<table>
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<tr>
<th>Symbol</th>
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<tbody>
<tr>
<td><strong>OS</strong></td>
<td>OPEN SESSION</td>
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<tr>
<td><strong>PM</strong></td>
<td>PRACTICUM</td>
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<tr>
<td><strong>M</strong></td>
<td>MUSEUM SESSION</td>
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<tr>
<td><strong>AS</strong></td>
<td>AFFILIATED SOCIETY SESSION</td>
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<tr>
<td><strong>C</strong></td>
<td>CAA COMMITTEE SESSION</td>
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<tr>
<td><strong>E</strong></td>
<td>E-SESSION</td>
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</tbody>
</table>

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.
ARTspace

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.

With the exception of those sessions marked Conference Badge Required for Admission, entrance to ARTspace events is free and open to the public.

Unless otherwise noted, ARTspace events will be held on Level 6, Meeting Rooms 602/603/604.

**THURSDAY FEBRUARY 19**

**8:00–9:30 AM**

**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**

**Eva Hesse Today**

Chair: Sue Taylor, Portland State University

- *Grounding the Hesse/Pollock Connection* Jeanne Siegel, School of Visual Arts
- *Pre-Feminist/Post-Feminist Hesse* Kirsten Swenson, State University of New York, Stony Brook
- *Stayin' Alive: Creativity, Survival, and Eva Hesse* Vanessa Corby, independent scholar
- Discussant: Jane Blocker, University of Minnesota

Conference badge required for admission

**12:30–1:30 PM**

Viewing of "Eva Hesse at SFMOMA," a DVD film of the Eva Hesse show at the San Francisco Museum of Modern Art that documents the installation and offers commentary by Anne Wagner, Elisabeth Sussman, Alex Potts, Briony Fer, Doug Johns, and others.

You are welcome to bring your lunch.

**2:00–5:00 PM**

**Temporary Transformations: Public Art as Social Action**

Chairs: Jason S. Brown, University of Tennessee; Gregor A. Kalas, Texas A&M University

- *Dark Matters: Informal Art, Collective Practice, and the Contemporary Public Sphere* Gregory G. Sholette, School of the Art Institute of Chicago
- *Tyree Guyton's Heidelberg Project in Detroit: A Community Transformed* Cheryl Alston, Wayne State University
- *Finding the Permanence of the Temporary: Socially Engaged Public Art and Place-Specificity* Cameron Cartiere, Chelsea College of Art and Design, London

Conference badge required for admission

**5:00–7:30 PM**

Closed for the Members' Exhibition opening reception (see Special Events, p. 47)

**ON THE EDGE: WEST COAST PERFORMANCE IN THE AMERICAS**

Chair: Mei Ling Cheng, University of Southern California

- *Ecotone Claudia Bucher, Pasadena Art Center*
- *Cutting with a Broken Mirror* Gwyan Rhabyt, California State University, Hayward
- *SRS: Stations Remain Structure* the gyrl gripl, 2 Grylz Performativc Arts
- *Performance Art in Western Canada* John G. Boehme, artist
- *Impossible Cohesions Jennie Klein, Santa Ana College; Joanna Roche, California State University, Fullerton
- *un-Becoming: An Improvisational Automatic Self-Performance* Nicole R. Hodges, athlete
- *Conference badge required for admission*
FRIDAY
FEBRUARY 20
8:00–9:30 AM
ARTS EXCHANGE
The Arts Exchange, given in conjunction with ARTspace, will serve as away for artists to present some of their recent work. Artists attending the conference have signed-up for a six-foot table to present small works on paper (drawings, photographs and prints, etc) or a battery-powered laptop presentation. Sales of works are not permitted.

9:00–11:30 AM
Contemporary Art and Islam
Chair: Fereshteh Daftari, Museum of Modern Art, New York
The Postmodern Turn in Islamic Calligraphy
Maryam Ekhtiar, Metropolitan Museum of Art
Standing on Formalities: What Is Contemporary Elsewhere?
Mysoon Rizk, University of Toledo
Secularization, Hybridity, and "Dis-Orientalisms" in Contemporary Palestinian Art
Ganait, Ankorl, Hebrew University of Jerusalem
Conference badge required for admission

12:00–1:30 PM
Artist Residency Workshop
Chair: Duane Slick, Rhode Island School of Design
Bring your own brown-bag lunch

2:00–4:30 PM
Eighth Annual Artists' Interviews
Following a conference tradition, stimulating talk with two artists to be announced, in an interview format. This year's subjects are Buster Simpson of Los Angeles and Daniel Martinez of Seattle.

SATURDAY
FEBRUARY 21
8:00–9:30 AM
Simpson of Los Angeles will be available at ARTspace beginning on Thursday morning.

9:30 AM–NOON
Activating Critical Discourse: Models of Civic Engagement and Public Arts Practice
Chair: Bradley McCallum, Conjunction Arts
Pam Korza, Americans for the Arts

7:00–8:30 PM
Electronic Arts Exchange
Hosted by Heather Dew Oakson, video artist from Seattle and regional artist co-chair, and Norie Sato, artist from Seattle
As a supporter of the creation and presentation of art works using new technologies and digital tools, ARTspace is pleased to announce that it will begin what may become a new tradition at the annual conference. We welcome professional video artists to screen their newest works or to replay older works. Video artists will be able to present up to 8 minutes of their work. After each clip is shown, questions and comments will then be briefly opened up to the audience. The purpose is to encourage feedback often lacking at formalized exhibitions. At the end of the session, attendees will be invited to vote for their favorite video. A sign up sheet will be available at ARTspace beginning on Thursday morning.

1:00–5:00 PM
Critical Conditions: Patricia C. Phillips
Conference badge required for admission

12:00–1:30 PM
Art Foundation Information Session
NYFA Source: A National Directory of Awards, Funding, and Support Services for Artists
The New York Foundation for the Arts staff member, Melissa Potter, will demonstrate the nation's most extensive online directory of awards, services, and publications, featuring over 7,000 programs for artists and arts managers of all disciplines.

3:00–5:00 PM
After the Capital Campaign: Challenges to Museums
Bellevue Art Museum's plight is one topic in a discussion of the institutional and governance challenges facing museums today. The discussion will include both positive and critical assessments of specific and general conditions.

Chair: Brian C. Wallace, The Gallerie at Moore College of Art and Design
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<th><strong>WEDNESDAY</strong></th>
<th><strong>THURSDAY</strong></th>
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<td><strong>FEBRUARY 17</strong></td>
<td><strong>FEBRUARY 18</strong></td>
<td><strong>FEBRUARY 19</strong></td>
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<tr>
<td><strong>6:30–8:00 PM</strong></td>
<td><strong>2:00–5:00 PM</strong></td>
<td><strong>7:30–9:00 AM</strong></td>
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<tr>
<td><strong>Orientation for Interviewers and Candidates</strong></td>
<td><strong>Grant-Writing Workshop for Artists: Parts 1 and 2</strong></td>
<td><strong>MID-AMERICA COLLEGE ART ASSOCIATION</strong></td>
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<tr>
<td>Michael Aurbach, Vanderbilt University</td>
<td>Level 6, Meeting Rooms 613 &amp; 614</td>
<td><strong>Business Meeting</strong></td>
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<tr>
<td>Laurie Beth Clark, University of Wisconsin, Madison</td>
<td>Led by Barbara Bernstein, head of the Fine Arts Department at the Ringling School of Art and Design in Sarasota, FL, and Douglas Chismar, Program Director, Liberal Arts Program, also of the Ringling School of Art and Design</td>
<td>Level 6, Meeting Rooms 606 &amp; 607</td>
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<tr>
<td>David M. Sokol, University of Illinois at Chicago</td>
<td>Admission by reservation only</td>
<td><strong>WOMEN'S CAUCUS FOR ART</strong></td>
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<td>Emanuel Lemakis, CAA</td>
<td><strong>12:30–2:00 PM</strong></td>
<td><strong>Business Meeting</strong></td>
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<tr>
<td><strong>12:30–2:00 PM</strong></td>
<td><strong>5:30–7:00 PM</strong></td>
<td><strong>Level 6, Meeting Room 609</strong></td>
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<tr>
<td><strong>AS</strong></td>
<td><strong>Convocation</strong></td>
<td><strong>Redefining American Modernism</strong></td>
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<td>ASSOCIATION OF RESEARCH INSTITUTES IN ART HISTORY</td>
<td><strong>Welcome and Opening Remarks</strong></td>
<td>Till Level 6, Ballroom E</td>
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<tr>
<td><strong>Business Meeting</strong></td>
<td><strong>Michael Aurbach, CAA President</strong></td>
<td><strong>Chairs: Anna Venter Andrzejewski, University of Wisconsin, Madison; Robert T. Cozzolino, University of Wisconsin, Madison</strong></td>
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| Level 6, Meeting Room 608 | **Presentation of Awards** | **Reexamining the Formalist Body: The Gendering of American Abstract Art in the 1960s** Marcia Brennan, Rice University |}

**PRACTICUM**

**MUSEUM SESSION**

**AFFILIATED SOCIETY SESSION**

**CAA COMMITTEE SESSION**

**E-SESSION**

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**AS**

**INTERNATIONAL SOCIETY FOR THE ARTS, SCIENCES, AND TECHNOLOGY**

**Art, Science, and Technology: Problems and Issues Facing an Emerging Interdisciplinary Field**

**Chair: Mark Resch, Onomy Labs**

**Sheila Pinkel, Pomona College**

**Julio Bermúdez, University of Utah; Michael Punt, Metatechnology Research; Nina Czegledy**

**Discussant: Roger Malina, Leonardo**

**5:30–7:00 PM**

**AS**

**ASSOCIATION OF RESEARCH INSTITUTES IN ART HISTORY**

**Business Meeting**

Level 6, Meeting Room 608

**4:00–5:30 PM**

**AS**

**ASSOCIATION OF RESEARCH INSTITUTES IN ART HISTORY**

**Between the Museum and the Academy: The Role of the Research Institute in Art History**

**Chair: Elizabeth Cropper, Center for Advanced Study in the Visual Arts**

**7:30–9:00 PM**

**Reception**

**Seattle Art Museum**

**100 University Street**

**Admission by ticket only**

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**9:30–NOON**

**AS**

**REDEFINING AMERICA**

**Modernism**

**Till 1**

**Level 6, Ballroom E**

**Convocation**

**Welcome and Opening Remarks**

**Michael Aurbach, CAA President**

**Presentation of Awards**

**Keynote Address**

**Reception**

**Seattle Art Museum**

**100 University Street**

**Admission by ticket only**

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**AS**

**ASSOCIATION OF RESEARCH INSTITUTES IN ART HISTORY**

**Business Meeting**

Level 6, Meeting Room 609

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**AS**

**MID-AMERICA COLLEGE ART ASSOCIATION**

**Business Meeting**

Level 6, Meeting Rooms 606 & 607

---

**AS**

**WOMEN'S CAUCUS FOR ART**

**Business Meeting**

Level 6, Meeting Room 609

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**AS**

**INTERNATIONAL SOCIETY FOR THE ARTS, SCIENCES, AND TECHNOLOGY**

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**AS**

**ASSOCIATION OF RESEARCH INSTITUTES IN ART HISTORY**

**Business Meeting**

Level 6, Meeting Room 608

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**ASSOCIATION OF RESEARCH INSTITUTES IN ART HISTORY**

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**ASSOCIATION OF RESEARCH INSTITUTES IN ART HISTORY**

**Business Meeting**

Level 6, Meeting Room 609

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**REDEFINING AMERICA**

**Modernism**

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**Discussant: Roger Malina, Leonardo**
Thomas Kinkade, the Artist in the Mall TH 2
Level 2, Meeting Rooms 2A & 2B

Chair: Alexis L. Boylan, Lawrence University

Marketing Uplift: Sources, Strategies, and Purposes of Thomas Kinkade's Work
Michael Clapier, Skidmore College

Back to the Future: Democracy, Art, and Salvation at the Mall
Patrick Luber, University of North Dakota

The Selling Power of Nostalgia in the Art and Industry of Thomas Kinkade
Andrea Wolk, Yale University

Manufacturing “Masterpieces” for the Market: Thomas Kinkade and the Rhetoric of “High Art”
Monica Kjellman-Chapin, Clark University

Repetition, Exclusion, and the Urbanism of Nostalgia: The Architecture of Thomas Kinkade
Christopher Pearson, Trinity University

A Portrait of the Archer as a Young Man: Refiguring Portraiture in Late Medieval Flanders
James J. Bloom, Florida State University

Personifying “Modena” History: The Use of Ottoman Imperial Portraits in a Byzantine Apocalyptic Chronicle
Angela Yovan, University of Chicago

Colonial Curry and American Apple Pie: The Transportation of Culture and Nationalism in the South Asian Diaspora, Inventing Indians as a Symbolic Site for Viewing Contemporary Art TH 4
Level 3, Meeting Room 3A

Chairs: Andrew L. Cohen, Southwest Missouri State University; Rina Banerjee, Bennington College

What Is South Asian American Art? Marketing Raj Nostalgia or a Stroll through Masala Alley?
Sujata Moorti, Old Dominion University

Shahtia Sikander’s Tattered Veils
Claire Daigle, The Graduate Center, City University of New York

Who Is the Other? Annu Palakunnathu Matthew, University of Rhode Island

Slicing the Pie Allan deSouza, independent scholar and artist

What Is Visibly South Asian in Contemporary Art?: Tourism and Tourism in Contemporary Art Practice, Producing the Cosmopolitan International Art Scene
Rina Banerjee, Bennington College

AS
ASSOCIATION OF ART HISTORIANS
Border Crossings in Art History: Britain and the United States, 1970s to the Present TH 5
Level 6, Meeting Room 605 & 610

Chairs: Fintan Cullen, University of Nottingham; Deborah Cherry, University of Sussex

Discrepant Modernisms/Feminist Internationalisms: Art History and the Temporality of Borders
Sanjana Khanuja, Duke University

The Shock of the Old: Protectionism and Indigenous Modes of Address Charlotte Townsend-Gault, University of British Columbia

Between Nottingham and Nowhere: Locating Gay Art History
Michael Hatt, University of Nottingham

Embodied Histories: Postcolonial Agency and Settler Colonial Memory
Annie Coombes, Birkbeck College, University of London

AS
WOMEN’S CAUCUS FOR ART
Negotiating Collaboration: Aesthetics and Social Change TH 6
Level 3, Meeting Room 3B

Chairs: Liz Dodson, Women’s Caucus for Art; Jeanne Philipp, Women’s Caucus for Art

Sharing Stories, Creating Hope: Artists, Activists, and Immigrants Working Jointly for Social Change
Marilyn Cuneo, Women’s International League for Peace and Freedom

Suzanne Locy’s and Leslie Laborwitz’s In Mourning and in Rage: Erasing the Silence about Rape Vivien Green Fryd, Vanderbilt University

The Politics of Pedagogy and Community Arts in the Work of Judy Chicago and Anaisen Men-Baines Ruth R. Miller, Diablo Valley College

The Collaborative Performances of the Icelandic Love Corporation Anna Sigfusdottir Arnr, Minnesota State University, Moorhead

A Fragile Alliance: Porcelain as Sculpture, 1700 to 1900, Part 1 TH 7
Level 6, Ballroom 6A

Chairs: Martina Droth, Henry Moore Institute; Alison Yarrington, University of Glasgow

Derby Porcelain Figures and Royal Academy Sculpture circa 1769–1799
Timothy Clifford, National Galleries of Scotland

Porcelain Reproductions of the Works of Sir John Steell, RSA (1804–1891)
Rocco Lieuallen, Western Oregon University

“Zuvörderst factisch, nimmer problematisch” Porcelain Miniatures in Classical Weimar
Catriona MacLeod, University of Pennsylvania

Gaspero Breschi and the Tuscan Baroque: Some Unknown Sculptures in Doccia Porcelain
Andreiana d’Aglion, independent scholar

Part 2 of this session will be held on Saturday at 2:30 PM.

February 18–21, 2004 19
Identity Roller Coaster: Between Magiciens de la terre and Documenta 11
TH 8
Level 6, Ballroom 6C
Chair: Norman Kleeblatt, The Jewish Museum
From Form to Flatland: The Politics of Representation and the Representation of Politics
Johanne Lamoureux, Université de Montréal
Magiciens de la terre: The Roaring Success of a Failure
Colleen O’Donnell, McGill University

Elisabeth Sussman, independent curator
Ordering the Universe: Documenta 11 and the Apotheosis of the Occidental Gaze
Sylwester Okwunodu Ogbechie, University of California, Santa Barbara
Discussant: Reesa Greenberg, York University

Retrofitting: Traditional East Asian Art in Contemporary Painting Practice
TH 9
Level 6, Meeting Rooms 606 & 607
Chair: Mernet Larsen, University of South Florida
Reading the Roots: Genetic Reformation and Cultural Synthesis in the Era of Globalisation
Lampo Leong, University of Missouri, Columbia
The Microcosmic Reverie, or My Brush with Chinese Painting
Elisabeth Condon, University of South Florida
Invisible Energy: Asian Art Form Influences in My Work
Lilli White, artist
Kazari: The Potential of Traditional Japanese Decoration Symbolism and Crafts in Contemporary Painting Practice
Chie Fueda, independent artist
Five East Asian Provocations
Mernet Larsen, University of South Florida
Discussant: Daphne Lange Rosenweig, Ringling School of Art and Design

Almost Still: Photography, Performance, and the Record
TH 10
Level 6, Meeting Rooms 613 & 614
Chairs: Nick Mueller, Ithaca College; Chris Mills, New York University
Beyond the Document: Performative Aspects in Early Conceptual Photography
Catharina Manchada, The Graduate Center, City University of New York

Subject, Subjectivity
TH 11
Level 6, Meeting Rooms 618 & 619
Chair: Robin Oppenheim, Bellevue Community College

Kate Horsfield, Video Data Bank
Paul Wong, Video In
Cheryl Harper, The Gershman Y

Regional Media Arts
TH 12
Level 6, Meeting Rooms 611 & 612
Chair: Christopher Ozubko, University of Washington

Design as Research: Research by Design
Barbara Martinson, University of Minnesota
Research in Theory of Collaboration: Course in Collaborative Process
Muneca U. Spence, Oregon State University

Designing Research from the Bottom Up: Formulating Methods for Essential Decision-Making in Interdisciplinary Research
Michael Gibson, University of North Texas

Contemporary Issues in Design: A Writing Intensive Course
Andrea Marks, Oregon State University

Regional Media Arts
TH 13
Level 6, Meeting Rooms 611 & 612
Chair: Christopher Ozubko, University of Washington

Design as Research: Research by Design
Barbara Martinson, University of Minnesota
Research in Theory of Collaboration: Course in Collaborative Process
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Designing Research from the Bottom Up: Formulating Methods for Essential Decision-Making in Interdisciplinary Research
Michael Gibson, University of North Texas

Contemporary Issues in Design: A Writing Intensive Course
Andrea Marks, Oregon State University
Eva Hesse Today TH 14  
Level 6, Meeting Rooms 602/603/604  
Chair: Sue Taylor, Portland State University

Grounding the Hesse/Pollock Connection Jeanne Siegel, School of Visual Arts

Pre-Feminist/Post-Feminist Hesse Kirsten Swenson, State University of New York, Stony Brook

Stayin' Alive: Creativity, Survival, and Eva Hesse Vanessa Corby, independent scholar

Discussant: Jane Blocker, University of Minnesota

A new video on Eva Hesse, produced in connection with the exhibition held at the San Francisco Museum of Modern Art, will be shown immediately following this session.

This session will take place in ARTspace

Rebels with a Cause; or, The Wounded Generation: Revisiting Vietnam-Era Art and Its Contemporary Revisions TH 15  
Level 6, Meeting Room 609

Chair: Kim S. Therriault, Grand Valley State University

Men at Work: Minimal Making in the War Years, 1965–1970  
Julia Bryan-Wilson, University of California, Berkeley

How to Tell a War Story  
Richard E. Nicholson, Indiana University


Reframing the Shot: Yasumasa Morimura’s Slaughter Cabinet II and Eddie Adams’s General Loan Executing a Viet Cong Suspect Kirstin Ringelberg, Elon University

Discussant: Suzanna Bottger, Bergen Community College

Authentic Décor TH 16  
Level 6, Meeting Room 608

Chair: Guy Walton, New York University

In the House of Mirrors: Painting and Experience in the Dutch Republic Mariët Westermann, Institute of Fine Arts, New York University

Reconstructing the Hôtel de Menars on the Place des Victoires Alden Raad Gordon, Trinity College

Unserer Väter Werke: History, Authenticity and German National Identity Sabine Wieber, University of Chicago

Creating and Recreating Old World Atmosphere: The Dining Room at Olana Karen Zukowski, independent scholar

ART HISTORY OPEN SESSION: NATIVE AMERICAN ART  
Current Research on Northwest Coast Native Arts: Ancient to Twentieth Century TH 17  
Level 6, Meeting Rooms 615/616/617

Chair: Robin K. Wright, University of Washington

The Renaissance as Humpty-Dumpty: Putting Northwest Coast Art History Back Together Again Ronald W. Hawker, Zayed University

New Attributions in Northwest Coast Silverwork Katie Bunn-Marcuse, University of Washington

Revivals and Revisions in Coast Salish Wool Weaving Barbara Brotherton, Seattle Art Museum

12:30–2:00 PM  

CAATOWN MEETING  
Is CAA Leading the Future Direction of Art and Art History Scholarship?  
Level 6, Ballroom 6E

We are counting on your participation throughout CAA’s planning process; close communication among the membership, the board, and the staff will enable us to set meaningful goals for the years ahead.

AMERICAN INSTITUTE OF GRAPHIC ARTS  
Business Meeting  
Level 6, Ballroom 6A

AMERICAN SOCIETY OF HISPANIC ART SCHOLARS  
Business Meeting  
Level 6, Meeting Room 608

ARTTABLE  
Art Paths: Alternative Careers in the Visual Arts  
TH 18  
Level 2, Meeting Rooms 2A & 2B

Chair: Katie Hollander, ArtTable

Susan Coliton, Paul G. Allen Foundation
Elizabeth A. Brown, Henry Art Gallery
Robin Oppenheimer, Bellevue Community College
Barbara Johns, independent curator

ASSOCIATION OF HISTORIANS OF AMERICAN ART  
The American(ist) Agenda  
TH 19  
Level 3, Meeting Room 3B

Chairs: Wanda Corn, Stanford University; John Davis, Smith College

Wendy Bellion, Rutgers University
Derrick Cartwright, Hood Museum of Art, Dartmouth College
Richard Meyer, University of Southern California
Cwendolyn Shaw, Harvard University

Business meeting will follow.
THURSDAY
12:30–2:00 PM

AS
ASSOCIATION FOR TEXTUAL SCHOLARSHIP IN ART HISTORY
The Agnostic Arts: Redefining the Paragone within and without Italy
TH 20
Level 6, Meeting Rooms 613 & 614
Chair: Leatrice Mendelsohn, independent scholar

The Paragone between Painting and Music in the Cinquecento Academy: Textual Traces
Leslie Korrick, York University

The Paragone as Conversion: Quinten Massys at the Crossroads between Silence and Sound
Christiane J. Hessler, level 6, Meeting Rooms 611 & 612
Chair: Jan Brown Checco

A Chinese Paragone? Some Issues Surrounding the Painter Su Shi’s Claims for the Unity of Painting and Poetry in Song China
Elisabeth Brotherton, State University of New York, New Paltz

Painting as Philosophy’s Sister: A Paragone Argument from Samuel van Hoogstraten’s Inleyding tot de Hooge Schoole der Schilderkust (1678)
Thijs Weststeijn, Universiteit van Amsterdam

C
CAA COMMITTEE ON WOMEN IN THE ARTS
Roads Scholars or Dedicated Teachers?
Women as Adjunct Laborers
TH 21
Level 6, Meeting Rooms 618 & 619
Chairs: Eleanor Dickinson;
Karen A. Bearor, Florida State University

C P
CAA INTERNATIONAL COMMITTEE
Best Practices for International Art Projects
TH 22
Level 6, Meeting Rooms 611 & 612
Chair: Jan Brown Checco

C P
CAA SERVICES TO ARTISTS COMMITTEE
Personal and Environmental Health and Safety for Artists and Art Institutions
TH 23
Level 6, Ballroom 6C
Chair: Duane Slick, Rhode Island School of Design

Other participants to be announced.

AS
HISTORIANS OF GERMAN AND CENTRAL EUROPEAN ART AND ARCHITECTURE
Business Meeting
Level 3, Meeting Room 307 & 308

C P
FOUNDATIONS IN ART: THEORY AND EDUCATION
Nurturing the Social Role of Art: Service Learning in the Foundations Curriculum
TH 24
Level 3, Meeting Room 3A
Chair: Barbara Nesin, Spelman College

Community Mosaic: Art, Politics, and the Environment for Future Teachers
Judith Baker, University of Wisconsin, Fox Valley Campus

Implementing Service Learning in an Art Curriculum with Ease and Effectiveness
Antoinette Martin, Windward Community College, Hawai‘i

Campus Community Collaboration: Service Learning in the Art Foundations
Laura Ruby, University of Hawai‘i at Manoa

AS
INTERNATIONAL ASSOCIATION OF ART CRITICS
Public Art and the Art Critic: Advocate or Antagonist
TH 25
Level 6, Meeting Rooms 605 & 610
Chair: Susan Platt, independent scholar

Gloria Bornstein, artist;
Barbara Goldstein, Mayor’s Office of Art and Cultural Affairs, Seattle;
Norie Sato, artist; Matthew Kangas, art critic; John Fedorov

Discussant: Eleanor Hartney,
International Association of Art Critics

AS
INTERNATIONAL CENTER OF MEDIEVAL ART
Business Meeting
Level 6, Ballroom 68

C P
MID-AMERICA COLLEGE ART ASSOCIATION
The “Interplay” Conference
TH 26
Level 6, Meeting Rooms 606 & 607
Chair: Wayne E. Potratz,
University of Minnesota

Karen Wirth, Minneapolis
College of Art and Design; Irve Dell, Saint Olaf College

AS
GETTY RESEARCH INSTITUTE
Markets and Value
TH 21A
Level 6, Meeting Rooms 615/616/617
Chair: Thomas Crow, Getty Research Institute
OFF-SITE SESSIONS

AMERICAN INSTITUTE FOR CONSERVATION
Learning through Looking: Examining African Art
TH 27

Chair: Andrea Kirsh, independent scholar
This session will be held at the Seattle Art Museum.

A conversation with Steven Mellor, conservator and Director of Conservation, National Museum of African Art, Smithsonian Institution, and Pam McClusky, curator of African and Oceanic Art, Seattle Art Museum. This gallery-based workshop will address questions of construction, surface condition, and evidence of history and use of sub-Saharan African Art. Can we determine the original appearance of these artworks? Do they show evidence of ritual use? How much of their appearance reflects collecting standards and subsequent treatments? Attendance will be strictly limited, by preregistration.

2:30–5:00 PM

CAAS Distinguished Scholar's Session in Honor of James Cahill

Decentered, Polycentric, and Counter-Canons in Chinese Painting TH 29
Level 6, Ballroom 6E
Chair: Richard Vinograd, Stanford University

Southern Song Ghost Painting and Its Afterlife Yoshiaki Shimizu, Princeton University

Challenging the Canon: Socialist Realism in Traditional Chinese Painting Revisited Xiaoqing Lin, Queens College

Making the Bi-Disc Round: Imperial Collecting in the Qing Dynasty, Patricia Berger, University of California, Berkeley

Constructing Art History in Republican China, Julia Andrews, Ohio State University

Discussant: James Cahill

Temporary Transformations: Public Art as Social Action TH 30
Level 6, Meeting Rooms 602/603/604
Chairs: Jason S. Brown, University of Tennessee; Gregor A. Kalas, Texas A&M University

Dark Matters: Informal Art, Collective Practice, and the Contemporary Public Sphere Gregory G. Sholette, School of the Art Institute of Chicago

Public Things: The Work and Philosophy of N 55 Jon Sorvin, N 55 Design Collective

Dyke Action Machine!'s Instant Messaging: "Branding" Lesbian Identity on the New York City Street Carrie Moyer, artist

Tyree Guyton's Heidelberg Project in Detroit: A Community Transformed Cheryl Alston, Wayne State University

Finding the Permanence of the Temporary: Socially Engaged Public Art and Place-Specificity Cameron Carriere, Chelsea College of Art and Design, London

This session will take place in ARTSpace.

Courts and Court Styles Revisited: A Session in Memory of Harvey Stahl TH 31
Level 3, Meeting Room 3A
Chair: Caroline Bruzulius, Duke University

Privileging Styles for Private and Public Audiences: Painting and Illumination at the Papal Court of Avignon. Cathleen Fleck, University of North Carolina, Wilmington

The Court of the Margrave of Meissen and Its Impact on Naumburg Cathedral Jacqueline Jung, University of California, Berkeley

Jumping Our Big Holes: Soul, Political Ideology, and Court in the Psalter of St. Louis Christopher Hughes

Francesco di Giorgio Martini and the Novese Oligarchy: The Architectural Style of Siena's Post-Republican Elite (1487–1512) Fabrizio Neve, University of Warwick

The Morgan Picture Bible between the Courts of Europe and Iran Marian Simpson, independent scholar

Art and Commerce: Corporate Support of the Arts in Twentieth-Century American Art TH 32
Level 3, Meeting Room 3B
Chair: Michael Bdzik, Johnson and Johnson University

At the Intersection of Artistic Production and Good Citizenship: Case Studies from Tobacco Industry Philanthropy in the 1990s Margaret Daniel, University of California, San Francisco

The Absent Center of the 1996 Hugo Boss Prize Beek Feilman, University of Pennsylvania

Industry: Art Angel? Corporate Art Patronage in the 1940s Deirdre A. Robson, Thames Valley University

Brand Name Modernism: Helena Rubinstein's Art Collection and Women's Business Culture Marie Clifford, Whittman College

Discussant: Sandra Lang, New York University

CAAS is grateful to the Samuel H. Kress Foundation for funding the fourth CAAS Distinguished Scholar's Session.
THURSDAY 2:30–5:00 PM

OPEN SESSION
Contemporary Northwest Native, First Nations, and Alaskan Native Arts TH 33
Level 6, Meeting Rooms 605 & 610

Chairs: Mario A. Caro, University of California, Santa Barbara; Marie K. Watt, Portland Community College

Andrea Marie Wilbur-Sigo
Othniel Art Oomittuk
Lillian Pitt
James Lavadour

HISTORIANS OF BRITISH ART
British Visual Culture, the Public Sphere, and Visuality TH 34
Level 6, Meeting Rooms 606 & 607

Chair: Julie Codell, Arizona State University

Live Architecture, 1951: Envisioning the Modern British City Deborah Lewitss, City University of New York, Kingsborough Community College

The Nineteenth-Century Turkish Baths and the Public Display of Male Bodies John Potvin, Queen's University

From Press to Panic: Recontextualizing Images in British Visual Culture Jennifer Friedlander, Pomona College

Making Mackintosh and Marketing Modernism in Grity Glasgow J. Philip Gruen, University of California, Berkeley

Japanese Visuality for Britain: The Late Nineteenth- and Early Twentieth-Century Cult of the Japanese Garden Toshio Watanabe, Chelsea College of Art and Design

Necro-Techno: Examples from an Archaeology of Media TH 35
Level 6, Meeting Rooms 611 & 612

Chairs: Rebecca Cummings, University of Washington; Tom Gunning, University of Chicago

Cultural Optics: Narrowing Down the History of Visuality Tom Gunning, University of Chicago

Messengers and Kings Paul DeMarinis, Stanford University

Dust: Memory, Optics, and a Beam of Light Ellen Zweig

Another Correction, Please!: Toward Sheddng the Pro-Western Bias in “Pre-Cinema” Studies Erkki Huhtamo, University of California, Los Angeles

Fine Art and Experimental Animation: Creative and Theoretical Affinities TH 36
Level 6, Meeting Rooms 616 & 619

Chair: Janeann Dill, Patterson Center for the Arts and Europäische Universität für Interdisziplinäre Studien, Switzerland

Live and on Film! The Self-Consciousness of the Creative Act, circa 1900 Nancy Mowll Mathews, Williams College

A Critical Balance: Modern and Postmodern Analyses of Experimental Animation Lorettaan Gascard, Franklin Pierce College

Musical Time Brian Evans, University of Alabama

Animation Brut: Homage and Inspirations of Art Brut in the Puppet Animation Films of Stephen and Timothy Quay Suzanee Buchan, Surrey Institute of Art and Design, University College

Digital Technology in Hand-Drawn and Video Animation Y. David Chung, George Mason University

The Art of Diagrams/The Diagramming of Art TH 37
Level 2, Meeting Rooms 2A & 2B

Chairs: Paul Emmons, Virginia Polytechnic Institute and State University, Washington-Alexandria Architecture Center; Carol Emmons, University of Wisconsin, Green Bay

The Diagrammatic Vernacular in American Art Pedagogy Barbara Jaffee, Northern Illinois University

Diagramming the Unborn in Early Modern French Visual Culture Lianne McTavish, University of New Brunswick

The Uncharted Kahn: The Visuality of Planning and Promotion in the 1930s and 1940s Andrew M. Shanken, Oberlin College

Screen Theory and Criticism Donald Kunze, Pennsylvania State University

Myth and Modern Art, Part 1 TH 38
Level 6, Ballroom 6A

Chair: Alison Hilton, Georgetown University

Max Klinger: Myths of Origin and Identity Marsha Morton, Pratt Institute

Degenerare or Renovare: The Myth of the Phoenix and the Myth of Eternal Return Giovanna Costantini, State University of New York, Oswego

Andre Masson’s Zarathustra Clark V. Poling, Emory University

Mark Redko and the Mythic Image in the 1940s Nina C. Faletti, University of Texas, Austin

Part 2 of this session will be held on Saturday at 9:30 AM.
ASSOCIATION FOR LATIN AMERICAN ART
Telling Images: Interactions between Visual and Performing Arts in the Americas TH 39
Level 6, Meeting Room 608
Chair: Margaret A. Jackson, University of Miami

When Sculptures Sing, Dance, and Drink: An Exploration of the Performative Aspects of Jaina-Coaque Figurative Sculptures Joyce L. Banks, University of Texas, Austin

Reconstructing the World: Eighteenth-Century Maya Coronation Ritual at Temple 22, Copan, Honduras Jennifer F. Ahfeldt, Columbia University

Hidden Transcripts in the Highland Andes: Native Dancers in Colonial Corpus Christi Processions Susan Verdi Webster, University of St. Thomas

Drawing Out the Truth in Colonial Nahua Courtrooms Deliah A. Cosentino, DePaul University

Other Objects, Other Artists: Alternative Accounts of Twentieth-Century Art TH 40
Level 6, Ballroom 6C
Chair: Christina Klaer, Columbia University; Richard Meyer, University of Southern California

Recovering Complex Space in the 1960s: Robert Smithson, the Park Place Group, and the “Fourth Dimension” Linda Dalrymple Henderson, University of Texas, Austin

Inappropriate Appropriations: Sturtevant, Gender, and Repetition Michael Lobel, Bard College

Lee Bontecou and the Secret World of 1960s Sculpture Jo Applin, University College, London

Surviving Suprematism: Lazar Khidekel Alla Eismov, University of California, Berkeley, Art Museum

Apprentice Tourist, Expert Modernist: Mário de Andrade and a (Brazilian) Theory of Modernism Esther Gabara, Duke University

Female Relations: Imagery of Women and Girls in Late Antiquity and Byzantium TH 41
Level 6, Meeting Rooms 613 & 614
Chairs: Kriszta Kotsis, University of Washington; Cecily J. Hennessy, Courtauld Institute of Art

Ladies in Waiting Eunice Dauterman Maguire, Johns Hopkins University

Donor as Doormat: Portraits of Female Patrons in the Floor Mosaics of Churches in Byzantine Palestine Karen C. Britt, University of Louisville

“Woman to Woman”: Parturient-Midwife Imagery in Byzantine Art Matilda Meyer, The Hebrew University of Jerusalem

Girls in Church and Court Cecily J. Hennessy, Courtauld Institute of Art

Discusant: Anna D. Kartsonis, University of Washington

HISTORIANS OF EIGHTEENTH-CENTURY ART AND ARCHITECTURE
Art on Display: Collecting, Exhibiting, and Viewing Art in the Eighteenth Century TH 42
Level 6, Meeting Rooms 615/616/617
Chair: Heather McPherson, University of Alabama at Birmingham

L’Espace du roi or L’Espace du peuple? The Politics of Displaying and Viewing Portraits in the Grand Appartements de Versailles Todd L. Larkin, Montana State University

Shopping for Pictures in Early Eighteenth-Century London Carol Gibson-Voorl, University of Victoria

Jean de Jullienne and the Monumentality of Drawings in Eighteenth-Century Paris Jennifer Jones, Columbia University

Eighteenth-Century Engravings in the Crayon Manner: A Growing Market for an Enlarged Public Sophie Raux-Carpenter, Université de Charles de Gaulle

Selling the Self in Revolutionary France: The Case of François Vincent and the Boyer-Fonfrède Family Amy Freund, University of California, Berkeley

Paintings of the Desert Southwest Jane Culp, artist

Paintings and Colleges Mark Lewis, University of Tulsa

Paintings and Digital Photographs Ron Janowich, University of Florida, Gainesville

Nature as Teacher Armin Mühmann, Northwest Missouri State University

RENAISSANCE SOCIETY OF AMERICA
Whither Connoisseurship? Part 1 TH 44
Level 6, Ballroom 6B
Chair: Jeffrey Chipp Smith, University of Texas, Austin

Jan van Eyck’s van der Paelle Madonna: The Technical Evidence for a New Reading Maryan Ainsworth, Metropolitan Museum of Art

Ever-Evolving Connoisseurship: Unfolding the Early Netherlandish Diptych Ron Spronk, Harvard University Art Museums

Connoisseurship and the Study of Renaissance Illuminated Manuscripts Gregory Clark, University of the South

Theory and Discernment in the Art of Dürer Charles Talbot, Trinity University

Matthias Grunewald’s Small Crucifixion Painting: Painting, Practice, and Personal Style E. Melanie Gifford and Susanna Griswold, National Gallery of Art, Washington; Norma Uemura, independent scholar

Part 2 of this session will be held on Saturday at 9:30 AM.
THURSDAY 2:30–5:00, 5:30–7:00 PM

Art and Visual Perception at Fifty TH 45
Level 3, Meeting Rooms 307 & 308
Chair: Jan Verstegen, Temple University
Arnheim’s Psychology Today: The Case of Light and Color
Tiziano Agostini, University of Trieste
Mind over Matter: Composing the Spiritual and Visceral Centers within the Human Figure
Laurie Taylor-Mitchell, Hood College
Arnheim and Contemporary Film Theory
Kevin Parker, University of North Carolina, Chapel Hill

5:30–7:00 PM

C P
CAA ANNUAL CONFERENCE COMMITTEE
How to Develop a Session for the Annual Conference TH 46
Level 6, Meeting Rooms 606 & 607
Chairs: Ellen K. Levy, School of Visual Arts; Emmanuel Lenakis, CAA
Other participants to be announced.

AS
AMERICAN SOCIETY FOR EIGHTEENTH-CENTURY STUDIES
Seeing the Body in the Eighteenth Century TH 47
Level 6, Meeting Rooms 618 & 619
Chair: Eric Garberson, Virginia Commonwealth University
Seeing the Royal Body: The Grand Habit in Eighteenth-Century Portraiture
Kimberly Chrisman Campbell, Huntington Library
Reading the Entrails: Corporeal Address in The Death of Cato
Lela Graybill, Stanford University
Black Bodies, White Vision: The Case of Science and Girodet’s and Benois’s Portraits of Africans
Susan Houghton Libby, Rollins College

AS
ARTS COUNCIL OF THE AFRICAN STUDIES ASSOCIATION
Business Meeting
Level 2, Meeting Rooms 2A & 2B

AS
ASSOCIATION OF ART MUSEUM CURATORS
The Curator in the Museum Today: Conversations with Trustees from the Association of Art Museum Curators TH 49
Colin Bailey, Frick Collection, New York; Stefano Carboni, Metropolitan Museum of Art, New York; Philip Conisbee, National Gallery of Art, Washington, DC; Douglas Drueck, Art Institute of Chicago
Incorporated over a year ago and newly affiliated with CAA, the Association of Art Museum Curators provides a national forum for discussing issues and trends of concern to the curatorial profession. Four founding Trustees of the AAMC will conduct an informational session about the organization, its accomplishments, goals, and plans for the future.
Level 6, Meeting Rooms 605 & 610

C P
CAA CULTURAL DIVERSITY COMMITTEE
Diversity in the Classroom TH 50
Level 6, Meeting Rooms 615/616/617
Chair: Joseph P. Ansell, Auburn University
Joseph Mannino, Carnegie Mellon University
Sallie McCorkle, Pennsylvania State University
Melanie Herzog, Edgewood College

AS
DESIGN FORUM
Business Meeting
Level 3, Meeting Room 3B

AS P
FOUNDATIONS IN ART: THEORY AND EDUCATION
A Foundation for Foundations: An Interactive Presentation and Panel
TH 51
Level 3, Meeting Rooms 307 & 308
Chair: Scott Betz, Weber State University; Steven Bleecker, Art Institute of Fort Lauderdale
Art School and Interdisciplinarity: Developing Foundation as a Shared Space
Monique Fouquet, Emily Carr Institute of Art and Design
Building a Pedagogical Foundation
Mary Stewart, Northern Illinois University
A Theoretical Foundations Component
Colin Steeds Shipps, Emerson University
Regional Roots
John P. McGee, Ball State University
Addressing Global Issues
Paul R. Solomon, Western Michigan University

AS
HISTORIANS OF BRITISH ART
Business Meeting
Level 6, Meeting Room 609

AS P
NATIONAL COUNCIL OF ART ADMINISTRATORS
Those Who Do Can, and Those Who Do Not, Do Too: Balancing a Significant Art Practice with an Administrative Position TH 52
Level 3, Meeting Room 3A
Chair: Joe Lewis, Fashion Institute of Technology
8:00–9:30 PM    THURSDAY

**AS**
QUEER CAUCUS FOR ART
Business Meeting
Level 6, Ballroom 6A

**AS**
SOCIETY OF HISTORIANS OF EAST EUROPEAN AND RUSSIAN ART AND ARCHITECTURE
Consuming the Avant-Garde: Russia, Eastern and Central Europe TH 54
Level 6, Meeting Room 608
Chair: Jane A. Sharp, Rutgers University

**AS**
Constructing Identity: The Image of Russian Futurism 1910–1914 in Contemporary Russian Media
Sarah Dadswell, University of Sheffield

**AS**
Five O’Clock on the Sun: Women Artists’ Film and Video in Estonia and Hungary
Angela Dimitrakaki, University of Southampton

**AS**
What Is Dead when a Russian Nonconformist Dies? Obituaries of the “Golden Ages” of Timur Novikov
Ivor Stoodley, University of Helsinki

**AS**
Picturing the Nation: Marquillas
Cigareras Cubanas Alison Fraunhar, University of California, Santa Barbara
Discussant: Vanessa Schwartz, University of Southern California

**AS**
On the Edge: West Coast Performance in the Americas TH 58
Level 6, Meeting Rooms 602/603/604
Chair: Melinda Cheng, University of Southern California

**AS**
Ecotone
Claudia Bucher, Pasadena Art Center

**AS**
Cutting with a Broken Mirror
Gwen Rhybiet, California State University, Hayward

**AS**
SRS: Stations Remain Structure
the gallery grip, 2 Gyrlz
Perforative Arts

**AS**
Picturing with a Broken Mirror
Gwen Rhybiyt, California State University, Hayward

**AS**
Performance Art in Western Canada
John G. Boehme, artist

**AS**
Impossible Cohesions
Jennie Klein, Santa Ana College
Joanna Roche, California State University, Fullerton

**AS**
un-Becoming: An Improvisational Automatic Self-Performance
Nicole R. Hodges, University of Southern California

**AS**
The Diorama: Ultraroyalism and Modernity
Daniel Harkett, Brown University

**AS**
Art and Class in the Age of Barnum
Michael Leja, University of Delaware

**AS**
Lives of the Objects: New Approaches to Ancient Art
TH 59
Level 2, Meeting Rooms 2A & 2B
Chairs: Marian Feldman, University of California, Berkeley; Allison Karmel Thomas, Southern Illinois University, Edwardsville

**AS**
Let’s Make It Official: A New Look at Third Millennium BC Cylinder Seal Impressions
Sarah Jurner Scott, University of Pennsylvania

**AS**
Theban Tomb Painting and the Negotiation of Identity
Melinda K. Hartwig, Georgia State University

**AS**
Exotica and the Early Minoan Elite: A Biography
Cynthia Colburn, Pepperdine University

**AS**
Through a Glass Face to Face: The Lives of the Etruscan Mirror
Evelyn E. Bell, California State University, San Jose

**AS**
Beyond Darnatio Memoriae: Destroying the Power of Images in Roman Germany
Rachel Kousser, Columbia University

**P**
Shopping “It” Around: An Off-Road Approach
TH 60
Level 3, Meeting Room 3B
Chair: Reni Gower, Virginia Commonwealth University

**P**
On the Road: The Traveling Show
Reni Gower, Virginia Commonwealth University

**P**
Cloud Seeding: Circus of the Perforeative Object
George Ferrandi, artist

**P**
Inside the Box—Outside the Box
Avaantiika Bawa, Savannah College of Art and Design

**P**
The John Erickson Museum of Art (JEMA): A New Museum Space
Sean Miller, University of Florida, Gainesville

**P**
The Home House Project: A Curator’s Blueprint
David Brown, Southeastern Center for Contemporary Art

February 18–21, 2004  27
Revivals Revisited: History, Memory, and Visual Culture, 1789–1950 TH 61
Level 6, Meeting Room 609
Chair: Elizabeth Guffey, State University of New York, Purchase

Alfred Waterhouse and the Evolution of Memory Cymbre Raut, North Carolina State University

Thomas Eakins and the Colonial Revival Akela Reason, University of Maryland

Lighting the Past: Isamu Noguchi’s Akari Lanterns Kate Lemay, Indiana University

Modernism as Revival in Cold War Germany Greg Castillo, University of Miami

Monuments of Humility: Renaissance Humanists and the Churches of Antiquity Iryna Oryshkevich, Columbia University

Ornament as Identity: Problems of Interpretation in the Gondi Palace in Florence Linda Pellecchia, University of Delaware

Villas and Portraits: Venetian and the Classical Tradition John Carton, Cleveland Institute of Art

Corporeality in Titian’s Venus at Her Mirror Jodi Cranston, Boston University

ART HISTORIANS OF GERMAN AND CENTRAL EUROPEAN ART
The Central European Diaspora TH 64
Level 6, Ballroom 6A
Chair: Thomas DaCosta Kaufmann, Princeton University

The Cosmopolitan and Nation Idiom of Jewish Art in the 1920s Irene Kosowska, Institute of Art and Humanities, Polish Academy of Sciences

The Opposite of Nation: Hybridity and Diaspora in the Work of Laszlo Segall Edith Wolfe, University of Texas, Austin

Socialism and the House: Margarete Schitte-Lihotzky in Turkey Esra Akean, Columbia University

Artistic Dreams: The Temptation of the Free World and Other Modernist Myths Deborah Schultz, University of Sussex

The Relevance of Tradition in Contemporary Art TH 65
Level 6, Meeting Room 608
Chair: Norman Lundin, University of Washington

Piero’s Progeny: Renaissance Tradition in Contemporary Painting Ann Brownwyn Paulk, Beloit College

From Negotiating with Nature to Negotiating with Cultures Zhi Lila, University of Washington

Art and Arts in the Past, Present Era Elaine A. King, Carnegie Mellon University

Traditional and Contemporary Art: Craft versus Content Tim Doud, American University

ART HISTORY OPEN SESSION
The History of Photography TH 66
Level 6, Ballroom 6C
Chair: Douglas R. Nickel, Center for Creative Photography, University of Arizona

Joel Snyder, University of Chicago

Julia Margaret Cameron’s Studies for Artists Joanne Lukitsh, Massachusetts College of Art

Inventing “Documentary” in American Photography: Toward a New History of Ideas Sarah M. Miller, University of Chicago

Migrant Mother, Migrant Gender: Rereading the Work and Life of Dorothea Lange Sally Sten, University of California, Irvine

The Rayograph in the Modern Susana Laxton, Columbia University

Art and Criticism on the Campus: The University as Medium TH 67
Level 6, Meeting Rooms 613 & 614
Chairs: Simone Osthoff, Pennsylvania State University; Geraldo Orthof, Universidade de Brasilia

The On-Campus Server as an Incubator for New Models of Production Relationships Robert Dansby, California Institute of the Arts

Artists, Networks, and Institutions: Do We Need a New Model for Production, Publishing, and Access? Carlos Rosas, Pennsylvania State University
Postcolonialism: Chicano Critical Art Pedagogies Judith L. Hucuqua, University of Dayton

The “Art Building” and the Impact of Its Form Jim Jacobs, Weber State University; Prescott Muir, Prescott Muir Architects

Degrees of Freedom—Models of Corporate Relationship: When Should Hands-off, Hands-on, When Hands-on, Hands-off? Sara Diamond, Banff New Media Institute

The Value of Collaboration between Artist and Technologist Dana Plautz, Intel Research Council

The Artist, the Scientist, and the Entrepreneur: Rethinking the Avant Garde with Saint-Simon and the National Academy of Sciences Michael Century, Rensselaer Polytechnic Institute

The Case for Comics TH 70 Level 3, Meeting Room 3A

Chair: James Sturm, National Association of Comics Art Educators

Sequential Art Basics Ted Stearn, Savannah College of Art and Design

The Cons and Prose of Comics in an Art School Context Christa Donner

Comics and Sequential Art: The Studio Class Joel Pridy, Memphis College of Art and Design

Interdisciplinary Approaches and Benefits of Comics in Studio Art Programs Christian Hill, California State University, Fullerton

ERIC LUTZ, University of California, Santa Barbara

Snapshots: Monumentality in Postwar Architecture Sarah Williams Goldhagen, Harvard University

This Didn’t Kill That: Architectural History through Media Shannon Mattern, University of Pennsylvania

Steinhauf: The Modernist Mental Hospital and Its Representation Leslie Topp, Oxford Brookes University

John Cage and Architecture Jim Lutz, University of Memphis

Multiplicity: Printmaking and the Use of Multiples in Native American Cultures TH 72 Level 6, Meeting Rooms 605 & 610

Chair: Melanie Yazzie, University of Arizona

Confessions of a Thief Elizabeth Hanemann, West Virginia University

The Politics of Representation and Sovereign Definitions in Northwest Coast Art as it Relates to the Work of Larry McNeill Larry McNeil, Boise State University

Corwin Clairmont Joe Fedderson Lynn Allen, Rutgers Center for Innovative Print and Paper

Discussant: John Hitchcock, University of Wisconsin, Madison

P

The Artist in Industry and the Academy: Interdisciplinary Research Collaborations TH 69 Level 6, Meeting Rooms 611 & 612

Chair: Edward A. Shanken, Duke University

in silico v1.0: A Discovery-Based Model for Art-Science Collaboration Ruth West, University of California, Los Angeles

Eric Lutz, University of California, Santa Barbara

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Discussant: John Hitchcock, University of Wisconsin, Madison

P
AS
ITALIAN ART SOCIETY
Business Meeting
Level 6, Meeting Rooms 613 & 614

9:00–11:30 AM

FRIDAY 9:00–11:30 AM

Cultural Exchange between the Netherlands and Italy, 1400–1530 F2
Level 3, Meeting Rooms 307 & 308
Chair: Ingrid Alexander-Skipnes, Stavanger University College

Florentine Bankers and Flemish Friars: New Light on the Patronage of the Portinari Altarpiece Diane Wolfthal, Arizona State University

Mentling’s Impact on the Early Raphael Barbara G. Lane, Queens College and The Graduate Center, City University of New York

Agostino Chigi’s Flemish Connection (1466–1520) Ingrid D. Rowland, American Academy in Rome

Mainz at the Crossroads of Utrecht and Venice: Erhard Reuwich’s Illustrations for Peregrinatio in terram sanctam (1496) Elizabeth Ross, Harvard University

Regional Styles and Political Ambitions: Margaret of Austria’s Monastic Foundation at Brou Laura D. Gelfand, University of Akron

AS
OPEN SESSION
OFF-SITE SESSION
PRACTICUM
MUSEUM SESSION
AFFILIATED SOCIETY SESSION
CAA COMMITTEE SESSION
E-SESSION

The Noble Failure in Renaissance and Baroque Art F3
Level 2, Meeting Rooms 2A & 2B
Chairs: Michael Amy, Rochester Institute of Technology; Giancarlo Fiorenza, independent scholar

Daniele da Volterra, Michelangelo, and a Contested Lineage Morten Steen Hansen, Walters Art Museum

The Construction of Failure: Prospero Brescian’s Moses Steven F. Ostrom, University of California, Riverside

The Critique of “Mere Practice” in Renaissance and Baroque Writings on Art Erin Campbell, University of Victoria

Buying a Condensed Painting: The Duke of Mantua, Giulio Mancini, and Caravaggio’s Death of the Virgin Opher Mansour, Courtaulds Institute of Art

“One Certainly a Base Concept”: Paolo de Matteis’s Self-Portrait James Clifton, Sarah Campbell Blaffer Foundation

Designing for Security: Our New Urban Environment F4
Level 3, Meeting Room 3B
Chair: Deborah Bershad, Art Commission of the City of New York

Sandra Bloodworth, Arts for Transit, Metropolitan Transportation Authority


Neural Architecture: A Smart Building Is a Nervous Building Deborah G. Aschheim, University of California, Irvine

Ioannis C. Vessios, Cleveland Institute of Art

Educated Glass F5
Level 6, Meeting Rooms 605 & 610
Chair: Bonnie Biggs, Comish College of the Arts

The Fluidity of Change: The Glass Matrix in the Collaborative Print Studio Preston B. Lawing, Saint Mary’s University of Minnesota

Developing College Glass Curriculums Kenneth von Roenn, University of Louisville

The Place of Collaboration Pike Powers, Pilchuck Glass School

Many Hands Make Light Work Richard Posner, University of the Arts, Berlin

Study Abroad: Academic Arcadia or Just Another Grand Tour? F6
Level 6, Meeting Rooms 613 & 614
Chairs: Martha Carothers, University of Delaware; Jeffery Cote de Luna, Dominican University

Drawing on Florence Jeffery Cote de Luna, Dominican University

Art and Culture in Mali, West Africa Janet Goldner, Antioch University

Not Just Another Roman Holiday Carrie Galbraith, Scuola Internazionale di Grafica; Elizabeth Carroll, Indiana University

Overseas Campaigns: Creating Hybrid Art History/Studio Field Courses in London, England Gerard Curtis, Memorial University of Newfoundland

Discussant: Ginger Sheridan, Jacksonville University

OS
ART HISTORY OPEN SESSION Baroque Art F7
Level 6, Meeting Room 608
Chairs: Margaret D. Carroll, Wellesley College; Jeffrey Collins, University of Washington

Todd Olson, University of Southern California

Signature Killer: Caravaggio’s Bloodiest Concel David M. Stone, University of Delaware

Poussin’s Reflection Jonathan Unglaub, Brandeis University

Engagement and Deferral in Dutch Group Portraits: Riegl and the Posaographical Imperative Harry Berger, Jr., University of California, Santa Cruz

Bernini’s Shifting Signifiers: Apollo, Daphne, and the Rolling Stones Perry Brooks, Baruch College, City University of New York

Discussant: Erika Naginski, Massachusetts Institute of Technology

Contemporary Art and Islam F8
Level 6, Meeting Rooms 602/603/604
Chair: Fereshteh Daftari, Museum of Modern Art, New York
The Postmodern Turn in Islamic Calligraphy
Maryam Ekhtiar, Metropolitan Museum of Art

Standing on Formalities: What Is Contemporary Elsewhere?
Myssoon Rizk, University of Toledo

Secularization, Hybridity, and “Dis-Orientalisms” in Contemporary Palestinian Art
Gunnit Ankori, Hebrew University of Jerusalem

This session will take place in ARTspace.

Representation after Representativeness: Problems in African-American Art Now
Level 6, Meeting Rooms 611 & 612

Chair: Darby English, University of Chicago

Cornered: Adrian Piper as African-American Artist
John P. Bowles, Indiana University

"Bye, Bye Black Girl": Lorna Simpson's Figurative Retreat
Huey Copeland, University of California, Berkeley

Matters of Race: Medium, Material, and Post-Identity
Kianga Ford, University of California, Santa Cruz

It's My Body and I'll Cry if I Want To: The Art of Dave McKenzie Haunz Walker,
University of Chicago

Discussion: Glenn Ligon, artist

Untidiness Minds: Current Problems in Intermedia Historiography
Level 6, Ballroom 6A

Chair: Peter Frank, L.A. Weekly/Angeleno magazine

Indeterminate Terminology: Intermedia Entwined on the Internet
Lynda Bunting, Museum of Contemporary Art, Los Angeles

Cyborg Art History: Technologies and Metaphors of Digital Culture
Elizabeth Meunor, Purdue University

New Untidiness Media and Interactivity
Christian Gerstheimer, El Paso Museum of Art

Out of the (Inter)-Media and into the Mediation: The Case against Art Administrator
Mark Van Proyen, San Francisco Art Institute

Discussion: Judith Hoffberg, Umbrella Associates

CAA MUSEUM COMMITTEE
Approaches to Exhibiting Modern and Contemporary Asian Art in the United States
Level 6, Ballroom 6E

Chairs: Minli Gates, Seattle Art Museum; Barbara Johns, independent curator

Collecting Contemporary Asian Art in Today's Museums: Who Decides?
Vishakha N. Desai, The Asia Society

On Familiar Ground: Contemporary Asian Art in the Asian Museum
Pauline J. Yao, Asian Art Museum of San Francisco

Curating from a Distance: A Dialogue with Contemporary Art of East Asia
Betti-Sue Hertz, San Diego Museum of Art

Curating the Contemporary: Chinese Experimental Art Inside and Outside China
Melissa Chin, The Asia Society

Discussion: Lisa Corrin, Seattle Art Museum

Art and Money F12
Level 6, Meeting Rooms 615/616/617

Chair: Paul Mattick, Adelphi University

Art versus Money: Landscape Drawing in the Seventeenth Century
Michael Zell, Boston University

The Cost of Originality
Richard Spear, University of Maryland

Consumption of Art and Dealer Initiative in Early Modern France
Hans J. Van Miegroet, Duke University

Form as Gold Standard: Aesthetic and Commercial Value in Mokkō's Machine Art Exhibition, 1934
Jennifer Marshall, University of California, Los Angeles

The Rise and Fall of Memorial Sculpture, Part 1
Level 6, Meeting Rooms 618 & 619

Chairs: Sarah Blake McManus, Rutgers University; Margaret A. Kuntz, Drew University

Honoring the Monuments: Memorial Strategies and the Ancient Tomb of Elizabeth McGowan, Williams College

Intergenerational Storytelling: The Enduring Language of Medieval Memorials
Elizabeth Valdez del Alamo, Montclair State University

The Origins of the American Memorial Tradition
Sally Webster, The Graduate Center, City University of New York

The Rise of Memorial Sculpture in the United States: Martin Milmore's 1867 Soldiers Monument
Lucie Hoover Giese, Rhode Island School of Design

Part 2 of this session will be held on Saturday at 9:30 AM.

Level 6, Meeting Rooms 606 & 607

Chair: Karen E. Milbourne, University of Kentucky

Carving Out Identity: Seattle's Ye Old Curiosity Shop and Num-chah-nult Totem Poles
Kate C. Duncan, Arizona State University

UNESCO's Role in Benin's Contemporary Art Development: How Curious?
Dana Rush, University of Illinois, Urbana-Champaign

February 18-21, 2004
Culture in the Marketplace: California Indian Traditional Arts Margaret Dubin, independent scholar

Not Only for Their Beauty: Art, Craft, and the African Art Center Marilyn Wyman, San Jose State University

Discussant: Christopher B. Steiner, Connecticut College

OS

ART HISTORY OPEN SESSION Medieval Art History and Historiography, Part 1 F16 Level 6, Ballroom 6B

Chair: William Tronzo, Tulane University

A Chalice that Cemented Friendship: Collecting and Appreciating Byzantine Art in the 1910s Robert S. Nelson, University of Chicago

Pavel Florens' Iconostasis and Its Psychoanalytical Perspective Tatiana Y. Senkevitch, University of Michigan

Dating Periods: Eric Fernle, Courtauld Institute of Art

Ordering Disorder: Gothic Made Rational, 1770–1820 Sarah Thompson, University of California, Santa Barbara

OS

OPEN SESSION

OFF-SITE SESSION

PRACTICUM

MUSEUM SESSION

AFFILIATED SOCIETY SESSION

CAA COMMITTEE SESSION

E-SESSION

The Issue of Pictorial Sources Reconsidered: Models Reproduced from Memory in the Sephardic Haggedot Katrin Koguan-Apelt, Ben Gurion University of the Negev

Part 2 of this session will be held on Saturday at 9:30 AM.

The Maya World: Artistic Continuities and Change F17 Level 6, Meeting Room 609

Chairs: Carol Ventura, Tennessee Technological University; He Zhang, William Paterson University

"Maya Baroque" Churches of the Colonial Period Carol Ventura, Tennessee Technological University

Carving the Mountain of the Ancients: Living Maya Artists and Their Conception of the Past Allen J. Christenson, Brigham Young University

Persistence and Change: Mexican Stitch Resist / The Resist Skirts Virginia Davis, independent scholar

Working Methods and Highland Weaving: Documenting Change in the History of Guatemalan Textiles Catie A. Cadge-Moore, De Anza College

Continuity and Change in the Textile Traditions of Yucatecan Anaia M. Trevelyan, Principia College

Noon–1:30 PM

CAA TOWN MEETING

What Do Artists Want from CAA, Anyway?

Level 6, Ballroom 6E

We are counting on your participation throughout CAA’s planning process; close communication among the membership, the board, and the staff will enable us to set meaningful goals for the years ahead.

Discussant: Suzanne Preston Blier, Harvard University

AS

ASSOCIATION FOR LATIN AMERICAN ART

Business Meeting

Level 2, Meeting Rooms 2A & 2B

CP

CAA COMMITTEE ON INTELLECTUAL PROPERTY

Fair Use: Who Has the Rights? F20 Level 6, Ballroom 6C

Chair: Patricia Failing, University of Washington

Fair Use of Images in the Classroom: How Fair Is Fair? Christine Sundt, University of Oregon

Fair Use: An Image Provider’s Perspective David Welskoph, Corbis Corporation

Don’t Forget About Trademarks: Fair Use of Trademarked Text and Images Sean O’Connor, University of Washington School of Law

Discussant: Jeffrey P. Cunard, Debevoise and Plimpton, Attorneys at Law

C P

CAA EDUCATION COMMITTEE

Proving We Know They Know: Considering Assessment F21 Level 6, Ballroom 6B

Chair: Steve Shippes, Emerson College

Assessment and Its Relation to Accreditation Steven Bleicher, Art Institute of Fort Lauderdale

Award Winning Results from "The Survey of the Survey" Kevin Concannon, University of Akron
All the Flack about Audrey Flack and Her Artistic Response to the Twenty-first Century
Arthur Jones, University of North Dakota

Shelter against Violence: A Case for Empowerment
Muriel Magna, Arizona State University

The Archetypes of the Feminine and the Politics of Spirituality
Kyra Belan, Broward Community College

The Oxford Almanack and the Pomfret Statues: The Ideology of Vero
Dennine Dudley, University of Victoria

The Emperor’s Two Bodies
Judith Dolkart, Brooklyn Museum of Art

The Death of Caesar and The Death of Virginia by Vincenzo Camuccini and the Politics of Classicism in Italy, 1793–1815
Jon L. Seydl, J. Paul Getty Museum

To Do or Not to Do: Uphill Battle or Downhill Slide?
Thomas Morrissey, Community College of Rhode Island

Early Ottoman Wall Painting and the Decorative Alternative
Richard Turnbull, Fashion Institute of Technology

Wall Paintings from Different Cultures in Western Anatolia
Inci Kuyulu Ersoy, Ege University

All the flack about Audrey Flack and her artistic response to the twenty-first century.
Arthur Jones, University of North Dakota.

Shelter against violence: A case for empowerment.
Muriel Magna, Arizona State University.

The archetypes of the feminine and the politics of spirituality.
Kyra Belan, Broward Community College.

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Richard Turnbull, Fashion Institute of Technology.

Wall paintings from different cultures in Western Anatolia.
Inci Kuyulu Ersoy, Ege University.

...
FRIDAY  NOON–1:30, 2:00–4:30 PM

AS  QUEER CAUCUS FOR ART
Queer Artists Speak  F30
Level 6, Meeting Rooms 611 & 612

Chair: Sallie McCorkle, Pennsylvania State University
Harmony Hammond, University of Arizona
Sallie McCorkle, Pennsylvania State University
Carrie Moyer, Dyke Action Machine!
Robert Replinski

AS  P
VISUAL CULTURE CAUCUS
Teaching Visual Culture Studies  F31
Level 6, Meeting Rooms 615/616/617

Chairs: Jill Casid, University of Wisconsin, Madison; Erica Rand, Bates College
Teaching Visual Culture at the Cooper Union Maren Stange, Cooper Union

Using Visual Culture to Challenge Cultural Values, Beliefs, and Assumptions
Wanda B. Knight, Pennsylvania State University

From Gen X to Y to Z: A Transgenerational Approach to Visual Culture John Corso, Cornell University

Visual Ethnography in Visual Culture Studies Karin Becker, Konstfack Stockholm

2:00–4:30 PM
SPECIAL ADVOCACY SESSION
Cultural Heritage in Time of War  F31A
Level 6, Meeting Rooms 613 & 614

Chair: Marta Teegen, CAA

Report from Iraq Cultural Heritage: Why Should We Care?
Models for Reconstruction: Bosnia, Cambodia, Afghanistan
Zahna Bahrami, Columbia University; James A. R. Nafziger, Willamette University
Jeffrey B. Spurr, Harvard University; John H. Stubbs, World Monuments Fund; Yasser Tabbaa, Oberlin College

Other participants to be announced.

Annual Artists’ Interviews  F32
Level 6, Meeting Rooms 602/603/604

Participants to be announced.

This session will take place in ARTspace.

Romanesque Sculpture Studies: Where Are We Now?  F33
Level 6, Ballroom 6E

Chairs: Kirk Ambrose, University of Colorado, Boulder; Robert Maxwell, University of Pennsylvania

Roots or Retro: Romanesque’s Paradoxical Paradigm Linda Seidel, University of Chicago

Ut Pictura Poesis: A Romanesque Poetic Ekphrasis and Its “Icar”—Relevant Illustrations Peter Scott Brown, Columbus State University

Program or Assemblage: Looking for Meaning in Romanesque Sculpture James D’Emilio, University of South Florida

The Nude, Phantasia, and the Affective Powers of Romanesque Sculpture Thomas E. A. Dale, University of Wisconsin, Madison

Sight, Sound, and Touch: Sensory Perception in American Art  F34
Level 6, Meeting Rooms 606 & 607

Chairs: Wendy Belknap, Rutgers University; Rachael Z. DeLue, University of Illinois, Urbana-Champaign

At the Month of the Cave: On the Sights and Sounds of Thomas Cole’s Katerskill Falls Michael Gaudio, University of Minnesota, Twin Cities

From Sonic to Social: Noise, Quiet, and Nineteenth-Century American Banjo Imagery Leo G. Mazow, Palmer Museum of Art, Pennsylvania State University

The Illusion of “Experience” and the Circulation of the Senses in Gilded-Age Trompe L’Oeil Meredith Davis, Columbia University

Shake, Rattle, and Roll Janine Mileaf, Swarthmore College

You May Want to Hear...the Sound of Bruce Nauman’s Art Janet Kraynak, State University of New York, Purchase

P  E
Where to Draw the Line  F35
Level 6, Meeting Rooms 618 & 619

Chair: Susan E. Boye, Cornish College of the Arts

Circumventing Hand and Brain Connections: If We Stop Drawing, We Stop Thinking like Artists and Designers Craig Warner, Northwest Missouri State University

Defining How the Line Is Drawn: Educating Undergraduate Artists in the Twenty-first Century Yosenia White, Virginia Polytechnic Institute and State University


Drawing and Design: The Pencil and the Mouse and Reinventing the Wheel Mark Felkelewicz, University of Northern Colorado

Better? Worse? Or Just Different! Chris Garvin, The University of the Arts

Partisan Canons, Part 1: Discursive Sites  F36
Level 6, Meeting Rooms 615/616/617

Chair: Anna W. Brzyski, University of Kentucky

Drawing on Their Friends: Manuscript Style as Political Message in the Art of Eleventh-Century Flanders Diane J. Reilly, Indiana University

A Useful and Glorious Exercise: The 1667 Academic Conferences and the Construction of a French Artistic Canon Carolyn Allmendinger, Ackland Art Museum, University of North Carolina, Chapel Hill
New Approaches to the History and Theory of Montage F37
Level 2, Meeting Rooms 2A & 2B
Chairs: Brigid Doherty, Princeton University; Elizabeth Otto, State University of New York, Buffalo

Ernst Neumann’s New Values of Fine Art: Art and Mass Culture at the Turn of the Century
Sherwin Simmons, University of Oregon

Reading Montage: The Translation of Montage via German and American Photography Books
Andrea Nelson, University of Minnesota

Pictorial Suture and Radical Politics: John Heartfield’s AIZ Photomontages
Sabine Kriebel, University of California, Berkeley

Montage Artist as Marketer in Japan
Geunifer Weisenfeld, Duke University

Warhol’s Sleep: Serial Slowness and the Body of Film
William McManus, Princeton University

The Period-Room Debate and the Making of America’s Public Art Museums F38
Level 6, Meeting Room 608
Chair: Sally Anne Duane, Plymouth State University

Picture Houses and Period Rooms: Wallace Nutting, the Museum, and the Market
Thomas Andrew Denenberg, Wadsworth Atheneum Museum of Art

Style and Lifestyle in the Machine Age: The Modernist Period Rooms of The Architect and the Industrial Arts
Kristina Wilson, Yale University Art Gallery

Alexander Dörrer’s Atmosphere Room: The Museum as Experience
Curt Germundson, Minnesota State University, Mankato

Frederic Remington’s Studio: An Innovative Exhibition Strategy at the Whitney Gallery of Western Art
Elizabeth Kennedy, Terra Museum of American Art

Discussant: Alan Wallach, College of William and Mary

Nature in Crisis: Landscape in the Twenty-first Century F39
Level 6, Meeting Room 605 & 610
Chair: Philip Gove-dare, University of Washington

What Can Landscape Say
Sarah McCoubrey, Syracuse University

I Would Rather Look at a Painting of a Landscape than a Real Landscape: Reflections on the Crossroads Where Human Longing and Anxiety Meet, Landscape Painting and the Fiction of “Nature”
Gregory Amenoff, Columbia University

Painting What’s Left of the Landscape: Thoughts on Wounded Beauty
Tim Casey, Bard College

American Pastoral Dennis Congdon, Rhode Island School of Art and Design

The Duveenish Waterway: Painting from a Superfund Site
Philip Govedare, University of Washington

INTERNATIONAL ASSOCIATION OF WORD AND IMAGE STUDIES
Walter Benjamin and the Visual Arts F40
Level 6, Ballroom 6C
Chair: Michèle Hannouche, University of Michigan

Benjamin’s Snapshot of Surrealism: Metaphor, Image, and Action
Raymond Spiteri, University of North Dakota

“Earth’s Eye,” the Horizon, and the Shadow of the Object
Aron Vinegar, Ohio State University

Walter Benjamin’s Materialist Physiognomy
John Welchman, University of California, San Diego

The Screen: Visibility and Responsibility after the Aesthetic
Denise D’Agostino, Royal Library, Denmark

Beyond Benjamin’s Aura?
Rethinking his Contribution to Studies of Art and Visual Culture
Ruth E. Iskin, Ben Gurion University

ITALIAN ART SOCIETY
The Meaning of Portraiture in Renaissance and Baroque Italy F41
Level 6, Ballroom 6A
Chairs: Irving Lavin, Institute for Advanced Study; Beth L. Holman, Bard Graduate Center

Identity in Renaissance Portraits
Joanna Wood-Marsden, University of California, Los Angeles

Gianmarco Cavallini’s Testoni of Francesco II Gonzaga: The Circulation of Allegory and the Legitimacy of Rule in Renaissance Mantua
Gregory Harwell, Princeton University

Medici Portraits and the Sartorum Annuziata of Florence
Bernice Faracci, University of Toronto

Cosantine Bonarelli: Model, Mistress, Muse?
Sarah McPhee, Emory University

The Loaded Portrait: Caricature and Artistic Identity in Early Modern Italy
Sandra Cheng, University of Delaware

Investigating New Art in France F42
Level 6, Meeting Room 609
Chair: Martin Patrick, Illinois State University

Tom McDonough, Binghampton University

Artist on the Bridge: Ousmane Sow’s Outdoor Paris
Retrospective James E. Housefield, Texas State University, San Marcos

Situations françaises: Atlanta Presents New Art from France
Lisa Fitchman, Atlanta College of Art Gallery
FRIDAY 2:00–4:30 PM

Antoine Vigue, independent scholar

Vivian Rehberg, ARC/Musée d'Art moderne de la Ville de Paris

Rewriting Jacob Lawrence: A Proposition F43
Level 6, Ballroom 6B
Chair: Richard J. Powell, Duke University

When Haitl Wins in Vogue: Jacob Lawrence's Account of Toussaint Louverture
Lindsay J. Twu, University of North Carolina, Chapel Hill

Black Femininity and Intertextuality in Jacob Lawrence's Harriet Tubman Series (1939) Joan DePlato, Simon's Rock College at Bard

Nineteen Forty-Six Richard J. Powell, Duke University

Revisiting the Presence of the Object F44
Level 3, Meeting Rooms 307 & 308
Chair: Robin Reisenfeld, Christie's Education

What's the Object? Theater and Theatricality in Contemporary Art Howard N. Fox, Los Angeles County Museum of Art


The Asssion of Form Martha Buskirk, Montserrat College of Art

Op Ed: Bridget Riley on Bruce Nauman Linda G. Norden, Fogg Art Museum

Discussant: Bruce J. Altschuler, New York University

AS

HISTORIANS OF NETHERLANDISH ART

The Long Legacy of the Devotio Moderna F45
Level 3, Meeting Room 3B
Chair: Nanette Salomon, The College of Staten Island, City University of New York

The Ghent Altarpiece and Performative Painting Marc De Mey, Ghent University

Marys at the Tomb: Paintings, Sculpture, and a Passion Play for One Kathryn M. Rudy, Utrecht University

Hieronymus Bosch: Inner Eye and Empty Talk Reinder Falkenburg, Leiden University

Melancholia and the Magdalene: Fertility and/or Interiority Lisa Rosenthal, University of Illinois, Urbana-Champaign

Rembrandt's Painted Portrait of the Remonstrant Clergyman Johannes Wtenbogaert and the Modern Devotion David A. Levine, Southern Connecticut State University

Discussant: Ellen Konowitz, State University of New York, New Paltz

AS

JAPAN ART HISTORY FORUM

Hidden Agendas: Political Symbolism in Japanese Art F46
Level 6, Meeting Rooms 611 & 612
Chair: Sarah E. Thompson, University of Oregon

Anthropomorphism and Allegory in The Picture Scroll of the War of the Twelve Animals Sarah E. Thompson, University of Oregon

Politics of Party: Scenes of Pleasure in Mansions Susan Lee, Florida State University

The Dual Regime: Political Comnotations of Edo-Period Makura-ensa Amawura Garcia, El Colegio de Mexico

Politics of the Stone: Some Conceptual and Mono-ha Works in the Late 1960s Relko Tomii, independent scholar

Discussant: Andrew M. Watsky, Vassar College

Textiles, 1890–1940 F47
Level 3, Meeting Room 3A
Chair: Virginia Gardner Troy, Berry College

Textiles and Architecture: Weaving Modern Discourse Aliki Economides, Centre Canadien d'Architecture

Sophie Tocque, Hans Arp, and the Politics of Cross-Stitch Bibiana Obler, University of California, Berkeley

Art into Life: Russian Constructivist Textile Designs and Atelier Simultané of Sonia Delaunay Julia Tulovsky, Moscow State University

Discussant: Ellen Konowitz, State University of New York, New Paltz

AS

REDRESSING THE GENDER OF INDUSTRY: IN AND AROUND BAHAMIAN TEXTILE PRODUCTION

T'Ai Smith, University of Rochester

OFF-SITE SESSION

Australian Aboriginal Art F48
Seattle Art Museum, Lecture Hall
Chair: Brenda Croft, National Gallery of Australia

This session will feature indigenous curators from Australia, Canada, and the United States who discuss their experiences in establishing a place in mainstream institutions. As a case example, they will trace the development and difficulties encountered in putting together an exhibition entitled Jesus Loves Me This I Know. This exhibition is currently in formulation for an international tour and addresses a subject not often reviewed with critical perspectives in art museums. The session will be held at the Seattle Art Museum, followed by a reception and a tour of a local private collection.

4:45–5:45 PM

Meet the Candidates
Level 6, Meeting Rooms 611 & 612

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 meeting.
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<th>Time</th>
<th>Event</th>
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<td>6:00–8:30 PM</td>
<td>Third Waves: Contemporary Feminism/Contemporary Art F49</td>
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<td>Level 6, Meeting Rooms 613 &amp; 614</td>
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<td>Chair: Elizabeth Adan, University of California, Santa Barbara</td>
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<td></td>
<td>From Women to Grrrls: Fostering Understanding between Feminist Generations</td>
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<td>Maria Elena Buszek, Kansas City Art Institute</td>
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<td>Nowhere and Everywhere: The Lesbian Presence in Feminist Art of the 1990s Ariva Dove-Viebahn, University of Rochester</td>
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<td>From Goddess to Cyborg: Contemporary Asian Women Artists Jeun Rhee, Seoul National University</td>
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<td>A Data Body Discourse in Image and Text Simone Win Paterson, University of Newcastle and the Hunter Institute of Technology</td>
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<td>Trappings: Stories of Women, Power, and Clothing Tiffany Ludwig and Renee Piechocki, Two Girls Working</td>
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<td>Fashioning the Public Self: Modernity, Transformative Fictions, and the Social Construction of Artistic Identity, Part 1 F50</td>
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<td>Level 6, Ballroom 6E</td>
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<td>Chairs: Susan M. Canning, College of New Rochelle; Patricia G. Berman, Wellesley College</td>
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<td>Cézanne in Public and Private: Fashioning the Self in the Image of the Other Carol Armstrong, Princeton University</td>
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<td>The Symbolist Artist in 1900: Degeneracy Acknowledged or Genius Proclaimed? Sharon Hirsh, Dickinson College</td>
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<td>Fashioning Artistic Identities: The Critical Performance of Whistler and Sargent Meghan Clarke, University of Sussex</td>
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<td>Confounding the Homeland: The Precarious Reception of Cézanne's Peasant Identity Alexandra Parigoris, independent scholar</td>
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<td>Discussant: Susan Sidauskas, University of Pennsylvania</td>
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<td>Part 2 of this session will be held on Saturday at 9:30 AM.</td>
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<td>Postmodern &quot;Possession&quot;: The Reception and Reappraisal of Victorian Art in the New Millennium F51</td>
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<td>Level 6, Meeting Rooms 605 &amp; 610</td>
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<td>Chair: Susan P. Casteras, University of Washington</td>
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<td>Repossessing Victorian Royal Portrait Traditions: Representing Diana, Princess of Wales Colleen Denney, University of Wyoming</td>
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<td>Victorian Tendencies among Contemporary Artists Sharon Lacey, independent scholar</td>
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<td>Queer Orientalism: Masculinity of the Other in William Etty and Mulready Jongwoo J. Kim, Institute of Fine Arts, New York University</td>
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<td>&quot;They that Look on Her Must Come to Me&quot;: Abjection and Alterity in Dante Gabriel Rossetti's Images of Jane Morris Amy Bingaman, Cornish College of Art</td>
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<td>Nostalgia and Resistance in the Study of Photography under the Raj Gary Sampson, Cleveland Institute of Art</td>
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<td>The Aporia of Photographing Abjection: Charcot's Nouvelle iconographie de la Sphérété Fae Brauer, University of New South Wales</td>
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<td>Looking at Lynching Photographs: Sadistic Voyeurism or Historical Witness? Dora Apel, Wayne State University</td>
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<td>Having One's Cake and Eating It Too: Artists' Strategies of Substitution and the Rhetoric of Photographic Evidence Mary Beth Heffernan, Occidental College</td>
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<td>Redefining the Work of Art: Artists and Art Scholars Collaborate F54</td>
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<td>Level 6, Ballroom 6A</td>
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<td>Chairs: Andrea Feerer, Clemson University; Gaye Chan, University of Hawai'i</td>
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<td>Renovations, Conversations: Female Co-Creativity 1970–2003 Judith Batillon, Courtauld Institute of Art</td>
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<td>Sculptural Consciousness: Recontextualizing the System Aesthetic Cellina Jeffery, Savannah College of Art and Design; James Coupe, South Bank University</td>
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<td>Using History: The Role of an Art Historian in Fred Wilson's Speak of Me as I Am Paul H. D. Kaplan, State University of New York, Purchase; Fred Wilson, Skidmore College</td>
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<td>Margaret Crane/Jon Winet: Collaboration and Hybrid Work Jon Winet, University of Iowa; Margaret Crane</td>
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<td>Discussant: Olu Oguibe, University of Connecticut</td>
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February 18–21, 2004
The Activist Artist: Community-Based Art Practice F55
Level 6, Meeting Rooms 611 & 612
Chair: Barbara Goldstein, City of Seattle, Mayor's Office of Arts and Cultural Affairs; Lisa Richmond, City of Seattle, Mayor's Office of Arts and Cultural Affairs

OnRamp Arts—Collaborations in Digital Media Jessica Irish, OnRamp Arts

Artist as Cultural Activist Lonnie Graham, artist

Who’s Right: The Artist or the Community? Steve Durland, Community Arts Network

An Institutional View: The Community-Based Artist Residency J. Susan Isaacs, Delaware Center for the Contemporary Arts

Paper: Art Practice and Collaboration; Material and Innovation F56
Level 3, Meeting Room 3B
Chair: Susan Gosin, Dieu Donné Papermill, Inc.; Anne Q. McKeown, Rutgers Center for Innovative Print and Paper

OS OPEN SESSION
N OFF-SITE SESSION
P PRACTICUM
M MUSEUM SESSION
AS AFFILIATED SOCIETY ASSEMBLY
C CAA COMMITTEE SESSION
E E-SESSION

Renaissance and Revolution in Contemporary Papermaking
Susan Gosin, Dieu Donné Papermill, Inc.

Thinking in Paper and the Art of Collaboration Anne Q. McKeown, Rutgers Center for Innovative Print and Paper

Handmade Paper and the Printed Mark, from Two to Three Dimensions Joan Hall, Washington University, St. Louis

“Paper Covers Rock”: Institutionalizing the Studio Marilyn Sward, Columbia College, Chicago

Working on Living Artists F57
Level 6, Meeting Rooms 606 & 607
Chair: Susan Jarosi, Duke University


In the Belly of the Beast: The Artist's Daughter as Art Historian Hannah Higgins, University of Illinois, Chicago

On the Teaching, Reception, and Dissemination of Art Hermann Nitsch, artist

The Place of the Local in American Art History F58
Level 6, Meeting Rooms 615/616/617
Chair: Wendy Katz, University of Nebraska, Lincoln

Fitz Hugh Lane: Time, Memory, Canvas, and Limber in Nineteenth-Century Coastal New England Margaretta Lovell, University of California, Berkeley

From Regional to Local: Alfred Jacob Miller and Painting in Baltimore, 1840–1860 Lisa Strong, independent scholar

“Little of Artistic Merit?”: The Problem of Southern Art History Maurie McInnis, University of Virginia

Entrepreneurial Elites and the Nationalization of the Art World in Gilded Age America John Ott, James Madison University

Haunted Lines: Negotiating German-American Identity in John W. Winkler’s San Francisco Chinatown Etchings Louise Siddles, Stanford University

Strange Fragments: Reassessing the Relationships between Art History and Archaeology F59
Level 6, Ballroom 6C
Chairs: Barbara Kellum, Smith College; Kara Olsen Theiling, University of California, Berkeley

On the Teaching, Reception, and Dissemination of Art Hermann Nitsch, artist

The National Geographic Style: The Role of Fantasy in Archaeological Interpretation with Special Focus on Artist and Archaeologist at Troy Maureen Basedow, University of Cincinnati

The Living Temple as Space of Ruins: Documentary Photography in Nineteenth-Century British India Gita Pai, University of California, Berkeley

“Tesori d’arte ed oggetti di vita”: Archaeology Meets Aesthetics in the Antiquarium Ostense Margaret Laird, University of Chicago

The Archaeologist and the Architect: Fragments of Memory and Rhetorics of Reconstruction Sheila Crane, University of California, Santa Cruz

Discussant: Boreth Ly, University of Utah

Signs of Devotion: Bathtub Madonnas, Highway Crosses, and Personal Manifestations of Spirituality and Memorialization F60
Level 3, Meeting Rooms 307 & 308
Chair: Ellen Kosner, Worcester State College

Homemade Sacred: Personalized Shrines at the Family Cemetery Christina Bertoni, Rhode Island School of Design

Vierunes de Dolores: Altars to the Virgin of Sorrows Nancy Deffebach, Rice University

Articles of Faith: Materials of Belief Robert Mertens, University of Wisconsin, Whitewater

Discussant: Kellen McIntyre, University of Texas, San Antonio
Breaking Down the Boundaries: What Happens When Educators Curate

ART HISTORY OPEN SESSION

Michelangelo F63
Level 6, Ballroom 6B

Chair: William E. Wallace, Washington University, Saint Louis

Editing a Life: Michelangelo in Bologna and Renaissance Art History Randi Klebanoff, Carleton University

Michelangelo in Miniature
Maria Ruvoita, Cooper-Hewitt Museum

Color and Poetry
Donald R. Schrader, independent scholar

Michelangelo, Anti-Antiquarian Cannyn Brothers, University of Virginia

Faith, Hope, and Charity: A Consideration of the Julius Tomb's Quattrocento Origins
Shelley E. Zuraw, University of Georgia

ASSOCIATION OF HISTORIANS OF NINETEENTH-CENTURY ART
Business Meeting
Level 6, Meeting Room 60B

ASSOCIATION OF HISTORIANS OF AMERICAN ART
Postcolonialism, Globalization, and American Art SA1
Level 6, Meeting Rooms 606 & 607

Chair: Bill Anthony, University of Memphis; Elizabeth Hutchinson, Barnard College

Toussaint Louverture La Nitra
Walker, Duke University

Asianerica: Towards a Globalized Asian American Art History
Joan Kee, University of Hong Kong

Archive Fevers: Colonialism, Modernity, and the Politics of Display
Jennifer A. Gonzalez, University of California, Santa Cruz

Discussant: Frances Pohl, Pomona College

Fashioning the Public Self: Modernity, Transformative Fictions, and the Social Construction of Artistic Identity, Part 2 SA2
Level 3, Meeting Room 304

Chair: Susan M. Canning, College of New Rochelle; Patricia G. Berman, Wellesley College

"Meine Kunst kriegt hier zu fresen": Max Beckmann's Public Persona during the Great War
Amy Kelly Hamlin, Institute of Fine Arts, New York University

Alienation and Stardom:
DeKooning-Terk's Self-Portraits
Sherry Buckberough, University of Hartford

Anti-Portrait on an umourist:
Jacques Vaché and the Persona of Trauma
Kristen Strom, Grand Valley State University

"Also sprach der Oberdada": Johannes Beuder, Madness, and Nietzsche's Model
Adrian Sudhalter, Busch-Reisinger Museum, Harvard University Art Museum

Discussant: Susan Sidlauskas, University of Pennsylvania
SATURDAY 9:30 AM–NOON

**Myth and Modern Art, Part 2 SA3**
Level 3, Meeting Room 3A

Chair: Alison Hilton, Georgetown University

Sculptor Bikky Sunazawa and His Use of Anu Traditional Myths as a Statement of Ethnic Pride Chisato O. Dubreuil, University of Victoria

Fernand Léger’s Myth of Regeneration: Fomenting Revolution or Constructing Colonialism? Maureen G. Shumhan, State University of New York, Oswego

Modern Transformations and Medusa Kimberly Allen-Kattus, Northern Kentucky University

Ancient Subtext, Modern Context: An Artist’s Contribution Andrea Els, Oakland University

Beyond Style: Fashioning Cultural Identity in Ancient Mesoamerican Art and Architecture SA4
Level 6, Meeting Room 608

Chairs: Julia Guernsey Kappelman, University of Texas, Austin; Annabeth Headrick, Vanderbilt University

Yax Pasaj and the Palencano Presence at Copán Rhonda Taube, University of California, San Diego; Karl Taube, University of California, Riverside

Cultural Identity and Stylistic Spheres at Las Higueras, Veracruz John L. Machado, Jr., University of Texas, Austin

An Art Practice for a Community without Borders: Placing the Borgia Group Manuscripts Anne Walké Cassidy, Columbia University

The West Mexican Minibres Connection: Influence, Appropriation, or Collision at the Northern Frontier James Farmer, Virginia Commonwealth University

Death, Ethnicity, and the State in the Tarascan Society of the Early Sixteenth Century Angélica Añanador, University of California, Los Angeles

Discussant: Jeff Karl Kowalski, Northern Illinois University

**OS**

ART HISTORY OPEN SESSION
The Northwest School: Far Beyond and Deep Within SA5
Level 6, Ballroom 6C

Chair: Martha Kingsbury, University of Washington

Mark Tobey: Construction of an Artistic Identity Sheryl Conkelton, independent scholar

North of Northwest: Relations between American and Canadian Early Modern Artists on the Pacific Coast Gerta Moray, University of Guelph

Reconsidering Chifford Still: The Creation of Abstract Art as Spirit Power Herbert R. Hartel, Jr., John Jay College, City University of New York

Discussant: Ray Kass, Virginia Polytechnic Institute and State University

Discussant: Susan Fillin-Yeh, independent scholar

After Vietnam: Traces of Exile and Fragments of Homeland in Canadian Art SA6
Level 6, Ballroom 6A

Chairs: Martha Langford, McGill University; Jerry Zaslove, Simon Fraser University

Re: Considering Cultural Production in Vancouver during the 1960s and 1970s: A Discussion of Two Intermedia Texts by Roy Kiyooka Glen Lowry, Coquitlam College

A Critical Beauty: Photocentronical Art in Vancouver Sharla Sava, Simon Fraser University

American Expatriate Artists in Canada: A Life of Exile or Prelude to NAFTA Peter Wollheim, Boise State University

Art History de jure SA7
Level 6, Meeting Rooms 615/616/617

Chair: Elizabeth C. Mansfield, University of the South

From Sam’s Café to United Art Contractors: Actionable Art? Kevin Concannon, University of Akron

Andy’s Art or Dull Documents: Defining Warhol’s Photographic Legacy in the Courtroom William V. Ganis, New York Institute of Technology

Big Picture, Fine Print: The Surprising Impact of the Illicit Art Trade on Tax Law and Art Historians Anne-Marie Rhodes, Loyola University School of Law

Art History and the New Iconoclasts Elizabeth C. Mansfield, University of the South

Activating Critical Discourse: Models of Civic Engagement and Public Arts Practice SA8
Level 6, Meeting Rooms 602/603/604

Chair: Bradley McCallum, ConjunctionArts

Animating Democracy: Opportunity and Challenge at the Intersection of Art and Civic Dialogue Pam Korza, Americans for the Arts

Creative Capital—Incorporating Discourse as Part of Comprehensive Artist Support Sean Elwood, Creative Capital

Community Cultural Development Tomas Ybarra-Frausto, Rockefeller Foundation

Critical Conditions Patricia C. Phillips, SUNY New Paltz

This session will take place in ARTspace.
The Rise and Fall of Memorial Sculpture, Part 2 SA9
Level 6, Meeting Rooms 613 & 614
Chairs: Sarah Blake McMahon, Rutgers University; Margaret A. Kuntz, Drew University

The Public Memorial in Nineteenth-Century Italy: Giuseppe Grandi and the Monument to the Five Days of Milan, 1881–1894 David M. Gariff, University of Wisconsin, Stout

Colonial Embodiment: Greater France, Great Glory, and the Gare St.-Charles in Marseilles Jennifer Foley, Cornell University

Loss as Vanished Form: On the Anti-Memorial Sculptures of Horst Hoheisel Ellen Handler Spitz, University of Maryland, Baltimore County

Collaborative Teaching of Collaboration: Teaching Interdisciplinary Digital Media and Performance SA10
Level 6, Meeting Rooms 618 & 619
Chair: Jeff McMahon, Arizona State University

Approaching the Body: Interdisciplinary Student Collaborations Petra Kuppers, Bryant College

"And You Don’t Stop": Collaborative, Interactive Hip-Hop Performance Frank Barber, Columbia College

"Acting as Though Digital Is Just Another Tool" Gwyane Rhabyt, California State University, Hayward

Storyscape: An Experience Design Site of Environment, Media, and Event Woven Together by Story Jacki Apple, Art Center College

Media Screens/Screen Media SA11
Level 2, Meeting Rooms 2A & 2B
Chair: Katie Mondloch, University of California, Los Angeles

Interfaces in Electronic Media Yvonne Spielmann, HBK Braunschweig, Germany

Projecting Screens: Lucio Fontana’s Spatial Spectacle Stephen Petersen, University of Delaware

The Depreciation of the Relational: The Media Screens of Liza May Post Christine Ross, McGill University

Translucent Temporalities: Mobility, Autonomy, and the Video Projection Screen Margot Bouman, University of Rochester

Another Language of New Media: Rethinking Movement, Interactivity, and the Screen Michele White, Wellesley College

NATIONAL ART EDUCATION ASSOCIATION
Artful Mentoring in Higher Education: Role Models and Pedagogical Strategies for Enhanced Learning in the Arts SA12
Level 3, Meeting Room 38
Chair: Renee Sandell, Maryland Institute College of Art

Role Models and Pedagogical Strategies for Mentoring Students into Art Professionals Kathleen Desmond, Central Missouri State University

The Role of Mentoring in the Senior Thesis Project Richard Hanwil, Mercyhurst College

The Community in the Classroom: Breaking into the White Cube Carol Janson, Western Washington University

Helping Students Follow Their Paths: A Visual Record Phyllis Platter, Maryland Institute College of Art

Mentoring in Higher Education: Exploring the Possibilities Carole Henry, University of Georgia

RENAISSANCE SOCIETY OF AMERICA
Whither Connoisseurship? Part 2 SA13
Level 3, Meeting Room 303
Chair: Jeffrey Chipps Smith, University of Texas, Austin

Connoisseurship and the Study of Renaissance Stained Glass Virginia C. Ragun, College of the Holy Cross

Quality Control: Vittoria’s Portrait Busts as Case Studies in Connoisseurship Thomas Martin, Bard High School Early College

Whither Connoisseurship of the Rembrandt-esque; or, What to Do with All the Not Rembrandts? Catherine B. Scallen, Case Western Reserve University

Taking the "Con" Out of Connoisseurship (and Putting the Visual Knowledge Back In) Benjamin Binstock, New York University

Appraising Fanzago: Discerning Eyes in Seventeenth-Century Naples J. Nicholas Napoli, Princeton University

Images of the Pacific: Aesthetic Connections between Australia and the American West 1850–1930 Erika Esau, Australian National University

Split Vision: Figuring the Pacific in New Zealand in the 1970s Christina Barton, Victoria University of Wellington

Islands of Difference: Spatial Explorations and Pedagogical Lessons in the Pacific Karen K. Kosasa, University of Hawai’i at Manoa

Discussant: Nicholas Mirzoeff, SUNY, Stony Brook
Venice, Venus, and the Virgin: The Search for Arcadia in Sixteenth-Century Painting SA15
Level 6, Meeting Room 609
Chair: Joanne Snow-Smith, University of Washington

Sebastiano del Piombo’s Death of Adonis: Between Venice and Rome Irene Trevor, The Museum of Fine Arts, Houston

The Spiritual and the Corporeal in Titian’s Dance from Naples Luba Freedman, The Hebrew University of Jerusalem

Vernacular Ideals of Beauty: Pietro Bembo’s Gli Asolani and Titian’s Paintings of Beautiful Women, circa 1515 Judith B. Gregery, University of Delaware and the Delaware College of Art and Design

Sensual Skin, Vibrant Views, and Charming Colors: The Gendering of Venetian Oil Painting Karen Goodchild, Wofford College

Venetia figurata or Venus: The Female Nude in Sixteenth-Century Venice Elizabeth Carroll, Indiana University, Bloomington, and Scuola Internazionale di Grafica

Biography and Contemporary Art SA16
Level 6, Ballroom 6B
Chair: Judith Stein, independent curator

Minor Characters: Stiegitz’s Pandora’s Box Judith Mars Gutman, The New School University

David Smith Michael Brenson, independent art critic

Inside Ab-Ex: Talk as Biography Geoffrey Dorfman

Shaping, Structuring, and Editing the Past: Jack Goldstein Richard A. Hertz, independent scholar

Ed Kienholz in Art History: Reconsidering the Artist’s Biography Damon Willick, Loyola Marymount University

Nature and the Divine: The Chapel Vaults at Ingolstadt and the Space of Mystical Experience Ethan Matt Kavaler, University of Toronto

Acquiring the Past: A Critical History of Collecting Classical Antiquities SA18
Level 3, Meeting Rooms 307 & 308
Chair: Julie Van Voorhis, Indiana University

How Romans Organized Greek Sculpture Peter de Staebler, Institute of Fine Arts, New York University

Cultivating Antique Culture in the Middle Ages: The Patriotism and Influences of Petrarch Charles Stewart, Indiana University

Integrating Classical Antiquities in Sixteenth-Century Florence Claudia Lazzaro, Cornell University

From Antiquarianism to Archaeology: Ancient Roman Antiquities in the Capitoline Museum Heather Hyde Minor, University of Colorado, Boulder

Collecting Contextual Sculptures Jens Daehner, The J. Paul Getty Museum

The Printed Image in East Asia SA19
Level 6, Meeting Rooms 611 & 612
Chair: Suzanne E. Wright, University of Tennessee

Woodcut Pictorial Advertising in Traditional China Ellen Johnston Laing, University of Michigan

The Political Representation of Henry II Eliza B. Garrison, Northwestern University

Text, Audience, Image: Iconographic Specificity in the Choir Frescoes of Donnaregina Kerr Houston, Maryland Institute College of Art

Hoc est corpus meum: Visual Space and Theological Construction in Medieval Dence of Death Imagery Elina Gertsman, Boston University

Art History PhD Survey: Combining Career and Family in the Humanities, A Struggle to Juggle for Men and Women! SA19A
Level 4, Meeting Room 401
Chair: Maresi Norad, University of Washington, Center for Innovation and Research in Graduate Education

Susan Ball, College Art Association Pauline Yu, American Council of Learned Societies
The panel will discuss a national study concentrated on career outcomes of some 500 art history PhDs who graduated between 1985 and 1991 from 54 (all) U.S. art-his­tor­y doctoral programs. The panelists will focus on the situation of women schol­ars in the humanities with an emphasis on art historians. Art history is a field in which more than 50 percent of doctoral recipients have been women for a long time; therefore, pipeline problems do not exist. Nevertheless, men occupy the mor­te­r­gious positions, are more often tenured, and earn more. This national survey serves as a case study on how family relations and commit­ments influence academic careers of women and men.

**AS**

ASSOCIATION OF ART EDITORS

Business Meeting

Level 2, Meeting Rooms 2A & 2B

**AS**

ASSOCIATION OF HISTORIANS OF NINETEENTH-CENTURY ART

Future Directions in the History of Nineteenth-Century Art SA20

Level 6, Meeting Room 608

Chair: Andrew C. Shelton, Ohio State University

Allegory. Ruin, and Embodiment: Benjamin and Ingristle Allegorical Proutrusre by Sarah Betzer, University of California, Santa Cruz

The Evolutionary Body: Rethinking the Nude in Post-Darwinian French Art by Martha Lucy, Institute of Fine Arts, New York University

The Aesthete as Socialist: Walter Crane’s Fate of Persephone (1879) by Morna O’Neill, Yale University

**AS**

ASSOCIATION FOR LATIN AMERICAN ART

Open Session SA21

Level 3, Meeting Room 3B

Chair: Patrick Frank, University of Kansas

Portraying the Aztec Past: Colonial Strategies by Angela Marie Herren, The Graduate Center, City University of New York

Latin American Orientalism and the Globalization of Taste: The Production of Biombos by the Spanish Empire by Sofia Sanabrais, New York University

Arte para los años 80: Creating Colombian Conceptualism by Gina McDaniel Tarver, University of Texas

**AS**

CAAT PUBLICATIONS COMMITTEE

University Press Publishing in the Arts Today SA21A

Level 3, Meeting Rooms 613 & 614

Chair: Eve Sinaiko,CAA

Deborah Kirshman, University of California Press

Susan Bielstein, University of Chicago Press

Other participants to be announced.

**AS**

THE COUNCIL OF INDEPENDENT COLLEGES

Survey of Historic Architecture and Design SA22

Level 6, Ballroom 6A

Chair: Barbara S. Christen, Council of Independent Colleges

The Council of Independent Colleges, with funds provided by the Getty Grant Program of the J. Paul Getty Trust, is conducting a survey of historic architecture and landscape design. Hear the preliminary results of the survey and discuss your own institution’s situation. Learn how other institutions are thinking about documentation, study, and preservation of the physical plants of their campuses, as they plan for the future.

**AS**

DESIGN FORUM

Collaboration in Design Studies SA23

Level 3, Meeting Rooms 307 & 308

Chair: Ann Schoenfeld, Pratt Institute

Towards a Collaborative Authorship by Susan Bowman, Rowan University

Ecocrits and Material Culture: Locating Consequential Collaboration by Barbara Duss, University of Ulster

Collaboration and Experience-Based Design by Paul Platosh, Pacific Northwest College of Art

Mosaics, Minerals, and Multimedia Design: Reflections on American-Style Design Education in the Middle East by Harry St. Ours, Montgomery College

Collaboration or Collusion? Coordination or Control? by Michael Schmit, University of Memphis

**AS**

INTERNATIONAL SCULPTURE CENTER

Recognition Opportunities for Emerging Artists and Their Faculty and Art Departments SA24

Level 6, Meeting Rooms 605 & 610

Chair: Mary Catherine Johnson, International Sculpture Center

Professional Presenting Skills for Emerging Artists by James Nestor, Indiana University of Pennsylvania

International Sculpture Center Opportunities for Recognition of Students, Faculty, and Art Departments by Michael Johnson, University of Puget Sound

Trends for Emerging Artists by Bryan Ohno

**AS**

LEONARDO/the INTERNATIONAL SOCIETY FOR THE ARTS, SCIENCES, AND TECHNOLOGY

Business Meeting

Level 6, Meeting Rooms 615/616/617

MIRRORS OF INFLUENCE: Aesthetics and Agenda SA25

Level 6, Meeting Rooms 611 & 612

This slide lecture by Rebecca Harvey, Ohio State University, will demonstrate how all aspects of an object, from design to material to method of manu­facture, have been used to reinforce and propagate social and political agendas.
SATURDAY 12:30–2:00, 2:30–5:00 PM

AS
NEW MEDIA CAUCUS
Constructing Boundaries: Approaches to the Discourse of New Media Aesthetics SA26
Level 6, Meeting Rooms 618 & 619
Chair: Doreen Maloney, University of Kentucky

Jonathan Binstock, Corcoran Gallery of Art
Nancy Atakan, artist and critic
Rachel Clarke, California State University, Sacramento
Sara Doris, University of Kentucky

AS
PACIFIC ARTS ASSOCIATION
Women, Cloth, and Polynesia: The Legacy of Jehanne Teilhet-Fisk SA27
Level 3, Meeting Room 303
Chair: Anne E. Guernsey Allen, Indiana University Southeast

The Urban in the Island: Traditions of Change Karen Stevenson, Canterburry University, Christchurch

Jehanne Teilhet-Fisk and the Acculturative Process Hilary Scottorn, Florida State University

AS
RADICAL ART CAUCUS
Business Meeting
Level 3, Meeting Room 304

2:30–5:00 PM

AS
AMERICAN SOCIETY OF HISPANIC ART SCHOLARS
Cultural Crossings: Spain, Italy, the Netherlands, and the Americas SA28
Level 6, Meeting Room 608
Chair: Lynette M. F. Bosch, State University of New York, Geneseo

Convento Retablos: Missionizing Mexico in the Sixteenth Century Eloise Quinones Keber, The Graduate Center and Baruch College, City University of New York
Spain and the Pearl of the Antilles: Mudejar-Morisco Building Practices in the Colonial Architecture of Cuba, Sixteenth–Eighteenth Centuries Alka Patel, University of Michigan
Imperial Eclecism at the Cathedral of Ploscenca and Caceres Sergio Sanabria, Miami University of Ohio

Partisan Canons, Part 2: Institutional Sites SA29
Level 6, Ballroom 6B
Chair: Anna W. Brzyski, University of Kentucky

Canon Fodder: Mexican Art at New York's Museum of Modern Art in the Mid-1950s Catha Paquette, University of California, Santa Barbara
American Artists Paint the City: Katharine Kuh's Disruption of Canonical Paradigms at the 1956 Venice Biennale Caroline Simpson, University of Nebraska

Recovering and Reconstructing Modern Art in Divided Berlin Claudia Mesch, Arizona State University
Chinese Art, the National Palace Museum, and Cold War Politics Jane C. Jr, National Chengchi University
Canons Apart and Apartheid Canons: Converting Black South African Art Locally and Globally Julie L. McGee, Bowdoin College

Level 6, Meeting Rooms 615/616/617
Chairs: Noah Chasin, Bard College; Monica Amor, Maryland Institute College of Art
Discussant: Mark Denac, State University of New York, Geneseo

Bodies and Cities: Valie Export's Body Configurations in Architecture Jill Dawsey, Stanford University

Paris Plasticity: From Integration of the Arts to Environmental Semiotics Larry Busbee, Manhattan College

Modeling Conceptual Architecture: Of Etsonman, Kosath, and Parades Nana Last, Rice University

Hoacke's Material Graham Bader, Harvard University

Caracas as Ciudad Dispositivo: Imagen de Caracas's Critique of Venezuelan Modernism Marguerite Mayhall, Kean University

Art and Religion in Nineteenth-Century America SA31
Level 3, Meeting Rooms 307 & 308
Chair: Charles Colbert, Portland State University

Nature's Hieroglyphs and the Masonic Vision of Thomas Cole David Bjelajac, George Washington University


All Very Fast and Going to the Very Dogs: Quakers and the Visual Arts Kristin Fedders, Earlham College

Evangelical Christianity Hitches a Ride: "Down the River": The Visual Texts of Uncle Tom's Cabin Jo-Ann Morgan, Costal Carolina University
A Fragile Alliance: Porcelain as Sculpture, 1700 to 1900, Part 2 SA32
Level 6, Ballroom 6C

Chairs: Martina Droth, Henry Moore Institute; Alison Yarrington, University of Glasgow

The Sculptural Prestige of Boizot's Grand Vase for Sèvres: A French Royal Commission of 1783 Juliet Carey, Courtauld Institute of Art

A Revolutionary Currency: Sèvres Medallions Produced during the French Revolution
Emily Richardson, University College London

Porcelain: Materiality and Meaning in Post-Revolutionary France
Stephen Adams, University of Hertfordshire

The Collaboration of Gauguin and Chaplet at the Dawn of the Art Nouveau
Yeon Shim Chung, Institute of Fine Arts, New York University

Discussant: Malcolm Baker, University of Southern California

PACIFIC ARTS ASSOCIATION

Bodily (Re)Presentations in Oceania SA33
Level 6, Meeting Rooms 611 & 612

Chair: Stacy L. Kamelhiro, University of California, Santa Cruz

Body Interpretations by a Samoan Artist Jewel Castro, artist

Fish Caskets as Social Bodies, S.E. Solomon Islands
Deborah B. Waite, University of Hawai'i, Manoa

Paul Gauguin's Tahitian Allegory of Virtue and Vice
Suzanne Donahue, Temple University

The Pleasures of Travel: Victorian "Lady Travellers" and Embodied Encounters in the South Pacific
Heather Waldroup, University of California, Santa Cruz

Discussant: Riet Delsing, University of California, Santa Cruz

Medieval Venice: Mythogenesis and Self-Transformation SA35
Level 6, Meeting Room 609

Chair: Anne McClanan, Portland State University

The State of Venetian Art History: The View from 2004
Debra Pincus, National Gallery of Art, Washington, D. C.

San Marco and the Kinship of Stone
Fabio Barry, Columbia University

The Foundation of Venetian State Power through Lion Imagery
Marina Kareun, independent scholar

Forces at Work: Venice's Urban Economy and the Relics of Working Life on the Portale
Maggiore di San Marco Mark Rosen, University of California, Berkeley

Discussant: Helena Szépe, University of South Florida

``Ask Somebody Else Something Else'': Analyzing the Artist Interview SA36
Level 6, Meeting Rooms 613 & 614

Chairs: Johanna Burton, Princeton University; Lisa Pasquarello, Stanford University

Gwen Allen, Stanford University

Robert Ryman, Retrospective
Suzanne P. Hudson, Princeton University

Method Acting: The Artist-Interviewer Conversation
Tim Griffin, Artforum

Discussant: Rhea Anastas, Bard College

not-design, not-art: Crafting and Naming an Interdisciplinary Curriculum SA37
Level 6, Ballroom 6A

Chairs: Tina Simonton, Georgia Institute of Technology; Subir Khan, Georgia Institute of Technology

(In)discipline Kenneth Fitzgerald, Old Dominion University

"2x4D: Time-Based Site-Specific Collaboration"—A Pilot Interdisciplinary Project for First-Year Art Foundation Students
Winn Rea, Long Island University

Against the Grain: An Interdisciplinary Course Within a Traditional Curriculum
J. Bradley Adams, Mount Berry College

Discussant: Linda Weintraub, Oberlin College

February 18–21, 2004
Work in Progress: Presentations by CAA Professional Development Fellowship Recipients SA38 Level 3, Meeting Room 3B

Chair: Lauren Stark, CAA

Performative Notions: Your Crown Is Bought and Paid For
Lisa Bradley, School of the Art Institute of Chicago

Looking In/Looking Out: The Representation of Race in 1950s and 1960s United States
Photography Erina Duganne, University of Texas, Austin

Photographs, Books, and Ideas of Community Jonathan Gitelson, Columbia College Chicago

Michelangelo's Soul: The Battle of Cascina as Psychomachia
James Carlton Hughes, University of North Carolina, Chapel Hill

Somatypes: Race and Materiality in Twentieth-Century Sculpture
Linda Kim, University of California, Berkeley

Assimilation or Resistance? The Production and Consumption of Tlingit Beadwork
Megan Smetzer, University of British Columbia

Jonathan Shirland, independent scholar

Japonisme, through the Looking Glass
Alice Volk, Yale University

Modernist Abstraction across the Disciplines
Ross Zirkle, University of Kentucky

Rethinking "Japan Mania": Popular Consumption and the Gendering of Japan
Elizabeth Kramer, University of Manchester