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.

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

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

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 committees of CAA.

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

Tuesday, February 18

Tuesday Evening
6:30 – 8:00 p.m.
Orientation for Interviewers and Candidates
EAST BALLROOM, 3rd FLOOR
Michael Aurbach, Vanderbilt University
Laurie Beth Clark, University of Wisconsin, Madison
Mark L. Goldstein, Goldstein & Morris, LLP
David M. Sokol, University of Illinois at Chicago
Emmanuel Lemakis, CAA

Wednesday, February 19

Wednesday Afternoon
2:00 – 5:00 p.m.
Grant-Writing Workshop for Artists: Parts 1 and 2
CONCOURSE ROOM F
This Workshop is by reservation only.

Wednesday Afternoon
4:00 – 5:30 p.m.

AS
Historians of Islamic Art Business Meeting
GIBSON ROOM, 2nd FLOOR

Wednesday Evening
5:30 – 7:00 p.m.
Convocation
EAST BALLROOM, 3rd FLOOR
Welcome and Opening Remarks

Michael Aurbach, CAA President
The Honorable Kate D. Levin, Commissioner, N.Y.C. Department of Cultural Affairs
Presentation of Awards
Keynote Address
Roger Shimomura, University of Kansas

Wednesday Evening
7:30 – 9:30 p.m.
Reception
The Whitney Museum of American Art
945 Madison Avenue at 75th Street
ADMISSION BY TICKET ONLY

Thursday, February 20

ARTspace
NASSAU SUITE, 2nd FLOOR
Brimming with events and activities of special interest to CAA's artist-members, ARTspace, introduced at the 2001 Conference, 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, ranging from artists' talks, performances, and debates to social and networking opportunities. All attendees are cordially invited to be stimulated and to converse, enjoy, and relax at ARTspace.

Look for ARTspace listings at the beginning of each day's program.

Ongoing video, slide, and multimedia presentations, as well as other offerings, are still evolving, so please watch for the final list of events.

8:00 – 9:30 a.m.
Fresh Start: Perk up your senses with complimentary coffee, tea, or juice. A detailed schedule of the day's events will be available.
Thursday Morning
5:00 – 6:30 p.m.
Art in Media/ Media in Art
Linda Novich, Institute of Fine Arts, New York University, in conversation with Paul Tschinkel, Queensborough Community College, City University of New York, and Jo Anna Wein, Queensborough Community College, City University of New York

6:45 – 7:45 p.m.
Open Laptop Social and Happy Hour
Bring your laptop (on battery only, please) and share your work! Come see what others have to show on laptops, from video to slides to computer-only work to interactive work. Happy Hour is no-host! Come, show, look, tell, hear, see, interact, network with fellow artists, art historians, critics, writers, and students. Indicate your interest in participating: laptopsocial@yahoo.com

8:00 – 10:30 p.m.
Safe Haven: Performance, Video, and the Body by Female Artists Today
CHAIR: Hayley Barker, College of the Redwoods

Curly Pleasures Carey Lovelace, The International Art Critics Association
Control by Looking: A Talk to Determine whether Vision Is Political and Power-Oriented Dafina Gianani
Eros, Outrage, and the Touchless Pixel Carol L. Schneemann
Miranda July

Thursday Morning
7:30 – 9:00 a.m.
Art History Technology Consortium
Business Meeting
SUTTON PARLOR CENTER, 2ND FLOOR

Queer Caucus for Art Business Meeting
GRAMERCY B, 2ND FLOOR

Thursday Morning
9:30 – noon
Discerning Translation: Vision, Texts, Contexts
SUTTON PARLOR NORTH, 2ND FLOOR

CHAIRS: Mieke Bal, University of Amsterdam; Joanna Morra, Central Saint Martins College of Art and Design

The Absent Image: Translation as Both Impossible and Necessary Gary Shapiro, University of Richmond

"Articulation before the Letter": Writing, Drawing, and Blind Time Eve Meltzer, University of California, Berkeley

A Cowback Lexicon: Textualisms, Translations, and the Allure of the Fractured Case Jillian St. Jacques, independent scholar

The Translation of Photography: Anne MacDonald's Annunciations Rex Butler, University of Queensland, Brisbane

Filmed Philosophy: Translating the Written into the Audio-Visual Nora M. Alter, University of Florida

Freedom of Expression: Now More than Ever?
NASSAU SUITE, 2ND FLOOR
CHAIR: Ted Berger, New York Foundation for the Arts

Participants to be announced.

Making Art Make History: Art Gallery as Institution
MERCURY BALLROOM, 3RD FLOOR

CHAIRS: Joann Byce, Otis College of Art and Design; Sandra Esslinger, Mount San Antonio College

For Love or Money: A Case Study of a "Gatekeeper"
Gallery Andrea Pappas, Santa Clara University


Art, Commerce, and the Nation: Beydell's Shakespeare Gallery Pamela M. Fletcher, Bowdoin College

Minimalist Work and the Art Gallery: Dan Graham, the John Daniels Gallery, and the Field of Minimalism, 1964–65 Rhea Anastas, City University of New York

But How Did They Use It?: Defining Context in Buddhist Art
SUTTON PARLOR SOUTH, 2ND FLOOR
CHAIR: Elizabeth Hammer, The Metropolitan Museum of Art; Denise P. Leidy, The Metropolitan Museum of Art

What's So Cool about This Stuff Anyways?: Buddhist Art and the General Public Nicholas Ruocco, The Metropolitan Museum of Art

Museums, Buddhist Art, and Meditation: A Contemporary Perspective Sarah Louden, Seattle Art Museum

Explaining Enlightenment: Defining and Communicating Context in Buddhist Art
Katlyyn H. Selig Brown, independent scholar
Context and the Death Knell of Art History Steven Kossak, The Metropolitan Museum of Art

That Statue Is Doing What?: Imagining the Spaces of Buddhist Installation Mimi Yengprasawan, Yale University

Search/Research:
Artists in the Archives 119
REGENT PARLOR, 2ND FLOOR

Chair: Carla Rae Johnson, Marymount College of Fordham University; Janet Goldner, Antioch College

Search/Stage/Synchronicity: Hunting and Gathering in the 21st Century Carla Rae Johnson, Marymount College of Fordham University

Forging Connections: Art and Life in Mali Janet Goldner, Antioch College

Don't I Know You from Somewhere? Stephen Spretnjak, artist

The Odd Couple: Research and Scredupity Teresa Jaynes, Philadelphia Print Collaborative

Discussant: Gail Addiss, architect, independent curator

P

"I Don't Know Why I Like It, I Just Do!": Best Practices in the Use of Critiques for Undergraduate Studio Courses 1110
GRAMERCY B, 2ND FLOOR

Chair: Thomas A. Kleese, University of Wisconsin-Richland
Understanding Critique Strategies for Effective Engagement Charles Goolsby, Emory and Henry College

Active Learning: Strategies for Fostering Participation in Class Critiques Marilyn Nelson, University of Arkansas

Three Worlds: A Methodology for Critique Michael Torlen, State University of New York, Purchase College

Digital Art and the Critique Kristen Baumliër, Cleveland Institute of Art

Building a Critique Format for Student Involvement Dianne Roman, Shephard College

Out, Two, Three: It's Crit Time! Stephen Lamia, Dowling College

Bauhaus Revisited? Populism and the Proliferation of "Good Design" into the 21st Century 1111
SUTTON PARLOR CENTER, 2ND FLOOR

Chair: Cher Krause Knight, Emerson College

Planned Obsolescence and Other Crimes against Modernism: The Career of Brooks Stevens Glenn D. Adamson, Milwaukee Art Museum

The Crisis of the Appropriate: Popular Culture and "Bad Taste" in the 1960s Patricia A. Morton, University of California, Riverside

Space, Time, and Motorcycles Ethel S. Goodstein, University of Arkansas

Self-Fashioning: Marsha Stewart, Ralph Lauren, Robert A. M. Stern, and the Marketing of Pedigree Nancy Gruskin, independent scholar

Bigger Is Better? Executive Production within Contemporary Art Practice 1112
MURRAY HILL SUITE, 2ND FLOOR

Chair: Lydia Matthews, California College of Arts and Crafts

The Artist in the Age of Managerial Productivity Matthew Jackson, Getty Fellow

The Public Art Fund as Producer: Recent Projects Tom Eccles, Public Art Fund

What's Big, and What's Public? Nina Katchadourian, Brown University

The Art Event as Cultural Maquiladora George Yudice, New York University

Re-covering the Cityscape: An Individual Artist's Guide to Legally Installing a Public Works Project in New York City Michele Brody, artist

Beyond the Yellow Badge: New Approaches to Anti-Semitism in Medieval and Renaissance Visual Culture 1113
BEKMAN PARLOR, 2ND FLOOR

Chair: Mitchell B. Merback, DePaul University

Violated Flesh, Exalted Stone, and the South Face of Strasbourg Cathedral Nina Rowe, DePaul University

Christian Expectations of Jewish Conversion: Visual Strategies Elizabeth A. Monroe, University of Southern California

Jewish Converts and Criminals in the Cantigas de Santa Maria: Testimonies of Text and Image Pamela A. Patton, Southern Methodist University

Sign of the Times: Jewish Identity and Alterity in the Sistine Cilling Barbara Wisch, State University of New York, Cortland

"Slay Them Not": Garcielo's Crucifix with Ecclesia and Synagoga and the Augustinian Doctrine of Jewish Witness in Estense Ferrara Dana E. Katz, University of Chicago

Discussant: Achim Timmermann, University of California at Berkeley

Pre-Columbian and Colonial Arts: Revivals and Reuses of the Past 1114
TRIANON BALLROOM, 3RD FLOOR

Chair: Mary Miller, Yale University; Barbara Mundy, Fordham University
Doing It Central Mexican Style: An Exploration of the "Tzotzil Language Revival" in Late Classic Maya Art and Architecture - Cristin L. Cash, University of Texas, Austin

A Language of Relics - Adam Herring, Southern Methodist University

Stylistic Retrospection in Ancient Maya Art - Megan O'Neil, Yale University

Late Classic Revivals in the Central Highlands: Questions Raised by Ceaux and Xoxticale - Debra Nagao, independent scholar

Sibyls in 16th-Century Mexico: Prophesying to the New Gentiles - Penny C. Morell, San Antonio Museum of Art

Creating and Saving Murals - East Balroom, 3rd Floor

Chair: Francis V. O'Connor, independent scholar

Conserving Congressional Murals in the Capitol and the Library of Congress: 1855-1900 - Barbara A. Welanin, U.S. Capitol

The Many Dimensions of Conserving Murals: Three Case Histories - Gillian Randell, Evergreen Painting Studios

Saving Progressive Era and New Deal Murals in the Chicago Public Schools - Heather Becker, The Chicago Conservation Center

The Story of a Beloved New Deal Mural - Michele Cohen, New York City Board of Education


Discussant: Richard Haas, muralist

Feminist Poetics in the Age of Transnationalism - Gramercy A, 2nd Floor

Chair: Mysoon Rizk, University of Toledo

I Am Not a Persian Miniature: The Art of Iranian Women in Exile - Aphrodite Desiree Navab, University of Florida

Visceral Imagery and Staining as Signifiers of Social Struggle in the Work of Shashia Sikander - Jessica Hough, The Aldrich Museum of Contemporary Art

Rekha Reddipatiya: The Essentials of Feminism - Sarita K. Heer, Memphis College of Art

Poetics of Silence: Feminism and Cultural Difference - Amma Malik, The Slade School of Fine Art

Discussion: Hitomi Iwasaki, Queen Museum of Art

Drawn to Maps: Cartography and Contemporary Art - West Balroom, 3rd Floor

Chair: Jean Robertson, Indiana University-Purdue University, Indianapolis; Craig McDaniel, Indiana State University

Terra Incognita - Mel Watkin, Contemporary Art Museum, St. Louis

Not Suitable for Navigational Purposes - Barbara F. Kendrick, University of Illinois, Champaign

De-Fences: Mapping Boundaries in Irish Contemporary Art - Yvonne Scott, Trinity College, University of Dublin

Mapping: Using the Tools of Visualization as a Critical Practice - Scott Townsend, North Carolina State University

Cartographic Realities: Visualizing Place with Global Positioning System - Andrea Wollensak, Connecticut College

Impressionism as Endgame - Petit Trianon, 3rd Floor

Chair: Andrew C. Shelton, Ohio State University; Pamela J. Warner, University of Delaware, Center for Advanced Study in the Visual Arts

From Delacroix to Impressionism: Signer and the Genealogy of a Movement - Kristin O'Rourke, University of Iowa

Cort without Impressionism - Patricia Mainardi, The Graduate Center, City University of New York

Dawbigny's Experience of Place and the Naturalist Landscape - Michael Duffy, East Carolina University

Modernity in Focus: The Pre-Raphaelite Paradigm - Tim Barringer, Yale University

The Culture of the Early Modern Print - Gibson Room, 2nd Floor

Chair: Bronwen Wilson, McGill University; Angela Vanhaelen, Luther College, University of Regina

Dying to See: The Print and Early Modern Views of Vision - Rose Marie San Juan, University of British Columbia

"Elle estic en aunder pant maer!": Multiples and Myth in Hans Vredeman de Vries's Perspective of 1604-05 - Christopher P. Heuer, University of California, Berkeley

From Trademark to Emblem: Signs of Social Status, Identity, and Contestation from Early Print Culture - Deborah Cibelli, Nicholls State University

The Printed Portrait in the Low Countries - Lisa J. DeBoer, Westmont College

Print History without Style - Carl Goldstein, University of North Carolina at Greensboro

The Museum Committee

Cultural Patrimony: Creative Solutions to Questions of Ownership - Rendezvous Trianon, 3rd Floor

Chair: Susan Kennedy Zeller, Brooklyn Museum of Art

Extended Loans of Artworks with International Indemnity: A Solution to the Dispute over Ownership of Cultural Property - Sharon N. Lorenzo, The Graduate Center, City University of New York

Constance Lownenthal, Constance Lownenthal, Inc.

The Return of the Teikwaidi Grizzly Bear House Posts to the Cape Fox Corporation - Robin Wright, Burke Museum, University of Washington

Off-site

Viewing and Reviewing Fragonard's Progress of Love at the Frick Collection -

This session will be held at The Frick Collection 1 East 70th Street (between Madison and Fifth Avenues)

Chair: Colin B. Bailey, The Frick Collection

The Progress of Love: Further Thoughts on the Grasse Ensemble - Andrei Molotiu, Indiana University

Art, decoration, and the politics of display: Fragonard's Progress of Love Reconsidered - Heather McPherson, University of Alabama, Birmingham

Fragonard's Progress of Love: An Un-Love Story - Peter H. Pulawicz, East Tennessee State University

The Reception of Fragonard's Progress of Love: The Biographical and Aesthetic Context Reconsidered - Anne L. Schroder, Duke University

Modernity in the Progress of Love - Ewa Lajer-Burchard, Harvard University
Thursday Afternoon 12:30 – 2:00 p.m.

P
ArtTable, Inc.
Art Paths: Alternative Careers in the Visual Arts

GRAMERCY A, 2nd FLOOR
chair: Ellen Staller, ArtTable
Pam Shipley, Glass Roots
Alyson Baker, Socrates Sculpture Park
Susan Ball, CAA

AS
Association of Historians of 19th-Century Art
New Directions in 19th-Century Scholarship

SUTTON PARLOR CENTER, 2nd FLOOR
chair: Cordula Grewe, Columbia University
The Emergence of the Museum in the “Spectacular” 19th Century
Julia Noordegraaf, Erasmus Universiteit Rotterdam
Paint, Print, and Perception: Another Look at American Genre Painting of the 1840s
Peter Brownlee, George Washington University
Degas’s Place de la Concorde: Mourning the Loss of Absence
André Dombrowski, University of California, Berkeley

AS
Association of Textual Scholarship in Art History
Writing the Female Artist: 1800 – 1900

PETIT TRIANON, 3rd FLOOR
chair: Julia K. Dabbs, University of Minnesota, Morris
Seducing Public Opinion on Late 18th-Century French Female Artists
Laura Auricchio, Connecticut College
The New Woman in the Studio: Female Artists in Gilded Age American Fiction
Cynthia Benson, Savannah College of Art and Design
A Mother’s Touch: Sculpting the Career of Abanetha St. Leger Eberle
Alexis Boylan, Lawrence University
This session will be followed by a business meeting.

AS
Catalogue Raisonné Scholars Association
Why It Is Important to Reinvent the Wheel: Photograph Historians Authoring Catalogues Raisonnés

MURRAY HILL SUITE, 2nd FLOOR
chair: Steven Manford, independent scholar
The Circle of Talbot Lecuy Schaaf, University of Glasgow
Julia Margaret Cameron Julian Cox, The J. Paul Getty Museum
Alfred Stieglitz Sarah Greenough, National Gallery of Art
Men Ray Steven Manford, independent scholar

C
CAA International Committee
CAA, the U.N., and UNESCO

SUTTON PARLOR NORTH, 2nd FLOOR
chairs: James Rubin, State University of New York, Stony Brook; Carolyn Boyle Turner, Pont Aven School of Art
Following the recent announcement by the Bush administration that the U.S. intends to re-join UNESCO, the International Committee has undertaken to explore ways in which the College Art Association can collaborate on projects and otherwise interact with the United Nations. The Committee expects to have speakers from both the international political and artistic worlds comprise a panel for a discussion/workshop focused on these issues.

Participants to be announced.
Thursday Afternoon

National Council of Art Administrators
Truth or Consequences in the Digital Realm
BEEKMAN PARLOR, 2ND FLOOR
CHAIR: Greg Watts, Metropolitan State College of Denver
Participants to be announced.

Visual Culture Caucus
Business Meeting
RENNESVOUS TRIANON, 3RD FLOOR

Women's Caucus for Art
New York Feminist Art Institute: Women's Art History in New York
SUTTON PARLOR SOUTH, 2ND FLOOR
CHAIR: Melissa Wolf, Women's Studio Center, Inc.
Joan Arbiter
Nancy Azara
Leila Daw
Harmony Hammond
Arlene Raven

Thursday Afternoon
2:30 - 5:00 p.m.
CAA Distinguished Scholar's Session in Honor of Phyllis Pray Bober
EAST BALLROOM, 3RD FLOOR
CHAIR: Ingrid D. Rowland, American Academy in Rome
Reminiscences of Phyllis Bober by James Ackerman, Harvard University
Humanism in Ancient Rome by Julia Haig Gaisser, Bryn Mawr College
A Taste of Antiquity or How Greece Brought Correggio to Rome by Maureen Pelta, Moore College of Art and Design
Phyllis as Foodie by Nancy Harmon Jenkins, food writer

The Session will begin with a reading of the Emperor Hadrian's poem, "Animula vagula blandula" and conclude with a reading of excerpts from Phyllis Pray Bober's 1995 Charles Homer Haskins lecture, "A Life of Learning."

CAA is grateful to the Samuel H. Kress Foundation for funding the third CAA Distinguished Scholar's Session.

Comic Genius
WEST BALLROOM, 3RD FLOOR
CHAIR: Benjamin Binstock, New York University; Benjamin Lapp, Mountclair State University
Homer Simpson as Outsider Artist by Reva Wolf, State University of New York at New Paltz
Britton's Post-Punk Pop
Cary Levine, Museum of Modern Art, New York
Will Comics Ever Grow Up?
Yasco Horsman, Yale University
Kotchak on Katchak by Ben Katchor, independent artist

Association of Historians of American Art
Reframing American Art for the Public: Current Ideas about Permanent Reinstallations
MERCURY BALLROOM, 3RD FLOOR
CHAIR: Teresa A. Carbone, Brooklyn Museum of Art
Reconstructing Perkopolis: The Cincinnati Wing at the Cincinnati Art Museum by Julie Aronson and Jennifer Howe, Cincinnati Art Museum
Masters, Slaves, Cigar Store Indians, and Shotguns: Fred Wilson and the Radical Reforming of America by Pete Mauro, The Graduate Center, City University of New York
Objects, Narratives, and History: The Permanent Collection of American Art at the Sheldon Art Gallery by Daniel A. Siedell, Sheldon Memorial Art Gallery and Sculpture Garden, University of Nebraska
Period Rooms and the New American Wing, Museum of Fine Arts, Boston by Elliot B. Davis and Gerald W. R. Ward, Museum of Fine Arts, Boston
Telling Tales by Sylvia Yount, High Museum of Art

Tradition, Revival, and the Modern in British Art and Design, 1910–1939
SUTTON PARLOR CENTER, 2ND FLOOR
CHAIR: David Peters Corbett, University of York; Cheryl Buckley, University of Northumbria
Pandora's Box: Gandria-Breska and Harry Bates on the Object of Sculpture by David Getsy, Dartmouth College
Triple Alliances: Tradition and the Spaces of the Avant-Garde before 1914 by David Cottingham, Falmouth College of Arts
Domesticating the Modern: The Tate Gallery and National Identity 1918–1939 by Lucy Curzon, University of Rochester
Living with Modernism: Domesticity and Renewal in the Work of Ben Nicholson and Lee Bae

Charles White's Early Murals and the Politics of the WPA Daniel Schulman, Art Institute of Chicago

Sutton Parlor North, 2nd Floor
Chair: Mary M. Dusenbury, University of Kansas

Color Symbolism in Early Chinese Funereal Art Guoguang Lai, University of California, Los Angeles

Radiance and Darkness: Color at the Helen Court Mary M. Dusenbury, University of Kansas

Sutton Parlor North, 2nd Floor
Chair: Mary M. Dusenbury, University of Kansas

Color as Physicality and Sexuality in Japanese Buddhist Imagery
Ikumi Kaminishi, Tufts University

Secret Colors: Descriptions of Chinese Ceramics in the Literature of Connoisseurship Stacey Pierson, Percival David Foundation of Chinese Art

Discussant: Amy McNair, University of Kansas

Negotiating the Boundaries of American Modernism: The New Negro Renaissance as Case Study

Regent Parlor, 2nd Floor
Chair: Susan Earle, Spencer Museum of Art, The University of Kansas; Cheryl Ragas, University of Kansas

The Case of Ebony and Topaz: Racial and Sexual Hybridity in Harlem Renaissance Illustrations
Caroline Goerner, University of Houston

Building More Stately Mansions: Critical New Perspectives for Understanding Aaron Douglas
Cheryl Ragas, University of Kansas

Period Room Richard Torchia, Arcadia University Art Gallery; Amy Hauft, Tyler School of Art

The Art of Reproduction
Crossing the Line Valerie Smith, Queens Museum of Art; Alan Michelson, artist

The Museum as Workplace
Jennifer Gross, Yale University Art Museum; Maureen Connor, Queens College

Writing Feminist Art Histories

Beekman Parlor, 2nd Floor
Chair: Jennifer Milam, University of Sydney

Mirror Mirror: Identification in Opposition within the Female Spectator
Susan Sillars, University of Pennsylvania

Edmonia Lewis's Forever Free: Refiguring the African-American Subject in Post-Emanicipation Society
Melissa Dabakos, Kenyon College

Exotic Inversions: Egyptian Royal Women and the Orientalism Debate
Mary Roberts, University of Sydney

City of Peril and Pleasure: Female Flânerie and the Photoimages of Marianne Brandt
Elizabeth Otto, University of Michigan

The Body that Haunts Abstraction
Lisa Saltzmann, Bryn Mawr College

The Work of Art in the Age of Digital Reproduction: Appropriation, Copyright, and the Public Sphere

Gramercy B, 2nd Floor
Chair: Margaret Morgan, Plumb Productions

The Work of Art in the Age of Digital Reproduction Redux
Douglas Davis, artist and critic

Virtual Species or Digital Waste: Ownership in the Information Age
Donna Tracy, Chaffey College
From Air to Air: Three Contemporary Northern Andean Immigrant Artists in the United States José M. Rodeiro, New Jersey City University

Contemporary Encounters with the Alien: Two South Asian-American Artists Rebecca M. Brown, St. Mary's College of Maryland

Discussant: Adriana Zavala, Tufts University

Part 2 of this session will be held on Saturday afternoon.

Printed Piety: European Religious Images in Context

GIBSON ROOM, 2nd FLOOR

Charis: Jon L. Seydl, The J. Paul Getty Museum; David S. Areford, University of North Carolina, Greensboro

Between Private Prayer and Corporate Identity: Madonnas of the Rosary Prints in 16th-Century Italy: Esperanza Canara, University of St. Francis

Painted Prints and Piety: An Examination of Two Print Series by Ambroise Dürer Susan Dackerman, Baltimore Museum of Art

Popular Religious Prints in 17th-Century Madrid: The Brotherhood of Ave Maria Maria Cruz de Carlos, Complutense University, Madrid

Pious Prints in 19th-Century France: Radicalism Tamed, Ordolexy and a Vulgarized Joyce Polistena, Pratt Institute

Discussant: David Morgan, Valparaiso University

Thursday Evening 5:30 – 7:00 p.m.

C P

CAA Annual Conference Committee

How to Develop a Session for the Annual Conference

SUTTON PARLOR SOUTH, 2nd FLOOR

Charis: Ellen K. Levy, School of Visual Arts; Emmanuel Lemakis, CAA

Other participants to be announced.

Art History Technology Consortium

The Impact of New Technologies on the Pedagogy of Art History

REGENCY PARLOR, 2nd FLOOR

Charis: Laetitia La Follette, University of Massachusetts at Amherst

Digital Programs and the Changing Nature of Visual Resources, Robert Carlucci, Columbia University

A Skills-Based Approach to Interactive Homework on the Web, Laetitia La Follette, University of Massachusetts at Amherst

Smart Teachers, Not Smart Classrooms, Emily Harvey, State University of New York, Rockland Community College

Art Libraries Society of North America

Artists' Books – A Panel Discussion on Institutional Collecting in the New York City Region

MURRAY HILL SUITE, 2nd FLOOR

Charis: Deirdre E. Lawrence, Brooklyn Museum of Art; Milan R. Hug斯顿, Museum of Modern Art, New York

Milan R. Hugston, Museum of Modern Art, New York
Deirdre E. Lawrence,
Brooklyn Museum of Art
Robert Rainwater,
New York Public Library
Jae Rossman, Yale Art Library

AS
Association of Historians of American Art
Business Meeting
RENDEZVOUS TRIANON, 3rd FLOOR

AS
Association of Historians of 19th-Century Art
Business Meeting
SUTTON PARLOR CENTER, 2nd FLOOR

AS
Association for Latin American Art
Business Meeting
SUTTON PARLOR NORTH, 2nd FLOOR

AS
Coalition of Women's Arts Organizations
Woman as Divine: The Great Mother, the Goddess, and the Madonna
BEKMAN PARLOR, 2nd FLOOR

AS
Design Forum
Design Studies
In the Academy: Designing Our Future
GRAMERCY B, 2nd FLOOR
CHAIR: Rosanne Gibel,
Art Institute of Fort Lauderdale
Miodrag Mitrasinovic,
University of Texas, Austin
Rafael A. Farjado,
University of Denver
Cynbre Rauh,
North Carolina State University
Robin Landa, Kent University
Victor Margolin,
University of Illinois, Chicago

AS
Foundations in Art: Theory and Education
FATE Roundtable Discussions
GRAMERCY A, 2nd FLOOR
CHAIR: Scott Betz, Weber State University; Steven Bleicher,
Art Institute of Fort Lauderdale
Participants to be announced.

AS
Society of Historians of Eastern European and Russian Art
Society of the Individual in Eastern and Central European Art and Architecture
PETIT TRIANON, 3rd FLOOR
CHAIR: Jan Cavanaugh,
University of Oregon at Eugene
Body Politics: Representations of Male and Female Athletes in Early Soviet Art
Nina Levent,
Humboldt University, Berlin
Lois R. Weinthal,
University of Texas at Austin

Studied Spontaneity: The Graphic Design Process and Teaching of Henry K. Tomaszewski
Kristina Lamour,
The Art Institute of Boston at Lesley University

C
Student and Emerging Professionals Committee
Art History PhDs: Over a Decade Later
GIBSON ROOM, 2nd FLOOR
CHAIR: Renate Sadrozinski,
University of California, Berkeley
Bruce Robertson, University of California, Santa Barbara, and Los Angeles County Museum of Art
Dara K. Sicherman, The Graduate Center, City University of New York

Off-site
CAACultural Diversity Committee
Toward a Methodology for "Intercultural Art": Roundtable Discussion
GIBSON ROOM, 2nd FLOOR
This session will be held at the Asia Society and Museum, 725 Park Avenue at 70th Street.
CHAIR: Michel Oren,
Laguna College of Art and Design
Véronique Plesch, Colby College
Jonathan Hay, Institute of Fine Arts, New York University
Jan McLean, University of Western Australia
Michael Taussig,
Columbia University
Vishakha N. Desai, Asia Society
Okwui Enwezor, Documenta I
A reception for attendees will immediately follow.

AS
Association of Art Editors
Business Meeting
MERCURY BALLROOM, 3rd FLOOR
Thursday Evening
8:00 – 10:30 p.m.

Safe Haven: Performance, Video, and the Body by Female Artists Today (165)
NASSAU SUITE, 2nd FLOOR
Chair: Hayley Barker, College of the Redwoods
Gailly Pleasures Carey Lovelace, The International Art Critics Association
Control by Looking: A Talk to Determine whether Vision Is Political and Power-Oriented Dafna Ganani

Eros, Outrage, and the Toolless Pixel
Carolee Schneemann
Miranda July

Visuality, Visual Agency, and Visual Authority in the Study of East Asian Religious Icons (164)
SUTTON PLACE NORTH, 2nd FLOOR
Chair: Cynthia J. Bogel, University of Washington

Wooden Statues as Living Bodies: Deciphering the Meanings of the Deposits within Two Images of the Saitdnji Order Peijung Wu, University of California, Los Angeles
Images of Efficacy and Their Roles in Buddhist and Daoist Liturgies in Medieval China Shih-shan Susan Huang, Columbia University

Idols in the Temple: Idols and the Cult of Confucius Julia K. Murray, University of Wisconsin, Madison
A Site/Sight of Image/Text Opposition: The Reclining Buddha Precinct of Anyue Sonya Lee, University of Chicago
A New Soteriological Function of Amida Raigo Paintings Fusae Candice Kanda, Boston University

Discussant: Wu Hung, University of Chicago

The Gothic Revival and the Middle Ages: Alteration, Restoration, Recovery, and Memory (165)
GRAMERCY B, 2nd FLOOR
Chair: Jean Broidahl, independent scholar
Enameling and Medievalizing Barabulas: The Building Projects of William Hart Colridge (1789–1849) Janice Mann, Bucknell University
The Many Gothics of Francis H. Kimball Kevin Murphy, City University of New York, Graduate Center
Persistent Revivalism and the Problem of the Past in German Medieval Architectural History after World War II Johanna Blokker, Institute of Fine Arts
Discussant: Michael J. Lewis, Williams College

Education and Professional Practices Committees
Online Education: Teaching, Learning, and Professional Concerns (165)
REGENCY PARLOR, 2nd FLOOR
Chair: Kathleen K. Desmond, Central Missouri State University
Incorporating the Student Portfolio in Online Courses: Practical and Pedagogical Strategies Sabrina DeTurk, LaSalle University
Creative Alternative Choices: Web-Based Technology as Necessary Pedagogical Tool Augustus C. Brown, Jr., La Roche College

Online Discourse Christine Burrough, Brooks College
An Online Art History Course at the University of Maryland, University Park: New Adventure in the Virtual Classroom Eva J. Allen, University of Maryland, University College

The Advantages and Disadvantages of Incorporating Online Learning into the Studio Art Course Sarah Marshall, University of Alabama
A Portrait of an E-Learning Teacher as an Art Educator Frank Pio
Discussants: Gary Keown, Southeastern Louisiana University; Sue Gollifer, University of Brighton

Art History Open Session
Ancient Greek Art (167)
PETIT TRIANON, 3rd FLOOR
Chair: Mark D. Fullerton, Ohio State University
The Livelikens of Greek Art A. A. Donohue, Bryn Mawr College

The Fabric of the City: Images of Textile Production in Classical Athens Sheramy Bunchirk, University of South Floridas, St. Petersburg
The Architecture of Kharos and Didyma: Oracular Ritual in the Wake of a Better Past Celeste Lovett Guichard, Columbia University

Grafting in Art and Art in Grafting Clay Matthew Cofer, Bryn Mawr College
In the Shadow of Daradus: Suspicion of Dishonor in Ancient Greek Viewings Practice Terrance J. Rusnak, Ohio State University

Association for Latin American Art
Images of Power/Power of Images in Latin American Art (168)
SUTTON PARLOR SOUTH, 2nd FLOOR
Chair: Andrea Giunta, Buenos Aires University; Laura Malosetti Costa, Buenos Aires University

Art Academies as Institutions of Authority: The Emergence of Modern Art in Ecuador (1900–1925) Trinidad Perez, Universidad San Francisco de Quito

Discussant: Ferris Olin, Rutgers University
Byzantine Secular Art

SUTTON PARLOR CENTER, 2nd FLOOR
CHAIR: Lynn A. Jones, Philadelphia

Images of Hunting in Early Byzantine Art
Anne McClanan, Portland State University

The Invalidation of the Icon Henry Maguire, John Hopkins University

Toward a Definition of Secular Art: The Case of the Mainz Rider
Anthony Cutler, Pennsylvania State University

How Christian Is It Anyway?
Maria Georgopoulos, Yale University

DISCUSSANT: Paul Magdalino,
University of St. Andrews

Fictive Art
EAST BALLROOM, 3rd FLOOR
CHAIR: Antoinette LaFarge,
University of California, Irvine;
Lise Patt, Institute of Cultural Inquiry

The New Society for Universal Harmony
Lenore Malen,
Parsons School of Design

Blue Screen Christiane Robbins,
University of Southern California

Mock-Documentation Beauvais Lyons,
University of Tennessee, Knoxville

The Decorated Screen: Women's Traditional Decorative Work and the Television Screen
Eva Mantell

Between Virtuality and Individuality:
The Secret Life of Cornelia Luerssen and Other Tales by Vera Frankel Griselda Pollock,
University of Leeds

"Passing" while Drawing: Otto Dix's Self-Inventions of the 1920s
Susan Larkin Funkenstein,
University of Wisconsin-Parkside

Not Three: Tacitious Absence
Steve Murakishi,
Cranbrook Academy of Art

Past Passing: Artistic Personae
in the Work of Kara Walker
Gwendolyn DeBois Shaw,
Harvard University

Mapping the World's Art
TRIANON BILLROOM, 3rd FLOOR
CHAIR: John Onians,
University of East Anglia

Mapping and the Geography of Art
Thomas da Costa Kaufmann,
Princeton University

Mapping Romanesque Architecture
Eric Fernie, Courtauld Institute of Art

The Answer Lies in the Soil: The Ecologies of Dutch Painting
Elisabeth de Bierze,
independent scholar

Mapping Islamic Art
Jonathan Bloom, Boston College

Transoptics:
Webcam Network/
Artwork Vision
MURRAY HILL SUITE, 2nd FLOOR
CHAIR: Will Pappenheimer,
University of Florida

Spy vs. Spy: From Web Cam
to Nanny Cam Jody Zellen,
independent artist/curator

Webcam, Work, and Washing: Issues of Labor and Surveillance in Desktop and Command-Control
Brooke A. Knight, Emerson College

The Body Artist's Webcam
Louis Kaplan, University of Toronto

My Visit: Mischiefous Interventions
in Telespor Wendy Babcock,
Western Michigan University

Critical Surveillance
Michael Rush,
Palomar Institute of Contemporary Art

Exile, Displacement, and Memory
WEST BALLROOM, 3rd FLOOR
CHAIR: Endi Podkovic,
Whittier College

Things Felt and Things Known:
Drawing Memory Tanja Softic,
University of Richmond

Memory, History, and Politics of Self:
The Haitian Sugar Cane Stories
Jerry Philogene, Skidmore College

Strange Encounters: May Chan's Performance Art as Translation
Christine Conley,
University of Ottawa

Where Is Home?
Jeanine Coupe Ryding, The School of the Art Institute of Chicago

Canto (Corner/Singing)
Vagner M. Whitehead,
Southern Illinois University, Carbondale

AS

Queer Caucus for Art
Beyond "The Usual Suspects": Expanding the Queer Canon
BEERMAN PARLOR, 2nd FLOOR
CHAIR: James M. Saslow,
Queens College and the Graduate Center, City University of New York

Queering the Historical Image of El Greco Richard G. Mann,
San Francisco State University

"Society Consists of Quite a Limited Number of 'Old Fellows'":
George Colly and Homosexuality
James C. Boyles, University of North Carolina, Chapel Hill

19th-Century Art Bronzes: Objects of Homosexual Desire
Michael W. Watkins,
New York Public Library

Toehner-Lauters Images of Lesbian Paris Maura Reilly, Tufts University

Spiral Women: Lesbian Artists/Feminist Art in New Zealand,
1975-1988
Judith Collard,
University of Otago, New Zealand
AS
Historians of German and Central European Art Models of the Visual in Germany and Central Europe, 1800–2000
TH67 MERCURY BALLROOM, 3RD FLOOR
CHAIR: Frederic J. Schwartz, University College London
La Mérane, the Temporality of Time, and the Professionalization of the Woman Artist Shulamith Behr, Courtauld Institute of Art
Bohliness and the Failure of Photography in Early Weimar Germany Brigid Doherty, Johns Hopkins University
Structuralist Theory and Functionalist Architecture in Prague Circle Aesthetics Andrew Herscher, Harvard University
Empathy Resurgent Juliet Koss, Scripps College
The Ethics of Anonymity: Michael Schmidt's Ein-heit, German History, and the Ruins of the Photo-Essay Michael W. Jennings, Princeton University

CP
Student and Emerging Professionals Committee Part-Timers: How Can They Be Protected? TH68 GIBSON ROOM, 2ND FLOOR
CHAIR: Harris R. Wiltsher, II, Florida A & M University; Tracy Miller, Vanderbilt University
Being Visible as an Adjunct Faculty Member Irina Costache, California State University, Channel Islands
How Much Part-Time? Gil R. Smith, Eastern Kentucky University
Educational Institutions and Part-Time Faculty Jennifer Lynn Headley, George Washington University
Is Part-Time Teaching Bad for My Health? Ginger Sheridan, Jacksonville University
An Adjunct in Paradise Leo Morrissey, independent artist

Friday, February 21

ARTspace
MEDINA SUITE, 2ND FLOOR
8:00 – 9:30 a.m.
Fresh Start
On View All Day: AIM Art in Motion III
An international festival of digital and time-based media presented by the University of Southern California School of Fine Arts. Will be available for viewing throughout the day.

9:00 – 11:30 a.m.
OS
The Meaning of Labor in Today’s Art #1
CHAIR: Janet Koplos, Art in America
Emotional and Psychological States Rona Pondick
Quantity Has a Quality All Its Own Ammi Lebens Rosen, University of California, Davis
Extreme Action as Sculpture Samuel Nigro
Work Site/Sight Leslie Vansen, University of Wisconsin-Milwaukee
Measuring Achievement Christopher McNulty, Auburn University
Performance Erin V. Sotak

12:00 – 1:30 p.m.
Services to Artists Committee
Art versus Art World versus Artist #2
CHAIR: Joe Seipel, Virginia Commonwealth University; Clarence Morgan, University of Minnesota
Is there, at this point in our history, a shift in thinking about the production, dissemination, and presentation of works of art? Are the divisions between art and entertainment blurring—Armani at the Guggenheim, hip-hop in Brooklyn, pop culture images, and counter-culture graphics? Young artists may see the market aspect of the art world as foreign, unapproachable, and, in some cases, even irrelevant. What do galleries, museums, and curators want from artists and what do artists want from them? Whom do galleries, curators, and museums look at and why? Is the landscape shifting? How does the artist traverse this new terrain?

Jeffrey Deitch, Deitch Projects
Jeff Fleming, Des Moines Art Center
Stephen Rosenberg, Rosenberg and Kaufman Fine Arts
Saul Ostrow, University of Connecticut, Storrs
Roberta Smith, art critic, New York Times
Bring your own brown-bag lunch.

2:00 – 4:30 p.m.
Seventh Annual Artists’ Interviews r8
Following a conference tradition, stimulating talk in an interview format.

Mary Lucier will be interviewed by Barbara London.
Shirin Neshat will be interviewed by Feri Daftari.
5:30 – 6:30 p.m.
Art’s Bar
6:30 – 8:30 p.m.
Artists Talk #4
Critic John Yau, with artists Catherine Murphy and Sylvia Plimack-Mangold, discusses realism in contemporary painting.
Friday Morning
7:00 – 8:30 a.m.

C
CAA Committee on Women in the Arts
Annual Recognition Awards Breakfast
Elizabeth Catlett Mora and June Wayne will be honored this year.
This event will be held at the American Folk Art Museum, 45 West 53rd Street.
Pre-registration required. See insert in this program.

AS
Community College Professors of Art and Art History
Business Meeting
Gibson Room, 2nd Floor

AS
Pacific Arts Association
Business Meeting
Gramercy B, 2nd Floor

Friday Morning
9:00 – 11:30 a.m.

AS
Italian Art Society
Renaissance Sculpture in Precious Materials
Regent Parlor, 2nd Floor
Chairs: Denise Allen, The Frick Collection; Manfred Leith-Jasper, The Kunsthistorisches Museum, Vienna

"Opus" and "Masterpiece": Cellini's Projects for the Papacy Beth L. Holman, The Bard Graduate Center for Studies in the Decorative Arts, Design, and Culture

"Immaterial Designs: Michelangelo's Drawing for a Candlestick and the Question of Medium" Sarah E. Lawrence, Cooper Hewitt Museum


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"Immaterial Designs: Michelangelo's Drawing for a Candlestick and the Question of Medium" Sarah E. Lawrence, Cooper Hewitt Museum


PE
Animation: Traditional Skills, New Tools, and Applications
Rendezvous Trianon, 3rd Floor
Chair: Craig Caldwell, University of Arizona

3D Animation: Why Do You Need to Know So Many Other Things? Dennis Summers, College of Creative Studies, Detroit

Franchised Design Domains: Dynamic Art Demands Joshua Mosley, University of Pennsylvania

PE
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Community College Professors of Art and Art History
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Developing Content-Driven Animation Curriculums
Case Study 1 Alan Hashimoto, Utah State University

Developing Content-Driven Animation Curriculums
Case Study 2 Adam Watkins, University of the Incarnate Word

Differentiating the Feminist Canon: Power and International Discourses
Trainon Ballroom, 3rd Floor
Chair: Whitney Chadwick, San Francisco State University; Hilary Robinson, University of Ulster

Feminism-Art-Internationalism
Hilary Robinson, University of Ulster

All That Glitters Is Not Gold
Edit Andras, Research Institute of Art History, Hungarian Academy of Sciences

Sandhyabhasha: Coded Language in the Art of Contemporary Indian Women Artists Mary-Ann Milford-Lutzker, Mills College

The Transmission of Western Feminist Theory and the Development of Chinese Feminist Art
Jia Fangzhou, curator and art critic

Native American Artists/Scholars: Speaking for Ourselves in the 21st Century
Trainon Ballroom, 3rd Floor
Chair: Phoebe Farris, Purdue University

A Conversation among Indigenous Artists across Time and Space
Edgar Heap of Birds, University of Oklahoma

Ku't-(Hawaiian for Resistance)—Hawaiian Art as Political Activism Kauka de Silva, Kapiolani Community College
Interviews with Truman Lowe
Jo Ortel, Beloit College

Exploring Issues and Interpreting Contemporary American Indian/First Nations Art from an Indigenous Perspective Gail Tremblay,
The Evergreen State College

Instructions on the Care and Use of White Space: A Coyote Primer for the Next Major Columbus Discovery
Duane Slick, Rhode Island School of Design

Between Creation and Destruction: The Aesthetics of "Iconoclasm" #10
MURRAY HILL SUITE, 2ND FLOOR
co-p: Finbar B. Flood, New York University; Zoe Strother, University of California, Los Angeles
From Nose Jobs to Annihilation: Maya Post-Production Sculptural Modification Bryan R. Just,
Tulane University

Icnoclasm and the Transformation of Hwang's kirti-toranas into Works of Islamic Architecture, 1323-1600
Phillip B. Wagoner, Wesleyan University

Restoration as Re-Creation at the Sainte-Chapelle of Paris
Meredith Cohen,
Columbia University

Recreating Destroyed Destinations: Felix Guattari's "Art Vandals"
Dario L. Gamboni,
Universiteit van Amsterdam

Unsettling Monuments: Iconoclasm as the Invert of Censorship after Apartheid John Peffer, Smith College
DISCUSSION: Eric Reinders,
Emory University

American Institute for Conservation
Arts, Restorers, and Objectivity #13
BEEKMAN PARLOR, 2ND FLOOR
co-chair: Jay Krueger, National Gallery of Art; Rebecca Anne Rushfield

An Artist Treats a Painting: Clifford Still's "Corrective" Treatment of 1957 K Heather Galloway,
Intermuseum Conservation Association
Artists as Restorers or Conservation Collaborators Joyce Hill Stoner,
Winterthur Museum

Artists versus Conservators: A Reductionist Paradigm Susan White,
White Conservation Services

The Conservator as Artist: Innovation from Tradition Richard Minsky

Re(d)defining Abstract Expressionism #14
EAST BALLROOM, 3RD FLOOR
co-chair: Ellen G. Landau,
Case Western Reserve University

The Triumph of American Painting: Source and/or Target Irving Sandler

The Pragmatic Ethics of Abstract Expressionist Action
Michael Schreyach,
University of California, Berkeley

Alcohol and the Unknown in Adolph Gottlieb's Paintings
Mary MacNaughton,
Scripps College

Louise Bourgeois and Abstract Expressionism: Symbolism and Subjectivity Laura D. Meyer,
University of California, Los Angeles

Materialism and Myth in Cobra and Abstract Expressionism
Karen L. Kurczynski, Institute of Fine Arts, New York University

Abstract Expressionism and the Immigrant Other
Linda Stratford, Ashby College

Transatlantic: European and American Art in the 1960s and 1970s #16
WEST BALLROOM, 3RD FLOOR
co-chair: Christine Mehring,
Yale University; Scott Rothkopf,
Harvard University

"Go West": German Artists in the U.S. in the 1960s and 1970s and the Issue of National Identity Julia Bernard,
J.-W. Goethe-Universität, Frankfurt

Identification/Translations: Gerry Schum and Lawrence Weiner
Eric H. DeBruyn,
Herron School of Art, Indiana University

The Specificity of Travel, or Europe as Studio Mark Godfrey,
Slade School of Fine Art

Paris–New York-1977
Romy Golan, The Graduate Center, City University of New York

Made in Bergsh: The Nebote Factory and the Production of American Art in the Netherlands Paula Feldman,
Courtauld Institute of Art

Architectural Migrations in the Americas: Modern Architectural Education, Practice, and Response across National Borders #16
GRAMECERY B, 2ND FLOOR
co-chair: Eric Mumford, Washington University; Keith Eegener,
University of Missouri-Columbia

Oscar Niemeyer and Wallace K. Harrison: Blu-American and Regional Influences in Mid-Century Modernism Linda Phipps,
University of California-Berkeley

The Mature Work of Max Cetto in Mexico: Rethinking American Modernism and the Mexican School of Architecture Juan Heredia,
University of Pennsylvania

The Hispanic Image: Two Centuries of Packaging an Architectural Exotic
Leonardo Díaz-Bourioli,
Massachusetts Institute of Technology

The Topology of Exchange: Transnational Collaborations in Art and Architecture in Carlos Reut Villanovas's City
University Monica Amor,
State University New York, New Paltz

Diplomatic Architects: Arthur Erickson in Washington and David Childs in Ottawa
Isabelle Gounary, University of Maryland; Jane Leoffler,
University of Maryland
Art History Open Session
French 17th- and 18th-Century Art

Sutton Parlor Center, 2nd Floor

Chair: Betsy Rosasco, Princeton University Art Museum

Abraham Borse: Feminist and Précieux
Elise Goodman, University of Cincinnati, Raymond Walters College

Symptoms of Being: Deceit, De Seres, and the Miniserie at Versailles
Paula Lee, University of South Florida

Jean-François de Troy's tableaux de mode: Defining a Fashionable Genre in Early 18th-Century France
Denise Amy Baxter, University of California, Santa Barbara

The Salon of Cupid and Psyche at the Hôtel de Soubise: Decorative Strategy, Dynastic Identity, and the Power of Submission
Mimi Helman, Harvard University Graduate School of Design

Rapture and Continuity in Garden Representation in 18th-Century France
Joseph Disponizio, Harvard University

The Critical View in American Art, 1800-1945

Gibson Room, 2nd Floor

Chair: Janice Simon, University of Georgia

Aesthetic Ennuis: Samuel F. B. Morse's Theories of Art
Patricia Johnston, Salem State College

"Of Superior Merit": American Artistic Societies and the Aesthetic of Utility
Ethan Robey, State University of New York, Binghamton

The Critic Reviewed: The Role of Royal Courtiers in the Making of Augustus Saint-Gaudens
Elizabeth Lee, Dickinson College

John Sloan and The Connoisseurs
Katherine Manthorne, The Graduate Center, City University of New York

Alain Locke, James A. Porter, and Meyer Schapiro: 1930s Debates on a "Racial Art" in Art Front
Patricia Hills, Boston University
ASSOCIATION OF HISTORIANS OF AMERICAN ART

Strangers in the Night?: Case Studies in Visual Culture and American Art History #23
SUTTON PARLOR CENTER, 3rd FLOOR
CHAIR: Angela Miller, Washington University

The Living Death of History Painting: Daniel Huntington’s Republican Court
Jochen Wierich, CAA Publications Committee, University of Wisconsin-Madison

Today, the publication of scholarly art books is influenced by many external concerns, including the cost of color reproductions, the difficulty of obtaining picture rights, and new pressures on university presses and tenure committees. What constitutes a tenure book or article in this environment? Where might electronic publications, museum catalogues, or curatorial projects fit in? Is an artist’s tenure exhibition equivalent to a book, for tenure-review purposes?

Dean, department chairs, and members of tenure and promotion committees are urged to attend.

CHAIR: Catherine Asher, University of Minnesota; Vice President for Publications, CAA

Katherine Haskins, Yale University Art Library

Beatrice Rehl, Cambridge University Press

Edward Sullivan, New York University

Lindsay Waters, Harvard University Press

Historians of Netherlandish Art

Exploring the Boundaries of Public and Private in Northern European Art, 1350–1600 #27
BEKMAN PARLOR, 2nd FLOOR
CHAIR: Andrea Pearson, Bloomsburg University;
Lisa Dean, Valparaiso University

The “Private” Public Collections of the Royals: Melchior de Hondecoeter in Royal Collections
Joy Kearney, Den Verschuur, Maastricht

Transforming Private Space into Public Identity: Signature Spaces in 15th-Century Flemish Domestic Paintings
Annette LeZotte, Wichita State University

The Intimate Moments: Public Privacy in the Dutch Golden Age
Julie Hochstrasser, University of Iowa

International Survey of Jewish Monuments

Ancient Synagogues #28
GRAMERCY A, 3rd FLOOR
CHAIR: Rachael B. Goldman, Rutgers University

Helios and the Zodiac Cycle
Jodi Magnes, University of North Carolina

The Temple that Won’t Quit: Constructing Sacred Space in Ancient Judaism, Early Christianity, and Florida’s Theme Parks
Sharon Arthur Branham, Providence College

Conflicting Ideas in Christian and Jewish Iconography in Ancient Synagogues
Lucille Roussin, Benjamin Cardozo School of Law

New Discoveries in the Synagogue at Dura-Europos
Richard A. Grossman, independent scholar

Solar Cults in the Greco-Roman and Late Antique Milieu: Context for the Helios and Zodiac Images in Early Synagogue Mosaic Floors
Stephanie Pryor, Tufts University

DISCUSSION: Sam Gruber, International Survey of Jewish Monuments
Italian Art Society
Continuity and Change in Italian Art: The Sense of Touch

**REGENT PARLOR, 2nd FLOOR**

Chair: Diane Cole Ahl, Lafayette College; Victor Coonin, Rhodes College

*Touch and Tactility in Italian Sculpture: Old Practices and New Theories* Geraldine Johnson, University of Oxford

*Visible Traces of Touch: Manuscripts in Women Helen Szepé* University of South Florida

*Stained Glass in 15th-Century Iconography: Experimenting with the Luminous Medium* Renee K. Burnam, independent scholar

*Titan's Noli Me Tangere, the Querelle des Femmes, and the Question of Female Spectatorship* Lisa M. Rafanelli, New York University

Pacific Arts Association
Exhibiting Pacific Arts

**GRAMERCY B, 2nd FLOOR**

Chair: Carol S. Ivory, Washington State University, Pullman; Virginia-Lee Webb, The Metropolitan Museum of Art

*Batik and Tulip Art in the Museum für Völkerkunde, Hamburg: An Iconographic Analysis* George A. Corbin, Lehman College and the Graduate Center, City University of New York

*The Margaret Mood Hall of Pacific Peoples, American Museum of Natural History: The Lives of an Exhibition* Diane Losche, University of New South Wales

"Samtung Tru" or "Samtung Nating": Exhibiting Contemporary Papuan New Guinea Art and the Politics of Authenticity* Pamela C. Rosi, Stonehill College

Queer Caucus for Art
Publishing on Gay-, Lesbian-, Bi-, and Trans-Themed Art

**TRIANON BALLROOM, 3rd FLOOR**

Chair: Tee Corinne, artist and independent scholar

Ken Wissoker, Duke University Press

Judith P. Stelboun, Alice Street Editions/Harrington Park Press

Michael Denny, Stonewall Editions

Cornelia V. Sonntag, Parkstone Press

Claude J. Summers, GLBTQ: An Online Encyclopedia of Gay, Lesbian, Bisexual, Transgender, and Queer Culture

Radical Art Caucus
Art and Labor, Part 2: Conditions of Work and Activism

**SUTTON PARLOR SOUTH, 2nd FLOOR**

Chair: Paul Jaskot, DePaul University

Graduate Students and Labor Committee

Emily Pugh, City University of New York

Part-Time Faculty and Labor Committee

Joanna Gardner-Huggett, DePaul University

*Artists and Labor Activism* Fred Lonidier, University of California, San Diego

Southeastern College Art Conference
Southern Art: Issues of Region and Identity

**SUTTON PARLOR NORTH, 2nd FLOOR**

Chair: Betsy Fahlman, Arizona State University

*Southern Identity: The Continuing Legacy of the LOST CAUSE* Pamela Simpson, Washington and Lee University

*A Legacy of Decay: Myth and Narrative in the Work of Four Contemporary New Orleans Artists* Carol Leake, Loyola University, New Orleans

*Sarah Albritton: An Artist in and of Her Community* Saul Zalesch, Louisiana Tech University

American Institute for Conservation
Learning through Looking: Examining Postwar Painting

**SUTTON PARLOR SOUTH, 2nd FLOOR**

Chair: Andrea Kirsh, independent scholar

A conversation with Carol Mancusi-Ungaro, Paintings Conservator and Director of Conservation, The Whitney Museum of American Art, and colleagues.

Open Session
Off-Site Session
Practicum
Museum Session
Affiliated Society Session
CAA Committee Session
Friday Afternoon
2:00 - 4:30 p.m.

A
Artists and the Making and Remaking of Museums r35
MERCURY BALLROOM, 3rd FLOOR
CHAIR: Jeffrey Abt, Wayne State University
Alexandre Luneau's Jardin Elysée at the Musée des monuments français: Memory, Melancholy, and the Middle Ages
Mary B. Shepard, independent scholar
The Arrival of Modernism Delayed: Berlin Artists and the National Gallery, 1862–1889
Isabel Balzer, Freer Museums in Berlin:
Bol Antwort, independent scholar

B
CAA Committee on Women in the Arts
From Hatshepsut to Hillary: Gender and Representation in the Realm of Politics r36
SUTTON PARLOR NORTH, 2nd FLOOR
CHAIR: Laura Auricchio, Connecticut College
Queen Zebubah of Palmyra—Manifestations of Gendered Power in Headress Iconography
Cynthia Finlayson, Brigham Young University
Painting Women and Power in Aztec Histories: Lori Boornazian Dic, Texas Christian University
Patrons on the Periphery: Early Modern Royal Women and the Self-Fashioning of Power in the Kingdom of Naples
Aislinn Lecot, University of Oxford

C
Art History Open Session
Italian Renaissance Art: The Renaissance Imaginatio r38
REGENT PARLOR, 2nd FLOOR
CHAIR: Patricia Fortini Brown, Princeton University
The Codex Rustichi and the Construction of Everyday Experience in Quattrocento Florence
Saundra Weddle, Denison University
The Classical Matron in Renaissance Art: A Re-Examination of Warburg's "Patron Formula"
Heather A. O'Leary, Columbia University

D
New Beginnings for Renaissance Florence: Lucrezia and Piero di Cosimo's Early Man Panels
Ashley West, University of Pennsylvania
A Portable Studio: The 1499 Hypnerotomachia Poliphili and Courtly Culture in the Renaissance
April Oettinger, University of Hartford
Jacopo Raggiieri and the Limits of Biography in Renaissance Venice
Blake De Maria, University of Santa Clara

E
Animated Type r39
RENDEZVOUS TRIANON, 3rd FLOOR
CHAIR: Michael Belshaw, Open University; Marsha Meskimmon, Loughborough University; Neil Sharp, independent scholar
Studio/Studio: Artists' Practice in Renaissance Rome
Carol M. Richardson, Open University
"Dico-Tale-Prevue": Brusas and the Representation of the Sculptor's Studio in Minature in 1933
Jon Wood, Henry Moore Institute
Gender, Ethnicity, and Modernism in the Studio-Bedroom of Robert Colecyn Jody B. Cutler
Modernism, Memory, and the Studio in the Late Drawings of Eva Herz Hilda Werschlik

F
Art and the "War on Terrorism" r41
MURRAY HILL SUITE, 2nd FLOOR
CHAIR: Norman Cowie, Fodsham University
The Arts Economy Post-9/11
Rosanne Martorella, William Patterson University
Art Capital of the 21st Century? The Impact of September 11th on the New York Art World and Its Global Status
Julia Rothenberg, The Graduate Center, City University of New York
Watercolors, A Honeymoon, Paintings, Posters, Performance, Installations: Fifty Years of American Art Against War
Josephine Gear, New York University
Nancy Shaw, New York University
How to Wage a Private War against the War against Terrorism (According to the Marquis de Sade) Paul Chan
Sight Gag Sherry Millner, College of Staten Island, City University of New York
Mary Patten, School of the Arts Institute of Chicago
Dispatches from the Future: Digital Zapata: Ricardo Dominguez, Thing Tank for The Thing
AS
Radical Art Caucus
Art and Labor, Part 1
PETIT TRIANON, 3rd FLOOR
CHAIRS: Stephen F. Eisenman, Northwestern University
Carolyn Tate, Jeffrey Quilter, Dumbarton Oaks
Ehlen, Karen M. Reeds, Princeton Research Forum, National Coalition of Independent Scholars

Ethnography as Demystification
Carolyn Tate, Texas Tech University
Patterns of Pilgrimage in Rural France: The Case for a Theory of Sacred Space across Time Marcia Kupfer, independent scholar

AS
International Center of Medieval Art
Picturing the Healing Arts: 1100–1300
SUTTON PARLOR SOUTH, 2nd FLOOR
CHAIRS: Jean A. Givens, University of Connecticut; Karen M. Reeds, Princeton Research Forum, National Coalition of Independent Scholars

What Makes Illustration Medieval in the Middle Ages? Peter Murray Jones, King's College, Cambridge; Yale University

The Fabric of the Body: Leonardo da Vinci and Galen's De constitutione artis medicinae Monica Azzolini, University of Southern California

The Uses of Realism: Early Modern Illustrated Botany Claudia Swan, Northwestern University

DISCUSSANT: Irene Winter, Harvard University

Aesthetic/Anti-Aesthetic: Beyond the Impasse
TRIANTON BALLROOM, 3rd FLOOR
CHAIRS: James Meyer, Emory University; Toni Ross, University of New South Wales

Readymades, Readymade Object, Photograph Margaret Iversen, University of Essex

Species of Series: Lists and the Anti-Aesthetic
Jeffery Quilter, Dumbarton Oaks

Sensual Conceptual Objects: Helio Oiticica and Brazilian Postmodernism Anna Dezeuze, Courtauld Institute of Art

Beauty Knows No Pain Alexander Alberro, University of Florida

Architects in New York City, 1865–1930
GRAMERCY B, 2nd FLOOR
CHAIRS: Matthew Postal, New York City Landmarks Preservation Commission; Mary Beth Betts, New York City Landmarks Preservation Commission

"A Good Story Marred in the Telling": J. C. Cadby and the Metropolitan Opera House Brian C. Clancy, Rutgers University

Thomas P. Somma, Mary Washington College

Thomas P. Somma, Mary Washington College

Ralph Thomas Walker and the Barbey-Vaxy Telephone Building: Architectural Ornamentation during the Interwar Period Meredith Arnas Bzdzak, Ford Farewell Mills and Gatch, Architects, LLC.

DISCUSSANT: Kate Holliday, University of Texas, Austin
Friday Afternoon 4:45 – 5:45 p.m.
Meet the Candidates

RENDEZVOUS TRIANON, 3rd FLOOR
CHAIR: Robert Rosenblum, New York University

Georgia Maria P. Gindhart, Musmm of Natumal History, Harvard University

What Can We Learn from Roy Lichtenstein’s Self-Portraits?
Carol Salus, Kent State University

Ms. Myself, and I: Piero Manzoni’s Living Self-Portrait
Gerald Silk, University of Pennsylvania

Frederick N. Bohrer, Hood College

Imitating Nature: From Chana Maccoll to Vivian Sassen
Ruben R. Bennington, Bennington College

The Hybrid 19th Century
SUlhON PARLOR CENTER, 2nd FLOOR
CHAIR: Greg M. Thomas, The University of Hong Kong

On Photograph Hybrudd: Imaging Iran in the 19th Century
Frederick N. Bohrer, Hood College

Complex Agency and Subaltern Identities in the Fraser Album
Debra Diamond, Smithsonian Institution, Freer and Sackler Galleries

Nation on View: Precation and Representation at the Imperial Museum of Japan
Alice Y. Tseng, Harvard University

Sculpting Africans for the National Museum of Natural History of Paris
Maria P. Gindhart, Georgia State University

Europa Musid: Europe as Exotic Other in 19th-Century Dobsonian Art
Suzanne Preston Blier, Harvard University

OS
The Self-Portrait in Late 20th-Century Art
EAST BALLROOM, 3rd FLOOR
CHAIR: Robert Rosenblum, New York University

Going, Going, Gone: Ivan Albright’s Last Self-Portraits
John Ciofalo, Case Western Reserve University

Approaches to the Study of Women Artists, 1400 – 1800
SUTTON PARLOR SOUTH, 3rd FLOOR
CHAIR: Babette Bohn, Texas Christian University; Judith W. Mann, St. Louis Art Museum

Art inside the Cloister: Artist Nuns in 15th-Century Italy
Kathleen Arthur, James Madison University

Locating Lavinta Fontana
Caroline M. Murphy, University of California, Riverside

Women and Intellectual Property in Early Modern Printmaking
Evelyn Lincoln, Brown University

Artemisia Paints the Gender
Carol Paul Crenshaw, Washington University

Births and Biography
Prima Hofrichter, Pratt Institute

Biocentrism and Modernism
GRAMERCY A, 2nd FLOOR
CHAIR: Oliver Botar, University of Manitoba; Isabel Wünsche, International University Bremen

On the Animation of the Inorganic: Likenigkeiten, Beweglichkeit in Early Modernist Discourse
Spyros Papetos, The Warburg and Courtauld Institutes

Herbert Read: Anarchy and Abstraction
Allan Antliff, University of Alberta

Cellular Form and Collective Life: Utopian Megastuctures in Early 20th-Century Architecture and Planning
Jeanette Redensek, The Graduate Center, City University of New York

Two Theories of Organic Design: Louis Sullivan’s Functionalism and Jay Hambidge’s Dynamic Symmetry
Christina Cogdell, California State University, Fullerton

Pollak’s Dream of a Biocentric Art: The Challenge of His and Peter Blake’s Ideal Museum
Elizabeth L. Langhorne, Central Connecticut State University

OS
Performance in the Wake of 2001: Institutional Critique, Response, and Strategies
MURRAY BALLROOM, 3rd FLOOR
CHAIR: Ellen Fernandez-Sacco, University of California, Berkeley

John Jota Leanos, performance artist
James Luna, performance artist

Two Theories of Organic Design: An Aesthetics of Activist Art Practice
Mario Ontiveros, University of California, Los Angeles

My Daily Constitution: A Project
Linda Pollack, artist, Los Angeles

The Classical Style: Was It Always Revered?
PETIT TRIANON, 3rd FLOOR
CHAIR: Luba Freedman, The Hebrew University of Jerusalem

Haydn’s Pantheon and the Periklean Acropolis
Timothy Parker, University of Texas, Austin

Michelangelo’s Heroic Female Nudes: “Homer’s” but Unclassical
Jonathan Nelson, Syracuse University in Florence

Busts and Antiquity in Italy, 1550 – 1750
Estelle Lingo, Michigan State University

Classicism and Cairemure, 1760 – 1830
Charles A. Cramer, Suffolk University

“The Tortured Unity”: Modernism and Classicism in the Age of Dreyfus Katherine Kuenzli, Wesleyan University

Complexity and Emergence
MURRAY HILL SUITE, 2nd FLOOR
CHAIR: Philip Galanter, New York University

An Overview of Complexity Science
Ruben R. Puentesdura, Rennington College

Artworks Created to Visualize and Sonify Complex Data in Real-Time
Andrea Polli, Hunter College

Imitating Nature: From Chance Operations to Deterministic Chaos
Paul Hertz, Northwestern University

Refons on Art/Science Interrelationships Through a Complex Lens
Ellen K. Levy, School of Visual Arts

OS
Discussant: Philip Galanter, New York University
The New Art History, 1970–2001: Reviewing the Components of Radicalism in the Academy #55
TRIANGLE BALLROOM, 3rd FLOOR
CHAIR: Jonathan Harris,
University of Liverpool

Structure, Sign, and Subject: The Social Bases for Art History Now
Jonathan Harris,
University of Liverpool

Marxist Aesthetics: The Everyday Self, the Work of Art/Aesthetic Self, and the Art Object Fred Orton,
University of Leeds

Postcolonial Hybridity and Mexican Aesthetics: A Question of Approach
Fabiola Martinez, London Institute

Marxism, Postcolonial Studies, and Latin America David Craven,
University of New Mexico, Albuquerque

Collecting for the British “Public” in the Domestic Interior, 1798–1824
Anne Nellis, Brown University

“Can the Master’s Tools”: Sewing the Seeds of Radicalism in the Academy
Kirsten Buick, University of New Mexico, Albuquerque

Photo-Archives and New Histories of Photography #57
GIANT ROOM, 2nd FLOOR
CHAIR: Eleanor M. Hight,
University of New Hampshire

Ocean Imaginings in French Photographic Archives
Catherine De Lorenzo,
University of New South Wales

Rites of Passage: A Frenchman’s Photographic Album of British India, 1851 Julia Ballezini, independent scholar

PictureFilth and Disorder: Photography and Urban Governance in Toronto Sarah Bassnett, State University of New York, Binghamton

A Taxing Assessment: The 1941 Real Estate Survey of New York City as Archive and Image
Gabrielle Esperdy, School of Architecture, New Jersey Institute of Technology

Identification Wanted: Photography, Information Databases, and the 21st-Century Archive Jonathan Finn,
University of Rochester

The Body in Medieval Art; The Body as Medieval Art #58
SUTTON PARLOR CENTER, 2nd FLOOR
CHAIR: Kerr Houston,
Maryland Institute College of Art

The Body and Blood of Christ at Wingan Abbey
Christine Sciacca,
Columbia University

The Ideology of the Byzantine Body
Elena Boeck, Yale University

Real Models: Embodying Monastic Identity in 11th-Century England
Benjamin Withers, Indiana University at South Bend

Corporal Punishment in Late Medieval Secular Art Erik Inglis,
Oberlin College

Intersubjectivity and the Body
in Class Sitter’s Sculpture
Sherry Lindquist,
St. Louis University

Historians of 18th-Century Art and Architecture
Sacred and Profane in Enlightenment Visual Culture #59
EAST BALLROOM, 3rd FLOOR
CHAIR: Christopher M. S. Johns,
University of Virginia

From Savior to Supreme Being: Jacques-Louis David and Late Enlightenment Spirituality
Dorothy Johnson,
University of Iowa

Prefiguration, Sacralization, and Paradigm Crisis: The Treatment of Art during the French Revolution
Richard Simon Clay,
University of Birmingham

Techniques of Epiphany: Therapy and Enlightened Apparatus
Barbara Maria Stafford,
University of Chicago

Capuchin Saints and the Catholic Enlightenment: The Case of San Lorenzo Nuño Jeffrey L. Collins,
University of Washington

Angela Kaufmann and “Modern” Religious Painting in Rome at the End of the 18th Century
Wendy Wasyng Roworth,
University of Rhode Island

Putting the Complex in the Simple: Pastoralism and its Boundaries #60
BEEKMAN PARLOR, 2nd FLOOR
CHAIR: Catherine Levesque,
The College of William and Mary

Pastoral Silence and Painterly Self-Consciousness in 16th-Century Italy Una Roman D’Elia,
Queen’s University

Flirting with the Limits of Pastoral Prominence: The Story of Combat and Madeleine Nina E. Serebrennikov,
Davidson College

Pairing Rags with Robes: Jan Steen’s Poultry Yard as Pastoral Portrait
Kimberlee Cloutier-Blazzard,
University of Virginia

Romantic Pastoralism and Some Versions of Good Taste Vernon Hyde Minor,
University of Colorado

The Problem of Pastoral Convention in Hudson River School Landscape
Painting Alan Wallach,
College of William and Mary
Saturday, February 22

ARTspace
NASSAU SUITE, 2nd FLOOR
8:00 – 9:30 a.m.
Fresh Start

On View All Day:
AIM Art in Motion III

An international festival of digital and time-based media presented by the University of Southern California School of Fine Arts. Will also be available for viewing throughout the day on Friday.

9:30 – 11:30 a.m.
Services to Artists Committee

Safety and Hazards of Artist Workspaces and Materials II

CHAIR: Duane Slick,
Rhode Island School of Design

Alan Cantara,
Rhode Island School of Design

Tom Ouimet, Yale University

12:00 – 2:00 p.m.
Preserving Your Work: Conservation and Archival Issues with an Emphasis on Electronic and Digital Work

CHAIR: Joyce Hill Stoner
Participants to be announced.

2:30 – 5:00 p.m.
Upstaging Pedagogy in the Theater of Conflict

CHAIR: Nato Thompson,
Holen Kahn

This panel draws the curtain around the current theater of conflict. In an information age where sign-play is the new operandi, aesthetic practice has once again been given a new relevance. If pedagogy is to rise to the occasion and carve out new modes of contestation and liberation, then art practice must encompass a mastery of the rules of engagement.

Coco Fusco, The Atlas Group

Claire Pentecost; Trevor Paglen; Aaron Gach

7:30 – 9:00 a.m.
CAA Annual Business Meeting

RENADEVOUS TRIANON, 2nd FLOOR

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.

9:30 a.m. – Noon

Resisting the Canon: Contemporary African Photography through a New Lens

BEKEMAN PARLOR, 2nd FLOOR

CHAIR: Aimée Bessire,
Maine College of Art

Longing and Belonging: David Goldblatt and the Concept of Home on the Tip of Africa
Leora Maltz, Harvard University

Fatimah Alara, Yale University

Photo Fragments: Dismantling Zarina Bhosri and Rotini Emini-Kayode

Seven Nelson, University of California, Los Angeles

Conceptualizing Photographic Representation: Re-Visions of the Soviet Uprising in Contemporary Installations

Ruth Kerkham, Harvard University

Absolutely Contemporary: Fatimah Tuggar’s Digital Trafficking

Sylvie Fortin, Duke University

Body of Work: Photographic Self-Representation of the Body in the Work of Bernar Vien

Gary van Wyk, Axis Gallery, New York
Association for Textual Scholarship in Art History

**Selling the Simple Life: Gustav Stickley's Craftsman Houses**
Janna Eggebeen, The Graduate Center, City University of New York

**DISCUSSANT:** Sarah E. Lawrence, Cooper-Hewitt, National Design Museum, Parsons School of Design

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**Open Session**

**On Alberi Reading Vitruvius**
Jane A. Aiken, Virginia Tech

Vitruvius Britannicus and the Influence of Palladio in 18th-Century English Architecture
Patrizia Granziera, Universidad Autonoma del Estado de Morelos

**Vitruvius Illuminatus: Enlightenment Theory and the Classical Ideal**
Christopher Drew Armstrong, Columbia University

**Vitruvius on the Mind: Two Late 18th-Century Polish Amateur Architects Considered**
Carolyn Guile, Princeton University

**DISCUSSANT:** Maureen Pelta, Moore College of Art and Design

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**Decorative Arts and Domestic Design**

**Selling the Simple Life: Gustav Stickley's Craftsman Houses**
Janna Eggebeen, The Graduate Center, City University of New York

**DISCUSSANT:** Sarah E. Lawrence, Cooper-Hewitt, National Design Museum, Parsons School of Design

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**Advocate or Intruder?: Critics in Artists' Studios**
Leon Golub, artist

Irving Sandler, State University of New York, Purchase

**Design in a Global Context**
Petah Coyne, sculptor

**DISCUSSANT:** Maureen Pelta, Moore College of Art and Design

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**Memorializing the Unimaginable**

**MURRAY HILL SUITE, 284**

**CHAIR:** Jennifer Gonzalez, University of California, Santa Cruz; Mary Beth Heffernan, Occidental College

**Networking Memory in Post-Wall German Art Sabine Eckmann,**
Washington University

**Imagining Passages: The Memorial to Walter Benjamin at Portskov**
Shelley Hornstein, Yeshiva University

**Memorializing the Past in South Africa**
Andrés Mario Zervigón

**DISCUSSANT:** Krzysztof Wodiczko, Massachusetts Institute of Technology

**The "Turk" and Islam in the Western Eye (1453-1750)**

**SUTTON PARLOR SOUTH, 291**

**CHAIR:** James G. Harper, University of Oregon

**The Dual Faces of the "Great Turk": Early Depictions Susan Spinale,**
Harvard University

**Dürer's Depictions of the Ottoman Turks—A Case of Early Modern Orientalism?**
Heather Madar, University of California, Berkeley

**"Juditha Triumphans": European Figurations of the Ottoman Empire and the Venetian State**
Karen-Edis Barzman, Binghamton University

**"The Moon Has Started to Bleed": Titianetto and the Turks**
Benjamin Paul, Harvard University

**Gianbattista Tiepolo's "Oriental Spectators and the Transformation of Cultural Otherness Johanna Fassl,**
Columbia University
Alternative Geographies of Modernity: French Art from the Periphery, 1850–1940
SUITON PARLOR CENTER, 2ND FLOOR
CHAIR: Wojtek Jirat-Wasutynski, Queen's University; John Zarobell, Philadelphia Museum of Art

Gézaanne’s Provincials: A Category in Modernism
Nina Athanasoglou-Kallmyer, University of Delaware

Seeing Classicism on the Mediterranean Coast: The Politics of Signes’s Cultural Geography Anne Dymond, University of Lethbridge

Reinventing the Modern, Reinscribing Frenchness: Alliance at the 1923 World’s Fair Elizabeth Hornback, University of Michigan, Dearborn

The Cultural Dialectics of British Landscape in France, c. 1900–1920s
Anne Helmreich, Texas Christian University

The Barbarian at the Gate: Francis Picabia’s Challenge to the Parisian Avant-Garde Sara Cochran, Courtauld Institute of Art

DISCUSSION: Roger Benjamin, National Institute of the Arts, Australian National University

American Society for Eighteenth-Century Studies
Beyond the Pyrenees: Franco-Spanish Imagery and Constructions of Identity 1659–1814
MADISON SUITE, 2ND FLOOR
CHAIR: Alisa Luxenberg, University of Georgia

Academies and Amateurs: Philip V’s Collecting between France and Spain
Juan Luis González García, Universidad Complutense de Madrid

(h)iding Identities at a Cosmopolitan Court: Eighteenth-Century Spain Alisa Luxenberg, University of Georgia

Visual and Textual Representations of French Influences and Cultural Identity As Viewed through Dance in Eighteenth-Century Spain Nancy Couch, Ohio State University

Women and Dress in Spain during the Later Eighteenth-Century: Visual Expression of a New Sociability Jesusa Vega, Universidad Autónoma de Madrid

Spectacle and Self-Stylization: Spanish Identity and the Cultural Visualisation of Bullfighting Tara Zanardi, University of Virginia

Photojournalism, Mass Media, and the Politics of Spectacle
REGENCY PARLOR, 2ND FLOOR
CHAIRS: Amy Lyford, Occidental College; Carol Payne, Carleton University, Ottawa

Producing/Controlling Spectacle: Presidential Speech in Media Reporting Ulrich Keller, University of California, Santa Barbara

The Spectacle of the Mediatorization: Experiencing Events Otherwise Vincent Lavoie, McLeod Museum of Canadian History

The Spectacle of Trauma: Mass Media in the Museum Terri Weissman, Columbia University

A Cemetery of Images: Meditations on the Burial of Photographs Jane Blocker, University of Minnesota

Cacophony and the Matrices of Political Sublimation
MERCURY BALLROOM, 3RD FLOOR
CHAIR: Barbara Madsen, Massa Gross School of Art

Susan C. Doheny, Dartmouth University

John Hitchcock, University of Wisconsin-Madison

Kathryn Reeves, Purdue University

Eric Avery, University of Texas Medical Branch

Art and Vision/Visual Culture
EAST BALLROOM, 3RD FLOOR
CHAIR: W. J. T. Mitchell, University of Chicago

Five Ways to Make Visual Studies More Difficult James Elkins, School of the Art Institute of Chicago

Visual Culture and Its Disconnects Nicholas Mirzoeff, State University of New York, Stemp Brook

Visual Culture As Africa Janet Hess

Disciplines of the Visual
Keith Moxey, Columbia University; Chick Art Institute

Visual Culture, Cultural Studies, and Contemporary Art Theory
Richard Leslie, School of Visual Arts

Some Stories Concerning the Construction of the New Observer
WEST BALLROOM, 3RD FLOOR
CHAIR: Warren Neidich, artbrain.org

Internal Time Machines
Chris Brun, independent curator

The Poetics of Augmented Space
Lev Manovich, University of California, San Diego

Mindnapping: The Browser as a Visual Mapping of Neural Responses
Cristine Wong

Diagramming the Brain
Joseph Dumit, Massachusetts Institute of Technology

Neutral Networks: Perception, Communication, and Cognition in Networked Environments
Christiane Paul, Whitney Museum of American Art

History and Incommensurability: Contests over Pluralism from the 1960s to Today
GRAMERCY A, 2ND FLOOR
CHAIR: Lane Relyea, Northwestern University

Charles Gaines, California Institute of the Arts

Catherine Lord, University of California, Irvine

Lane Relyea, Northwestern University

Katy Siegel, Hunter College, City University of New York

Howard Singerman, University of Virginia

Abstract Painting “Once Removed”
BRYANT SUITE, 2ND FLOOR
CHAIR: Jane A. Sharp, Rutgers University

Against Geometry: Abstraction in Hungarian Art of the 1980s
Eva Forgacs, Art Center College of Design

Subaltern Subjectivities and Developing Abstractions
Mariangela Soto-Díaz, Hampshire College

Martin Patrick, Illinois State University

Natasha Kurchanova

Author’s Hand/ Hired Hand
PETIT TRIANON, 3RD FLOOR
CHAIR: Dean Snyder, Rhode Island School of Design

Participants to be announced.
Performative Practices in Asian Art 8a20

Gibson Room, 2nd Floor

Chair: Woodman Taylor, University of Illinois at Chicago

Things to Do with a Handscroll Painting: Finding Meaning for the Ear-Picker De-ning D. Lee, Stanford University

Negotiating Identity: Piña Design Textiles and the Project of Philippine Nationalism B. Lynne Milgram, Ontario College of Art and Design

Performations: Drawing Home and the World Renate Dohmen

Zhu Mengfu's Autumn Colors on the Qiao and Hua Mountains as Pedagogical Model for Western Art
Adrian Koln, The School of the Art Institute of Chicago

The Tao of Artmaking
Irene Chan, University of Maryland

Off-site 8a

Inclusive Strategies for a Fugitive Practice: Futures for Contemporary Self-Taught Artists and Outsider Art, Part 1 8a21

This session will be held at the American Folk Art Museum, 45 West 53rd Street.

Chair: Brooke Davis Anderson, American Folk Art Museum; Colin Rhodes, Loughborough University

After Finister and beyond Irwin Warson: Assessing Recent Approaches to Self-Taught/Outsider Art and Artists
Norman Girardot, Lehigh University

Homegrown: Revisioning the Visionary Artists Randall Morris, American Folk Art Museum

Negative Implications of Framing the Artist as Self-Taught: Centering the Learning Experience
Kristin G. Congdon, University of Central Florida

Eddie Arning, Alexander Sackett, and the Creation of a Self-Taught Artist Pamela Jane Sachant, University of Delaware


Receiving Martin Ramirez
Bernard L. Herman, University of Delaware

Saturday Morning
10:30 a.m. - 1:00 p.m.

Off-site 8a


This session will be held at The Metropolitan Museum of Art, 1000 Fifth Avenue at 82nd Street.

Chair: Carmen C. Bambach, The Metropolitan Museum of Art

Piero di Cosimo and Leonardo
Dennis Geronimus, New York University

On Leonardo Not Finishing
David Cast, Bryn Mawr College

Bianca Maria as La Belle Ferronniere
Denise M. Budd

Leonardo's Vatican St. Jerome: More than Style
Geraldine R. Lampke Bass

The Science in Leonardo's Botanical Drawings: Renzo Baldasso, Columbia University
Saturday Afternoon
12:30 – 2:00 p.m.

AS
Art Museum Image Consortium (AMICO)
Business Meeting
BRYANT SUITE, 3rd FLOOR

AS
Association for Latin American Art
Open Session sa23
GIBSON ROOM, 2nd FLOOR
CHAIR: Laura J. Crary, Presbyterian College

Bird of Pray: The Estaticic Shaman Figure of Paracas Necropolis Textiles
Kacey Harris Parlatore, University of Florida

Ecuador’s First Art Journal and the Vanguard Roots of Indigenista
Michele Greet, Institute of Fine Arts, New York University

Interdisciplinary Futures: Latino Studies and Visual Culture
Roberto Tejada, Dartmouth College
DISCUSSION: Laura J. Crary, Presbyterian College

C P
CAA Committee on Intellectual Property and Association of Art Editors
Clearing Rights and Permissions: How To, Why To, When To sa24
BEKKMAN PARLOR, 2nd FLOOR
CHAIR: Robert Baron, CAA Committee on Intellectual Property; Eve Sinaiko, CAA

What does an author publishing in the arts today need to know about copyrights and permissions? What does an artist need to know about controlling his or her copyrights? What is copyright and how long does it last? What is the difference between public domain and fair use? This practical session—with time for Q & A—will cover the basics from the viewpoint of the law, the rights-holder, the scholar, the museum, and the publisher.

Jeffrey Cunard, Deboer & Plimpson, CAA Legal Counsel
Eve Sinaiko, CAA
Robert Panzer, Executive Director, Visual Artists and Galleries Association, Inc. (VAGA)
Robert Baron, CAA Committee on Intellectual Property
Other participants to be announced.

This discussion will be continued at the CAA/NINCH Copyright Town Meeting, which follows immediately. NINCH is grateful to Cowan, Liebowitz & Latman, PC <http://www.clil.com> for the generous sponsorship of this meeting.

C P
Professional Practices Committee
Making the Standards for Tenure and Promotion sa26
SUTTON PARLOR NORTH, 2nd FLOOR
CHAIRS: Kristi Nelson, University of Cincinnati; Anna Calluori Holcombe, Kansas State University
Ken Carls, University of Illinois, Urbana-Champaign
Robert Milnes, San Jose State University

C P
Visual Culture Caucus
Business Meeting
GRAMERCY B, 2nd FLOOR

AS
Design Forum
Business Meeting
PETIT TRIANON, 3rd FLOOR

AS
Historians of British Art
Business Meeting
RENDEZVOUS TRIANON, 3rd FLOOR

C P
Museum Committee
Intellectual and Interpretive Excellence: Common Ground in Museums sa26
MURRAY HILL SUITE, 2nd FLOOR
CHAIRS: Margaret Conrads, The Nelson-Atkins Museum of Art; Annie V F. Storr, New School University, Smithsonian Institution
Linda Ferber, The Brooklyn Museum of Art
Helen Shannon, New Jersey State Museum
John Weber, San Francisco Museum of Modern Art

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Linda Ferber, The Brooklyn Museum of Art
Helen Shannon, New Jersey State Museum
John Weber, San Francisco Museum of Modern Art

Offsite AS American Society of Hispanic Art Scholars sa28
The Hispanic Society of America is located on Broadway between 165th and 156th streets. Take the No. 1 local subway train from Broadway and 51st Street to the 157th Street stop. Allow about one-half hour for the trip.
CHAIR: Lynette Bosch
American Society of Hispanic Art Scholars and the Hispanic Society of America invite those interested in finding out more about events in Spanish studies to a catered lunch at the Hispanic Society. The proceedings will include a business meeting for ASHAS and a report on exhibitions, research, and other activities from the Hispanic Society. All interested parties are welcome.

Os
Islamic Art:
Between “Western” and “Non-Western”? sa29
SUTTON PARLOR SOUTH, 2nd FLOOR
CHAIR: Renata Holod, University of Pennsylvania

Intersections between Photography and Painting in Qajar Iran
David Roxburgh, Harvard University

Historical Images in Literary Texts
Zeren Tanindi, UHudag University

Image and Text in Modern Islamic Art: The Casa de Salinas
Ifikhar Dadi, Cornell University

Islamic Art: Aesthetics, Ideology, Religion Nada M. Shabout, Austin College

2:00
Saturday Afternoon
2:30 – 5:00 p.m.

CAANINCH Copyright
Town Meeting
Digital Publishing:
A Practical Guide to the
Problem of Intellectual
Property Rights in the
Electronic Environment,
for Artists, Museums,
Authors, Publishers,
Readers, and Users SA30
BEKMAN PARLOR, 2ND FLOOR
CHAIR: Robert A. Baron, CAA
Committee on Intellectual Property;
David Green, National Initiative
for a Networked Cultural Heritage
(NINCH)

A. Publishing Online:
The Rights Issues
Introduction: The State of Play of
Publishing Art History and Criticism
Online or “What is E-publishing?”
Susan Chun,
Metropolitan Museum of Art

Getting an Art Journal Online:
J-STOR and The Art Bulletin
Jeffrey Cunard, Debevoise &
Plimpton; CAA Legal Counsel

Starting an Art History E-journal:
The Rights Issues for “19th-Century
Art Worldwide” Petra Chu, Seton
Hall University; Association of
Historians of 19th-Century Art;
Peter Trippi, Brooklyn Museum
of Art, Association of Historians
of 19th-Century Art

B. Rights, Permissions,
and Risk Management
Permission Denied—What Next?
Siva Vaidhyanathan, New York
University; Christine Sundt,
University of Oregon

The TEACH Act: The Relevance
of the TEACH Act to E-publishing
Kenneth Crews, Indiana University
and Indiana University Copyright
Management Center

NINCH is grateful to Cowan, Liebowitz &
Latman, PC <http://www.cll.com> for
the generous sponsorship of this
meeting.

How “Native” Is “Native”
Art?: Issues of Identity in
the Contemporary Notion
of Arts in the Americas SA31
SUTTON PARLOR CENTER, 2ND FLOOR
CHAIR: Jessica Christie,
East Carolina University; Ron Graziani,
East Carolina University

Celebration: Cultural Renewal
or Invented Tradition?
Megan A. Smetzer,
University of British Columbia

Kay Walkingstick’s Activism:
Art, Identity and the Politics
of the Quincentenary
Lisa Roberts-Seppi, University
of Illinois at Urbana-Champaign

Edgar Heap of Birds: Postcolonial?
International Aboriginality
W. Jackson Rushing,
University of Houston

The Postcolonial Site of the Slab:
Native American Arts, Cultural
Identities, and the Politics of Social
Memory Margaret A. Lindauer,
Arizona State University

Identity and the Mountain Symbol
at Sanitas Atitlan, Guatemala
Jessica Christie,
East Carolina University

Work in Progress:
Presentations by CAA
Professional Development
Recipients SA32
GRAMERCY B, 2ND FLOOR
CHAIR: Lauren Stark, CAA
Jason Weems, Stanford University
Risé Wilson, New York University
Erika Vogt, California Institute
of the Arts

AS

Radical Art Caucus
Art and Labor, Part 2 SA33
BRYANT SUITE, 2ND FLOOR
CHAIR: Stephen F. Eisenman,
Northwestern University

The Artist as Worker: Radical
Responses to the New Deal Federal
Art Projects Warren Carter

Was Socialist Realism Forced Labor?
Christina Kiacer,
Columbia University

Artist and Worker? The Labor of
David Smith Paula Wisorazki

Pinot Gallizio’s Industrial Painting:
Towards a Surplus of Life Frances
Stracey, University College, London

In the Live Gallery
for Self-Expression,
Social Activism, and
Commercial Manipulation:
Artists and the
Contemporary Streets SA34
GRAMERCY A, 2ND FLOOR
CHAIR: Muhammad Enamul
Huque, University of Toronto

48 Hours/48 Rooms: A Case Study
Ingrid Bachmann,
Concordia University

Interventions in Public:
Local Context/Global Impact
Michael Piazza,
Columbia College, School of the Art
Institute; University of Illinois, Chicago

Our Art, Ourselves
Moriah Carlson and Alice Wu
Reproducing Likeness: To Change the Teaching of Print Media

SUTTON PARLOR NORTH, 2nd FLOOR
CHAIR: Michael J. Krueger, University of Kansas; Jean A. Dibble, University of Notre Dame

Can Print Media Be Taught?
Anita Jung, University of Tennessee
The Impact of New Technology on the Nature of Teaching Printmaking in the 21st Century Sue Gollifer, University of Brighton
From Propaganda to Distortion
Lisa Bulawsky, Washington University
From Universe City: Printmaking and Education in the Age of Electronic Reproduction Charles Cohen, University of Hawai’i at Manoa; Tim Dooley, University of Hawai’i at Manoa
Ferris Crane, University of Louisiana at Lafayette

New Directions in Whistler Studies

MERCURY BALLROOM, 3rd FLOOR
CHAIR: Kenneth John Myers, Smithsonian Institution
Whistler and Fashion: Three Portraits at the Frick Collection
Susan Galassi, The Frick Collection
Coping with Cameras: Whistler, Photography, and the Female Body in Motion Sarah E. Kelly, Art Institute of Chicago
Ellipsis in Symbolist Translation: Whistler and Mallarmé
Mary Ann Caws, The Graduate Center, City University of New York
Elective Affinities: A Painter Looks at Whistler
Ellen Phelan, independent artist

The Occident from the Orient: The Perception and Representation of Western Modes in 18th- and 19th-Century Art and Architecture

RENDEZVOUS TRIANON, 3rd FLOOR
CHAIR: Ali Uzay Peker, Middle East Technical University
The Femme Fatale and Bijinga: Occident Meets Orient
Cynthia Bland, University of Iowa
The “Discovery” of the Third Dimension: Ottoman Landscape Painting and Western Pictorial Tradition, 1700–1850
Ariel Katz, New York University
Design Discourse: 19th-Century Ornamental Ironwork Patterns in the Venetian Architecture of AEGEAN TURKEY
Madeline Carol Yurtsseven, Indiana University
The Aesthetics of Repetition: Ottoman Standard Plans and American Pattern Books
Burcu Ö zgüven, Beykent University, Istanbul
Equilibrium of Diversity: The Janus Face of Architecture in the 18th-Century Ottoman Capital
Ali Uzay Peker, Middle East Technical University
Immigrant Artists in (West)ern Cities: A Contemporary Other, Part II

GIBSON ROOM, 2nd FLOOR
CHAIR: Sunanda K. Sanyal, The Art Institute of Boston at Lesley University
Doubled Identities: Cultural Crossings in Contemporary Black British Art
Dorothy Rowe, University of Surrey
Disrobing and Redressing in Indian Aesthetics
Rekha Memon, State University of New York, Buffalo
Beyond Nation, Outside Tradition: Controversies in Contemporary Chinese Art
Kuiyi Shen, Ohio University
Carlos Capelán: Caught between Cosmopolitanism and Preach;
Locating Immigrants in the Swedish
Art Life
Charlotte Bydler, Uppsala University

Public Art and Public Response: What Do We Really Know?

MURRAY HILL SUITE, 2nd FLOOR
CHAIR: Harriet F. Senie, City College, City University of New York
A Point of Departure: Public Response to Public Art
Julie Courtney, independent curator
Feet of Clay: The “Tipping Point” in Response to Figurative Public Art
Nancy Scott, Brandeis University
The Flight of the Eagle
Mark Thistlewaite, Texas Christian University
eXperimental Art Research Terminal
Art Watch: Crime, Punishment, and Rehabilitation
Billy X. Curmano
Critical Juncture: The Potential of Informed Public Response
Wendy Feuer, public art consultant

Gerhard Richter

EAST BALLROOM, 3rd FLOOR
CHAIR: Robert Storr, Institute of Fine Arts, New York University
The Blue of History
Emily Braun
Memento Mori or Monochrome? The Problem of Richter’s Mirrors
Eileen R. Doyle

Gerhard Richter/ Adolph Eichmann:
Art and the Nazi Past in Post-War Wist Germany
Paul B. Jaskot
The Re-Education of Gerhard Richter: Socialist Realism, the “Third Path” and the Post-Modern Polonies of Painting
Jeanne Nuget
Blurring Richter Mira Schorr
AS
Historians of British Art
Multiculturalism and Art in the Colonial/Postcolonial Age 5442
WEST BALLROOM, 3RD FLOOR
CHAIR: Jennifer Way,
University of North Texas
My British Passport (with Acknowledgements to Vladimir Mayakovsky): Thoughts on Identities and Ethnicities in Contemporary Art
Gen Doy, DeMontfort University
Out of Sight or Out of Site? Diversity and Citizenship in Contemporary Art
Pauline de Souza, Birbeck College, University of London
Quintessentially Un-British? Artists of the Chinese Diaspora in Britain
Susan Pui San Lok,
University of East London
DISCUSSANT: Jeffrey Rosen,
The University of Chicago

Offsite 4
Designed for Children 5443
This session will be held at the Bard Graduate Center,
18 West 86th Street
(between Central Park West and Columbus Avenue).
CHAIR: Kenneth Ames,
Bard Graduate Center
Friedrich Froebel's Gifts
Tamar Zaringer, Princeton University
John Dewey, Frank Lloyd Wright, and an Architecture for American Childhood
Dale Allen Gyure,
Lawrence Technological University
Weimar's "New Child": Alma Buschert's Avant-Garde Design at the Bauhaus
Dora Kiese, Graduate Center, City University of New York
Object Lessons: Design, Creativity, and Postwar Educational Toys
Amy Ogata, Bard Graduate Center
Building Baby: Architecture and Inter-subjectivity
Danielle Schwartz,
McGill University

Offsite 5
Inclusive Strategies for a Fugitive Practice: Futures for Contemporary Self-Taught Artists and Outsider Art, Part 2 5444
This session will be held at the American Folk Art Museum,
45 West 53rd Street.
CHAIR: Brooke Davis Anderson,
American Folk Art Museum;
Colin Rhodes,
Loughborough University
Inside "Outsider Art": Reflections on an Outsider Aesthetic in Contemporary Culture
David Parker,
University College, Northampton
Texas Genre: A Sense of Place
Susan J. Baker,
University of Houston-Downtown
Discussing Popular Art in the Caribbean—Where Do You Start? Where Do You Go? How Do You Get There?
Allison Thompson,
Barbados Community College
Prophet, Queen, Doctor: Names without Margins
Jeffrey Hayes,
University of Wisconsin-Milwaukee
Depth-Charged Art: Henry Darger, Ivan Albright, and the Nature of Inner Life
Michael Bonesteel, INTUIT: Center for Intuitive and Outsider Art