berkeley

Images of Foreigners: Kushans as Patrons of Indian Art
Chandreyi Basu, St. Lawrence University

Classical Traditions and Creative Innovations in the School of Amarnath
Elizabeth Rosen Stone, Metropolitan Museum of Art

The Game in/As Visual Modernism
Room 201B
Pennsylvania Convention Center
CHAIR: Claudia Mesch, Arizona State University

Rococo Games and the Origins of Visual Modernism
Jennifer Milam, University of Sydney

The Dukes of Hasard: Marcel Duchamp and the French Probabilists
Bradley Bailey, Case Western Reserve University

Game as an End of Art/Game as the End of Art
Laura González, Instituto Tecnológico de Estudios Superiores de Monterrey, Mexico City

Robert Morris’s Blind Man’s Bluff
Brian Winkelweder, State University of New York, Stony Brook

Disciplining Gaming Studies
Robert Nideffer, University of California, Irvine
**Italian Art Society**

**Death and Remembrance in Italian Art: Antiquity to the Present**

Room 204B
Pennsylvania Convention Center

**CHAIRS:** Sharon Strocchia, Emory University; Anita Moskowitz, State University of New York, Stony Brook

Racing with Death: Circus Sarcophagi and the Commemoration of Children in Roman Italy
Eve D’Ambra, Vassar College

The Tomb Speaks Its Message: The Language of Letter Forms
Debra Pincus, Independent Scholar

Pyramids (and Sphinxes) for Renaissance Princes: Burial "all’egiziana" in Cinquecento
Rome Brian Curran,
Pennsylvania State University

From Exile to Elysium: The Villa of Lodovico Beccadelli on Sipan
Nadja Aksamija,
Princeton University

Ecco Giovanni Era: Photographic Portraits in Italian Cemeteries
Roger Crum, University of Dayton

**The Tensions of Interdisciplinarity: The Competing Claims of Art, Literature, and History in 18th-Century Studies**

Salon I & J, Level 5
Philadelphia Marriott

**CHAIR:** Mary Vidal,
University of California, San Diego

Julia Donathwaite,
University of Notre Dame

Interdisciplinarity and the Academic Institutions
Bernadette Fort,
Northwestern University

Crossroads of the King: The Unity of the Disciplines under the Absolute Monarch James D. Herbert,
University of California, Irvine

The Un-disciplined Enlightenment
Marie-Hélène Hurt,
Princeton University

Interdisciplinarity: Trends, Challenges, Hazards
J. Paul Hunter,
University of Chicago

Intermediality, Creolization, and Conflict in the British West Indies
Kay Dian Kriz,
Brown University

Early Modern Representations: Possibilities and Problems
Kevin Sharpe,
University of Warwick

**Questionable News**

T. B. Walker’s Rembrandt Controversy in the Gilded Age
Janet Whitmore,
University of Minnesota

The Founding of the Speed Art Museum and its Early Collections
Ruth Cloudman,
Speed Art Museum

A “People’s Museum” for Toledo: The Collection and Vision of Edward Drummond Libbey and Florence Scott Libbey
Brittany M. Hudak,
University of Cincinnati

Mr. And Mrs. Charles Phelps Taft and the Taft Museum
John Wilson,
Independent Scholar and Curator

Of Rembrandts and Van Dycks Family Trees Were Made: Gilded Era Collectors Are Ennobled
Nancy Minty,
New York University

**Open Session**

**Off-Site Session**

**Practicum**

**Museum Session**

**Affiliated Society Session**

**CAA Committee Session**

**E-Session**
FRIDAY, FEBRUARY 22

Art's Place
Salon A & B, Level 5
Philadelphia Marriott

FRIDAY, FEBRUARY 22

Art's Place
Salon A & B, Level 5
Philadelphia Marriott

FRESH START: Perk up your senses with complimentary coffee, tea, or juice. A detailed schedule of the day's events will be made available.

9:30–11:00 a.m.
Iris Print demonstration.

A performance on breast cancer by BJ Goodwin.

11:30 a.m. - 1:30 p.m.
Bring your lunch for a forum on Artists' Residency Programs

2:00–4:30 p.m.
F1 Sixth Annual Artists' Interviews

Judy Pfaff will be interviewed by Irving Sandler

John Moore will be interviewed by Therese Dolan

Art's Place encourages everyone to attend Meet the Candidates, your opportunity to hear from those who may represent you on the CAA Board of Directors, from 4:45 - 5:45 p.m.

6:00 - 7:30 p.m.
F2 ARTISTS TALK: Ilya and Emilia Kabakov in conversation with Rob Storr

7:30 - 8:30 p.m.
Happy Hour

SPECIAL SESSIONS AND MEETINGS

Friday Morning
7:00 - 8:30 a.m.

F3 Arts Council of the African Studies Association
Strategies for Using the New Textbook: Art in Africa
Independence Salon I & II, Level 3
Philadelphia Marriott

CHAIR: Robin Poynor,
University of Florida, Gainesville

Using Art in Africa as a
Two-Semester Text Robin Poynor,
University of Florida, Gainesville

Using the CDROM: Art and Life in Africa, Along with the Text
Christopher Roy, University of Iowa

Using Art in Africa as a One-Semester Text Robert T. Soppelsa,
Washburn University,
Wakman Art Museum

Using Art in Africa as a Non-Africanist
Speaker to be determined

DISCUSSANT: Monica Visona,
Metropolitan College of Denver

Friday Morning
7:30 - 9:00 a.m.

F5 Historians of Netherlandish Art
Business Meeting
Room 410, Level 3
Philadelphia Marriott

Friday Morning
9:00 - 11:30 a.m.

F6 Studio Art Open Session
Models to Metaphors: Contemporary Art and Science
Room 201C
Pennsylvania Convention Center

CHAIR: Phoebe Adams,
Kutztown University

A Permutational Unfolding: Art and the Culture of Science
Eve Andrée Laramée,
Sarah Lawrence College

Organic B-Mod: The Evolution of Post-Biological Programming
Bill Hill, Jacksonville University

Continental Criticism Within Science Frances Michael Palazzolo,
HAI Art Clinic

F7 Resistance, Response, and Empowerment in Art: Part 1
Room 201A
Pennsylvania Convention Center

CHAIR: Suzanne Preston Blier,
Harvard University

Responding to Rome: Sculptures of Barbarians on the Periphery
Thomas J. Morton,
University of Pennsylvania

Imag(in)ing Resistance: Images of Domestic Service as “Didactic Fiction” in Victorian America
Anna Vener Andrzejewski,
University of Wisconsin

The Memory of Place in Contemporary Greek and Turkish Art
Eleni Bastca, University of New Mexico; Carol Bertram,
University of Texas, Austin

PROGRAM SESSIONS

Friday Morning
9:00 - 11:30 a.m.

F3 CAA Committee on Women in the Arts
Annual Recognition Awards Ceremony
Salon E & F, Level 5
Philadelphia Marriott

Jaune Quick-to-See Smith and Janet Cox-Reecarck will be honored this year.

PREREGERISTRATION REQUIRED.

C F3 CAA Committee on Women in the Arts
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Salon E & F, Level 5
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Jaune Quick-to-See Smith and Janet Cox-Reecarck will be honored this year.

PREREGERISTRATION REQUIRED.

AS Italian Art Society
Business Meeting
Salon D, Level 5
Philadelphia Marriott
Reconfigurations of Empowerment: Contemporary Art and Depression
Christine Ross, McGill University

Quelle Liberté! Urban Violence/Urban Form in the Art of Joseph Francis
Suzanne Dominique Malauquis, Sarah Lawrence College

F7
Creating Community: Feminist Art and Exhibitions of the 1970s
Room 204C
Pennsylvania Convention Center

CHAIRS: Rebecca De Ron, Washington University; Ann Reynolds, University of Texas, Austin

Lucy Lippard’s From the Center: Steps Toward a “New Feminist Criticism”
Lori Cavagnaro, Independent Scholar

WACK! The Feminist Revolution: An Exhibition Case Study in Progress
Connie Butler, The Museum of Contemporary Art, Los Angeles

Historicizing the 70s
Helen Moleworth, Baltimore Museum of Art

"Dear Sisters": The Visible Lesbian in Local Arts Journals
Margo Thompson, Illinois State University

F8
The Truth is Out There: Photography as the Paranormal
Liberty Salon C, Level 3
Philadelphia Marriott

CHAIRS: Mark Alice Durant, University of Maryland, Baltimore County; Jane D. Marsching, Artist, Boston

The Disembodied Spirit
Alison Ferris, Bowdoin College Museum of Art

Ectoplasms and the Idea of Photography
Karl Schoonover, Brown University, Rhode Island School of Design Museum

Photographs of God: Hélène Smith’s Spirit Photographs of Spirit Paintings
Allison Morehead, University of Chicago

The Medium Channels the Message or I Hear Dead People Diane Bertolo, Artist, Brooklyn

F9
Architecture Periodicals, in Practice and as History
Independence Salon III, Level 3
Philadelphia Marriott

CHAIRS: Gabrielle Esperdy, New Jersey Institute of Technology; Andrew Shanken, Oberlin College

Defining the Architectural Profession: The American Architect and Building News and the New York State Capitol Design Controversy, 1876–1900
Kate Holliday, University of Texas, Austin

The Inland Architect and Theories of American Origins
Joanna Merwood, Princeton University

Casabella and/or Quadrante: The Architecture Periodical as Instrument for Change in Fascist Italy
Michelangelo Sabatino, University of Toronto

Shopping for Periodicals
David Smiley, Columbia University

F10
The Portrait as Gift
Room 204B
Pennsylvania Convention Center

CHAIR: Brandon Brame Fortune, National Portrait Gallery

A New Invention for an Old Purpose: The Renaissance Portrait Medal
Stephen K. Seher, Independent Scholar

"Out of Love for Art": Rembrandt’s Portraits as Gifts
Michael Zell, Boston University

"My Own Picture...to Give Away Amongst My Friends": Women and Portraits in 17th-Century England
Elizabeth Chev, Monticello

Pledges of Fidelity: Theodore Gericault’s Portraits of Children
A. Cassandra Albinson, Yale University

The Capitalist Portrait
Paul Staiti, Mount Holyoke College

F11
Japan Art History Forum
Art and Commerce in Japan: 16th–20th Century
Independence Salon I & II, Level 3
Philadelphia Marriott

CHAIR: Patricia J. Graham, University of Kansas

Fashion, Market, and Urban Culture in Tokugawa Japan
Lisa Morrisette, University of Pittsburgh

Marketing the Artist Through Portraits: Ikano Gyokuran and Mid-Edo Bunjin
Mara Miller, Independent Scholar

Merchandising (Art in) Meiji Japan: Liaisons Between Nihonga Artists and Takashimaya Department Store, 1868–1912
Julia Sapin, University of Washington

"From Baby's First Bath": Kaos Soap and Japanese Commercial Design
Cunninger Weisenfeld, Duke University

Vanguard Economics 101: Rewarding the Rewardless
Reiko Tomii, Independent Scholar

F12
Signifying Stories: Narrative Conventions in Precolumbian Art
Room 204A
Pennsylvania Convention Center

CHAIR: Bryan R. Just, Tulane University, Elizabeth Hill Boone, Tulane University

Illustrated Stories from the Ancient Maya
Flora S. Clancy, University of New Mexico

Multi-Dimensional Narrative in Classic Period Maya Paintings
Dorie Reuten-Budet, Smithsonian Center for Materials Research and Education

Text and Image in Late Classic Veracruz: Hieroglyphs and Pictorial Narrative on Rio Blanco Ceramics
Cherra Wylie, Yale University
Balancing the Lop-Sided Load: Exhibiting African History and Culture in Africa and the United States Christine Muller Kranecker, National Museum of African Art, Smithsonian Institution

Jewish Self-Representation and Globalizations Beth Hafetzsohn, The Museum of the Jewish Diaspora; Kerri P. Steinberg, University of Redlands

Getting Beyond Museology
Donald Preziosi, University of California, Los Angeles; Oxford University; Claire Paragon, University of Colorado, Boulder

Circa 2000: Viewing African Art, Re-Viewing Africa Ruth B. Phillips, University of British Columbia

DISCUSSANT: Barbara Kirshenblatt-Gimblett, New York University

F15
Containment, Conflict, and Control: Revisiting the Visual Culture of the Cold War
Room 201B
Pennsylvania Convention Center

CHAIR: David McCarthy, Rhodes College

Geoje Tooker, Surveillance, and Cold War Sexual Politics
Katie Hauser, Skidmore College

Paintings, Prints, and Shrimp-Cleaners: MoMA and the Americanization of France in the 1950s Gay McDonald, University of New South Wales

"Hard Years": The Cold War, American Art Patronage, and Rockwell Kent Maura Lyons, Drake University

Barnett Newman's Bible Spectacular Sarah K. Rich, Pennsylvania State University

Bosnian Delaney's Silence Michael Plante, Tulane University

F16
Conspicuous Commissions: Status Signaling Through Art in the Italian Renaissance
Liberty Salon A & B, Level 3
Philadelphia Marriott

CHAIRS: Jonathan Katz Nelson, Syracuse University in Florence; Richard J. Zeckhauser, John F. Kennedy School of Government, Harvard University

Introduction: The Economic Theories of Signaling, Signposting, and Stretching as Applied to Commissions of Art Richard J. Zeckhauser, John F. Kennedy School of Government, Harvard University

Commissioning Familial Remembrance: Alberti Patronage at Santa Croce, Florence, 1304–90 Thomas J. Loughman, Rutgers University

Montagna's Madonna della Vittoria and the Rewriting of Gonzaga History Molly Bourne, Syracuse University in Florence

To Be a Medici. Proclaiming Status, Identity, and Legitimacy in the Art Patronage of Giulio de' Medici (Pope Clement VII) Sheryl E. Reiss, Cornell University

Leone Leoni Constructs His Identity: Status Signaling Through the Casa degli Onenoni Kelley Heimsatutler Di Dio, Medici Archive Project, Florence

F17
Exile and the Internet: Artistic Responses
Salon I & J, Level 5
Philadelphia Marriott

CHAIR: Amy Ingrid Schlegel, Philadelphia Art Alliance

Go_HOME Katherine Carl, State University of New York, Stony Brook

Chronicles Lynne Sachs, Hunter College, City University of New York

Spaces of Exile, Technically Speaking Sawad Brooks, Artist; Beth Stryker, a.k.a. "Utensil," Artist

Cambodian Cultural Survival
Anne Norton, Providence College

F18
Installation Art
Salon D, Level 5
Philadelphia Marriott

CHAIR: Robert Silberman, University of Minnesota

"Where is an author?": Site and Text in the Installation Work of Daniel Buren and Marcel Broodthaers

Rachel Haidu, Columbia University

"Architecture Is a Landscape We Make": Jessica Stockholder and Painting Space

Randall Davis, Yve Arts Center

Space, Place, and the Subversion of Identity in Installations by Contemporary-African Artists

John Zarobell, Tulane University

The Dangerous Allure of Hybridity in Jorge Pardo's Project

Jennifer King, Princeton University

DISCUSSANT: Mark Roseenthal, The Menil Collection
F19
Women as Keepers of Historical Memory, 1870–1920
Salon C, Level 5
Philadelphia Marriott
CHAIR: Pamela H. Simpson, Washington and Lee University; Cynthia J. Mills, Smithsonian American Art Museum

Empress Eugénie and the Napoleonc Museum at Varnbrough Allison McQueen, McMaster University
The "Ephemeral Museum" of Women’s Art: Reviving Lost History in Fin-de-Siècle Vienna
Julie Johnson, Utah State University

Ladies’ Day: The Battle of Flowers Parade in San Antonio, Texas Judith Sobrè, University of Texas, San Antonio
Meta Warrick Fuller’s Emancipation and the Intersection of Race and Memory René Ater, University of Maryland, College Park

F20

Studio Art Open Session
Ready-Mades: From Duchamp to Consumer Culture
Salon G, Level 5
Philadelphia Marriott
CHAIR: Judith Tanenbaum, Museum of Art, Rhode Island School of Design

Tony Feher, Artist, New York
Stuart Nettles, University of the Arts, Philadelphia University
Pepón Osorio, Artist, Philadelphia
Kati Rubinyl, Art Center College of Design

C F21
CAA Special Advocacy Session
The Role of Private Donors at Public Institutions
Fourth Floor Meeting Room 413
Philadelphia Marriott
CHAIR: Stanley N. Katz, Center for the Arts and Cultural Policy Studies, Princeton University
Teri J. Edelstein, Teri J. Edelstein Associates
John Hammer, National Humanities Alliance
Bruce Robertson, Los Angeles County Museum of Art
Gary Vikan, The Walters Art Museum
Helen Wechsler, The American Association of Museums

Other participants to be announced.

F22
Medieval and Early Modern Jewish Art: The View from Within Room 202 A-B
Pennsylvania Convention Center
CHAIR: Diane Wolfthal, Arizona State University
When is a Jew not a Jew?: The Rylands Haggadah’s Evil Son Julie A. Harris, Northwestern University

Birds Head Revisited: The Birds Head Haggadah and Jewish Identity Mare Michael Epstein, Vassar College

Salon Italia’s Engraved Portrait of Rabbi Menasseh ben Israel: Jewish Identity and Christian Hebraism Shelley Perlove, University of Michigan, Dearborn

DISCUSSANT: Sara Lipton, State University of New York, Stony Brook

SPECIAL SESSIONS AND MEETINGS
Friday Afternoon
Noon – 1:30 p.m.

AS
Art Museum Image Consortium Business Meeting
Room 201C
Pennsylvania Convention Center

AS F23
Association of Historians of American Art
Religion and American Art History
Room 204C
Pennsylvania Convention Center
CHAIR: Sally M. Promej, University of Maryland, College Park

Crossing Borders: Religion and the Cultural Geography of Colonial American Visual Culture Louis Nelson, University of Virginia


Rethinking Religion and 20th-Century American Art Erika Doss, University of Colorado, Boulder

AS F24
Association of Historians of 19th-Century Art
Future Directions in 19th-Century Art History
Room 202 A-B
Pennsylvania Convention Center
CHAIR: Therese Dolan, Tyler School of Art, Temple University

Voyages: Baudelaire, Manet, and Whistler Suzanne Singletary, Philadelphia University

Trains in the Countryside: Railroad Prints and Early Impressionist Paintings Jane E. Boyd, University of Delaware
Attention and Distraction: the Spectatorship of Posters in Fin-de-Siècle Paris
Karen Carter, Miyazaki International University, Japan

Association for Latin American Art Business Meeting
Salon I & J, Level 5
Philadelphia Marriott

CAA Committee on Women in the Arts
Art and Artists Against Child Abuse
Independence Salon I & J, Level 3
Philadelphia Marriott

CHAIR: Lynette M. F. Bosch, State University of New York, Geneseo
Haven House: Shelter Against Violence Muriel Magenta, School of Art, Arizona State University

Art and the Struggle Against Child Poverty in Crossroads, South Africa Kim A. Miller, Transylvania University

Determined Exploitation and Abuse: Eroticism and the Sexualized Child in the 18th Century Jennifer Milam, University of Sydney

Official Process and Working Experience Child Abuse Squad Representative, Philadelphia Police Department

DISCUSSION: Liana De Girolami Cheney, University of Massachusetts, Lowell

CAA Museum Committee
World War II Art Restitution Claims in Museums: Issues and Practices
Independence Salon III, Level 3
Philadelphia Marriott

CHAIRS: Andrea S. Norris, Spencer Museum of Art, University of Kansas; Teri J. Edelstein, Teri J. Edelstein Associates

Don’t Panic: Methods for Beginning the Process Teri J. Edelstein, Teri J. Edelstein Associates

The Challenge of Archival Research Nancy Yeide, National Gallery of Art

Recent World War II Claims Thaddeus Stauber, Esq.

CAA Professional Practices Committee
Philadelphia Marriott

CHAIR: Debra Drexler, University of Hawai‘i, Manoa; Dewey F. Mosby, Picker Art Gallery

Irina D. Costache, California State University

Ellen Konowitz, State University of New York, New Paltz

Gary Kwon, Southeastern Louisiana University

Michael Aurbach, Vanderbilt University

D. Fairchild Ruggles, Cornell University

Anna Calluori Holcombe, Kansas State University

CAA Publications Committee
Advice to Authors in the Arts Room 201A
Pennsylvania Convention Center

This session will be of use to authors seeking publication of a scholarly article or book, textbook, monograph, dissertation, or general trade art book, as well as those interested in pursuing a career in art writing. Questions from the audience are welcomed.

CHAIR: Eve Sinaiko, Director of Publications, CAA

Janet Kaplan, Moore College of Art and Design, Executive Editor, Art Journal

H. Perry Chapman, University of Delaware, Editor-in-Chief, The Art Bulletin

Larry Silver, University of Pennsylvania, Executive Editor, CAA Reviews

Nancy Grubb, Executive Editor, Art Books, Princeton University Press

Lee Ripley Greenfield, Director, College & Fine Art Division, Laurence King Publishing, London

Susan Chun, General Manager for Electronic Information Planning, Office of the Director, Senior Editor for New Media, Editorial Department, The Metropolitan Museum of Art, New York

Historians of British Art Business Meeting
Salon D, Level 5
Philadelphia Marriott

Historians of 18th-Century Art and Architecture

Open Session
Room 204B
Pennsylvania Convention Center

CHAIR: Carole Paul, University of California, Santa Barbara

Statues and Statuary: The Accademia di San Luca from 1655 to 1935 Andria Derstine, Institute of Fine Arts, New York University

The Life and Afterlife of Antoine Watteau’s Drawing Album Alicia Weisberg-Bo Roberts, Courtauld Institute of Art; Victoria Albert Museum

The Collector’s Cut: Mounting Drawings in the 18th-Century Kristel Smentek, University of Delaware, Metropolitan Museum of Art

"An Elegant Little Entertainment": Charles Wilson Peale’s Moving Pictures Dana Plin, Graduate Center, City University of New York; Metropolitan Museum of Art

International Survey of Jewish Monuments
Room 204A
Pennsylvania Convention Center

CHAIR: Carol Herselle Krinsky, New York University

The Synagogues of Toronto Sharon Graham, Independent Scholar

Foreign Synagogues in California? Carol Herselle Krinsky, New York University

Italian Art Society
Continuity and Change in Italian Art
Room 201B
Pennsylvania Convention Center

CHAIR: Creighton Gilbert, Yale University

Paintings for Nunneries in Late Medieval Italy: The Case of Santa Chiara in San Gimignano Victor M. Schmidt, University of Groningen, Netherlands

Reconstructing Quattrocento St. Peters: The Borgo Popes’ Family Mausoleum in Santa Maria della Febbre Christine Esche–Ranshorn, Independent Scholar

Masters of Their Shops: Tintoretto and Veronese Diana Gisolfi, Pratt Institute

Stikes, Hospices, and Rice Paddies: The Progressive Paintings and Socialist Engagement of the Italian Divisionists in the 1890s Vivien Greene, Solomon R. Guggenheim Museum

The Graduate Center, CUNY
**AS**

**Japan Art History Forum**
Business Meeting
Liberty Salon C, Level 3
Philadelphia Marriott

**AS F32**

**National Coalition Against Censorship**
Solace, Memory, Dissent: Art After September 11th
Salon H, Level 5
Philadelphia Marriott
CHAIR: Svetlana Kostyukova,
Arts Advocacy Project, NCAC
Disruptive Consciousness
Carolee Schneemann, Artist
The Art of Afterwards:
Artists’ Responses to Violence
Clifford Chanin, The Legacy Project
Our Grief is Not a Cry for War vs.
Enduring Freedom Dread Scott, Artist
9:11: A Wake Up Call for Artists
Nina Felshin, Wesleyan University
Document New York, 9.11.01
Sally Herships, Artist;
Laura Dotterer, Artist

**AS F33**

**Queer Caucus for Art**
Discrimination in Academia: Challenging the Myth of the Liberal Arts
Salon C, Level 5
Philadelphia Marriott
CHAIR: R. Darden Bradshaw,
University of Arizona
Ray Anne Lockard,
Queer Caucus for Art, Art Library Society of North America
Jim Sanders,
Community Art School, Winston-Salem
Ed Check,
Texas Tech University
R. Darden Bradshaw,
University of Arizona

**PROGRAM SESSIONS**

**Friday Afternoon**
2:00 – 4:30 p.m.

**AS F34**

**Association for Textual Scholarship in Art History**
Artist and Word in the Renaissance
Liberty Salon A & B, Level 3
Philadelphia Marriott
CHAIR: Jane Andrews Aiken,
Virginia Polytechnic Institute
Chiiberti’s Commentarii
Sarah Blake McHam,
Bucknell University
Text, Image, and the Machine:
Francesco di Giorgio and
Leonardo da Vinci in the 1490s
Paula O. Long,
Independent Scholar
"Le cose dell’arte":
Yasari’s Language of Painting
Alice B. Kramer,
Independent Scholar
Cellini, Daedalas, and the
Crafting of Renaissance Genius
Victoria C. Gardner Coates,
University of Pennsylvania
Jon Brueghel—A Court Artist in the Republic of Letters
Lucy Charlotte Cutler,
Courtauld Institute of Art

**AS F35**

**The Symbolic Woman:**
A Cross-Cultural Exploration of Gender Symbolism: Part 1
Room 201B
Pennsylvania Convention Center
CHAIR: Jean M. Bogaerts,
Clark University
Women and Men: Masking
Traditions Among the
Kwakwaka’wakw
Joanne Carrubba,
University of New Mexico, Albuquerque
Golden Emblems of Maternal Benevolence: Breast Imagery
in Asante Regalia and
Funerary Rites Suzanne Gott,
Kansas City Art Institute
Symbolic Women of Byzantium:
Images of Empresses of the 9th–10th Centuries
Krista Kotsis,
University of Washington, Seattle
Sacagawea and Son: The Visual Construction of an American
Madonna Patricia Vettel-Becker,
Montana State University, Billings
Architecture of the Feminine:
Ezra, Yacutan Amelia Trevelyan,
Gettysburg College

**AS F36**

**American Institute for Conservation of Historic and Artistic Works**
The Physical Study of Objects: Art History in Context
Room 202 A-B
Pennsylvania Convention Center
CHAIR: Jim Coddington,
Museum of Modern Art, New York
I will make (a) Lamentation:
A Joint Investigation of an
Early Netherlandish Triptych
Erin L. Webster, Art Gallery of Ontario, Maria Sullivan,
Art Gallery of Ontario
Rediscovering an American Icon:
Houdon’s Washington
Tracy L. Kamerer, Library
of Virginia; Scott W. Nolley,
Colonial Williamsburg
Presenting a Disappearing Occurrence:
Curators and Conservators
Collaborate on an Eva Hesse
Retrospective Robin L. Clark,
San Francisco Museum of Modern Art;
The Graduate Center, CUNY
DISCUSSION: Charles Rhyne,
Reed College
F37
Prophecy, Time, and Space in the Etruscan Universe
Salon C, Level 6
Philadelphia Marriott
CHAIR: Richard De Puma,
University of Iowa; Helen Nagy,
University of Puget Sound
The Distaff Voice: Women and Prophecy in Etruscan Art and Culture
Evelyn Bell, San Jose State University
The Prophecies Head of Orpheus
Richard D. De Puma,
University of Iowa
"The Faces of the Gods": Etruscan Images and Thunder-Bronze
Jean MacIntosh Turfa,
Bryn Mawr College
DISCUSSION: Helen Nagy,
University of Puget Sound

F38
Oriental Erotics
Independence Salon I & II, Level 3
Philadelphia Marriott
CHAIR: Joan DelPlato,
Simon's Rock College of Bard
Race, Turquerie, and the Exotic
Oriental Adrienne L. Childs,
University of Maryland, College Park
The Modern Harem Painting:
Manet, Renoir, Basille, and the Legacy of Delacroix
Jean DelPlato,
Simon's Rock College of Bard
Visual Pleasure and Prostitution:
19th-Century European Photographs of Japanese
Women Eleanor M. Hight,
University of New Hampshire, Durham
Women Artists in the Harem:
The Eastern Female Figure as a Site for Feminine Erotica
Lisa Lodski,
Independent Curator and Scholar
Matisse, the Maghreb, and the Model Ellen M. McBreen,
Institute of Fine Arts, New York University

F39
Toward a History of Marxist Art History
Salon E & F, Level 5
Philadelphia Marriott
CHAIR: Andrew Henville,
University College, London
Alan Wallach, College ofWilliam and Mary
William Morris: Decoration and Materialism
Caroline Arscott, Courtauld Institute of Art
Marxism and Sexuality in the Work of Anthony Blunt
Anthony Colantuono, University of Maryland, College Park
Arnold Hauser, Adorno, Lukacs, and the Ideal Spectator
John Roberts, University of Wolverhampton
Marxism and Modernism:
Clark, Painting, and Politics
Paul Mattick, Adelphi University
The Turn From Marx to Warburg in West German Art History, 1970–89
O. K. Werckmeister, Northwestern University

P F40
CAA Museum Committee
Preparing Art Historians for Museum Work
Room S04A
Pennsylvania Convention Center
CHAIR: Erica Hirshler,
Museum of Fine Arts, Boston
Art History in the Museum:
The Curator, the Object, and the Audience
Doreen Bolger, Baltimore Museum of Art
Scholarship and Popularity:
Challenges in Museum Education
Abigail Duda, Boston University
The Museum and the Academy:
The Curatorial Balancing Act
Glenn Williamson, University of Florida
Converting Scholarship into Plain Language:
The Challenges of Conveying Complex Information to a General Museum Audience
Kelly Holbert, Baltimore Museum of Art
DISCUSSION: Joan Marten,
Rutgers University

P F41
Ethics in the Art World
Room 201C
Pennsylvania Convention Center
CHAIR: Joel Levin,
City University of New York
The Ethical and the Aesthetic:
Aestheticized Anthropology in Katarzyna Kosma's "Rath houses"
Katerina Reed-Tsocha,
Centre for Visual Studies, Oxford
The PM Principle—Power, People, and Money—So, What's the Price?
Elaine A. King,
Carnegie Mellon University
Marina Abramovic's "Rhythm 0:
Performance, Audience, Ethics"
Frazer Ward, Maryland Institute
Calling for a Code of Ethics in the Indian Art Market
Elizabeth A. Sackler,
American Indian Ritual Object Repatriation Foundation
The Tension Between Law and Ethics in the Restitution of World War II-era
Looted Art
Sharon Fleckner, International Foundation for Art Research (IFAR)
Writing "The Lost Museum and Deals With Its Afterlife"
Hector Feliciano

P F42
Classroom Climate: Are We Listening to Our Students?
Independence Salon III, Level 3
Philadelphia Marriott
CHAIR: Nevin Mercede,
Antioch College
Student-Centered Teaching:
A View from the Reform
Movement in Mathematics
Karl Volkmar, University of Iowa
Education
Amelia Espinosa, University of New Mexico
Nevin Mercede,
Antioch College
DISCUSSION: April Katz

P F43
Native North American Artistic Routes: Borders, Boundaries, and Geographies of Identity
Room 204B
Pennsylvania Convention Center
CHAIR: Zena Pearlstone,
California State University, Fullerton
Native Identity at Home and Abroad: The Early Development of Modern Native American Art in the Post World Word II Period
Susan Croteau, University of California, Los Angeles
Passionate Passages: Passing on a Creative Tradition
Tish Kealoha,
Hamline University
Nomadic Subjectivities: The Power of Place in Contemporary Native American Art
Kate Morris,
California College of Arts and Crafts
Displacement and Emplacement in Postwar Native American Painting:
Patrick Desfaret and George Morrison
Bill Antheis,
University of Memphis
Hopi Katsina Carvings in Time and Place
Zena Pearlstone,
California State University, Fullerton

E F44
Medium or Media?
A Discursive Divide
Salon G, Level 5
Philadelphia Marriott
CHAIR: Susan E. Ryan,
Louisiana State University
Benjamin's Curse
Eric Garberson,
Virginia Commonwealth University
Video, Medium and Image
Yvonne Spielmann,
Braunschweig School of Art
Articulating History: New Media
Criticism and Contemporary Historiographical Discourse
Patrick Lichty, RIT
Friday Afternoon
4:45 – 5:45 p.m.

Meet the Candidates
Salon G, Level 5
Philadelphia Marriott

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.

Panelists:

Death, Philosophy, and Civic Duty in Lanfranco’s Sacchetti Chapel Procession at S. Giovanni dei Fiorentini, Rome
Lilian Zirpolo, Rutgers University

Il Famoso Patron di Roman Baroque Sculpture for the Knights of Malta
Keith Sciberras, University of Malta

Barberini Family Planning at the Church of the Conception in Rome
Louise Rice, Duke University

The Poetics of Salvator Rosa’s Landscapes
Helen Langdon, Independent Scholar, London

Purple Reign: Stuart Festivals in 18th-Century Rome
John E. Moore, Smith College

Composite Visual Narratives: Albums and Scrapbooks
Salon J & J, Level 5
Philadelphia Marriott

Chair: Catherine Whalen, Yale University

An Early and Fruitful Collaboration: Paper Portrait Photography and the Popular Autograph Album
Daniel P. Younger, Olin Art Gallery, Kenyon College

Victorian Cut-Ups: Female Creators of the Hand-Worked Family Album
Laurie Dahlberg, Bard College

Reconsidering Sallie Southall Cotten’s Scrapbook of the White City: Jessica Dallow, Appalachian State University

Poisoned Puncta: Propaganda Albums from Ravensbrueck and Dachau
Renate Wickens-Feldman, York University

Speaking the Album: An Application of the Oral-Photographic Framework
Martha Langford, McCord Museum of Canadian History

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The Aesthetics of Distracting Media
Mark Poster, University of California, Irvine

Broadening the Mind: The Lion in the Path
Douglas Davis, Artist/Author, New York

Open Session

Off-Site Session

Practicum

Museum Session

Affiliated Society Session

CAA Committee Session

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The Gothic Cathedral Transfigured
Mary B. Shepard, Independent Scholar, Wichita, Kansas

"Improvements" at Salisbury, 1789–92
Marion Roberts, University of Virginia; Catherine Walden, University of Virginia

The Gothic Cathedral Transformed in French Photography, 1850–60
William W. Clark, Queens College, City University of New York

"All of Our France is in Our Cathedrals": The Reception of Gothic Architecture in Fin-de-Siècle France
Elizabeth Emery, Montclair State University

The Transfiguration of a Historical Topos: Kurt Schwitters and the Idea of the Cathedral
Kurt Germundson, Minnesota State University, Mankato

Holly Flora, Institute of Fine Arts, New York University

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OS Open Session

O Off-Site Session

P Practicum

M Museum Session

AS Affiliated Society Session

C CAA Committee Session

E E-Session

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F45 Art History Open Session

Italian Baroque Art
Room 201A
Pennsylvania Convention Center

Chair: David Stone, University of Delaware
**PROGRAM SESSIONS**

**Friday Evening 6:00 - 8:30 p.m.**

**F48**
Reproducing Mexico: Visual Culture, Gender, and Political Society from the Colonial to Modern Period
Salon H, Level 5
Philadelphia Marriott

**CHAIR:** Mary K. Coffey, New York University

**Debauchery and Devotion: Contrasting Images of Alcohol and Drunkenness in New Spain**
James M. Córdova, Tulane University

**Performing Gender: From New World Amazon to Revolutionary Femme Fatale Laura Addison,**
Museum of Fine Arts, Santa Fe

**Women Artists and the Mexican Avant-Garde of the 1920s**
Tatiana Flores, Columbia University

**The India Benita Contest and the Re-Constitution of Postrevolutionary Mexican Femininity: Desire, Recurrence, Tradition, and Domesticity**
Adriana Zavala, Tufts University

**AS**
**F50**
Perceptual Drawing in Today's Higher Education
Room 201C
Pennsylvania Convention Center

**CHAIR:** Laurie Fendrich, Hofstra University

**Undrawn Art?**
Paul H. Fry, Yale University

**Visualizing the World**
Richard Hertz, Art Center College of Design

**Preserving the "Post-Medieval Mindset"**
Brian Curtis, University of Miami

**Perceptual Drawing?**
Michael Rees, Artist, Universal Concepts, New York

**AS**
**F51**
Renaissance Society of America
The Renaissance Remastered
Salon E & F, Level 5
Philadelphia Marriott

**CHAIR:** Joseph Leo Koerner, University College, London

**The Case of Hendrick Goltzius:**
Outwitting Mastery
James J. Bloom, Duke University

**Baglione's Vituperative Painting**
Vincenzo Maria Angeleri, University of Southern California

**Invoca, Maniera, Mastery**
Rebecca Zorach, University of Chicago

**Surprising Process**
Graham Larkin, Harvard University

**AS**
**F52**
The Architecture of Tourism/The Tourism of Architecture
Salon J & K, Level 5
Philadelphia Marriott

**CHAIRS:** D. Medina Lasansky, Cornell University; Brian L. McLaren, University of Washington

**Authenticating Dungeons, Whitewashing Castles**
Cheryl Finley, Wellesley College

**Early Travelers in the Peloponnesian and the Invention of Medieval Architectural History**
Kosia Kourkia, University of Pennsylvania

**Simulating France, Seducing the World: The Regional Center at the 1937 Paris Exposition**
Deborah D. Harrt, University of Virginia

**From Photographic Fragments to Architectural Illusions: "The Poble Espanyol" at the 1929 International Exposition in Barcelona**
Jordana Mendelson, University of Illinois, Urbana-Champaign

**Land of Love: Honeymoon Resorts in North America**
Barbara Penner, University College, London

**F53**
Art and Early Cinema
Salon G, Level 5
Philadelphia Marriott

**CHAIRS:** Michael Leja, University of Delaware; Margaret Werth, University of Delaware

"The Moving Picture is the Thing of the Future": Hubert von Herkomer, British Film Pioneer

Lee MacCormick Edwards, Sarah Lawrence College

"Le Voyage dans la Lune" and the Magical Deformation of Visual Culture
Robin Kelcey, Harvard University

**AS**
**F54**
Association of Historians of 19th-Century Art
The Ethics and Politics of Landscape Art in the 19th Century
Room 202A-B
Pennsylvania Convention Center

**CHAIR:** Brian Lukacher, Vassar College

**C. D. Friedrich and the Factory as Spectacle in German Romantic Landscape Art**
Margaret Doyle, Smithsonian Institution

Reforming "Paysage historique": Cour and the Generation of 1830
Susan D. Greenberg, Yale University

**Commerce and Poetry: Turner and the Value of Landscape**
Ivar Smiles, University of Plymouth

**The Concourt Brothers and the Battle Between Paint and Nature in Landscape Painting of the 1850s**
Pamela J. Warner, University of Delaware

**Tradition and Modernity in the Late Landscapes of John Everett Millais**
Jason Rosenfeld, Assumption College

**OS**
**F55**
Studio Art Open Session
Is Glass the New Bronze?
Room 204C
Pennsylvania Convention Center

**CHAIR:** John Perreault, UrbanGlass

The Gilded Ghetto: The Elitist and Exclusionary Chetottization of the Studio Glass Movement
James Yood, Northwestern University
The Gate of Heaven: Broken Glass Garden of Koppenick
Richard Posner,
University of Illinois, Champaign

When Transparency Becomes Manifest Alastair R. Noble,
Cornell University

Robert Wilson: American in Venice
Matthew Kangas, GLASS Quarterly

Merin’ On In: Strategic Placements of American Studio Class in Public Collections Martha Drexler Lynn,
Independent Scholar, Decorative Arts

F57
Biography, the Written Word, and Pacific Artists: Multivalent Views of History and the Individual
Room 204 B
Pennsylvania Convention Center

Chair: Hilary L. Seethorn, Florida State University; Karen Stevenson, University of Canterbury

King Kalakaua’s ‘Iolani Palace, Indigenous Art Patronage in Hawaii Stacy Kamehiro,
University of Redlands

Collecting at the Crossroads:
Mary and Benjamin Wallis in Fiji, 1844–53 Christina Hellmich,
Peabody Essex Museum

Biography in the Life and Art of Jean Charlot: An Analysis of his Fijian Frescoes Caroline K. Klarr,
Florida State University

Not Without a Cost
Jackie Lewis-Harris,
University of Missouri, St. Louis

Innovative Tradition:
A Samoan Case Study Teri Sowell,
San Diego State University

F58
Modernisms, Modernities, and the Reception of African Art
Room 204 B
Pennsylvania Convention Center

Chair: Helen M. Shannon,
New Jersey State Museum

Antique Modernity: Classic Impressions of Yoruba Arts Kristine Juncker,
Cornell University

Constructing “Life” Primitivist Visual Culture in National Socialist Discourse Prita Meier,
Harvard University

The Missiri of Fréjus as Moralizing Monument: A Glimpse into French Military and Architectural History (1938–64)
Christiane Jacqueline Gruber,
University of Pennsylvania

Look to the Art of the Ancestors: The Influence of African Sculpture on New Negro Artists in Paris
Theresa Leininger-Miller,
University of Cincinnati

Modernism and African Art at the Museum of Primitive Art
Kate Ezra, Columbia College, Chicago

F59
Free Radicals in the Classroom: Maverick Artists/Visionary Educators
Room 101 B
Pennsylvania Convention Center

Chair: Linda Weintrab,
Oberlin College

De-Signing Mark C. Taylor,
Williams College

De-Self3osology:
Video Letters in the Classroom
Linda Montano, Artist

De-Sensitizing the Teacher/De-Individualising the Work of Art Donald Kunze,
Pennsylvania State University

Generosity Was My First Mistake
Daniel J. Martinez,
University of California, Irvine
SAVARMAY STATE 23

ART'S PLACE
Salon A & B, Level 5
Philadelphia Marriott

FRESH START: Perk up your senses with complimentary coffee, tea, or juice. A detailed schedule of the day's events will be made available.

9:30 a.m. - noon

Sa1 From Paints to Paper and Electronic Media: Advice and Consultation on Artists' Materials
Chair: Joyce Hill Stoner, Winterthur, University of Delaware Program on Art Conservation
Speakers are:
On electronic media, photographs, photographic materials:
Debra Hess Norris, Winterthur, University of Delaware Program on Art Conservation
Andrew Robb and Sarah Stauderman, conservators, The Library of Congress
On paper, pastels, graphic materials: Margaret Holben Ellis, NYU Conservation Center
On painting materials: Mark Bockrath, conservator at Winterthur Museum, formerly of the Pennsylvania Academy of Fine Arts

Additional information on archivally sound paper and storage materials: Abby Shaw, Conservation Resources International

Saturday Afternoon
12:15 - 2:15 p.m.

C Sa2 CAA Services to Artists Committee Personal and Environmental Health and Safety for Studio Artists and Institutions
Chair: Duane Slick, Rhode Island School of Design
Alan Cantara, Environmental Health and Safety Officer, Rhode Island School of Design
Tom Onimot, Industrial Hygienist, Yale University
Catherine King, Environmental Protection Specialist and Liaison for the EPA College and University Initiative in Region Three, Environmental Protection Agency
Don Messec, Artist, Director College of Santa Fe (Non-Toxic) Printmaking Center, College of Santa Fe, New Mexico

2:30 - 5:00 p.m.

P Sa3 How to Keep Your Art Out of Garage Sales After You've Gone
Chair: Mary Dritschel, Artist; Virginia Makaynowicz, Franklin and Marshall College
Tonya Evans, Esq., Pepper Hamilton LLP, Volunteer Lawyers for the Arts
Magda Salvesen, Independent Scholar
Clayton Kirking, Director, Estate Project for Artists with AIDS
Anne Kaplan, Chairperson, Senior Artist Initiative

Saturday Morning
7:30 - 9:00 a.m.

CAA Annual Business Meeting
Independence Salon III, Level 3
Philadelphia Marriott

See your CAA Board of Directors in action. You are cordially invited to attend this important meeting to hear the latest reports on what's happening at CAA.

AS Women's Caucus for Art Business Meeting
Salon D, Level 5
Philadelphia Marriott

PROGRAM SESSIONS
Saturday Morning
9:30 - noon

Sa4 Printmaking and Photography in Colonial and Postcolonial Contexts
Chair: Jasmine Alinder, California State University, Los Angeles
Kelly Donahue-Wallace, University of North Texas

"Printabout" in Aboriginal Australia
Laurel Bradley, Carleton College

Japanese Colonial Policy and "The Return to the Soil" in Korea, 1920s and 1930s
Yeon Shim Chung, Institute of Fine Arts, New York University

Transatlantic: Chromolithographs as Crus in Haiti's Sen Jak
Dana Rush, University of Michigan

Representing Higienismo: Pictorialism and Power in Cuzco School Photography
Catherine Zuromskis, University of Rochester

P Sa5 The Active Tense: Research with Undergraduate Art Majors
Chair: K. B. Basseches, Shepherd College; Susan M. Hendricks, University of Maryland

From the Ends to the Means: Outcomes-based Assessment and the Art History Senior Thesis
Sara E. Orel, Truman State University
Student Artists as Library Guides: Introducing Peers to the Library to Support Their Creative Work Polly Frank, Minnesota State University

Undergraduate Studio Art Practice as Research Erika Leppmann, Ohio University

Teaching the Importance of Content Within the Art Making Process Gretchen Jo Beek, Concordia University

The Making of an Exhibition Formerly Known as "Prints" Evelyn Standinger Lane, Wheaton College

Sa6 Resistance, Response, and Empowerment in Art: Part 2 Room 204A Pennsylvania Convention Center

CHAIR: Suzanne Preston Blier, Harvard University

Rethinking the Diaspora: The Strategy of Oscillation Joan Kee, New York University

Nuances of Resistance and Accommodation: Painted Responses to the Tupac Amaru Rebellion of 1780-81 Maya Stanfield-Mazzi, University of California, Los Angeles

Transgressing Boundaries, Real and Imagined: Liminal Space and the Marabout Shrines of Fiqiniz, Morocco Michelle Rein, University of Pennsylvania

Lorna Simpson: The Portrait of Refusal Bridget Cooks, Santa Clara University

Sa7 Kerala's Role: Links East, Links West Room D, Level 6 Philadelphia Marriott

CHAIR: Carol Radcliffe Bolon, Smithsonian Associates

The Monsoon Mosque: Architecture of Kerala and South-East Asia Henry Brownrigg, Independent Scholar

A Comparison of the Architectural Texts of Kerala and China Murray Libersat, Architect

Kerala and Java Cecilia Levin, Museum of Fine Arts, Boston

DISCUSSANT: Mary Beth Heston, College of Charleston

Sa8 The Symbolic Woman: A Cross Cultural Exploration of Gender Symbolism: Part 2 Room 204B Pennsylvania Convention Center

CHAIR: Jean M. Borgatti, Clark University

The Canonical Woman in Renaissance Culture: Raphael's Madonnas Kim E. Butler, Johns Hopkins University

From Madonna to War Work: Knitting in Art Fromia Wissman, Independent Scholar, Bennington, Vermont

Picturing a Rebellion in the Guise of a Woman Kerry Morgan, Krannert Art Museum, University of Illinois, Urbana-Champaign

Zulu Beadwork's Key Motifs: A Hidden Feminine Transcript Robert A. Papini, KwaXhosa Museum, Durban

Subversion of Traditional Gender Symbolism of Body and World in the Work of Three Contemporary Indonesian Painters Astri Wright, University of Victoria, British Columbia

Sa9 Art and Medicina in the Postmodern Age Room 201A Pennsylvania Convention Center

CHAIR: Shelley Corduckeck, Millikin University

Eye on the Brain: Connecting Egyptian and Medieval Spatial Representation to Brain Scan Research Irene Schifferl, University of Southern Maine

Imaging the Partial Body Janine Millet, Swarthmore College

Medical Models and Visual Persuasion Joyce Cutler Shaw, University of California, San Diego

Political and Methodological Uses of the Contagion Metaphor Isabelle Moffat, Massachusetts Institute of Technology

Sa10 Travels in the Interior: Tracing Geological Science in Visual Culture Room 202 A-B Pennsylvania Convention Center

CHAIRS: Julie Hansen, Duke University, Masumi Iriye, University of Illinois, Urbana-Champaign

The Great Stone Book of Nature vs. The Pre-Adamite Earth vs. The Religion of Geology Jane Davidson, University of Nevada, Reno

Pope and Smithson: Earthworks and the Mirror of Nature Mark Cheatham, University of Toronto

Nature's "Architecture" and the Industrialization of the West Martin Berger, State University of New York, Buffalo

Penetrating the Volcanic Crater Susan Sivard, Columbia University

Heaven's Other: Thomas Morau and the Devil's Landscape of Yellowstone Roger Balm, Rutgers University
I'm Not an Art Historian But...
Salon 9, Level 5
Philadelphia Marriott
Chair: Marilyn Aronberg Lavin, Independent Scholar, Princeton
Doris M. Srinivasan, University of Memphis
Nicola Courtright, Amherst College
Gary Schwartz, Independent Scholar, Amsterdam, Holland
Horst Bredekamp, Humboldt Universität
Robert Rosenblum, New York University
Leonard Barkan, Princeton University

Historians of Netherlandish Art
Vision and Desire in Northern Europe, 1400–1800
Room 204C
Pennsylvania Convention Center
Chair: Susan Merriman, Harvard University; Karen Encarnacion, Harvard University

Love and its Viewpoints in Early 17th-Century Dutch Art: The Garden Parties of David Vinckboons and Eriau van de Velde H. Rodney Nevitt, Jr., University of Houston

Perspectives on Love and Knowledge at La Bastie D'Urfe
Catherine Levesque, College of William and Mary

Visions of Jerusalem and the Desire for Pilgrimage: Fragments of a Mental Journey to a Passion Park
Kathryn M. Rudy, Center for Advanced Study in the Visual Arts

Other participants to be announced

The Relevance of Corporeality in the Domain of Electronic Art and New Media
Room 201C
Pennsylvania Convention Center
Chair: Barbara L. Miller, Western Washington University

Eyebiting: Contamination Strategies for the Excretory Eye
Carol Prusa, Florida Atlantic University

Altered Flesh, Otherness, Digital Constructs Catherine Bernard, State University of Old Westbury

"Being Digital Date Trash" or "Desperately Seeking V-Evia"
Gregory P. Garvey, Yale University

Digital Media Center for the Arts

Transcultural Reflections
Patricia Villalobos Echeverria, Indiana University of Pennsylvania

The Politics of Transgenetics
Garth Amundson, Western Washington University; Pierre Courrèges, Western Washington University

Reassessing the Legacy of Meyer Schapiro
Liberty Salon A & B, Level 3
Philadelphia Marriott
Chair: Elizabeth Carson Pastan, Emory University; Rachel Dressler, State University of New York at Albany

Schapiro and Moisac
Ilene Forsyth, University of Michigan

Schapiro and Recollection
Walter Cahn, Yale University

Artists or Artisans? Political Stakes in Debates About the Aesthetic Attitude in the Middle Ages: Looking at Meyer Schapiro,
Jacques Maritain, and Ananda Coomaraswamy
Carol Kniely, University of British Columbia


Art History Open Session
Chinese Art: Part 1
Room 201B
Pennsylvania Convention Center
Chair: Nancy S. Steinhardt, University of Pennsylvania

Indexing Textile Art and Society in Ancient China: A Retrospective of the Mawangdui Silk Angela Sheng, Independent Scholar

Defined Landscapes and Paradise Gardens in Pre-Modern China
Tracy G. Miller, Vanderbilt University


Arts Council of the African Studies Association
African Crossroads
Salon 1 & J, Level 5
Philadelphia Marriott
Chair: Labelle Prusin, National Museum of African Art

Objects, Ideas, and People on the Move: Rethinking the Presentation of African Arts in Museums
Mary Jo Arnould, Smithsonian Institution, National Museum of Natural History

Slavery and the Arts of Resistance and Accommodation: The Influence of the Trans-Saharan Trade on Visual Culture Cynthia Becker, University of St. Thomas

Gold and Silver at the Crossroads in Highland Ethiopia Ray Silverman, Michigan State University

Nomadic Jewelry Forms: The Tuareg Example Tina Loughran, Independent Scholar

The Odyssey of a Wooden Lock: Azum to Surinam Labelle Prusin, National Museum of African Art

What's New: Inventing Museums of Modern and Contemporary Art
Salon E & F, Level 5
Philadelphia Marriott
Chair: Jeffrey Weiss, National Gallery of Art, Washington


SF MOMA’s Points of Departure: A Case Study in Contemporary Art Presented Thematically and with Interactive Technologies
John S. Werker, San Francisco Museum of Modern Art; Rachel Tuggle, San Francisco Museum of Modern Art

Skeptics, Art Lovers, and the Art Museum
David Carrier, Carnegie Mellon University

No Fun in the Funhouse: How Museums are Reshaping our Experience of Art
Ted Perl, New Republic Magazine

Democratic Elitism Dave Hickey, University of Nevada, Las Vegas

Writing in Drum Mountain: Calligraphy and Landscape in Song Dynasty Fuzhou
Robert E. Harrist, Jr., Columbia University

Site and Form: Reading the White Dagoba at Beihai Marilyn Gridley, University of Kansas
OFF-SITE SESSIONS

Sa18
On Collaboration
Fabric Workshop and Museum, 1316 Cherry Street, 5th floor
CHAIR: Diane A. Mullin, Minneapolis College of Art and Design
Collaboration in Contemporary Project Work
Johnnie Gratton, University College, Dublin

Anatomical Diversions: Man Ray, Lee Miller, and the Surrealist Image
Whitney Chadwick, San Francisco State University

Inter-Subjectively Modern:
Cézanne/Pissarro and Johns/
Baudenberger Joachim Pissarro, University of Texas, Austin

The Collaborative Camera
Marjorie Weinstein, University of Minnesota

The Language of Collaboration in Performance
Jane Chin Davidson, Independent Scholar

Sa19
Studio Art: Open Session
Artists As Writers/ Writers As Artists
University of the Arts
211 S. Broad Street
CHAIR: Patricia M. Smith, The University of the Arts

Writing and the Artist’s Book
Susan Vigners, The University of the Arts
car/say/write/see/vis/it/me
Warren Lehrer, State University of New York, Purchase

The New Shape of Content
Kathy Walkup, Mills College
Steve Clay, Granary Books, Inc.

Reflections on Artists’ Books
Karen Schiff, Clemson University

Sa20
Art History Open Session
A Question of Place:
Philadelphia's Artistic Landscape
Pennsylvania Academy of Fine Arts, Broad and Cherry Streets
CHAIR: Sylvia Yount, High Museum of Art

Kate Nearpass Ogden, The Richard Stockton College of New Jersey

World War II and Modern Russia
at the Philadelphia Museum of Art:
The Christian Brinton Collection, 1941–45
Andrew Walker, Art Institute of Chicago

From Exhibition House to Shofuso:
Reconstructing Meaning and Memory in Philadelphia’s Fairmount Park
Matthew Postal, Independent Scholar

Reinventing Modernism in a Local Idiom:
The Painting of Warren Rohrer
Susan Rosenberg, Philadelphia Museum of Art

SPECIAL SESSIONS AND MEETINGS

Saturday Afternoon
12:30 – 2:00 p.m.

OS Sa21
Association of Latin American Art
Salon J & J, Level 5
Philadelphia Marriott
CHAIR: Kellen Kee McIntyre, University of Texas, San Antonio

Housing the Dead: Funerary Architecture of Moche Elite Jean–Francoise Millaire, University of East Anglia

Reading Colonial Tocapu: Empty Sign or Andean Semiotic System in Matrimonio de Garcia de Loyola con Nusta Beatriz Marie Timmerlake, Savannah College of Art and Design

Two Narratives in Siquieros’ Mural for the Mexican Electricians’ Syndicate Jennifer Jolly, Northwestern University

OS Sa22
CAA Education Committee
Segregation or Integration?
Paradigms for Teaching Digital and Other New Technologies
Pennsylvania Convention Center
CHAIR: Steven Bleicher, Art Institute of Fort Lauderdale

Petronio A. Bendito, Purdue University

Sue Gollifer, University of Brighton, London Institute

Richard Higgs, Milwaukee Institute of Art and Design

Dennis Ichiyiyan, Purdue University
C P Sa23
CAA Vice President for Committees
How to Join a CAA Committee
Independence Salon I & II, Level 3
Philadelphia Marriott
CHAIR: Michael Aurbach
Vanderbilt University

AS Sa24
Design Forum Business Meeting
Independence Salon III, Level 3
Philadelphia Marriott

AS Sa25
Women’s Caucus for Art Past, Present, and Future: Collaboration and Community in Contemporary Women’s Art
Salon D, Level 5
Philadelphia Marriott
CHAIR: Barbara Wolanin, WCA

AS Sa26
American Institute of Conservation
Learning Through Looking: Examining Patination
Rodin Museum
Benjamin Franklin Parkway at 22nd Street
CHAIR: Andrea Kirsh
University of Oregon

AS Sa27
More Than Just a Pretty Face: Architectural Sculpture in Context
Room 201A
Pennsylvania Convention Center
CHAIR: Jennifer Ahlfeldt
Columbia University
Clemente Marconi, Columbia University
Classic Moments: Time in the Parthenon Frieze: Jenifer Neils, Case Western Reserve University
Interpreting Classic Maya Architectural Sculpture from Copán, Honduras: Barbara Fash, Peabody Museum of Archaeology and Ethnology, Harvard University
The Architectural Sculpture of William Rush: Jennifer A. Anunday, University of Delaware

AS Sa28
Women’s Caucus for Art Past, Present, and Future: Collaboration and Community in Contemporary Women’s Art
Salon D, Level 5
Philadelphia Marriott
CHAIR: Barbara Wolanin, WCA

AS Sa29
American Institute of Conservation
Learning Through Looking: Examining Patination
Rodin Museum
Benjamin Franklin Parkway at 22nd Street
CHAIR: Andrea Kirsh
University of Oregon

OS Sa29
Studio Art Open Session
The Signal
Room 201C
Pennsylvania Convention Center
CHAIR: Connie Coleman
The University of the Arts

(An)tEssential Video Anita Ally
Traveling at the Speed of Light: Performance and the Body Beyond the Electronic Threshold
Susan C. Bickford
Video Portraits: Reflection and Reality Kathy Desmond
Directing Time Bonnie O’Hara
In the Loop; Women and Video
Jacqueline Goss
OS Sa30
Studio Art Open Session
Mural Arts: An Exploration of the Social, Political, and Artistic Impact that Murals Have on the Life of a City
Room 204A
Pennsylvania Convention Center
Chair: Jane Golden, Mural Arts Program, Philadelphia
Tim Drescher, Mural Arts Program, Philadelphia
Carlos Jones, Mural Arts Program, Philadelphia
Robin Rice, Mural Arts Program, Philadelphia

Sa31
Catholic Art in Marginal Spaces
Independence Salon III, Level 3
Philadelphia Marriott
Chair: Lisa Heer, Boise State University
Recreating the Catholic Image: Archaism and Presence in Hendrick Terbrugghen's Crucifixion
Natasha Seaman, Boston University
"Why is Christ Bound to Incarnate?": A Chinese Version of Jerome Nadal's Illustrated Gospel Evangelicae Historiae Imagines in the 17th Century
Hui-Hung Chen, Brown University

OS Sa32
National Art Education Association
Pedagogy and the Graduate Assistant: Preparing Studio Teachers for the Field
Liberty Salon C, Level 3
Philadelphia Marriott
Chair: Carole Henry, University of Georgia
Carole Henry, University of Georgia
Larry W. Millard, University of Georgia
Deborah Rockman, Kendall College of Art and Design
Linda Hightower, Rochester Institute of Technology
Kathleen Desmond, Central Missouri State University

E P Sa33
New Media and the Art History Classroom: The Good, the Bad, and the Ugly
Salon I & J, Level 5
Philadelphia Marriott
Chair: Susan Luftschein, Parsons School of Design
Boxing the Ether: Turning Web Ephemera into Lasting Assets
Susan Jane Williams, Yale University
Interactivity in Undergraduate Art History Classes: Trials and Tribulations
Margaret Finch, University of Hartford
Art History and Multimedia: An Exercise in Collaborative Learning
Kathleen Cohen, San Jose State University
From Websites to On-Site: Notes on New Media in the Art History Survey Classroom
Rosemary O'Neill, Parsons School of Design
The "New Media": Do We Control Them, or Are We Controlled by Them?
Karen Goodchild, Wolford College

Sa34
Copies, Variations, Replicas in 19th-Century Art: Part 2
Salon H, Level 5
Philadelphia Marriott
Chair: Patricia Mainardi, Graduate Center, City University of New York
Intimate Nature: Casts and Composition in the Early Photographic Work of Talbot, Daguerre, Hubert, and Bayard
Geoffrey Batchen, University of Mexico
"Fabrications": Replication in the Art of James Tissot
Nancy Rose Marshall, University of Wisconsin, Madison
The Peculiar Perception of Puvis de Chavannes's Mural Painting
Richard Kendall, Independent Scholar, Schorndorf, Germany
Not Painting Poussin: Degas and Cézanne at the Louvre
Richard Kendall, Independent Scholar, New York

OS Sa35
Studio Art Open Session
Stieglitz and His Descendants: The Continuing Poetic Tradition in Photography
Liberty Salon A & B, Level 3
Philadelphia Marriott
Chair: Brian H. Peterson, James A. Michener Art Museum
Stephen Althouse, Barry University
Jean N. Lovey, Cornell University
Lyssa Palu-ay, Massachusetts College of Art
Philip Van Keuren, Southern Methodist University
Katherine Hoffman, Saint Anselm College
AS  Sa36
Historians of Islamic Art
Authorship in Architecture: Uncovering the Art and Craft of Building in Islamic Societies
Room 209A-B
Pennsylvania Convention Center
CHAIR: Roslyn Diana Yeongchou Chou, University of New Hampshire

Building on India’s New Sultanate "Frontier: " The Role of the artisan, Architect, and Patron in the Kingdom of Jaunpur Anna Sloan, Smith College

Defining the Architect in Early Safavid Iran: The Case of Mirza Shah Husayn in Isfahan Kishwar Rizvi, Yale University

A Literary Source for the Islamic Architect: Sinan’s Autobiography Esra Akin and Howard Crance, Ohio State University

Designers of Identity: Pahlavi Architects and the Production of National Monuments in Modern Iran Talin Der-Grigorian, Massachusetts Institute of Technology

DISCUSSANT: Nasser Rabbat, Massachusetts Institute of Technology

OS  Sa37
Art History Open Session
Chinese Art: Part 2
Room 101B
Pennsylvania Convention Center
CHAIR: Nancy S. Steinhardt, University of Pennsylvania

Another Cultural Revival—Tang Hou’s (mid-920s—mid-1380s) Criticism in the Debate of Anti-Southern Song Style Diana Yeongchou Chou, University of Kansas

Printed Paintings: New Contexts and Media for Registering Resistance in Yuan (1260-9-1368) China Roslyn Hamers, University of Michigan


The Making of Cultural Icons in China: Figure Painting and Poetry Richard Pegg, Columbia University

Temporalizing the ‘Zhe School: Regional Identity in Politics and Paintings in Wang (1573-1650) China Jennifer Purdle, University of Chicago

Sa38
Hybrid Vigor: New Territories in Painting
Independence Salon I & II, Level 3
Philadelphia Marriott
CHAIR: Jackie Tileston, University of Pennsylvania

Deep Play, Dissolution, and Ecstasy: Jackie Tileston, University of Pennsylvania

Painters Fabian Marcaccio, Artist
The Worms in the Walls of Mondrian’s House, Jennifer Reeves

DISCUSSANT: Saul Ostrow, University of Connecticut, Storrs

Sa39
The Italian Renaissance Print
Room 204C
Philadelphia Convention Center
CHAIR: Mark Zucker, Louisiana State University


Issues of Connoisseurship in Antonio Pollaiuolo’s Battle of the Nudes Shelley R. Langdale, Cleveland Museum of Art

Mantegna and His Printmakers Revisited Suzanne Boorsch, Yale University Art Gallery

MarciRonzoni’s Twelve Caesars and the Value of Prints Madeleine Viljoen, Philadelphia Museum of Art

Editing Early Italian Engravings Tom Bassiere, Museum of Fine Arts, Boston

OFF-SITE SESSIONS

YS  Sa49
Studio Art Open Session
The Crafts Ideal
University of the Arts
211 S. Broad Street
CHAIR: Susie Brandt, University of the Arts; Sharon Church, University of the Arts

DISCUSSANT: Warren Seelig, University of the Arts

YO  Sa40
The Museums of Philadelphia
Pennsylvania Academy of Fine Arts
Broad and Cherry Streets
CHAIR: Andrew McClellan, Tufts University

The Lost Treasures of Horticultural Hall Elizabeth Milroy, Wesleyan University

Fiske Kimball and the W.P.A.: High Culture in the Great Depression Mark Meigs, Independent Scholar

The Walls Talk: The Barnes Collection Frederick S. Osborne, Pennsylvania Academy of the Fine Arts

The Barnes Foundation
Collection of African Sculpture: Uncovering a Photographic Legacy Christa Clarke, Neuberger Museum of Art, State University of New York, Purchase

Mining the Mutter: By Invitation Only Rosamund Purcell, Photographer and Author

OS  Sa41
Art History Open Session
Colonial Latin American Art
Philadelphia Museum of Art
Van Pelt Auditorium
26th Street and Ben Franklin Parkway
CHAIR: Katie Luber, Philadelphia Museum of Art

Clara Bargellini,
Universidad Nacional Autónoma de México, Mexico City

Coco Acala,
Independent Curator, Madrid

Johanna Flecht,
Metropolitan Museum of Art

Edward Sullivan,
New York University

Joseph Rishel,
Philadelphia Museum of Art