

PROGRAM 2005

CAA
atlanta

College Art
Association
93rd Annual
Conference
February
16-19, 2005

CONFERENCE PROGRAM



OPEN SESSION

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



OFFSITE SESSION

Sessions identified with this symbol are held outside of 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.



ACCESSIBILITY

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, all ARTspace events are in Bonn / London / Zurich / Sydney, Convention Level, Atlanta Marriott Marquis.

THURSDAY, FEBRUARY 17, 2005

8:00–9:30 AM

Fresh Start

Perk up your senses with complimentary coffee, tea, or juice. Lounge Area Program arranged by Leonardo / The International Society for the Arts, Sciences, and Technology and coordinated by Timothy Allen Jackson, Savannah College of Art and Design

9:30 AM–NOON



SERVICES TO ARTISTS COMMITTEE

Down and Dirty: The Sanitizing of Painting in the Twenty-First Century

Sydney / Zurich / London / Bonn, Convention Level, Atlanta Marriott Marquis

CHAIR: Clarence Morgan, University of Minnesota

Constructing the Orbit: Situating Painting among Its Spheres of Influence

Thomas Berding, Michigan State University

Finding a Middle Ground: The Reemergence of Brute Materiality in Contemporary Painting

Brian Bishop, University of Alabama; Rusty Freeman, Plains Art Museum

Survey of Industry Benchmarks of Painting within the 21st Century

Rusty Freeman, Plains Art Museum

Observation, Generosity and Painting Today

Julia Morrisroe, University of Florida

12:30–2:00 PM

Atlanta's (New) Contemporary Art Venues

CHAIR: Pam Longobardi, Georgia State University

Annette Cone-Skelton, Museum of Contemporary Art of Georgia

Woody Cornwell, Eyedrum Art & Music

Brian Holcombe, Saltworks Gallery, Atlanta


Kelly Teasley, Young Blood Gallery, Atlanta

 OPEN SESSION


 OFFSITE SESSION

 PRACTICUM

 MUSEUM SESSION

 AFFILIATED SOCIETY SESSION

 CAA COMMITTEE SESSION

 E-SESSION

2:30–3:30 PM

IDEAS FOR CREATIVE EXPLORATION

Agents of Change: Alternative Networks and New Visions for Research in the Arts

Ideas for Creative Exploration (ICE) is a multidisciplinary initiative for advanced research in the arts at the University of Georgia

Mark Callahan, University of Georgia

Michael Mateas, Georgia Institute of Technology

Laleh Mehran, University of Georgia

3:45–5:00 PM

The Nuts and Bolts of Art Publishing

Jerry Cullum, *Art Papers*

Patricia C. Phillips, *Art Journal*

7:00–7:30 PM

Portrait of the Artist: Leon Golub

JoAnna Isaak, Hobart and William Smith College

Robert Storr, Institute of Fine Arts, New York University

8:30–10:30 PM

New Research in Popular Culture

CHAIR: Hermoine Hartnagel, independent critic and curator

Boris Spasebo and the Smiling Face of Capitalism

Hermoine Hartnagel, independent critic and curator

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

Eva Mantell, independent artist

The Peripheral Association Research Association

Bryan Baker, Clarion College

FRIDAY, FEBRUARY 18, 2005

Lounge Area Program sponsored by the New Media Caucus, Doreen Maloney, University of Kentucky

7:00–9:00 AM

Fresh Start

Perk up your senses with complimentary coffee, tea, or juice.

9:00–11:30 AM**AS**

STUDIO ART OPEN SESSION

Print Cocktail

Sydney/Zurich/London/Bonn, Convention Level, Atlanta Marriott Marquis

CHAIR: Carmen Colangelo, University of Georgia

The New Press Paradigm

Lisa Moren, University of Maryland, Baltimore County

Ars Combinatoria

Patricia Olynyk, University of Michigan

Authentic Fictions

Sue Johnson, St. Mary's College of Maryland

Altered Print Media

Kimiko Miyoshi, Boise State University

Device for Not Being

Imi Hwangbo, University of Georgia

Conference badge required for admission.

NOON–1:30 PM**Funding Workshop for Visual Artists**

An information session introducing visual artists to the programs of three foundations.

Sean Elwood, Creative Capital

Pattie Johnson, Foundation Center

Joyce E. Robinson, The Marie Walsh Sharpe Art Foundation

2:00–4:30 PM**Ninth Annual Artists' Interviews
with Willie Cole and Lesley Dill**

Cole will be interviewed by Nancy Princenthal and Tom Patterson will speak with Dill.

6:00–8:30 PM

NEW MEDIA CAUCUS

Open Screen: Electronic Arts Exchange

A dual screening of *SoftScience*, a compilation of video curiosities by artists and scientists, and *Open Screen*, a selection of projects by CAA members working in new media. *SoftScience* is a compilation of single-channel videos programmed by Rachel Mayeri, Harvey Mudd College. Art's Bar will be open (cash bar).

7:00–9:00 PM**Arts Exchange**

Galleria Hall, Hilton Atlanta

At the Arts Exchange, in conjunction with ARTspace, artists present some of their recent work. Artists have signed up in

advance for table space to display small works on paper or to offer a battery-powered laptop display. Sales of works are not permitted. The Atlanta Arts Exchange is coordinated by Beauvais Lyons. Art's Bar cash bar is open.

SATURDAY, FEBRUARY 19, 2005

Lounge Area Program coordinated by Joey Bargsten, University of Oregon; Video Jam and Sound Art by Phobia Nova.TM

7:30–9:30 AM**Fresh Start**

Perk up your senses with complimentary coffee, tea, or juice.

9:30–NOON**It Takes a Village**

CHAIR: Amy Hauft, Virginia Commonwealth University

Marella L. Consolini, Skowhegan School of Painting and Sculpture

Sunny Monk, Virginia Center for the Creative Arts

Deborah Obali, Alliance of Artists Communities

Dana Prescott, American Academy in Rome

Joyce E. Robinson, The Marie Walsh Sharpe Art Foundation

Melinda Stone, Headlands Center for the Arts

Ruth DeYoung Kohler, John Michael Kohler Arts Center

12:30–2:00 PM**Professional Practice Course for the Fine Artist**

CHAIR: Joe Seipel, Virginia Commonwealth University

Nicole E. Chevalier, Emily Hall Tremain Foundation

Debra Sandperil, School of the Museum of Fine Arts, Boston

Mary Jane Jacobs, School of the Art Institute of Chicago

Karen Atkinson, School of Arts, California Institute of the Arts

2:30–5:00 PM**Discard-able/Collect-ible: The Life Cycle of Ephemera**

This spoof of the collectible road show offers a delightful way to conclude the Conference at ARTspace.

CHAIR: Anita Jung, University of Tennessee, Knoxville

Laura Berman, Kansas City Art Institute

April Flanders, University of Guelph

Aaron Wilson, University of Northern Iowa, Cedar Falls

WEDNESDAY, FEBRUARY 16**12:30–4:00 PM****AS**

ASSOCIATION OF RESEARCH INSTITUTES IN ART HISTORY

Business Meeting

Salon I, Marquis Ballroom, Convention Level, Atlanta Marriott Marquis

2:30–4:00 PMLEONARDO / THE INTERNATIONAL SOCIETY FOR THE ARTS,
SCIENCES, AND TECHNOLOGY**Leonardo Mentorship Roundtable Discussion TH1**Copenhagen / Stockholm / Amsterdam, Convention Level, Atlanta
Marriott Marquis

CHAIR: Steven J. Oscherwitz

4:00–5:30 PM**AS**

NATIONAL COUNCIL ON EDUCATION FOR THE CERAMIC ARTS

**Contemporary Ceramics and the Metaphor
of Culture TH2**

Magnolia, Convention Level, Atlanta Marriott Marquis

CHAIR: Glen Brown, Kansas State University

ASLEONARDO/THE INTERNATIONAL SOCIETY FOR THE ARTS,
SCIENCES, AND TECHNOLOGY**Hybridity: Arts, Sciences, and Cultural Effects TH3**Copenhagen / Stockholm / Amsterdam, Convention Level,
Atlanta Marriott MarquisCHAIRS: Yvonne Spielmann, Braunschweig School of Art; Jay David
Bolter, Georgia Institute of Technology*Innovation and Visualization: Trajectories, Strategies, and Myths*
Amy Ione, Diatope Institute*Artists and the Scientific Research Environment*

Dan Sandin, University of Illinois at Chicago

*Re-Energizing Flesh: Organic Matter and Visceral Sensations of
Biotechnology*

Diane Gromola, Georgia Institute of Technology

Challenges in Collaborative Teaching and Research

George Legrady, University of California, Santa Barbara

AS

WOMEN'S CAUCUS FOR ART

The Value of Feminist Voices to CAA TH4

Salon III, Marquis Ballroom, Convention Level, Atlanta Marriott Marquis

CHAIR: Eleanor Dickinson, California College of the Arts

5:00–5:45 PM

CAA BOARD OF DIRECTORS

Meet the Candidates

Salon B, Imperial Ballroom, Convention Level, Atlanta Marriott Marquis

Become an engaged and educated voter. Learn the positions
and backgrounds of the candidates for the CAA Board of
Directors. All members are strongly urged to attend.The candidates are: **Susan Galassi**, the Frick Collection,
Mary-Ann Milford Lutzker, Mills College, **Charles Reeve**,
Kennesaw State University, **Jack Rushing**, University of
Houston, **Buzz Spector**, Cornell University, **Bill Tronzo**,
Tulane University. Biographical statements from each
candidate will be available at the meeting.**6:00–7:30 PM****CAA Convocation**

Salon B, Imperial Ballroom, Convention Level, Atlanta Marriott Marquis

Welcome and Opening Remarks, Presentation of CAA

AWARDS FOR DISTINCTION: **Ellen K. Levy**, CAA President.KEYNOTE ADDRESS: **Bruce Cole**, Chair, National
Endowment for the Humanities. Open to the Public.**7:30–9:00 PM**

CAA / HIGH MUSEUM OF ART

Reception

Offsite, High Museum of Art

Join friends and colleagues to celebrate the opening of
the Conference. Ticket includes wine, beer, soft drinks,
and light hors d'oeuvres.EXHIBITION: *The Art of Romare Bearden*DIRECTIONS: by MARTA North Line to Arts Center stop,
which is four stops from the Atlanta Marriott Marquis and
the Hilton.ONSITE PRICE, ONLY AT REGISTRATION AREA: \$35, cash or credit
card only.Tickets will not be sold at the High Museum. Limited to the
first 700 people.

THURSDAY, FEBRUARY 17**7:30–9:00 AM****AS****WOMEN'S CAUCUS FOR ART****Business Meeting**

Salon A, Imperial Ballroom, Convention Level, Atlanta Marriott Marquis

9:00 AM–5:00 PM**Creating and Teaching ECOTistical ART: A Daylong Art and Ecology Initiative**

Meeting Room C, International Level, Atlanta Marriott Marquis

Organized by **Linda Weintraub****9:00 AM–NOON****Creating Eco Art TH5**

An open forum for artists exploring the challenges of creating, disseminating, and exhibiting ecological art. Concurrent discussions on focused topics directed by forum leaders. Participants raise questions, express opinions, share information, respond.

FORUM LEADERS

1. **Sam Easterson** (artist) *"Beyond the Art Museum: Points of Viewing Animal / Vegetable Viewpoints"*
2. **Suzanne Lacy** (Otis College of Art and Design) and **Susan Leibovitz Steinman** (artist) *"The Confluence of Conservation Ecology and Community Economics: Once a Ravaged Waterfront"*
3. **Maureen Brennan** (Director of Red Dive, a multi-arts collaborative) *Working the System: Red Tape, Bureaucracies, Permits, Insurance, Protocols, Parking, and Port-a-Potties*
4. **Mel Chin** (artist) *Engaged Ecology: From Overt Activities on Contaminated Land to Covert Activities on Prime Time Television*

SPONSOR: Creative Capital

CAREER DOCUMENTARIANS AND COMMENTATORS**Patricia Phillips** (State University of New York, New Paltz) for Sam Easterson**Stephanie Smith** (University of Chicago) for Suzanne Lacy and Susan Leibovitz Steinman**DeWitt Godfrey** (Colgate University) for Maureen Brennan
Victoria Vesna (UCLA) for Mel Chin**12:30–1:30 PM****I Seem to Be a Verb: Buckminster Fuller as Poineer Eco-Artist TH6**PRESENTER: **Elizabeth Thompson**, Director of the Buckminster Fuller Institute

SPONSOR: The Buckminster Fuller Institute

2:00–5:00 PM**The Pedagogical Challenges of Teaching Studio Eco-Art TH7**

Sample classes serve as models for teaching conceptual themes and practical techniques related to eco art. The workshops represent both introductory and advanced level classes. Some workshop will occur outside the conference center.

WORKSHOP LEADERS:

1. **Billy Curmano**, artist activist, *Bringing An Eco Art Tributary into the Media Mainstream by Swimming the Mississippi*
2. **Ruth Wallen**, Goddard College and University of California, San Diego, and **Beverly Naidus**, University of Washington, Tacoma, *Exploring a City Block as a Micro-Ecosystem*
3. **Jennifer Monson**, choreographer, *Multi-Sensory Exploration of the Multi-Dimensional Environment*
4. **Eve Andree Laramee**, Maryland Institute College of Art, *Topophilia: Research as the Genesis of Love of the Environment*
5. **Kinji Akagawa**, Minneapolis College of Art and Design, *Artistic Journey from the Ego-tistical Self to the Eco-tistical Self. Shifting the Focus from Maker to Relationship*

PEDAGOGICAL DOCUMENTARIANS AND COMMENTATORS**Ann Rosenthal**, Mt. Holyoke College, for Billy Curmano**Deborah Haynes**, University of Colorado, for Ruth Wallen and Eve Andree Laramee**Kanta Kochhar-Lindgren**, University of Washington, Bothell, for Jennifer Monson**Hannah Higgins**, University of Illinois, for Kinji Akagawa**9:00 AM–5:00 PM****Eco Art Exchange for Artists and Teachers TH8***Get Information, Give Information: Facilitating the Production of and the Teaching of Environmental Art*

- a. Funding Sources and Resources for Creating Environmental Art
- b. Creative Opportunities for Environmental Artists
- c. Practical Guides for Surviving as an Environmental Artist
- d. Making Art on Publicly Owned Sites
- e. Teaching Environmental Art History and Studio Art

PRESENTER: **Sam Bower**, Director of GreenMuseum.org

SPONSOR: greenmuseum.org

9:30 AM–NOON

Recent Developments in African Architectural History TH9

Tigris / Danube, Lobby Level, Atlanta Marriott Marquis

CHAIR: Rebecca Ginsburg, University of Illinois, Urbana-Champaign

Cross-Cultural Interfaces between North and West Africa: Rethinking the Judaic Evidence and Its Architectural Implications

Labelle Prussin, independent scholar, New York

The Pedagogical Facets of Missionary Architecture and Urbanism in Colonial Ghana and Togo

Itohan Osayinwese, University of Michigan

The Colonial Encounter and Technologies of Belonging and Denial in Harare's Landscape Architecture

Gemma Rodrigues, Harvard University

Kenzo Tange and Nigeria's Nationalist Modernism(s): The Strategies and the Challenges

Nnamdi Elleh, University of Cincinnati

Symbol and Metaphor in African Architecture: Pedagogical Perspectives

Monica Blackmun Visonà, National Museum of African Art, Metropolitan State College of Denver

1923: Art in Context TH10

Magnolia, Convention Level, Atlanta Marriott Marquis

CHAIR: Bibiana Obler, University of California, Berkeley

Oskar Schlemmer and the 1923 Bauhaus Exhibition: Sculpture, Architecture, Totality

Paul Paret, University of Utah

Romaine Brooks: Representing Women in 1923

Tirza True Latimer, Beatrice Bain Research Group, University of California, Berkeley

"Negress Denied Entry to French Art School": The Controversy of Augusta Savage's Application to the Palace of Fontainebleau, 1923

Theresa Leininger-Miller, University of Cincinnati

The American Rhythm of Edward S. Curtis's The North American Indian

Shannon Egan, Johns Hopkins University

"The Pleasures of Merely Circulating": Matisse's Woman before an Aquarium and Wallace Stevens's Harmonium

Todd Cronan, University of California, Berkeley

Aging and Identity: Investigations of Being TH11

Rio Grande / McKenzie / Yukon, Lobby Level, Atlanta Marriott Marquis

CHAIR: Kathy Desmond, Endicott College

Outrageous Agers: Challenging Invisibilities through Performative Strategies

Rosy Martin

The Ho Chunk Elders/Wank Sheek Ka Day

Tom Jones

Melanie and Margaret Manchot: Look at You Loving Me

Stuart Horodner, Portland Institute for Contemporary Art

Spaces of Disjunction: Subjectivity, Aging, and the Collage Aesthetic

Cristina de Gennaro, College of New Rochelle

Memory and Things

Anne Graham, University of Newcastle

Approaching the Spiritual: Contemporary Artists as Shrine Makers TH12

Copenhagen / Stockholm / Amsterdam, Convention Level, Atlanta Marriott Marquis

CHAIR: Angela C. Curreri, Barry University

Small Offerings

Angela C. Curreri, Barry University

A Case for Small Things

John Ford, McMaster University

Altars, Shrines, and Harvesting Histories: Found Object Sculpture by Doug Calisch

Doug Calisch, Wabash College

Metaphorical Shrines

Leah Hardy, University of Wyoming

Contemplations on the Spiritual: Site Projects in the United States and Europe, 2000–2004

Jo Yarrington, Fairfield University; Jeffrey Mougrain, Hunter College, City University of New York

**ART HISTORY OPEN SESSION****Art of the Northern Renaissance, Part 1** TH13

Salon E, Grand Salon, 2nd Floor, Hilton Atlanta

CHAIR: Carol J. Purtle, University of Memphis

Opening Doors: The Miraculous Threshold in Early Netherlandish Painting, Van Eyck to Bosch

Lynn F. Jacobs, University of Arkansas

Between Heaven and Earth: The Virgin's Bridal Crown in Van Eyck's Ghent Altarpiece

Miranda Leigh Pildes, independent scholar

A New Perspective on Van Eyck's Compositional Techniques: Surface Geometry in the Madonna with the Canon Van der Paele

Patrick Seurinck, Ghent University

Jerusalem Transposed: Art and Theater in Late Medieval Bruges

Mark Trowbridge, Portland State University

Maternal Metaphors: Mary Madgalene and Pregnancy in Fifteenth-Century Netherlandish Painting

Penny Howell Jolly, Skidmore College

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



The Arts of the Ordinary: Ethnography and Aesthetics in the Museum TH14

Salon A & B, Grand Salon, 2nd Floor, Hilton Atlanta

CHAIRS: Deborah Krohn, Bard Graduate Center; Ellen Handy, City College of New York, City University of New York

Extraordinary Sensibility: The Marriage of Function and Form in African Expression

Alisa Lagamma, Metropolitan Museum of Art

In Search of the High Quotidian: The Saint Louis Art Museum's Presentation of Osage Artifacts

Robert S. Petersen, Eastern Illinois University

At Home in the Museum: The Display of the Everyday within the Constructed Environment

Annabelle Campbell, Geffrye Museum

Staging Alterity in Hannah Höch's Ethnographic Museum Series

Linda Kim, University of California, Berkeley



COMMITTEE ON WOMEN IN THE ARTS

Autobiographical Strategies: Politics and Poetics of Women's Self-Representational Strategies in the Visual Arts TH15

Salon III, Marquis Ballroom, Convention Level, Atlanta Marriott Marquis

CHAIRS: Karen A. Bearor, Florida State University; Laura Auricchio, Cooper Hewitt National Design Museum and Parsons School of Design

Conscripting the I: Marcia Hafif's Figuration of the Abstract Self

Antony Hudek, Courtauld Institute

Snow White, Sleeping Beauty, and Super Grrl: Feminist Fractured Fairy Tales

Susan M. Canning, College of New Rochelle

Discursive Autobiographies: A Telling Self

Aphrodite Désirée Navab, University of Florida

Yahrzeit

Laurie Beth Clark, University of Wisconsin

The Question of the Subject and the Autobiographic in Artists' Film and Video

Sarah Pucill, University of Westminster

The Black Nude TH16

Salon IV, Marquis Ballroom, Convention Level, Atlanta Marriott Marquis

CHAIRS: Tonya Gregg, Benedict College; Benjamin Binstock, Queens College, City University of New York

Model Bodies

Carla Williams, independent scholar

Performing the Black Nude: The Artist's Body as a Contested Site

Stacy Schultz Burger, Kentucky State University

The Black Body Relimbed in Postmodern Art

Risë Wilson, The Laundromat Project

The Schizophrenic Relationship of the Black Body and Mainstream Culture

Kheli Willets, Syracuse University



SERVICES TO ARTISTS COMMITTEE

Down and Dirty: The Sanitizing of Painting in the Twenty-First Century TH17

Sydney / Zurich / London / Bonn, Convention Level, Atlanta Marriott Marquis

CHAIR: Clarence Morgan, University of Minnesota

Constructing the Orbit: Situating Painting among Its Spheres of Influence

Thomas Berding, Michigan State University

Finding a Middle Ground: The Reemergence of Brute Materiality in Contemporary Painting

Brian Bishop, University of Alabama; Rusty Freeman, Plains Art Museum

A Survey of Industry Benchmarks of Painting within the 21st Century

Rusty Freeman, Plains Art Museum

Observation, Generosity, and Painting Today

Julia Morrisroe, University of Florida

This session will be held in ARTspace.



Graphic Design: Current Trends, Curriculum, Assignments, and Sustenance TH18

Trinidad / Madrid, Convention Level, Atlanta Marriott Marquis

CHAIR: Gary A. Keown, Southeastern Louisiana University

The Technological Imperative in Contemporary Art and Design Studies

Rick Barry, Pratt Institute

Concepts in Motion: Innovations in Interactive Media

Dana Ezzell Gay, Auburn University

Pivot Point: Second Semester (Soft) Sophomore Structure

Kermit Bailey, North Carolina State University

Walking the Line

Catherine Jo Ishino, University of Minnesota, Duluth

Successful Funding Strategies for Design Curricula and Technology

Jon Meyer, Indiana University, South Bend



ASSOCIATION OF HISTORIANS OF NINETEENTH-CENTURY ART Nineteenth-Century Art and Travel: Beyond Orientalism TH19

Salon D, Grand Salon, 2nd Floor, Hilton Atlanta

CHAIR: Elisabeth A. Fraser, University of South Florida

Approaching Teynard's Egypt: Photographic Encounters, Encountering Photography

Frederick N. Bohrer, Hood College

Traveling from New Spain to Mexico: Cartography and the Narration of Nation

Magali M. Carrera, University of Massachusetts, Dartmouth

Excavating Greece: Archaeology between Empire and Nation in Nineteenth-Century Europe

Nina Athanassoglou-Kallmyer, University of Delaware

An Ottoman Self-Portrait: Sultan Abdulhamid II's Photographic Albums Presented to the United States in 1893

Claire Orogas, University of Florida and Smithsonian Freer and Sackler Galleries

The Invention of Culture or the Ethnographic Vacation? Paul Gauguin and Henry Adams in Tahiti, 1891–1893

Elizabeth Childs, Washington University, St. Louis

Other Icons: Exploring the Relationship between Iconicity and Race TH20

Salon II, Marquis Ballroom, Convention Level, Atlanta Marriott Marquis

CHAIRS: Nicole Gilpin Hood, Georgia State University; Jasmine Alinder, University of Wisconsin, Milwaukee

The Tipi as America: Iconicity, Race, and National Identity

Adrianne Santana, University of North Texas

Iconic Autopsy: Postmortem Portraits of Bantu Stephen Biko

Shannen Hill, University of Denver

Iconic Violence and the Photography of the Civil Rights Era

Martin A. Berger, University at Buffalo, State University of New York

Antagonistic Discourses: Skin Color in David Hammons's How Ya Like Me Now?

Nikki A. Greene, University of Delaware

Rethinking Andrew Wyeth TH21

Salon A, Imperial Ballroom, Convention Level, Atlanta Marriott Marquis

CHAIR: Anne Classen Knutson, High Museum of Art

The Puzzle of Reception: Jackson Pollock and Andrew Wyeth, circa 1950

Katie Robinson Edwards, University of Texas at Austin

Andrew Wyeth: Uncool

David Cateforis, University of Kansas

The Message of the Medium

Joyce Hill Stoner, Winterthur Museum

Kindred Spirits: Robert Frost and Andrew Wyeth

Francine Weiss, Boston University

DISCUSSANT: Wanda Corn, Stanford University

Samuel Mockbee and the Rural Studio: Architecture, Activism, and Social Responsibility TH22

Consulate, Convention Level, Atlanta Marriott Marquis

CHAIR: David Moos, Art Gallery of Ontario

The Inverted Aesthetic: A Comparative Examination of the Rural Studio and the Heidelberg Project

Robert Namaste, Michigan State University

Meet Me at the Crossroads: Ways of Africa in Samuel Mockbee's Rural Studio

Emily Hanna, Birmingham Museum of Art

Community Works: Sambo Mockbee's Revolutionary Practice

Bruce Lindsey, Auburn University

AS

ITALIAN ART SOCIETY

St. Peter's Basilica in Rome: Peter to Present TH23

Salon B, Imperial Ballroom, Convention Level, Atlanta Marriott Marquis

CHAIR: Tod A. Marder, Rutgers University

Restoration, Repair, or Reinterpretation: Medieval Intervention in Old St. Peter's

Ann Van Dijk, Northern Illinois University

The Madonna della Colonna in St. Peter's: From a Column in the Old Basilica to an Aedicula in the New Church

Lex Bosman, Utrecht University

Adornments for a Church Father: The Cappella Gregoriana and the Construction of a New Identity for St. Peter's

Kaspar Zollikofer, University of Zurich

Bernini's Petrine Sacrament Tabernacle

Jack Freiberg, Florida State University

Framing St. Peter's: The Via della Conciliazione, the Lateran Pact, and Pure Fascist Urbanism

Terry Kirk, American University of Rome

Synesthesia and Perception TH24

Salon I, Marquis Ballroom, Convention Level, Atlanta Marriott Marquis

CHAIRS: Greta Berman, Juilliard School; Carol Steen, Touro College

In Pursuit of the Internal Landscape: Visions Shared

Carol Steen, Touro College

Synesthesia in Russian Avant-Garde Art

Isabel Wünsche, International University Bremen

Synesthetic Sonar between Artist and Archetype: Photographic Proof that the Universe Is Dreaming

Marcia Smilack, independent artist

Synaesthetic Expressions of Unconscious Form

Jonathan Fineberg, University of Illinois

DISCUSSANT: Lawrence E. Marks, John B. Pierce Laboratory, Yale University

Violence and Visual Culture in Colonial Latin America, ca. 1500–1800 TH25

Salon C, Grand Salon, 2nd Floor, Hilton Atlanta

CHAIR: Michael J. Schreffler, Virginia Commonwealth University

The Power in the Journey: Pilgrimage Devotion and Eighteenth-Century Paintings of Our Lady of Cocharcas

Emily A. Engel, University of California, Santa Barbara

Martyrdom and Technologies of Visuality: The Crucified Santa Librada in Colonial Art and Conquest

Charlene Villaseór Black, University of California, Los Angeles

Colonizing the Nomad: Florian Pauke's Representations of Mocovi Indians in Eighteenth-Century Argentina

Dot Tuer, University of Guelph

El Patrón Santiago: Icon of Power in the Conquest of Peru

Christopher Davis-Benavides, University of Wisconsin, Milwaukee

12:30–2:00 PM



CAA PUBLICATIONS COMMITTEE

Between 0 and 1: Digital Rights and the Future of Art Images Online TH26

Salon III, Marquis Ballroom, Convention Level, Atlanta Marriott Marquis

CHAIR: Eve Sinaiko, CAA

Christine Kuan, Grove Art Online, Oxford University Press

Max Marmor, ARTstor

Ted Feder, Artists Rights Society

Joy Garnett, independent artist



AMERICAN COUNCIL OF SOUTHERN ASIAN ART

Business Meeting

Cabinet, Convention Level, Atlanta Marriott Marquis



AMERICAN INSTITUTE OF GRAPHIC ARTS

Business Meeting

Salon I, Marquis Ballroom, Convention Level, Atlanta Marriott Marquis



DESIGN STUDIES FORUM

Business Meeting

Salon A, Imperial Ballroom, Convention Level, Atlanta Marriott Marquis



HISTORIANS OF GERMAN AND CENTRAL EUROPEAN ART AND ARCHITECTURE

Business Meeting

Consulate, Convention Level, Atlanta Marriott Marquis



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

Business Meeting

Salon IV, Marquis Ballroom, Convention Level, Atlanta Marriott Marquis



NATIONAL ART EDUCATION ASSOCIATION

Business Meeting

Salon C, Grand Salon, 2nd Floor, Hilton Atlanta

OPEN SESSION

OFFSITE SESSION

PRACTICUM

MUSEUM SESSION

AFFILIATED SOCIETY SESSION

CAA COMMITTEE SESSION

E-SESSION



MID AMERICA COLLEGE ART ASSOCIATION

Business Meeting

Salon A & B, Grand Salon, 2nd Floor, Hilton Atlanta

GETTY RESEARCH INSTITUTE

Duration: Art and Music TH27

Copenhagen / Stockholm / Amsterdam, Convention Level, Atlanta Marriott Marquis

CHAIR: Thomas Crow, Getty Research Institute

Other Minimalisms

Elizabeth Kotz, University of Minnesota

Muuzek, Muzak, Mussuck: Yvonne Rainer Rocks

Carrie Lambert-Beatty, Harvard University

A Butterfly Poised on a Pig-Tailed Ocean: Image, Music, and Text in Walton and Sitwell's Façade

Timothy Barringer, Yale University



SOCIETY FOR THE STUDY OF EARLY MODERN WOMEN

The Face of Gender: Women and Portraits in the Early Modern World TH28

Salon E, Grand Salon, 2nd Floor, Hilton Atlanta

CHAIR: Andrea G. Pearson, Bloomsburg University of Pennsylvania

Gender and the Coordination of Devotional Skill in the Work of Rogier van der Weyden

Bret Rothstein, Rhode Island College

Effaced: Failing Widows

Allison Levy, Wheaton College

All the Queen's Women: Female Double Portraits at the Caroline Court

Jennifer L. Hallam, University of Pennsylvania



ASSOCIATION FOR TEXTUAL SCHOLARSHIP IN ART HISTORY

The Function of Decoration in the Ancient and Early Christian Periods TH29

Rio Grande / McKenzie / Yukon, Lobby Level, Atlanta Marriott Marquis

CHAIRS: Liana De Girolami Cheney, University of Massachusetts, Lowell; Laura A. Voight, Washington and Lee University

Private Ritual or Public Spectacle? Royal Décor for the Thesmophoria at Pergamo

Cornelie Piok Zanon, University of Pittsburgh

Decorative Design and Liturgical Function in an Early Christian Church: An Analysis of the Mosaic Floor Patterns in Santa Reparata

Laura A. Voight, Washington and Lee University

A Forgotten Treasure in Cefalu, Spain: 1st Century A.D. Roman Mosaic

Deborah Brown, Columbia University

AS

ASSOCIATION OF HISTORIANS OF NINETEENTH-CENTURY ART
Future Directions in the History of Nineteenth-Century Art TH30

Tigris / Danube, Lobby Level, Atlanta Marriott Marquis

CHAIR: Marilyn Brown, Tulane University

The Journal des Dames et des Modes: Fashioning Women in the Arts, c. 1800–1815

Heather Belnap Jensen, Brigham Young University

Enlisting Orientalism: North Africa and the Revitalization of History Painting in the Work of Delacroix and Vernet

Jennifer Olmsted, Northwestern University

Ties that Bind: Mothers and Adolescent Daughters in Turn-of-the-Century American Painting

Gretchen Simmet, University of Pennsylvania

AS E

NEW MEDIA CAUCUS

Interrogating Interfaces TH31

Salon D, Grand Salon, 2nd Floor, Hilton Atlanta

CHAIRS: Alec MacLeod, California Institute of Integral Studies;

Laurie Beth Clark, University of Wisconsin-Madison

Information Mapping the Graphic User Interface

Sui L. Chong, Siegel & Gale and Parsons School of Design

Metaphoric, Invisible, Intuitive: The Adaptive Interface

Michael R. Salmond, Elon University

Confessions of a Fraudulent Pixel

Vicky Isley and Paul Smith, boredomresearch

My Hand, My Self: Some Questions about Pointing, Grasping, and Touching “through” the Interface

Michele White, Wellesley College

C P

CAA PROFESSIONAL PRACTICES COMMITTEE

Preparing Students to Be Artists: What Are We Doing and Is It Sufficient? TH32

Trinidad / Madrid, Convention Level, Atlanta Marriott Marquis

CHAIRS: Lawrence Hamlin, Parkland College;

Anna Calluori-Holcombe, Kansas State University

Carr McCuiston, Signature Shop and Gallery

Other participants to be announced.

AS

COALITION OF WOMEN IN THE ARTS ORGANIZATION

Women Artists in the New Millennium: Taming Postmodernism and the Printed Word TH33

Salon II, Marquis Ballroom, Convention Level, Atlanta Marriott Marquis

CHAIR: Kyra Bélan, Broward Community College

Spirit Taking Form

Nancy Azara, independent artist

Earth, Spirit, and Gender: Visual Language for the New Reality

Kyra Bélan, Broward Community College

The Printed Word

Janice Hartwell, Florida State University

Psychophysiology in the Context of Electronic Media

Tammy Knipp, Florida Atlantic University

2:30–5:00 PM

C

CAA SPECIAL ADVOCACY SESSION

Homeland Insecurity: The Impact of the Patriot Act on Scholars, Artists, and Other Arts Professionals TH34

Salon III, Marquis Ballroom, Convention Level, Atlanta Marriott Marquis

CHAIR: Coco Fusco, Columbia University

Deborah Caldwell-Stone, American Library Association, Office of Intellectual Freedom

Robert O'Neill, American Association of University Professors

Larry Siems, PEN American Center Freedom to Write Program

George Weber, American Civil Liberties Union of Georgia

Dina Al-Kassim, University of California, Irvine

DISCUSSANT: Douglas Ashford, Cooper Union for the Advancement of Science and Art

Open to the public.

Alain Locke: Past and Present TH35

Salon IV, Marquis Ballroom, Convention Level, Atlanta Marriott Marquis

CHAIRS: Mary Ann Calo, Colgate University; Helen M. Shannon, New Jersey State Museum

Alain Locke and the Critical Reception of Harlem Renaissance Illustration

Caroline Goesser, University of Houston

The New Negro Anthology and the Lingering Effects of “Scientific” Racism

Dennis Raverty, Jersey City University

Race, Sex, and Art: The Strategic Essentialism of Alain Locke

Jeffrey Stewart, George Mason University

The New Negro and the Post Black: Alain Locke and Recent Developments in Contemporary Art

Greg Foster-Rice, Columbia College Chicago

Art History, Theory, and Ancient American Visual Culture TH36

Salon C, Grand Salon, 2nd Floor, Hilton Atlanta

CHAIRS: Dana Leibsohn, Smith College; Bryan R. Just, Tulane University

Art Hysteria: Social Science, Visual Culture, Fragmentation, and Decipherment

Byron Hamann, University of Chicago

An Archaeology of Surface: Ancient Midwestern Earthworks and the Aerial Gaze

Jason Weems, University of Michigan—Dearborn

Gender Theory and Aztec Sacrifice: What Tezcattlipoca May Tell Us about Christ Crucified

Cecelia F. Klein, University of California, Los Angeles

Disciplining Inka Visual Culture

Carolyn Dean, University of California, Santa Cruz



Distinguished Scholar Session in Honor of Richard Brilliant TH37

Salon A, Imperial Ballroom, Convention Level, Atlanta Marriott Marquis

CHAIR: Bettina Bergmann, Mount Holyoke College

Richard Brilliant, Emeritus, Columbia University; Jonathan Crary, Columbia University; Dale Kinney, Bryn Mawr College; David Rosand, Columbia University; Shearer West, Birmingham University

CAA is grateful to the Samuel H. Kress Foundation for funding the Fifth Annual Distinguished Scholar Session.

You are cordially invited to return to this room at 5:30 PM. for an address by Marilyn Perry, President of the Samuel H. Kress Foundation, on the occasion of its 75th anniversary. Refreshments will be served.

Open to the public.

Drawing Dialogues TH38

Salon D, Grand Salon, 2nd Floor, Hilton Atlanta

CHAIR: Cheryl Goldsleger, Georgia State University

Drawing Redefined

Nathan Knobler, University of the Arts

Drawings in Dialogue: New York, circa 1965–1975

Anna Lovatt, Courtauld Institute of Art

Dimensional Drawings

Creighton Michael, independent artist

Automatism and Automation: Drawing the Self

Rex Weil, Corcoran College of Art and Design

DISCUSSANT: Ron Janowich, University of Florida, Gainesville

Film and the Visual Arts, Part 1 TH39

Salon B, Imperial Ballroom, Convention Level, Atlanta Marriott Marquis

CHAIR: Gail Levin, City University of New York

OPEN SESSION

OFFSITE SESSION

PRACTICUM

MUSEUM SESSION

AFFILIATED SOCIETY SESSION

CAA COMMITTEE SESSION

E-SESSION

Futurist Cinema

Irina D. Costache, California State University, Channel Islands

John Heartfield, Early German Cinema and the Fantasies of Photomontage

Andres Mario Zervigon, University of La Verne and Getty Research Institute

"I'll Be Your Mirror": The Outer and Inner Space (1965) of Warhol's "Expanded Cinema"

Andrew V. Uroskie, University of California, Berkeley

From Screen to Canvas and Back Again: Francis Bacon and the Cinema

Susan Felleman, Southern Illinois University, Carbondale

Moving Pictures and Still Films: No Wave Cinema and Cindy Shift the Territory of Visual Art

Sarah Evans, University of California, Berkeley

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

Flânerie and Globalization TH40

Tigris / Danube, Lobby Level, Atlanta Marriott Marquis

CHAIR: Kathryn Kramer, State University of New York College at Cortland

Flânerie and the Global City

John Rennie Short, University of Maryland, Baltimore County

Flânerie on the Fly: Learning from Lagos and Mexico City

Sabir Khan, Georgia Institute of Technology

Walking with Apollinaire in Prague Today

Zdenka Kalnicka, independent scholar

Walking in Sin City: Pedestrian Las Vegas and the Global Glance

Michael Peterson, University of Wisconsin, Madison

Zoological Flânerie: The Poetics of Global Conservation at the San Diego Zoo

Lisa Uddin, University of Rochester

Graphic Design Education: An American History TH41

Trinidad / Madrid, Convention Level, Atlanta Marriott Marquis

CHAIR: Keith M. Cummings, Pennsylvania State University

From the Sidelines: Graphic Design History in America

Kerri P. Steinberg, Otis College of Art and Design

The Influence of the Basel School of Design on Graphic Design in the United States

Barry Roseman, Atlanta College of Art

Dutch Influence on Graphic Design: 1970–Today

Joseph Coates, University of Iowa

The Legacy of Critical Theory in Graphic Design Education

Will Temple, North Carolina State University

Redefining Identity: New Directions in American Design Education

Chemi Montes-Armenteros, American University

Imprisoned, from circa 1750 to the Present TH42

Rio Grande / McKenzie / Yukon, Lobby Level, Atlanta Marriott Marquis

CHAIR: Susan M. Dixon, University of Tulsa

It's All in the Mind: Deterrence and the Sober Reality of Prison Life, 1750–1860

Micaela Giebelhausen, University of Essex

Discipline and Punish: Having It Both Ways in the Romantic Era

Erika Schneider, Cornish College of the Arts

Gulag Icons: Photographs of the White Sea Forced Labor Camp

Erika Wolf, University of Otago, New Zealand

142 Ways to Mark Time

Timothy Nohe, University of Maryland, Baltimore County

DISCUSSANT: Dana Arnold, University of Southampton

Mass Culture before Pop TH43

Salon E, Grand Salon, 2nd Floor, Hilton Atlanta

CHAIR: Mona Hadler, Brooklyn College and Graduate Center, City University of New York

Science Fiction and Technological Interface: Sculpture of the 1940s and 1950s

Joan Marter, Rutgers University

Yves Klein's Patented Painting

Jaleh Mansoor, Columbia University

Rethinking de Kooning's Women: Gender Identity, Mass Culture, and the Social Construct of the "Patriotute"

Gregory Gilbert, Knox College

Wie er in die Welt kam: Superman and Modernism in Wartime America

Amy Pederson, University of California, Los Angeles

Surrealist Stockings: Dali's 1940s Advertising in the United States

Jordi Falgàs, University of Wisconsin—Madison and the Cleveland Museum of Art

AS

HISTORIANS OF GERMAN AND CENTRAL EUROPEAN ART Nationalism, Internationalism, and the Arts in Central Europe during the Cold War TH44

Consulate, Convention Level, Atlanta Marriott Marquis

CHAIR: Barbara McCloskey, University of Pittsburgh

Toward an Iconography of the Iron Curtain

Yuliya Komska, Cornell University

Architects Abroad: Czechoslovakia and the Redefinition of Cultural Exchange in the 1950s

Kimberly Elman, Columbia University

Longing for Permanence: The Construction of a Postwar German National Art

Sabine Eckmann, Washington University

In Opposition to Ideology: Gerhard Richter's Style of Resistance

Elizabeth Grady, Fashion Institute of Technology, State University of New York

Anselm Kiefer and Helmut Kohl at the End of the Cold War

Paul Jaskot, DePaul University

New Approaches to the Study of Domestic Architecture in the Ancient Mediterranean TH45

Salon A & B, Grand Salon, 2nd Floor, Hilton Atlanta

CHAIRS: John R. Clarke, University of Texas, Austin; Nayla Kabazi Muntasser, Emory University

Evidence for Religion and Religious Worship in the Classical Greek House

Barbara Tsakirgis, Vanderbilt University

Beyond the "Villa as Model": Simulacra in Roman Houses

Lauren Hackworth Petersen, University of Delaware

"Sacred Spaces" in the Late Roman Domus: Private Chapels, Worship, and Assemblies

Fred C. Albertson, University of Memphis

The "Domus" in Late Roman Ostia

Janet DeLaine, Oxford University of Reading

Privatization of Spectacle: Meeting and Eating in Late Antique Houses

Lale Ozgenel, Middle East Technical University

Boundaries and Bodies in Late Roman Villas in Spain

John Stephenson, Emory University

On the Margins: Sculpture in the Historiography of American Art TH46

Salon I, Marquis Ballroom, Convention Level, Atlanta Marriott Marquis

CHAIR: Ilene Susan Fort, Los Angeles County Museum of Art

What Is Old Is New Again: Late Nineteenth-Century Writings about Augustus Saint-Gaudens and American Sculpture

Thayer Tolles, Metropolitan Museum of Art

Coming to Terms with Saint-Gaudens: Patronage, Class, Ideology, and Myth

Alan Wallach, College of William and Mary

Dialoguing about Race: Freeman Murray, Daniel Chester French, and the Representation of Africa

Renee Ater, University of Maryland, College Park

Minimal Art Rising, or the Battle between Painting and Sculpture in Late 1960s Art-Historical Discourse

Patricia Kelly, DePaul University

DISCUSSANT: Roberta Tarbell, Rutgers University, Camden

Representing the Old South from Within and Without TH47

Copenhagen / Stockholm / Amsterdam, Convention Level, Atlanta Marriott Marquis

CHAIR: Jo-Ann Morgan, Coastal Carolina University

Everything Old Is New Again: Intersections of the Old and New Souths in the Photography of Frances Benjamin Johnston and Marion Post Walcott

Mary N. Woods, Cornell University

The Ruins of Dixie: Northern and Southern Views of Civil War Era Destruction

Weena Perry, State University of New York at Stony Brook

A Homeland in Ruins: Italian Analogies in the Art and Ideology of the Confederacy

Crawford Alexander Mann III, Yale University

Flight in the Swamp: John James Audubon's Deep South of the 1830s

Linda Dugan Partridge, Marywood University

AS

HISTORIANS OF NETHERLANDISH ART

The Uses of Italy and Antiquity: Reviewing a Renaissance in the Netherlands and Germany, 1400–1700 TH48

Magnolia, Convention Level, Atlanta Marriott Marquis

CHAIR: Ethan Matt Kavaler, University of Toronto

The Triumph of the Renaissance in Sixteenth-Century Netherlandish Architecture: Historiographical Issues and New Definitions

Krista De Jonge, Katholieke Universiteit Leuven

The Italianate or "Welsch" as a Stylistic Category in Sixteenth-Century South German Art: Some Uses and Problems of Interpretation

Andrew Morrall, Bard Graduate Center

Rembrandt's Calumny

Paul Crenshaw, Washington University

Opposite Images? The Uses of Italy and Antiquity in Rubens's Ecce Homo and Mocking of Silenus circa 1610

Christine Göttler, University of Washington

To the Netherlands and Beyond: Italian Ideas in Dutch Colonies, 1619–1650

Christopher Pierce, University of Brighton

Venice & Rome: The Best of Enemies TH49

Salon II, Marquis Ballroom, Convention Level, Atlanta Marriott Marquis

CHAIRS: Debra Pincus, National Gallery of Art; Shelley E. Zuraw, University of Georgia

Mosaics, Mythopoeia, and Memory: Comparative Reflections in Quattrocento Venice and Rome

Julian Gardner, University of Warwick

From the Roman Republic to the Venetian Republic: The Tuscan/Rustic Order in Rome and Venice

Lola Kantor-Kazovsky, Hebrew University of Jerusalem

Venice, Vitruvius, and Rome

Margaret D'Evelyn, University of Rhode Island

"Competing for Glory": Rome and Venice after Lepanto, 1571

Tracy E. Cooper, Temple University

DISCUSSANT: Patricia Fortini Brown, Princeton University



OPEN SESSION



OFFSITE SESSION



PRACTICUM



MUSEUM SESSION



AFFILIATED SOCIETY
SESSION



CAA COMMITTEE SESSION



E-SESSION

5:30–7:00 PM

Samuel H. Kress Foundation Address and Reception

Salon A, Imperial Ballroom, Convention Level, Atlanta Marriott Marquis

You are cordially invited to attend an address by Marilyn Perry, President of the Samuel H. Kress Foundation, on the occasion of its 75th anniversary. Refreshments will be served. Open to the public.

AS

DESIGN STUDIES FORUM

Alternative Models for Research and Writing in Design Studies TH50

Cabinet, Convention Level, Atlanta Marriott Marquis

CHAIR: Michael J. Golec, Iowa State University

Belts and Boxes: Reading Culture through Design

Carolyn Dela Peña, University of California, Davis

Field Research in Graphic Design: Imperfect and Necessary

Liz C. Throop, Georgia State University

Fashioning Diversity: New Directions in the Study of Dress and Design

Alison Matthews David, University of Southampton

Graphic Design: Distributed to the Max?

Michael Schmidt, University of Memphis

ARTTABLE

Art Paths: Alternative Careers in the Visual Arts TH51

Trinidad / Madrid, Convention Level, Atlanta Marriott Marquis

CHAIR: Katie Hollander, ArtTable

Participants to be announced.

ART SPACES ARCHIVES PROJECT (C/O FRANKLIN FURNACE ARCHIVE)

Buried Treasure: Art Spaces Archive Project TH52

Copenhagen / Stockholm / Amsterdam, Convention Level, Atlanta Marriott Marquis

CHAIR: Julie Ault, author

A Survey of Newyorician Art Spaces' Archives

Yasmin Ramirez, City University of New York

An Overview of the Downtown Collection

Marvin Taylor, Fales Library, New York University

A Look at Art Spaces' History and Importance

Irving Sandler, Skowhegan School Board of Directors

AS

NEW MEDIA CAUCUS

Business Meeting

Salon D, Grand Salon, 2nd Floor, Hilton Atlanta

AS**ASSOCIATION OF HISTORIANS OF NINETEENTH-CENTURY ART
Business Meeting**

Tigris / Danube, Lobby Level, Atlanta Marriott Marquis

AS**FOUNDATIONS IN ART: THEORY AND EDUCATION (F.A.T.E.)
Business Meeting**

Salon A & B, Grand Salon, 2nd Floor, Hilton Atlanta

AS**INTERNATIONAL CENTER OF MEDIEVAL ART
Business Meeting**

Salon C, Grand Salon, 2nd Floor, Hilton Atlanta

AS**QUEER CAUCUS FOR ART
Business Meeting**

Consulate, Convention Level, Atlanta Marriott Marquis

AS E P**SOCIETY FOR PHOTOGRAPHIC EDUCATION
Challenges to Photographic Education TH53**

Salon B, Imperial Ballroom, Convention Level, Atlanta Marriott Marquis

CHAIR: **Blaise Tobia**, Drexel University*Photography, Culture, and the Online Classroom***Monique Silverman**, Simon Fraser University, Vancouver*Photography in the College Curriculum: Crossing the Digital Frontier***Steven Skopik**, Ithaca College*Continuity and Change***Mary Stieglitz**, Iowa State University**C E P****CAA INTERNATIONAL COMMITTEE
Global Artistic Exchanges: New Communities and Technologies TH54**

Salon D, Grand Salon, 2nd Floor, Hilton Atlanta

CHAIRS: **Barbara Rose Haum**, New York University; **Judith Uehling**, independent artist*Using Advanced Networks for International Collaborations in the Arts***Philip Galanter**, New York University*Artist as Network Developer—MARCEL***Don Forresta**, MARCEL Project; **Gabrielle Cosentino**, d-i-n-a Project*The Net as Art: Issues of Context and Content***Margot Lovejoy**, State University of New York, Purchase**AS E P****VISUAL RESOURCES ASSOCIATION
How Necessity Sparks Invention: MDID, A Digital Solution for the Classroom TH55**

Magnolia, Convention Level, Atlanta Marriott Marquis

CHAIR: **Kathe Hicks Albrecht**, American University*Ongoing Collaborations: MDID2, a Shared Resource***Christina B. Updike**, James Madison University*Doing Art History Digitally: Singles, Pairs, New Possibilities***Helen Langa**, American University*Teaching the Teacher: A Graduate Assistant's Experience with Implementing the MDID***Susan Nalezty**, Temple University**C****CAA ANNUAL CONFERENCE COMMITTEE
How to Develop a Session for the Annual Conference TH56**

Salon II, Marquis Ballroom, Convention Level, Atlanta Marriott Marquis

CHAIRS: **Andrea Norris**; **Emmanuel Lemakis**, CAA

Other participants to be announced.

AS E P**COMMUNITY COLLEGE PROFESSORS OF ART AND ART HISTORY
Community College Issues TH57**

Salon E, Grand Salon, Hilton Atlanta

CHAIR: **Sheldon Hurst**, Adirondack Community College**Emily Harvey**, Rockland Community CollegeDISCUSSANT: **Thomas Morrissey**, Rhode Island Community College**C****CAA STUDENT AND EMERGING PROFESSIONALS COMMITTEE
Nota Bene: Spotighting the Work of Emerging Scholars and Artists TH58**

Salon I, Marquis Ballroom, Convention Level, Atlanta Marriott Marquis

CHAIRS: **Jennifer Goodell**, Getty Research Institute; **Ben Schachter**, Saint Vincent College*Recovering the Reader in the Hypnerotomachia Poliphili***Anne Iverson**, Brown University*Dispelling Monumental Myths: Krzysztof Wodiczko's Projection on the Bunker Hill Monument***Linda Lui**, University of California, Berkeley*(Re)thinking Notions of Boundry: An Interdisciplinary Artistic Approach***Jose Carlos Teixeira**, University of California, Los Angeles*Maurice de Rothschild's Remembrance of Things Past: Costume Obsession and Decadence, the Collection of a Belle Epoque Dandy***Christopher B. Bedford**, University of Southern California

AS P

CATALOGUE RAISONNÉ SCHOLARS ASSOCIATION

Publish Online or Perish the Thought: The Future of the Catalogue Raisonné TH59

Salon IV, Marquis Ballroom, Convention Level, Atlanta Marriott Marquis

CHAIRS: Jeffrey Coven, Suffolk County Community College, State University of New York; Steven Manford, Catalogue Raisonné Scholars Association and independent scholar

Past and Future: The Story of the National Gallery's Gemini G.E.L. Catalogue Raisonné Project and Its Potential as an Expandable Resource

Charles Ritchie, National Gallery of Art, Washington, D.C.

The Gilbert Munger Website as Art History Research Paradigm

Michael Schroeder, Microsoft Research, Silicon Valley

Can I Supersize This? The N. C. Wyeth Catalogue Raisonné

Christine Podmaniczky, Brandywine River Museum

Publishing a Catalogue Raisonné on the Web: Boon or Bust?

Jeffrey Coven, Suffolk County Community College, State University of New York

AS P

AMERICAN COUNCIL OF SOUTHERN ASIAN ART

Roundtable: Bring a Problematic Slide TH60

Salon III, Marquis Ballroom, Convention Level, Atlanta Marriott Marquis

CHAIR: Rebecca Brown, Royal Ontario Museum, Penn State University

A Mathura Lion Capital, British Museum

Sonya Rhie Quintanilla, San Diego Museum of Art

Rasalila, Shyam Ray Temple, 1643

Pika Ghosh, University of North Carolina at Chapel Hill

Daniel Ehnborn, University of Virginia

8:00–10:30 PM**American Art, American Religion, and American Society** TH61

Salon B, Imperial Ballroom, Convention Level, Atlanta Marriott Marquis

CHAIRS: Eleanor Heartney, independent scholar; Dorothy Joiner, LaGrange College

Catholicism and Social Justice

Virginia Maksymowicz, Franklin and Marshall College

OS OPEN SESSION**I** OFFSITE SESSION**P** PRACTICUM**M** MUSEUM SESSION**AS** AFFILIATED SOCIETY SESSION**C** CAA COMMITTEE SESSION**E** E-SESSION*Updating the Bible: Ruth Weisberg and Archie Rand*

Matthew Baigell, Rutgers University

The Arts of Loving

Lisa Gail Collins, Vassar College

Contemporary Art and Buddhism in America

Anne Barclay Morgan

Illusion and Disillusion: The Sacred as Subject

Kathleen Campbell, Appalachian State University

OS

ART HISTORY OPEN SESSION

Art Historical Perspectives on African Modernists TH62

Salon A, Imperial Ballroom, Convention Level, Atlanta Marriott Marquis

CHAIR: Chika Okeke, Pennsylvania State University

Gazing at the King: African Modernism in the Independence Era

Jaquet Hess, Sonoma State University

Painting Fictions/Painting History: Modernist Pioneers at Senegal's Ecole des Arts

Joanna Grabski, Denison University

Modernism in East Africa and the Politics of Identity: Cecil Todd's Drawings of the Ugandan Martyrs

Sunanda Saunyal, Art Institute of Boston

Resurfacing: Gender and History in the Art of the South African Modernist Durant Sihlali

John Peffer, Northwestern University

DISCUSSANT: Sylvester Ogbechie, University of California, Santa Barbara

Colonization of Everydayness: Cold War Histories, Part 1 TH63

Consulate, Convention Level, Atlanta Marriott Marquis

CHAIRS: Jelena Stojanović; Anna Botta, Smith College

On the Front Lines of the Cultural Cold War: Daad Berlin's Künstlerprogramm

Alexander Alberro, University of Florida

The Reception of Nouveau Réalisme: Cold War Polemics

Jill Carrick, Carleton University

Richter's Choice: From "Capitalist Realism" to the Reichstag Flag

Peter Chametzky, Southern Illinois University

Alberto Burri's Sacchi and Cold War Capitalism's Accursed Share

Jaimey Hamilton, Boston University

Playing the Powers: The Politics of Art in Newly Independent Cambodia

Ingrid Muan, Royal University of Fine Arts, Phnom Penh, Cambodia

From Republic to Regime: Rethinking Democracy in the Void

Noit Banai, Columbia University

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

Essentialism's Last Stand: Interrogating Art History's Investment in "Double Consciousness" TH64

Salon IV, Marquis Ballroom, Convention Level, Atlanta Marriott Marquis
CHAIR: Kirsten Pai Buick, University of New Mexico

Modernities Squared and Then Some: Miguel Covarrubias's "Negro Drawings"

LeRonn Brooks, Graduate Center, City University of New York

What Was Wotaw Thinking? Double Consciousness and the Two Worlds Theory in Native American Art History

D. Aaron Fry, University of New Mexico

Conceptual Reminders: Representing Black Forms in the Face of Hyperlegibility and Global Itinerancy

Sarah E. Lewis, Museum of Modern Art

The Artifice of Authenticity: Quoting Colonial Art History as an Expression of Identity in the Work of Ray Martin Abeyta

Raymond Hernandez Duran, University of New Mexico

DISCUSSANT: Adolph L. Reed, Jr., University of Virginia

Historical Anthropology and the Art of Early Modern Europe TH65

Salon D, Grand Salon, 2nd Floor, Hilton Atlanta

CHAIR: Wayne Franits, Syracuse University

The Unbearable Image: The Burial of the Crucifix on the Eve of the Reformation

Amy Powell, Columbia University

The Pictorial Ethnography of Ritual Murder in Trent and Beyond

Dana E. Katz, Washington University

Anthropological Evidence: Gheeraert's Classification of the Inuit

Erin L. Webster, University of Toronto at Scarborough

The Moment of the Kill: Locating the Viewer in Frans Snyders's Hunting Scenes

Suzanne Jablonski Walker, independent scholar

The Topographic Imaginaire: Realism, Artistic Identity, and Lowlife in the Art of Claude Lorrain and the Bamboccianti in Rome

Sheila McTighe, Courtauld Institute of Art, University of London



CAA MUSEUM COMMITTEE

The Nature of Blockbuster Exhibitions: Audience, Expectations, Impact, and the Future TH66

Salon I, Marquis Ballroom, Convention Level, Atlanta Marriott Marquis

CHAIRS: Joseph Ruzicka, Washington County Museum of Fine Arts;

Marilyn Kushner, Brooklyn Museum of Art

Blockbuster Exhibitions: The Real Costs and Benefits

Maxwell Anderson, Center for Arts and Cultural Policy Studies, Woodrow Wilson School, Princeton University

Collaboration: A Positive View

Jay Fisher, Baltimore Museum of Art

An Ace Event with Quite a Nice Permanent Collection Attached

Joe Martin Hill, Institute of Fine Arts, New York University

Blockbuster Books

Gloria Kury, Pennsylvania State University Press

The Italian Blockbuster Today: Creative Fundraising for the Impoverished Nobility

Jonathan Nelson, Syracuse University in Florence

The Blockbuster: No Sadder History

Joe Rishel, Philadelphia Museum of Art



STUDIO ART OPEN SESSION

Painting: Issues of Color TH67

Copenhagen / Stockholm / Amsterdam, Convention Level, Atlanta Marriott Marquis

CHAIR: Susanna Coffey, School of the Art Institute of Chicago

The Poetics of Material

Carl Plansky, Maryland Institute College of Art and Williamsburg Art Materials

The Instress of Hofman's Color Field

Rachel Youens, Parsons School of Design

The Propriety of Color in Traditional Chinese Painting

Stanley Murashige, School of the Art Institute of Chicago

Variation and Color: An Aesthetic Model

Mike Stack, Pima Community College

Color as Indicator of Context and Ethnicity

Ramona Austen

Color Means

Rochelle Feinstein, Yale University

Wittgenstein, Language of Color and Painting

James Kao, School of the Art Institute of Chicago

Photography in Germany: The Medium in Recent Scholarly Discourse and Artistic and Museum Practice TH68

Salon E, Grand Salon, 2nd Floor, Hilton Atlanta

CHAIR: Miriam Paeslack, Academy of Visual Arts, Leipzig

Nature, Technique, and Perception: Twentieth-Century

Afterimages and Scientific Modes of Representation

Cristina Cuevas-Wolf, University of California, Riverside

Photography: Irrelevant or Indispensable?

Maren Polte, Humboldt University, Berlin

In Between Comments on Visual Practices with Analog

Photography and Digital Imaging

Anette Hüsch, Academy of Design, Karlsruhe

Beyond the "Becher Schule": Recent Tendencies in Young German

Photography Exemplified by the Photography Department at the

Academy of Visual Arts, Leipzig

Susanne Holschbach, Academy of Visual Arts, Leipzig

FotografieForum International, Frankfurt am Main: Supporting

the Photographic Arts through Twenty-Plus Years of International

Exhibitions Programming, Publications, and Consulting to

Collections

Celina P. Lunsford, Fotografie Forum International, Frankfurt



DESIGN STUDIES FORUM

Reading, Writing, and Consuming Design: Commodities and Their Reception in Literature TH69

Trinidad / Madrid, Convention Level, Atlanta Marriott Marquis

CHAIR: David Raizman, Drexel University

The "Dream House" and Constructions of Masculinity in 1940s American Literature

Lucinda Kaukas Havenhand, Virginia Commonwealth University

Reading and Writing Artistic Dress: Artists' Intentions and Public Opinion

Jennifer A. Barrows, San Joaquin Delta College

Architecture in Vogue in 1925

Elizabeth Hornbeck, University of Missouri, Columbia

Storied Surfaces: Reading Domestic Objects in Colonial Boston

Ethan W. Lasser, Yale University



ART HISTORY OPEN SESSION

Renaissance and Baroque Drawings TH70

Magnolia, Convention Level, Atlanta Marriott Marquis

CHAIR: Carolyn H. Wood, Ackland Art Museum, University of North Carolina at Chapel Hill

Tribolo as Painter and Designer in New Drawings

Elizabeth Pilliod, independent scholar

Grande quanto l'opera: Barocci's Full-Scale Pastel Drawings

John Marciari, Yale University Art Gallery

Late Sixteenth-Century Drawing Practices Reconsidered: The Case of the Angels Bearing the Column of the Passion

Susan Maxwell, Virginia Commonwealth University

Toward Raphael: Charles le Brun's Practice of Drawing around 1650 and the Theoretical Principles of the French Académie Royale de Peinture et de Sculpture

Lorenzo Pericolo, University of Rennes

The Drawings of Jan Miense Molenaar: In Emulation of Bruegel

Dennis P. Weller, North Carolina Museum of Art

Revisiting Black Mountain: Looking beyond Historical Research TH71

Salon II, Marquis Ballroom, Convention Level, Atlanta Marriott Marquis

CHAIR: Virginia B. Spivey, University of North Carolina, Asheville

OPEN SESSION

OFFSITE SESSION

PRACTICUM

MUSEUM SESSION

AFFILIATED SOCIETY SESSION

CAA COMMITTEE SESSION

E-SESSION

Ruth Asawa: Process and Material in the Context of Black Mountain College

Emily Kathleen Doman, San Francisco State University

Light Shows and Happenings: Experimental Performance at Black Mountain

Eva Diaz, Princeton University

Black Mountain College and the Aesthetic Experimentalism of John Dewey

Brian Butler, University of North Carolina, Asheville

Black Mountain College: Essential Questions, Suggested Answers

Mary Emma Harris, independent scholar

"Not Much Art, Only Some Famous Names?": Reframing Success at Black Mountain College

Gwen Robertson, Humboldt State University

Ritual and Sacred Space in Premodern Architecture TH72

Salon A & B, Grand Salon, 2nd Floor, Hilton Atlanta

CHAIRS: Bonna Wescoat, Emory University; Robert Ousterhout, University of Illinois, Urbana-Champaign

Entering Demeter's Gateway

Margaret M. Miles, University of California, Irvine

Hellenistic Monumental Steps and the Shaping of Ceremony

Mary B. Hollinshead, University of Rhode Island

Apollo and Octavian: The Dialogue of Sacred and Domestic Space in the Palatine Complex

Caroline K. Quenemoen, Rice University

In medio chori and sub corona: The Cult Site of St. Charlemagne in Aquensian Ritual

Lisa Victoria Ciresi, independent scholar

The Crown for the Kingdom of Heaven: Relics, Rituals, and Propaganda at the Sainte-Chapelle of Paris

Meredith Cohen, Skidmore College

Creating the Holy and the Not-So-Holy: Architecture as a Definer of Sanctity in the Monastery of Libos in Constantinople

Vasileios Marinis, Pontifical Institute of Medieval Studies, Toronto



STUDIO ART OPEN SESSION

Sustainable Spaces: Contemporary Art and Environmental Activism TH73

Salon C, Grand Salon, 2nd Floor, Hilton Atlanta

CHAIR: Stephanie Smith, Smart Museum of Art, University of Chicago

AVL—Ville and the Flip Side of the Luddite Utopia

Ross Elfine, University of California, Los Angeles

Beyond Green

JAM (Jane Palmer and Marianne Fairbanks), School of the Art Institute of Chicago

A Nobel Tryst: Contemporary Art Meets Sustainable Design

Sue Spaid, Independent Curator

DISCUSSANT: Ned Cramer, Chicago Architecture Foundation

Video Art: Subject, Object, Suspect, Abject TH74

Rio Grande / McKenzie / Yukon, Lobby Level, Atlanta Marriott

Marquis

CHAIR: A. Jane Johnston, Pratt at Munson-Williams-Proctor Institute

Fragmentary Documents: The Obliteration of Visual Clarity

Krista Lynes, University of California, Santa Cruz

Pipilotti Rist's Subversive Selves

Jennifer Lynn Headley, George Mason University

Bridging the Gap between the Islamic World and Western

Spectators: Shirin Neshat's Video Installation

Po-Chi Chu, Florida State University

Consuming the Critique, Commodifying the Commentator

Vagner M. Whitehead, Southern Illinois University

False Metaphors: The Gaze, Nature, and Ideology

Liselot van der Heijden, Pratt Institute, Cooper Union

Visualizing Patriotism TH75

Salon III, Marquis Ballroom, Convention Level, Atlanta Marriott

Marquis

CHAIR: Dread Scott

Eve Meltzer, Stanford University

Patriotism and Rebellion in the Struggle for Irish Freedom

Kevin Noble, Culture and Conflict Group

Other participants to be announced.

FRIDAY, FEBRUARY 18**7:00–8:30 AM****CAA COMMITTEE FOR WOMEN IN THE ARTS
Annual Recognition Awards Ceremony**

Salon II, Marquis Ballroom, Convention Level, Atlanta Marriott Marquis

DISTINGUISHED HONOREES: **Beverly Buchanan**, Georgia Women in the Visual Arts; **Lowery Stokes Sims**, Director, Studio Museum in Harlem

ONSITE PRICE AT REGISTRATION AREA: \$25, cash or credit card only. Limited to the first 300 people.

**ART HISTORIANS OF SOUTHERN CALIFORNIA
Business Meeting**

Trinidad / Madrid, Convention Level, Atlanta Marriott Marquis

**ITALIAN ART SOCIETY
Business Meeting**

Rio Grande / McKenzie / Yukon, Lobby Level, Atlanta Marriott Marquis

**RADICAL ART CAUCUS
Business Meeting**

Tigris / Danube, Lobby Level, Atlanta Marriott Marquis

**ART HISTORIANS INTERESTED IN PEDAGOGY AND TECHNOLOGY
Business Meeting**

Salon IV, Marquis Ballroom, Convention Level, Atlanta Marriott Marquis

**ART HISTORIANS INTERESTED IN PEDAGOGY AND TECHNOLOGY
The Economics of Technology in Art History F1**

Salon IV, Marquis Ballroom, Convention Level, Atlanta Marriott Marquis

Business meeting will follow.

OPEN SESSION

OFFSITE SESSION

PRACTICUM

MUSEUM SESSION

 AFFILIATED SOCIETY
SESSION

CAA COMMITTEE SESSION

E-SESSION

AMERICAN ASSOCIATION OF MUSEUMS

**New Tools for Provenance Research and Dissemination:
AAM's Nazi-Era Provenance Internet Portal F2**Consulate, Convention Level, Atlanta Marriott Marquis
CHAIR: **Erik Ledbetter**, American Association of MuseumsCOMMUNITY COLLEGE PROFESSORS OF ART AND ART HISTORY
Business Meeting

Cabinet, Convention Level, Atlanta Marriott Marquis

9:00–11:30 AM**Art and the Politics of Religion in Seventeenth-Century Italy F3**

Salon I, Marquis Ballroom, Convention Level, Atlanta Marriott Marquis

CHAIRS: **Giles Knox**, Indiana University;
Daniel M. Unger, Ben-Gurion University of the Negev*Dominicans, Franciscans, and the Art of Political Rivalry***Thomas McGrath**, Harvard University*Images, Politics, Jesuits, Jansenists***Vernon Hyde Minor**, University of Colorado at Boulder*Bernini's Fountain of the Four Rivers and the Mapping of La Plata***Randall Rhodes**, Frostburg State University*Art in the Service of a Holy War: The Case of Pope Gregory XV and Guercino***Daniel M. Unger**, Ben-Gurion University of the NegevDISCUSSANT: **Giles Knox**, Indiana University**Art Collections in Historically Black Colleges and
Universities: Cultural Legacies Bound and Unbound F4**

Salon A, Imperial Ballroom, Convention Level, Atlanta Marriott Marquis

CHAIRS: **David C. Driskell**, University of Maryland, College Park;
Julie L. McGee, Bowdoin College*An Historical Overview: Collecting Black Art at Historically Black Colleges and Universities***David C. Driskell**, University of Maryland, College Park*To Convert, Collect, and Be Modern: William H. Sheppard's Kuba Art Collection at Hampton Institute***NeEddra James**, University of California, Santa Cruz*Connections and Intersections: The African American Art Collection at Fisk University***Jerry C. Waters**, Hiram Van Gordon Memorial Art Gallery, Tennessee State University*Revealing a Masterpiece: The Fisk Restoration and Aaron Douglas's Vision***Amy Kirschke**, Vanderbilt University*Discovery and Preservation of a Valuable Art Collection at Jackson State University***Lealan N. Swanson**, Jackson State University

Art in the Service of Politics in the Twentieth Century F5

Salon III, Marquis Ballroom, Convention Level, Atlanta Marriott Marquis
 CHAIR: Joseph P. Ansell, Auburn University

Arthur Szyk: Artist-Soldier for Poland, America, and the Jewish People
 Joseph P. Ansell, Auburn University

Thami Mnyele and the Birth of Liberation Art in Southern Africa
 Elizabeth Morton, State University of West Georgia

Constructing a Religiopolitical Identity: The Sagar Ramayan
 Sarita K. Heer, Memphis College of Art

In the Wake of the Bomb: American Combat Artists in Occupied Japan
 Denise Rompilla, St. John's University

When Art Is Not Art: Nazi Art and Postwar Politics
 Gregory Maertz, St. John's University

Art and Public Service: The Case of Environmental Interpretation
 Ruth Wallen, University of California, San Diego and Goddard College

Artists, Patrons, and Power in Ancient America: The "Humanistic" in Pre-Columbian Art F6

Salon C, Grand Salon, 2nd Floor, Hilton Atlanta
 CHAIR: James D. Farmer, Virginia Commonwealth University

Variations of the Barrier Canyon Spirit Figure: Styles, Studios, or Handiwork in Archaic Rock Art
 David Sucec, BCS Project, Salt Lake City

Evidence for Craft Specialization among the Hopewell Sculptors
 F. Johanna Minich, Virginia Commonwealth University

Identifying Artists' Hands in the Cacaxtla Murals
 Claudia Brittenham, Yale University

Royal Art Ateliers among the Classic Maya: A Study of Artistic Identity and Elite Patronage

Dorie Reents-Budet, Smithsonian Institution
 DISCUSSANT: Rebecca Stone-Miller, Michael C. Carlos Museum, Emory University

Collecting in the South: Preservation, Identity, and Display F7

Trinidad / Madrid, Convention Level, Atlanta Marriott Marquis
 CHAIR: Linda Maria Gigante, University of Louisville

Hidden Treasures at a Georgia College
 Elizabeth Bailey, Wesleyan College, Macon

Miss Ima Hogg of Texas: Linking North and South through the Collecting of Americana

Joseph Manca, Rice University

Ethnographic Research of the Robert Doster Collection

Mary Lou Hightower, University of South Carolina, Spartanburg

R. C. Ballard Thruston: A Kentucky Collector of Roman Antiquities
 Linda Maria Gigante, University of Louisville

**INTERNATIONAL CENTER OF MEDIEVAL ART
Corporate Identity in Medieval Art F8**

Copenhagen / Stockholm / Amsterdam, Convention Level,
 Atlanta Marriott Marquis

CHAIRS: Camille Serchuk, Southern Connecticut State University;
 Erik Inglis, Oberlin College

Crozier and Crises of Authority in Medieval Ireland
 Karen Overbey, Seattle University

*Scholarly Impressions: Corporate Identity and Parisian University
 Seals Dealing with Paris from the 13th–15th Centuries*

Charlotte Bauer-Smith, University of Illinois at Urbana-Champaign

*Corporate Identity, Corporality, and the Man Who Would Be (but
 Was Not) a Knight*

Rachel Dressler, University at Albany, State University of New York

Friars Minor—Younger Brothers

Amy Neff, University of Tennessee, Knoxville

*Subversive Identities: The Ciampi's Revolutionary Architectural
 Aesthetic, a Study of Fourteenth-Century Florence*

Niall Atkinson, Cornell University and Kunsthistorisches Institut Florence

Fraught with Peril? Portrait Commissions and Contemporary Art F9

Consulate, Convention Level, Atlanta Marriott Marquis

CHAIR: Brandon Brame Fortune, National Portrait Gallery

Yasui Sōtarō: Portraits and Patrons, 1934–1946

Bert Winther-Tamaki, University of California, Irvine

Maestro as Martyr: Reinventing Symbolic Portraiture

Holly Trostle Brigham, independent artist

Warhol's Commissioned Portraits: Convention as Controversy

Reva Wolf, State University of New York, New Paltz

Nude Artist/Nude Collector

Robert Feintuch, independent artist

The Interpretive DNA Portrait: Recent Commissions

Kevin Clarke, independent artist

**HISTORIANS OF ISLAMIC ART****Islamic Art and the Rest of the World, Part 1 F10**

Salon B, Imperial Ballroom, Convention Level, Atlanta Marriott Marquis

CHAIRS: Oleg Grabar, Institute for Advanced Study;

Eva R. Hoffman, Tufts University

*Magic and Meaning in Byzantine Art: Pseudo-Arabic Ornament
 and the San Marco Cup*

Alicia Walker, Columbia University

*Rashid al-Din's Tansuqnamah: A Case Study in the Challenges
 of Artistic and Cultural Exchange*

Persis Berlekamp, University of Texas at Austin

Between Mosque and Palace: Defining Identity through Ritual Movement in Ngaoundéré, Cameroon

Mark D. DeLancey, James Madison University

The Impact of Islamic Art and Culture on Pattern and Decoration in the 1960s and 1970s

Anne Swartz, Savannah College of Art and Design

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



ART HISTORY OPEN SESSION

Latin American Art F11

Salon D, Grand Salon, 2nd Floor, Hilton Atlanta

CHAIR: Leonard Folgarait, Vanderbilt University

The Birth of Angels: Spanish Roots of the Mexican Angelito Genre

Elisa Mandell, Skidmore College

A Man, a Plan (Thwarted), a Canal; Panama: Fernando Leal's Neptuno Encadenado

Tatiana Flores, Florida State University

Displaying the Avant-Garde: Carlos Mérida and the Galería de Arte Moderno

Courtney Gilbert, Texas State University and University of Texas at Austin

Piety, Politics, Paradox: María Izquierdo and the Situation of Catholic Iconography in Modern Mexican Art

Celeste Donovan, The Graduate Center, City University of New York

Playing Paris: Latin American Op and Kinetic Art at Denise René

Martha Sesúa, University of British Columbia

The Nude in Photography F12

Salon IV, Marquis Ballroom, Convention Level, Atlanta Marriott Marquis

CHAIR: E. Anne McCauley, Princeton University

Arresting Nudes in Second Empire Paris

David Ogawa, Union College

The White Male as Ethnographic Subject in Muybridge's Animal Locomotion Photographs

Sarah Gordon Saad, Northwestern University and Center for Advanced Study in the Visual Arts

Natalie Barney and the Photographic "Lesbian" Nude

Amy Mechowski, University College London

Tony Sansone, "The Most Photographed Physique in the World"

Nicholas Newman, Boise State University

Nude Self-Portraits in the Photographs of Renée Cox

Lisa Farrington, Parsons School of Design

OPEN SESSION

OFFSITE SESSION

PRACTICUM

MUSEUM SESSION

AFFILIATED SOCIETY SESSION

CAA COMMITTEE SESSION

E-SESSION

On the Couch: Psychobiography and American Art F13

Salon II, Marquis Ballroom, Convention Level, Atlanta Marriott Marquis

CHAIRS: Dorinda Evans, Emory University;

Marshall P. Duke, Emory University

Monomania on the Subject of Mesmerism: Charles Deas's Paintings of the Mid-1840s

Carol Clark, Amherst College

The Id of Modern Art of the United States: Art and America's Unfinished Revolution, 1863–1877

Katherine Manthorne, Graduate Center, City University of New York

The Psychic Stares of William Rimmer

Dorinda Evans, Emory University

Trauma, Denial, and Survivor Guilt: Arshile Gorky and His Biography in the History of Art

Kim S. Theriault, Dominican University

Studies on the Holographic: Visualizing Trauma in the Work of Andy Warhol and Raphael Ortiz

Susan Jarosi, Duke University

DISCUSSANT: Ellen Handler Spitz, University of Maryland, Baltimore County

Painting as World F14

Salon E, Grand Salon, 2nd Floor, Hilton Atlanta

CHAIR: Pam Longobardi, Georgia State University

Forbidden Love: Abstract Painting and Other Languages

Holly Hughes, Rhode Island School of Design

Reverse Perspective

Benjamin Edwards, independent artist

Creating a Visual Language

Kojo Griffin, independent artist

Worlds within Worlds

Pam Longobardi, Georgia State University

DISCUSSANT: David Rubin, Contemporary Art Center, New Orleans

Pan-Regionalism: Building Infrastructure for Contemporary Art Criticism from Coast to Coast F15

Salon A & B, Grand Salon, 2nd Floor, Hilton Atlanta

CHAIRS: Susan W. Knowles; Charles Reeve, Kennesaw State University

The Task of the Critic in the Age of the Digital

Tom Csaszar, University of the Arts and Pennsylvania Academy of Fine Arts

Criticism in the Middle: Midwestern Urban Models for the Artist/Critic/Public Relationship

Michael Fallon

Cultural Change: A New Role for Writers and Editors

Lara Kristin Herndon

Critical Response to the Post-Populist Artistic Discourse

Paul Krainak, West Virginia University



ASSOCIATION FOR TEXTUAL SCHOLARSHIP IN ART HISTORY

The Pre-Raphaelites and the Mythic Image F16

Magnolia, Convention Level, Atlanta Marriott Marquis

CHAIR: Alicia Craig Faxon, Simmons College

Rossetti, E. S. Dallas, and the "Hidden Soul"

Helene E. Roberts, Dartmouth College

Edward Burne-Jones's The Story of Troy: An Ovidian Tale

Liana de Girolami Cheney, University of Massachusetts, Lowell

Classical Cameron

Jeff Rosen, University of Chicago

J. W. Waterhouse's Rape of Persephone

Peter Trippi, Dahesh Museum of Art



STUDIO ART OPEN SESSION

Print Cocktail F18

Sydney / Zurich / London / Bonn, Convention Level,

Atlanta Marriott Marquis

CHAIR: Carmon Colangelo, University of Georgia

The New Press Paradigm

Lisa Moren, University of Maryland, Baltimore County

Ars Combinatoria

Patricia Olynk, University of Michigan

Authentic Fictions

Sue Johnson, St. Mary's College of Maryland

Altered Print Media

Kimiko Miyoshi, Boise State University

Device for Not Being

Imi Hwangbo, University of Georgia

This session will be held in ARTspace.

Problems of Color in Modern and Contemporary Architecture F19

Tigris / Danube, Lobby Level, Atlanta Marriott Marquis

CHAIR: Mark Cottle, Georgia Institute of Technology

Building Polychromy: Tattooed Skin or Mutilation?

Micheline Nilseu, Indiana University, South Bend

Equilibre coloré: Le Corbusier's Polychromic Architecturale between 1945 and 1965

Barbara Klinkhammer, University of Tennessee

The Tall Office Building and the "Art of Pure Color"

Joanna Merwood, Parsons School of Design

A Museum's Red Legs: Lina Bo Bardi's Museum of Art of São Paulo

Daniela Sandler, University of Rochester

The Laban Centre: Color and the Dissolution of Surface

Vittoria Di Palma, Columbia University

"Contemporary Art and the Plight of Its Public"**Revisited** F20

Rio Grande / McKenzie / Yukon, Lobby Level, Atlanta

Marriott Marquis

CHAIR: Bradford R. Collins, University of South Carolina

"Contemporary Art and the Plight of Its Public" Remix

Susan Elizabeth Ryan, Louisiana State University

The New Art and Critical Uncertainty

James A. Lawrence, University of Texas at Austin

Beyond Plight

Bradford R. Collins, University of South Carolina

Steinberg's Plight Forty Years Later

Howard Risatti, Virginia Commonwealth University

NOON–1:30 PM

ITALIAN ART SOCIETY

Afterlife of the Italian Middle Ages F21

Rio Grande / McKenzie / Yukon, Lobby Level, Atlanta

Marriott Marquis

CHAIR: Andrew Ladis, University of Georgia

Vasari's Buffalmacco and the Transubstantiation of Paint

Norman Land, University of Missouri

Be Envisioning the Imago Pietatis: Two Altarpieces by Paolo Veronese

Catherine Puglisi, Rutgers University

Arte Povera: An Eco of the Middle Ages in the Twentieth Century

Beth Mangini, City University of New York



CAA CULTURAL DIVERSITY COMMITTEE

Best Mentoring Practices F22

Salon IV, Marquis Ballroom, Convention Level, Atlanta Marriott Marquis

CHAIR: Ofelia Garcia, William Patterson University



INTERNATIONAL ASSOCIATION OF WORD AND IMAGE STUDIES

Beyond the Written Source F23

Salon E, Grand Salon, 2nd Floor, Hilton Atlanta

CHAIRS: Véronique Plesch, Colby College; Laura Saltz, Colby College

*Visual Insights and Rhetoric Delights in the Mosaic of San**Clemente in Rome*

Stefano Riccioni, University of Rome "La Sapienza"

Carmen Perpetuum-Pictura Perpetua: Jean-Jacques Boissard's Drawings of the Metamorphoses (1556) and the Debate on Picta Poesis in Sixteenth-Century France

Michael Thimann, Kunsthistorisches Institut (Max-Planck-Institut), Florence

Text and Image Reversal in Two Works by Marcel Duchamp

Jonathan Bass, Rutgers University



ART MUSEUM IMAGE CONSORTIUM

Business Meeting

Monte Carlo Room, Garden Level, Atlanta Marriott Marquis



ASSOCIATION FOR LATIN AMERICAN ART

Business Meeting

Salon D, Grand Salon, 2nd Floor, Hilton Atlanta



CAA MUSEUM COMMITTEE

The Changing Role of the Curator F24

Salon II, Marquis Ballroom, Convention Level, Atlanta Marriott Marquis

CHAIRS: Maria Ann Conelli, Fashion Institute of Technology;

Brian Wallace, Galleries at Moore College of Art and Design



FOUNDATIONS IN ART: THEORY AND EDUCATION

The Emperor's New Clothes—Or Are the New Developments in Foundations Art Curricula as Silly as They Seem? F25

Salon A & B, Grand Salon, 2nd Floor, Hilton Atlanta

CHAIRS: Barbara Nesin, Spelman College; Brian Curtis, University of Miami

Mary Stewart, Northern Illinois University

Darby Bannard, University of Miami

Julia Marsh, Art Institute of Chicago



ART HISTORIANS OF SOUTHERN CALIFORNIA

The Canon and California: The Role of Museums F26

Trinidad / Madrid, Convention Level, Atlanta Marriott Marquis

CHAIR: Bruce Robertson, University of California, Santa Barbara, and Los Angeles County Museum of Art

Jessica Smith, Huntington Library, Museums and Gardens

Sarah Vure, Orange County Museum of Art

Ilene Susan Fort, Los Angeles County Museum of Art



CAA EDUCATION COMMITTEE

Judging and Being Judged: A Discussion on Faculty Assessment F27

Salon III, Marquis Ballroom, Convention Level, Atlanta Marriott Marquis

CHAIR: Stephen W. Shipps, Emerson College

OPEN SESSION

OFFSITE SESSION

PRACTICUM

MUSEUM SESSION

AFFILIATED SOCIETY SESSION

CAA COMMITTEE SESSION

E-SESSION

California State University Guidelines for Faculty Assessment

Mika M. Cho, California State University, Los Angeles

Teaching Critiques by Peers and/or Pedagogy Specialists

Kevin C. Concannon, University of Akron

Mentoring, from the Dean's/Chair's Point of View

Steven Bleicher, Art Institute of Fort Lauderdale

A Student's View of Faculty Assessment

Ljubomir Milanovic, Rutgers University

Faculty Reviews in Support of Faculty Success

Robert Sabal, Emerson College

DISCUSSANT: Martha L. Dunkelman, Canisius College



AMERICAN SOCIETY FOR HISPANIC ART HISTORICAL STUDIES

New Research in Spanish Art F28

Copenhagen / Stockholm / Amsterdam, Convention Level, Atlanta Marriott Marquis

CHAIR: Mark Denaci, State University of New York, Geneseo

Market and Demand: Art Consumption in Renaissance Spain

Mari Tere Alvarez, J. Paul Getty Museum

Sacred Monarchy and Spanish Habsburg Devotion to Marian Imagery

Jeffrey Schrader, Bowling Green State University

New Contexts for Josefa de Ayala: Social and Material Culture

Lori Kata, Bryn Mawr College

Twelfth-Century Palaces: Documentation, Elevation, and Vindication

Therese Martin, University of Arizona

DISCUSSANT: Lynette M. F. Bosch, State University of New York, Geneseo



HISTORIANS OF EIGHTEENTH-CENTURY ART AND ARCHITECTURE

New Scholars of Eighteenth-Century Art and Architecture F29

Consulate, Convention Level, Atlanta Marriott Marquis

CHAIR: Nina Lewallen, Auburn University

Ironic Butterflies: Papillonerías, Papillotage, and Enlightenment Knowledge in Rococo Ornamental Prints

Mary Salzman, Stanford University

Unearthing the City of Herculaneum and the Apotropaic Function of Ornament

Franca Trubiano, University of Pennsylvania

Constructing a Cosmopolitan Identity: Portraits of Anna-Amalia von Sachsen-Weimar-Eisenach (1739–1807)

Christina K. Lindeman, University of Arizona



CAA SERVICES TO ARTISTS COMMITTEE

The Patriot Act and the Arts F30

Salon I, Marquis Ballroom, Convention Level, Atlanta Marriott Marquis

CHAIR: Joyce Hill Stoner, University of Delaware, Winterthur Museum

Interventionist Art vs. the State during the Cold War

Gregory G. Sholette

The Critical Art Ensemble and Mass MoCA in 2004

Nato Thompson, Mass MoCA

The Democracy Wall

Rebecca Rushfield



VISUAL CULTURE CAUCUS

Politics in/as Visual Culture F31

Salon B, Imperial Ballroom, Convention Level, Atlanta Marriott Marquis

CHAIRS: Laurie-Beth Clark, University of Wisconsin-Madison;

Nicholas Mirzoeff, New York University

Darby English, University of Chicago

W. J. T. Mitchell, University of Chicago

Dora Apel, Wayne State University

Rayford Guins, University of West England

COUNCIL OF INDEPENDENT COLLEGES

Survey of Historic Architecture and Design: Research Issues and Website Development F32

Tigris / Danube, Lobby Level, Atlanta Marriott Marquis

CHAIR: Barbara S. Christen, Council of Independent Colleges



AMERICAN INSTITUTE OF GRAPHIC ARTS

W(h)ither the Touch? F33

Magnolia, Convention Level, Atlanta Marriott Marquis

CHAIRS: Rafael Fajardo, University of Denver

Please Touch

Elizabeth Settlemyer, Gensler Associates 583

Made by Hand

Heather Watkins, Lewis & Clark College

Off the Deep End: Reflections on Depth and Tactility in Graphic Design Pedagogy and Process

Justine Walden, Art Institute of Washington



SOUTHERN GRAPHICS COUNCIL

Transformative Printmaking F34

Salon C, Grand Salon, 2nd Floor, Hilton Atlanta

CHAIR: Dennis O'Neil, Corcoran School of Art

Screenprinting Today: Alchemy and Transformation

Dennis O'Neil, Corcoran School of Art

Through a Lens: The Viewing Device in Spatially Interactive Works

Mary Ann Strandell, independent artist

The Virtual Print: Projections in Time and Space

Deborah Cornell, Boston University

Interpolations: Hybrid Forms of the Print

April Flanders, independent artist



AMERICAN INSTITUTE FOR CONSERVATION

Acquiring and Siting Classical Art: Dialogue between Curator and Conservator F35

CHAIR: Andrea Kirsh, independent scholar

A gallery-based workshop held at the Michael C. Carlos Museum, Emory University. Jasper Gaunt, curator, and Renee Stein, conservator, will discuss evidence of manufacture, questions of authenticity, extent of cleaning, and compensation for display in the Carlos Museum's recently reinstalled galleries of classical art.

Attendance is limited to those who have registered in advance.

2:00–4:30 PM

ASSOCIATION FOR LATIN AMERICAN ART

Alternative Spaces: Modern Artists in Latin American and the Creation of Intellectual Forums F36

Salon D, Grand Salon, 2nd Floor, Hilton Atlanta

CHAIRS: Michele Greet, George Mason University;

Lynda Klich, Institute of Fine Arts, New York University

The Best Maugard Drawing Method: A Common Ground for Diverse Configurations of a Modern Mexicanist Aesthetic

Karen Cordero, Universidad Iberoamericana, Mexico City

Norah Borges, The Graphic Voice of Ultraísmo

Vanessa K. Davidson, Institute of Fine Arts, New York University

Vanguard Exhibitions, Women's Spaces, and Political Change in Cuba, 1927–1940

Ingrid Elliott, University of Chicago

Before the Biennial: Artistic Organizations in São Paulo in the Late 1940s

Adele Nelson, Institute of Fine Arts, New York University

Imaging Our Networks: "Arte Matí Universal" and the International Art Scene in the Early 1950s

Ana Pozzi-Harris, University of Texas at Austin

Art and Shame F37

Salon E, Grand Salon, 2nd Floor, Hilton Atlanta

CHAIR: Martha Hollander, Hofstra University

Shame of the Nation: The Duluth Lynching Memorial and Issues of Civic Morality

Erika Doss, University of Colorado at Boulder

Images of Shame in Reformation Propaganda

Christiane Andersson, Bucknell University

"Only a Painter and Not a Man": Inventing the Unmodest Model in Nineteenth-Century Paris

Susan Waller, University of Missouri, St. Louis

Shame/less: A Queer Warholian Spectacle

Robert Allen Summers, University of California, Los Angeles

The Art of Assessing Shame in Psychology: Concepts, Methods, and Implications for Art History

Lee G. Sternberger, James Madison University; Craig N. Shealy, James Madison University

Art, Science, and the Forging of Disciplines in Seventeenth-Century Italy F38

Salon I, Marquis Ballroom, Convention Level, Atlanta Marriott Marquis

CHAIRS: Frances Gage, Center for Advanced Study in the Visual Arts, National Gallery of Art; Carla Keyvanian, University of Connecticut

Dissection on Display: John Evelyn's Anatomical Tables and the Circulation of Virtuosity

Craig A. Hanson, Calvin College

Salvator Rosa and the Members of the Accademia de' Percossi

Eva Strubal, Johns Hopkins University

Pharmacy as Universe

Anne Aurasmaa, University of Helsinki

Observation, Illustration, and Visual Authority in the Scientific Revolution

Sarah B. Benson, Cornell University

AS

ASSOCIATION OF HISTORIANS OF AMERICAN ART

Artists and the Left: A Long-Term View F39

Salon B, Imperial Ballroom, Convention Level, Atlanta Marriott Marquis

CHAIRS: Andrew Hemingway, University College London; Anthony W. Lee, Mount Holyoke College

Structuring a Socialist Aesthetic: Sloan's Relationship with Eastman and Henri

Rachel Sanders, University College London

On the Left in Mexico: Pablo O'Higgins and the Functionalist School of Murals

James Oles, Wellesley College

Politicizing American Art: The Brecht-Effect, 1968–1978

Philip Glahn, the Graduate Center, City University of New York

Gay Power circa 1970: Visual Strategies for Sexual Revolution

Richard Meyer, University of Southern California

DISCUSSANT: Sally Stein, University of California at Irvine

OS OPEN SESSION**N** OFFSITE SESSION**P** PRACTICUM**M** MUSEUM SESSION**AS** AFFILIATED SOCIETY SESSION**C** CAA COMMITTEE SESSION**E** E-SESSION**OS**

ART HISTORY OPEN SESSION

Asian Art F40

Salon A & B, Grand Salon, 2nd Floor, Hilton Atlanta

CHAIR: Samuel C. Morse, Amherst College

The Value of Flesh: Dunhuang Images of Sujati and Medieval Chinese Claims on the Body

Winston Kyau, University of Chicago

Renewed Japonisme or Cynical Nationalism? A New Way of Japanese Painting (Nihonga) Today

Midori Yoshimoto, New Jersey City University

Dispersing the Kanchi Goddesses: Ideologies of Transnational Collecting and Scattering

Padma Kaimal, Colgate University

Replication in Japanese Genre Painting

Matthew McKelway, New York University

Representation of Femininity in Early Nineteenth-Century China

Marion Sung-hua Lee, Stanford University

Conceiving Art as Language: K. G. Subramanyan's Model for Contemporary Art in India

Margaret Richardson, Virginia Commonwealth University

AS E P

ART HISTORIANS INTERESTED IN PEDAGOGY AND TECHNOLOGY

Blending New Learning Technologies into Traditional Art-Historical Instruction at the Introductory Level F41

Rio Grande / McKenzie / Yukon, Lobby Level, Atlanta Marriott Marquis

CHAIRS: Lactitia La Follette, University of Massachusetts, Amherst; Kelly Donahue-Wallace, University of North Texas

Object Lessons: Online Exhibitions and Art-Historical Instruction

Jennifer Milam, University of Sydney

ARTIFACT: Mapping a Global Survey of the History of Art

Eva Hoffman, Tufts University; Christine Cavalier, Tufts University

The Role of the Art Museum in Technology-Based Art History Instruction: A Case Study from the Metropolitan Museum of Art

Kent Lydecker, the Metropolitan Museum of Art;

Jean Sorabella, Adelphi University

It's Not a Website, It's a Web Project: Strategies for Managing a Multi-Year, Grant-Funded Digital Teaching Project

Robert Carlucci, Columbia University

DISCUSSANT: Christopher Witcombe, Sweet Briar College

OS

ART HISTORY OPEN SESSION

Lorenzo Ghiberti and His Legacy F42

Salon II, Marquis Ballroom, Convention Level, Atlanta Marriott Marquis

CHAIR: Gary M. Radke, Syracuse University and High Museum of Art

Angels, Saints, and Miracles: The Legacy of Ghiberti's Bronze Reliquaries in Renaissance Sculpture

Sally J. Cornelison, University of Kansas

Ghiberti's Gold: The Restoration of the Gates of Paradise

Annamaria Giusti, Opificio delle Pietre Dure, Florence

Audience, Style, and Ghiberti's Development of Narrative

Amy R. Bloch, Rochester Institute of Technology

Ghibertian Motifs in the Sinopie of the Chiostrò Verde, Santa Maria Novella

Amber A. McAlister, University of Miami

Ghiberti's Plaster Doors: The Taste for Casts in Late Nineteenth-Century America

Jacqueline Musacchio, Vassar College

Modernism in Magazines F43

Tigris / Danube, Lobby Level, Atlanta Marriott Marquis

CHAIR: Christopher Reed, Lake Forest College

Cézanne, Fashion, War and Revolution

André Dombrowski, University of California, Berkeley

Bauhaus Dreamhouse: Cultural Capital, Identity Formation, and Magazine Publication

Katerina Ruedi Ray, Bowling Green State University

The Queer Modernity of British Vogue, 1922–1926

Christopher Reed, Lake Forest College

Modernist Aesthetics in National Socialism: Exploring die neue linie, 1929–1943

Christian Fuhrmeister, Zentralinstitut für Kunstgeschichte, Munich

"The Playmate as Fine Art": The Role of Art in Playboy's Design and Ideology

Marianne Richter, Union League Club of Chicago

AS

HISTORIANS OF BRITISH ART

New Directions in British Art History F44

Consulate, Convention Level, Atlanta Marriott Marquis

CHAIR: Anne Helmreich, Case Western Reserve University

Making China: Decorative Arts, Foreign Style, and the History of British Art

Stacey Loughrey Sloboda, University of Southern California

Imagining England and Embracing Empire: Landscapes from the Library, Parlor, and Portfolio, 1750–1850

Julie Decker, Georgetown College

Mediating Modernity: The Art Journal Print in Mid-Victorian Britain, 1850–1880

Katherine Haskins, Yale University Library

Different Regimes of Presentation: Investigating the Dissemination of Contemporary Art through Text

Courtney J. Martin, Yale University

DISCUSSANT: Jos Hackforth-Jones, Richmond, the American International University in London

Nexus Press: A Reflection of the Triumphs of and Challenges to the Book Arts F45

Copenhagen / Stockholm / Amsterdam, Convention Level, Atlanta Marriott Marquis

CHAIR: Anne F. Bessac, Gainesville College

Nexus Press: The Gospel According to Jo Anne

Jo Anne Paschall, City of Atlanta Workforce Development Agency

The Challenges and Opportunities of Producing Artists' Books

Michael Goodman, Portfolio Center

The Small Pond

Clifton Meador, State University of New York at New Paltz

Nexus Press in Transition

Lisa Hart, Atlanta College of Art

Artists' Books/New Technologies and Economies

Joan Lyons, Visual Studies Workshop

Artists' Books, Poets' Books, and Book Books: Producing, Publishing, and Distributing Independent Book Projects under Late Capitalism; A Granary Books Primer

Steve Clay, Granary Books

Rethinking the Wilhelmine: History, Historiography, and Theory in German Art and Architecture, 1871–1919 F46

Magnolia, Convention Level, Atlanta Marriott Marquis

CHAIRS: Daniel Adler, Getty Research Institute;

Jeannette Redensek, the Graduate Center, City University of New York

Change from Within: Bruno Paul, Mies, and the Wilhelmine

Modern Interior from Wohnzimmer to Raumkunst

Marianne Egger-Gerozissis, The Graduate Center, City University of New York

Max Klinger's Dramen and Konrad Fiedler's Third Direction

Mitchell Frank, Carleton University

Joseph August Lux and Catholic Controversy in the Werkbund

Mark Jarzombek, Massachusetts Institute of Technology

On Dilettantism and the Gesamtkunstwerk

Juliet Koss, Scripps College

The Experience of Time and the Time of History: Alois Riegl's

Age-Value and Walter Benjamin's Aura

Karen Lang, University of Southern California

OS

ART HISTORY OPEN SESSION

Rewriting African Art History in the 21st Century, Part 1 F47

Salon III, Marquis Ballroom, Convention Level, Atlanta Marriott Marquis

CHAIR: Sidney Littlefield Kasfir, Emory University

Work and Workshop: Continuity and Rupture in the Social Organization of Artistic Production

Till Förster, University of Basel

Picturing Osun: From History to Heritage in Osogbo, Nigeria

Peter Probst, University of Bayreuth

The Pouring Out: A Reconsideration of Temne Women's Initiation
Frederick Lamp, Yale University Art Gallery

Trophy Heads: Ancient Ife Bronzes and Subaltern Representation
Suzanne Preston Blier, Harvard University

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

Robert Smithson's Dialectics of Death and Creativity F48
Salon A, Imperial Ballroom, Convention Level, Atlanta Marriott Marquis
CHAIR: Suzaan Boettger, Bergen Community College

Played Angel: Robert Smithson, 1960–61
Tim Martin, DeMontfort University

Phantasy and Disruptive Incident in Robert Smithson's Process Work
Kimberly Paice, University of Cincinnati

De-Architecturization: Reading Hotel Palenque (1969–1972)
Wouter Davidts, Ghent University

Thicker than Water: Smithson's Spiraling Return in the Red Sea
Suzaan Boettger, Bergen Community College

Smithson's Destructive Creativity
Donald Kuspit, State University of New York at Stony Brook

The Ties that Bind: Representations of Marriage in Mesoamerican Art F49

Salon C, Grand Salon, 2nd Floor, Hilton Atlanta
CHAIRS: Lori Boornazian Diel, Texas Christian University;
Billie Follensbee, Southwest Missouri State University

Did She or Didn't She? Representations of Marriage in Olmec and Olmec-Related Art

Billie Follensbee, Southwest Missouri State University

But the Greatest of These Is Marriage: War, Sacrifice, Marriage, and the Legitimization of Mixtec Conqueror Lord 8 Deer "Jaguar Claw"
William Barnes, Tulane University

Till Death Do Us Part: Marriage and Politics in Aztec Painted Histories


Lori Boornazian Diel, Texas Christian University

The Politics of Marriage in the Casa de Montejo Facade
Charles Cody Bartlett, Binghamton University, State University of New York

Tomboys and Girly Girls: Picturing Gender, Sexuality, and Female Adolescence F50

Salon IV, Marquis Ballroom, Convention Level, Atlanta Marriott Marquis
CHAIR: Laura M. André, University of New Mexico

A Photographer of Girls: Lauren Greenfield as Media and Critic
Trudy Wilner Stack, independent scholar

 OPEN SESSION


 OFFSITE SESSION

 PRACTICUM

 MUSEUM SESSION

 AFFILIATED SOCIETY SESSION

 CAA COMMITTEE SESSION

 E-SESSION

Picturing Lolita

Lori Waxman, Institute of Fine Arts, New York University

Girls Will Be Boys Will Be Girls Will Be Boys . . . Female Androgyny as a Critical Tool in Subverting Visual Representations of Adolescent Femininity

Annamari Vänskä, University of Helsinki

Reluctant Lolitas and Baby Butches: Nostalgia and Desire in the Work of Collier Schorr and Hellen Van Meene

Catherine Grant, independent scholar

The Writing on the Walls: Criticism and Community Murals F51

Trinidad / Madrid, Convention Level, Atlanta Marriott Marquis

CHAIRS: Timothy W. Drescher, independent scholar;
John Pitman Weber, Elmhurst College

Estrada Courts, East LA: The Aesthetics of Visibility versus Legibility, or Whose Murals Are These?

Holly Barnet-Sanchez, University of New Mexico

The Rules of Engagement: Cultural Activism, Advertising Zones, and Xican Digital Muralism

John Jota Leanos, Arizona State University

A Vernacular Aesthetics: Asian American Murals in San Francisco, 1968–1980

Margo Machida, University of Connecticut

Up against a Wall: The Impact of Uncritical Press Coverage on Chicago Murals

Jennifer Roth, Chicago Public Art Group

4:45–5:45 PM

CAA Annual Business Meeting

Salon III, Marquis Ballroom, Convention Level, Atlanta Marriott Marquis

6:00–8:30 PM

Art and Vision in Late Medieval and Early Modern Europe F52

Salon I, Marquis Ballroom, Convention Level, Atlanta Marriott Marquis

CHAIR: Sherry C. M. Lindquist, University of Notre Dame

Vision, Image, and Perspective during the Later Middle Ages

Dallas G. Denery II, Bowdoin College

The Visionary Life of St. Catherine of Siena

Emily A. Moerer, independent scholar

Paintings of Love and the Erotics of Premodern Sight

Anne Dunlop, Yale University

Seeing with Witches, Paintings by Demons: Early Modern Imagination and Image Theory

Claudia Swan, Northwestern University

The Importance of the Concept of Visuality for Medieval Art: An Historiographic Survey of Issues

Cynthia Hahn, Florida State University

Art in Time: Theoretical and Historical Commonalities Between Movements in Fine Arts and Film as an Art Form ^{F53}

Salon B, Imperial Ballroom, Convention Level, Atlanta Marriott Marquis

CHAIR: Norman E. Magden, University of Tennessee

Technology, Postivism, and the Gesture in Mary Ellen Bute's "Abstronic"

Mark Andrew White, Oklahoma State University

The Flow of the Sequence in Minor White's "Cinema of Stills"

Andrew E. Hershberger, Bowling Green State University

From (British) Painterly Abstraction to (British) Experimental Art Cinema: Francis Bacon and John Maybury Considered

Margherita Sprio, University of Essex

Visual Velocity: Movie-Drome and the Anticipation of Immersive Subjectivity in Expanded Cinema Practices of the 1960s–1970s

Gloria Hwang Sutton, University of California, Los Angeles

Video Installation as Paralogical Apparatus: Pierre Huyghe's L'ellipse (1998)

Sylvie Fortin, Duke University

The Auction House and Art History ^{F54}

Magnolia, Convention Level, Atlanta Marriott Marquis

CHAIRS: Véronique Chagnon-Burke, Cristin Tierney, Christie's Education

Les Belles luttes à coups de billets bleus: Public Sales at Private Paris Galleries in the 1880s

Christian Huemer, International Research Center for Cultural Studies, Vienna: Graduate Center

The Fifth Avenue Art Galleries (1888–1902) in Perspective

Madeleine Fidell Beaufort, American University of Paris

Alternative Market Values? Maori Interventions in "Tribal Art"

Haidy Geismar, New York University

Chinese Art and Auction

Jane DeBevoise, University of Hong Kong

Modern vis-à-vis Contemporary: Making Distinctions and Avoiding Definition in the Marketplace

Terry Smith, University of Pittsburgh

Conceptual Portraiture ^{F55}

Salon IV, Marquis Ballroom, Convention Level, Atlanta Marriott Marquis

CHAIRS: Julia Bryan-Wilson, Rhode Island School of Design;

Anne Collins Goodyear, National Portrait Gallery

Missing Persons: The Suprematist "Portraits" of Kazimir Malevich

E. Luanne McKinnon, University of Virginia

Mel Bochner's Word Portraits, or the Unmaking of Portraiture

Mary Keane Leclère, Museum of Fine Arts, Houston

Christian Boltanski's Self-Portraits: "The Death of the Artist"

Rebecca J. DeRoo, Washington University

Immigration and Duration: Tehching Hsieh's One Year Performances, 1978–1999

Frazer Ward, Smith College

Criminal Intent: Lawlessness as a Metaphor for Artistic Genius ^{F56}

Tigris / Danube, Lobby Level, Atlanta Marriott Marquis

CHAIRS: David M. Stone, University of Delaware;

Victoria C. Gardner Coates, University of Pennsylvania

Leone Leoni: "The Most Villainous Man in the World"

Kelley Helmsstuder Di Dio, University of Vermont

John Hamilton Mortimer's Banditti: Image and Eighteenth-Century Self-Promotion

Alexis Joachimides, University of Munich

Funny Money: Trompe l'oeil and the Art of the Counterfeit in Nineteenth-Century America

Kerry Roeder, University of Delaware

"Entweder ich werde berühmt oder berüchtigt:" Otto Dix or the Artist as Sexual Murderer in Early Weimar Germany

Olaf Peters, University of Bonn

Beyond the Pale: Psychotic Art and the Boundaries of Genius

Colin Rhodes, Loughborough University

East Coast, West Coast, Middle: Contemporary Latino/a Artists and Regionalism ^{F57}

Salon D, Grand Salon, 2nd Floor, Hilton Atlanta

CHAIRS: Constance Cortez, Texas Tech University;

Celia Herrera Rodriguez, University of California, Berkeley

Global Privatization and the Art Market: Its Impact on Latino Art

Shifra Goldman, Latin American Center, University of California, Los Angeles

Mirror, Mirror: The Latino/a as the "Other" in the Fine Arts

Delilah Montoya, University of Houston

Decolonizing Art History, Art, and the Notion of the Artist

Laura E. Perez, University of California, Berkeley

Trabajadores MiChicanas/os:

Class-Consciousness and Chicana/o Artists in Michigan

Dylan Miner, University of New Mexico

Ancient and Urban-Punk: The Places of Diane Gamboa

Karen Mary Davalos, Loyola Marymount University

The Family of Man ^{F58}

Consulate, Convention Level, Atlanta Marriott Marquis

CHAIR: Katherine Hoffman, St. Anselm College

The Family of Man: Its European Roots

Kristen Gresh, Ecole des Hautes Etudes de Sciences Sociales

Missing Images: The Family of Man and the Shoah

Victoria Schmidt-Linsenhoff, Universität Trier

The Family of Man: Fifty Years On

Eric Sandeen, University of Wyoming

Text and Context: Reading The Family of Man (1955)

Mick Gidley, University of Leeds

Chasing Shadows: Steichen's Dream of the Universal

Kevin Salemme, Merrimack College

Human and Machine: Examining the Place of Physical Technology in Contemporary Performance F59

Copenhagen / Stockholm / Amsterdam, Convention Level, Atlanta Marriott Marquis

CHAIR: Gwyon Rhabyt, California State University, Hayward

At the Listening Post; or, Do Machines Perform?

Philip Auslander, Georgia Institute of Technology

Toward a Split Physiology? On Stelarc's Performances

Jacob Wamberg, University of Aarhus

Emergent Objects at the Human-Computer Interface (HCI): A Case Study of Artists' Cybernetic Relationships

Sherry Mayo, Westchester Community College

The Inspiration of India in Current American Art: Contemporary Responses and Hybrid Forms F60

Trinidad / Madrid, Convention Level, Atlanta Marriott Marquis

CHAIR: Kathryn Myers, University of Connecticut

Squaring the Circle, Exploring Indian and Jewish Concepts of Sacred Space

Robert Kirschbaum, Trinity College

Making Contemporary Sculpture in Collaboration with Traditional Repoussé Artisans in India

Michael Peter Cain, independent artist

An Asian Art Technique for Contacting the Infinite

Charlotte Cain, independent artist

Traditional Icon Formulation and the Contemporary Studio

James Cook, University of Arizona

Material Matters

Nancy Bowen, Purchase College, State University of New York

Monuments to Losses and Lost Causes F61

Salon C, Grand Salon, 2nd Floor, Hilton Atlanta

CHAIRS: Pamela H. Simpson, Washington and Lee University;

Cynthia J. Mills, Smithsonian American Art Museum

The Lost Cause in the Mother Church: Deflection and Distance in the Monuments to the Exiled Stuarts

James Harper, University of Oregon

Building a Monument to a Lost Cause on the Eve of Destruction: Henry Kirke Brown's Pediment to Slavery for the South Carolina State House

Karen Lemmey, Graduate Center, City University of New York

A Tale of Two Nations: Narrating Defeat in Postwar and Postcolonial Italy

Krystyna von Henneberg, University of California, Davis

From the Center: The Centripetal and Centrifugal Force of Memorials from Vietnam to Columbine

Harriet E. Senie, City College of New York, City University of New York



CAA STUDENT AND EMERGING PROFESSIONALS COMMITTEE

Moving Forward: Real-World Teaching after the Assistantship F62

Rio Grande / McKenzie / Yukon, Lobby Level, Atlanta Marriott Marquis

CHAIRS: Ellen E. Adams, Institute of Fine Art, New York University;

Valerie Eggemeyer, Casper College

"Art?" (They're Likely to be Asking)

Stephen Shipps, Emerson College

A Juggler in Training: The Transition to Professorship

M. Kathryn Shields, University of Texas at Arlington

An Art History Classroom of One's Own: Strategies and Survival Skills for "Real-World Teaching"

Anne Leader, City College of New York, City University of New York

Proof of Successful Teaching: Student Work Samples in the Arts

Ben Schachter, St. Vincent College

DISCUSSANT: Deborah Rockman, Kendall College of Art and Design

Realism and Its Discontents F63

Salon E, Grand Salon, 2nd Floor, Hilton Atlanta

CHAIRS: Terri Weissman, Columbia University; Sarah Newman, University of California, Berkeley

Realism in Retrospect: Gustave Courbet in 1882

Marnin Young, University of California, Berkeley

Realism at the Crossroads: Debates over Realism in France

Toby Norris, Northwestern University

A Collection of Latin American Social Realism for the Museum of Modern Art?

Harper Montgomery, University of Chicago

"Real Life: It's Art": The Problem of Pop in Signs of Life: Symbols in the American City

Katherine A. Smith, Agnes Scott College

Realism as Entertainment: The Sculpture of Ron Mueck

Sidney Lawrence, independent scholar

OPEN SESSION

OFFSITE SESSION

PRACTICUM

MUSEUM SESSION

AFFILIATED SOCIETY SESSION

CAA COMMITTEE SESSION

E-SESSION

Self-Taught Art in the Old and New South F64

Salon II, Marquis Ballroom, Convention Level, Atlanta Marriott Marquis

CHAIRS: Susan Mitchell Crawley, High Museum of Art;
Charles Russell, Rutgers University, Newark

“Plantation Formula”: Some Thoughts on Southern Black Outsider Art

Joyce Henri Robinson, Palmer Museum of Art, Pennsylvania State University

“Force of Character”: Bill Traylor and Charles Shannon

Roger Ricco, Ricco/Maresca Gallery

From Cloth to “Canvas”: Reinventing Gee’s Bend Quilts in the Name of Art

Sally Anne Duncan, Plymouth State University

The History and Trajectory of the Huntsville, Texas Prison Art Show

Pamela Jane Sachant, independent scholar

DISCUSSANT: Charles Russell, Rutgers University, Newark

The Seminar and the Expanded Field F65

Salon A & B, Grand Salon, 2nd Floor, Hilton Atlanta

CHAIRS: Jemifer Way, University of North Texas;
Melinda Mayer, University of North Texas

Practicing Intellectual Responsibility in the University’s Ruins

Claire Farago, University of Colorado at Boulder

The Seminar and the Study of Contemporary Art

Pamela Franks, Yale University Art Gallery

The Seminar as Bildungsroman

Linda Nochlin, Institute of Fine Arts, New York University

Making the Visible Legible

Donald Preziosi, Oxford University

DISCUSSANT: Margaret Olin, School of the Art Institute of Chicago

Temporary Action: Contemporary Public Art Practices F66

Salon A, Imperial Ballroom, Convention Level, Atlanta Marriott Marquis

CHAIRS: Adam Frelin, independent artist; Kurt Perschke, independent artist

There Is Nothing to Keep Here Except to Keep on Going: Social Art and Trans-Local Exchange

Ted Purves, California College of the Arts

Actions to Be Repeated: Disorganizational Practices in Public Space

Sarah Lewison, independent artist

Practicing in Public

Mary Jane Jacobs, School of the Art Institute of Chicago

From Goat to Hero: Boston’s Big Dig as Public Art

Cher Krause Knight, Emerson College

Visual Culture in the Struggle for Civil Rights F67

Salon IV, Marquis Ballroom, Convention Level, Atlanta Marriott Marquis

CHAIR: Jessica Dallow, University of Alabama, Birmingham

Performing Identity and Persuading a Public: The Harlem on My Mind Controversy

Susan E. Cahan, University of Missouri-St. Louis

Visualizing Black Power: Civil Rights’ Second Wave

Colette Gaiter, Columbia College Chicago

The Mary McLeod Bethune Memorial:

Re-Imaging Emancipation during the Civil-Rights Era

Ellen Daugherty, Rhodes College

The Flag Has Been Liberated: Iconic Imagery in African American Art

Nancy Sokolove, Western Carolina University

SATURDAY, FEBRUARY 19**7:30–9:00 AM**

PACIFIC ART ASSOCIATION

Business Meeting

Rio Grande / McKenzie / Yukon, Lobby Level, Atlanta Marriott Marquis

9:30 AM–NOON**The Aims and Limits of Archival Research in Early Modern Italian Art History** ^{S1}

Salon I, Marquis Ballroom, Convention Level, Atlanta Marriott Marquis
CHAIR: Anthony Colantuono, University of Maryland

Archival Bias in the Study of Milanese Renaissance Art

Charles R. Morschek, Jr., Drexel University

Archive Fever, Italian Style: History's Dust and the Case of Medici Maecenas

Sheryl E. Reiss, Cornell University

Politics and Legitimation in the Archive: The Construction of a Medici Past

Joyce de Vries, Auburn University

Lost in the Archives: Female Patronage and the Case of Lucrezia Tornabuoni

Stefanie Solum, Williams College

Women Looking at the Paintings of Nicolas Poussin? The Aims and Limits of Research in the Early Modern Feminine Archive

Phillippa Plock, The British School at Rome



RADICAL ART CAUCUS

Art/War/Empire ^{S2}

Salon A, Imperial Ballroom, Convention Level, Atlanta Marriott Marquis

CHAIRS: Elizabeth Lillehoj, DePaul University; Martha Rosler, Rutgers University

The "Good War" Artists

Josephine Gear, New York University



OPEN SESSION



OFFSITE SESSION



PRACTICUM



MUSEUM SESSION



AFFILIATED SOCIETY SESSION



CAA COMMITTEE SESSION



E-SESSION

Spectacles of Revolution: Reading Gilles Peress's Telex: Iran in Context

Amy Lyford, Occidental College

War, Maps, and Stock Graphs: The Framing of Power

Peter Dykhuis, Nova Scotia College of Art and Design

Out of Sight, Out of Mind: Photographs of War Dead

Donna Hunter, University of California, Santa Cruz

DISCUSSANT: Martha Rosler, Rutgers University

Colonization of Everydayness: Cold War Histories, Part 2 ^{S3}

Tigris / Danube, Lobby Level, Atlanta Marriott Marquis

CHAIRS: Jelena Stojanović, Cornell University; Anna Botta, Smith College

Wars from Within: A French Response to the Idea of American Painting

Agnes Berecz

Maurice Merleau-Ponty's Views of Art in the Context of the Cold War Period (1945–1961)

Vesela Sretenović, Brown University

Mapping the Non-Aligned Space

Dejan Sretenović, Muzej Savremene Umetnosti, Belgrade, Serbia and Montenegro

The End of Ideology

Isabelle Moffat

DISCUSSANT: Patricia Gray Berman, Wellesley College

Continuity and Change: The Evolution of Daoist Art ^{S4}

Salon D, Grand Salon, 2nd Floor, Hilton Atlanta

CHAIR: Patricia Karetzky, Bard College

Searching for Immortality: Images of a Daoist Immortal in the Ming Dynasty

Insoo Cho, University of Southern California

Investigating the Appeal of Images of Zhenwu (the Perfected Warrior): A Study of the British Museum's Bronze Sculpture

Noelle Giuffrida, University of Kansas

Belvedere, Palace, Temple, Shrine: Intersection and Divergence in the Architecture of Daoism and Chinese Popular Religion

Tracy Miller, Vanderbilt University

Harmonized Opposition: A Daoist Interpretation of Adolph Gottlieb's Bursts

John S. Vick, Boston College

A Scholarly Conundrum: Seeking the Dao in a Postmodern Culture

Arthur Pontyuen, University of Wisconsin, Oshkosh

Icons of Interestedness: Flag Art ^{S5}

Salon B, Imperial Ballroom, Convention Level, Atlanta Marriott Marquis

CHAIRS: Michelle Joan Wilkinson, Smithsonian American Art Museum; Ann H. Albritton, Ringling School of Art and Design

Sculpting the Flag: Jasper Johns and American Materiality

Joshua A. Shannon, University of Michigan

A Sculptor and the Flag: Images

Mini Herbert, independent artist

Recoloration Proclamation: The Gettysburg Redress and the Confederate Flag

John Sims, Ringling School of Art and Design

From Delacroix to Johns: Flag-Waving in Modern Art

Robert Rosenblum, Institute of Fine Arts, New York University

DISCUSSANT: Marilyn Amelia Zoidis, National Museum of American History, Smithsonian Institution

The Ideal of Poverty, the Rise of Capitalism, and the Visual Culture of Late Medieval and Early Modern Europe 56

Salon A & B, Grand Salon, Convention Level, Atlanta Marriott Marquis

CHAIRS: Anne Derbes, Hood College; Diane Wolfthal, Arizona State University

How Did the Friars Pay for Art?

Joanna Cannon, Courtauld Institute of Art, University of London

"A Perverse and Impious Deal": Judas as mercator pessimus in Late Medieval Italy

Janet Robson, Birkbeck College, University of London

Reconciling the Ideal of Poverty with the Actuality of Wealth in Renaissance Florence

Dale Kent, University of California, Riverside

Taking Stock: Money Weighing and Account Keeping

Roberta J. Pokphanh, University of Kansas

DISCUSSANTS: Diane Wolfthal, Arizona State University; Anne Derbes, Hood College

The International Art Market in the Early Modern Era 57

Trinidad / Madrid, Convention Level, Atlanta Marriott Marquis

CHAIR: Deborah Hutton, The College of New Jersey

The European Art Market: State of the Art and Further Perspectives of Research

Michael North, University of Greifswald

Working the Market, Traveling the World: European Artists and International Travel in the Seventeenth Century

Rebecca Tucker, Colorado College

Stitches, Specimens, and Pictures: Maria Sibylla Merian and the Processing of the Natural World

Janice L. Neri, Boise State University

Floating Worlds with Outward Ties: China-Japan Trade and the Seventeenth-Century East Asian Print Market

Tamara Bentley, Colorado College

DISCUSSANT: Hans J. Van Miegroet, Duke University

AS

HISTORIANS OF ISLAMIC ART

Islamic Art and the Rest of the World, Part 2 58

Salon E, Grand Salon, 2nd Floor, Hilton Atlanta

CHAIRS: Oleg Grabar, Institute for Advanced Study;

Eva R. Hoffman, Tufts University

Roman Thermae, Turkish Bath, European Hotel Hamam: The Circuitous Journey of a Concept and Its Architecture

Nina Cichocki, State University of New York at Buffalo

When West meets East at the Dolmabahçe Palace in Istanbul: Synthesis or Identity Crisis?

Lora Sariaslan, Dallas Museum of Art

Islamic Carpets in Paintings: An Alternative Theory of the Origin of the Art Museum

David Carrier, Case Western University and Cleveland Institute of Art

Aesthetic Connection Versus Cultural Differentiation: Comparing Islamic and Western Art

Valérie Gonzalez, Clark University

OS

STUDIO ART OPEN SESSION

Notes on Collaboration: 20th-Century Performance Strategies 59

Salon III, Marquis Ballroom, Convention Level, Atlanta Marriott Marquis

CHAIRS: Joanna Roche, California State University, Fullerton;

Jenni Sorkin, Yale University

The Hilarity of Ownership within Noncommodifiable Works

Nao Bustamante, Rensselaer Polytechnic Institute

Artists and Repertoires: Notes on the A&R Aesthetic and the Problem with Art

Matthew Jackson, California College of the Arts

Audience Enters: The Relatedness of Strangers

Sharon Hayes, Vermont College

DISCUSSANT: Jennie Klein, Ohio University

ASHISTORIANS OF EIGHTEENTH-CENTURY ART AND ARCHITECTURE
Performances of Power and Pleasure 510

Copenhagen / Stockholm / Amsterdam, Convention Level, Atlanta Marriott Marquis

CHAIR: Barbara Burlison Mooney, University of Iowa

Square, Circular, or Rectangular? Geometries of Power in Revolutionary French Courtrooms

Katherine Fischer Taylor, University of Chicago

The Gothic Landscape of Monticello

Kerry Dean Carso, independent scholar

Illustrating Chivalry in the 1780s: J.-H. Fragonard, Troubadourism, and the Class Aesthetics of the Nobility

Anne L. Schroder, Nasher Museum at Duke University

Miming Play: Picturing Amusement in Rococo Decorative Panels

Jennifer Milam, University of Sydney

Honnêteté and the Grotesque: Conversation and Gaming in Gilles-Marie Oppenord's Interior Decoration and Ornamental Design

Jean-François Bédard, independent scholar



The Place of Sculpture in 19th-Century Europe S11

Off-Site, High Museum of Art

CHAIRS: David A. Breneman, High Museum of Art;
Matthew Simms, California State University, Long Beach

Sculpture in the Home: Redefining Sculptural Practice in Late Nineteenth-Century Britain

Martina Droth, Henry Moore Institute

Madame de Staël's Sculpture Gallery

Anne Leonard, The Smart Museum of Art

With a Chiseled Touch: The Rise and Fall of the Musée Marcello

Caterina Y. Pierre, City University of New York

Exaltation by Increment: Dalou's Triumph of the Republic

John M. Humisak, Middlebury College

DIRECTIONS: by MARTA North Line to Arts Center stop.

Preeminent or Moribund? The History of History Painting in 19th-Century France F12

Salon C, Grand Salon, 2nd Floor, Hilton Atlanta

CHAIR: Paul Duro, University of Rochester

History Painting: The Legacy of D'Angiviller and David

Mark Ledbury, Sterling and Francine Clark Art Institute

History Painting in 1824: The Criticism of Eugène Delacroix's Scenes from the Massacre at Chios and Abel de Pujol's Germanicus on the Battlefield of Varus

Margaret MacNamidhe, University College Dublin

Historical Landscape—The "Other" History Painting

Patricia Mainardi, City University of New York

Re-Orienting Antiquity: Chasseriau's Sapphic History Painting

Rachel Lindheim, University of Chicago

Painting and Performance in European History Painting 1860–1900

Nina Lübben, Anglia Polytechnic University

The Realist Face of Modernism, ca. 1970 S13

Salon II, Marquis Ballroom, Convention Level, Atlanta Marriott Marquis

CHAIR: David Raskin, School of the Art Institute of Chicago

Putting Objecthood to Real Use: Scott Burton's Bronze Chair

David Getsy, Harvard University

A Place of Work (Conceptual Art as Realist Practice?)

Charles Harrison, The Open University

OPEN SESSION

OFFSITE SESSION

PRACTICUM

MUSEUM SESSION

AFFILIATED SOCIETY SESSION

CAA COMMITTEE SESSION

E-SESSION

Arthur Danto's Artworld and the End of Realism

Michael Golec, Iowa State University

Seeing Larry Bell's Cubes

Adrian Kohn, University of Texas at Austin

Neither Minimalist nor Pop: Judd through Oldenburg

Richard Shiff, University of Texas at Austin

Reconsidering the Catalogue S14

Magnolia, Convention Level, Atlanta Marriott Marquis

CHAIRS: Malcolm Baker, University of Southern California;

John Brewer, California Institute of Technology

Participants to be announced.

AS E

NEW MEDIA CAUCUS

Screenshots and Audio Effects; Electronic Events 2005 S15

Consulate, Convention Level, Atlanta Marriott Marquis

CHAIRS: Doreen Maloney, University of Kentucky;

Rachel E. Clarke, California State University, Sacramento

Everything I Knew about America I Learned from the Movies

Nomi Talisman, Mills College

Extending the Body: Augmented Reality and the Body in Real-Time Performance and Interactive Works

Zachary Lieberman, Parsons School of Art and Design

Video as Data: Cross-Media Art in the Post-Technological Landscape

Susan Otto, San Jose State University

Serial to Parallel, New Forms of Viewer Interaction

Roberto Bocci, Georgetown University

Media Installation: Video, Sound, Interactivity

Joyce Rudinsky, University of North Carolina at Chapel Hill

The Shape of Desire: The Essential Qualities of Video and Sound Art

Conrad Gleber, Florida State University, Tallahassee

Sculpting in Time and Space: New Approaches to Sculpture and Film, Part 1 S16

Salon IV, Marquis Ballroom, Convention Level, Atlanta Marriott Marquis

CHAIRS: Ian Christie, Birkbeck College, University of London;

Jon Wood, Henry Moore Institute

"Decline" of the "Eternal" Paradigm? Displacing the Inherited Concepts of Sculpture in Film

Rowan Bailey, Leeds University

Modern Sculpture and Film: Adrian Stokes's Perspective on a Spiralling Situation

David Hulks, University of East Anglia

Stop and Go: Sculpture in Experimental Film

Cornelia Lund, University of Stuttgart

Polycinema—Paracinema—Expanded Cinema: The Contextual Displacement of Film in Artistic Practice and Art History

Maxa Zoller, Birkbeck, University of London

Acoustic Dimensions: Sound in Sculpture and Film

Nora Alter, University of Florida

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



CAA INTERNATIONAL COMMITTEE

Sense of Place: A Valid Tool of Explanation within Art History? S17

Rio Grande / McKenzie / Yukon, Lobby Level, Atlanta Marriott Marquis

CHAIRS: Caroline Boyle-Turner, Pont-Aven School of Contemporary Art;
Veerle Thielemans, Musée d'Art Américain Giverny*Childe Hassam: A Collector of Places*

Isabel Taube, University of Pennsylvania

Sightseeing: Corporeality and Place in Frankenthaler

Bett Schumacher, Johns Hopkins University

*Bright and Guilty Los Angeles: Penitence and Pentimenti in**Richard Diebenkorn's Ocean Park Paintings*

Robert Slifkin, Yale University

Place Matters: The Mobilization of Paul Gauguin's Body and the Performance of Art History

Heather Waldrup, Appalachian State University

Art History as Topography, Uses and Abuses of the Notion of Place

Etienne Jollet, Université d'Aix-en-Provence

12:30–2:00 PM



ASSOCIATION OF HISTORIANS OF AMERICAN ART

American Art and the South S18

Salon B, Imperial Ballroom, Convention Level, Atlanta Marriott Marquis

CHAIR: Kirk Savage, University of Pittsburgh

Collecting the South, Yesterday and Today: The Swamp Scenes of Joseph Rusling Meeker

Andrew Walker, Missouri Historical Society

The Visual Politics of Plantation Mythology

Maurie D. McInnis, University of Virginia



NATIONAL ART EDUCATION ASSOCIATION

Art Accreditation Woes: Performance Assessment Focusing on Student Learning S19

Salon I, Marquis Ballroom, Convention Level, Atlanta Marriott Marquis

CHAIR: K. B. Basseches, Virginia Commonwealth University

Assessment in Customer-Centered University Art Appreciation Courses

David Ebitz, Pennsylvania State University

Studio Portfolio Assessment: Issues of Validity and Reliability

Doug Boughton, Northern Illinois University

Exit Portfolio Evaluations with Professionals for Graduating Seniors

K. B. Basseches, Virginia Commonwealth University

Finding Our Bearings: A Discussion of Assessment in the Visual Arts

E. Robert Sabol, Purdue University



AMERICAN SOCIETY FOR HISPANIC ART-HISTORICAL STUDIES

Business Meeting

Tigris / Danube, Lobby Level, Atlanta Marriott Marquis



HISTORIANS OF ISLAMIC ART

Business Meeting

Salon E, Grand Salon, 2nd Floor, Hilton Atlanta



CAA COMMITTEE ON INTELLECTUAL PROPERTY

Faculty as Capital: Who Owns Your Creative and Academic Work? S20

Salon A, Imperial Ballroom, Convention Level, Atlanta Marriott Marquis

CHAIR: Patricia Failing, University of Washington

Christopher McNulty, Auburn University

Other participants to be announced.



CAA COMMITTEE FOR WOMEN IN THE ARTS

Feminist Pedagogy Practice S21

Copenhagen / Stockholm / Amsterdam, Convention Level, Atlanta Marriott Marquis

CHAIRS: Susan R. Ressler, Purdue University;

Hilary Robinson, University of Ulster

Strategies for Teaching Feminist Art Criticism to both Art and Women's Studies Majors

Phoebe Farris, Purdue University

Participatory Art Pedagogy Informed by Feminist Principles

Karen Keifer-Boyd, Pennsylvania State University

Reframing the Studio Art Critique: Feminist Pedagogy and Student-Centered Learning

Helen R. Klebesadel, Women's Studies Consortium, University of Wisconsin

Dorothy Grace Lemeh, Pennsylvania State University

Online Learning Communities: A Feminist Model

Susan R. Ressler, Purdue University

From "Women and Art" to Student-Centered Learning: Feminism in the Art School

Hilary Robinson, University of Ulster



ASSOCIATION OF ART EDITORS

Business Meeting

Salon C, Grand Salon, 2nd Floor, Hilton Atlanta



INTERNATIONAL ASSOCIATION OF ART CRITICS

From Regionalism to Internationalism S22

Salon A & B, Grand Salon, 2nd Floor, Hilton Atlanta

CHAIR: Anne Barclay Morgan, independent critic

Eleanor Heartney, International Association of Art Critics

Gleim Harper, *Sculpture* magazine

Lilly Wei, independent critic and curator

Carrie Przybilla, High Museum of Art

**Inventing the Age of Augustus: Tiberius and the Reification of Empire** S23

Michael C. Carlos Museum, Emory University

CHAIR: Eric R. Varner, Emory University, Michael C. Carlos Museum, Emory University

Tiberius: Portrait Paradigms and Paradoxes

Eric R. Varner, Emory University

First above Equals: Architecture and Power in the Reign of Tiberius

Penelope J. E. Davies, University of Texas at Austin

Tasteless Tiberius, the Boring Prince: Exposing the Invisible Author of the Augustan Age

Ann L. Kuttner, University of Pennsylvania

DISCUSSANT: Barbara Kellum, Smith College



PACIFIC ARTS ASSOCIATION

Invention and Influence: Architecture in the Pacific S24

Rio Grande / McKenzie / Yukon, Lobby Level, Atlanta Marriott Marquis

CHAIRS: Carol Ivory, Washington State University;

Virginia-Lee Webb, Metropolitan Museum of Art

Ritual Sites, Sacred Sites, Public Spaces: Positioning Art in New Ireland

Michael Gunn, St. Louis Art Museum

Accommodating God: The Influence of Christianity on Maori Architecture

Deidre Brown, University of Auckland

OPEN SESSION

OFFSITE SESSION

PRACTICUM

MUSEUM SESSION

AFFILIATED SOCIETY SESSION

CAA COMMITTEE SESSION

E-SESSION

Civilized Houses: Architectural Spaces of Performance and Cultural Transformation in Honolulu, Hawai'i (circa 1820–1845)

Joshua Bell, Brasenose College, Oxford University

Foreign Styles Indigenous Priorities: The Assimilation of Western Architecture in Rural Samoa

Anne E. Guernsey Allen, Indiana University Southeast

Haus Tambaran, Long Yams, and Piazzas: Comments on Transformations of Ritual Space in an Abelam Village, Papua New Guinea

Ludovic Coupaye, University of East Anglia

**Museum Design and Construction at the High Museum** S25
High Museum of Art

The High Museum of Art is working with the architect Renzo Piano to expand its facilities. This session on museum design and construction will use the High as a case study. By featuring a representative from the major stakeholders (owner, project manager, architect) the session will offer insights into the entire design process and stimulate questions from the audience. The session will be followed by hardhat tours through the expansion.

Attendance by registration only.

Marjorie Harvey, Director of Architecture & Design, High Museum of Art

Randy Shields, Vice President/Project Director, Jones Lang LaSalle

John Starr, Principal, Lord Aeck Sargent

This session will be held in the Hill Auditorium.

DIRECTIONS: by MARTA North Line to Arts Center stop.



ART LIBRARIES SOCIETY OF NORTH AMERICA

New Research Resources for Art History S26

Magnolia, Convention Level, Atlanta Marriott Marquis

CHAIR: Amanda Bowen, Harvard University

Finding Art in the Fine Print: The Contribution of Digitized Newspaper Backfiles to Art Documentation

Alfred Willis, Hampton University

Introducing the "Dictionary of Art Historians"

Lee Sorensen, Duke University



ASSOCIATION FOR LATIN AMERICAN ART

Open Session S27

Trinidad / Madrid, Convention Level, Atlanta Marriott Marquis

CHAIR: Stacie G. Widdifield, University of Arizona

Of Body and Blood: Sacrifice Imagery among the Mexica of Meso-America and the Native Americans of the Great Plains

David Vallilee, The Graduate Center, City University of New York

Sor Juana Inès de la Cruz, Miniature Painter?

Elizabeth Perry, Framingham State College

The Critical Reception of Mexican Muralism in the United States and the Crisis of the “Portable” Fresco

Anna Indyk-López, City College of New York, City University of New York

DISCUSSANT: Emily Umberger, Arizona State University

AS

SOCIETY OF ARCHITECTURAL HISTORIANS

An Open Session on Architectural History 528

Salon C, Grand Salon, 2nd Floor, Hilton Atlanta

CHAIR: Therese O'Malley, CASVA, National Gallery of Art; Robert Craig, Georgia Institute of Technology

Participants to be announced.

AS

QUEER CAUCUS FOR ART

Queer Exhibitions: An Idea Whose Time Has Gone? 529

Consulate, Convention Level, Atlanta Marriott Marquis

CHAIR: James Saslow, Queens College and Graduate Center, City University of New York

Jenni Sorkin, Yale University

Garth Amundson, Western Washington University

Harmony Hammond, independent artist and curator

DISCUSSANT: Maura Reilly, Brooklyn Museum of Art

2:30–5:00 PM

OS

ART HISTORY OPEN SESSION

Art of the Northern Renaissance, Part 2 530

Salon E, Grand Salon, 2nd Floor, Hilton Atlanta

CHAIR: Carol J. Purtle, University of Memphis

Coming in from the Margins: Armor Design and Works on Paper Related to the Topos of the Power of Women

Freyda Spira, University of Pennsylvania

Prints and Preciousness: Hendrick Goltzius and Engraving on Silver

Madeleine C. Viljoen, La Salle University

The Relation between Prints and Underdrawings: Two Sixteenth-Century Passion Panels

Catharina M. van Daalen, Harvard University Art Museums

Reassessing Antwerp Mannerism

Yao-Fen You, Harvard University Art Museums

Toward a New Interpretation of St. Joseph in Early Sixteenth-Century Netherlandish Holy Family Paintings

Ruth A. Grim, The Bass Museum of Art;

John Nolan, Bob Jones University Museum

Can't Live with Them, Can't Live without Them: Innovative Approaches to Student and Faculty Exhibitions 531

Trinidad / Madrid, Convention Level, Atlanta Marriott Marquis

CHAIRS: Amy G. Moorefield, Anderson Gallery, Virginia Commonwealth University; N. Elizabeth Schlatter, University of Richmond Museums

Assuming Risk: Student and Faculty Exhibitions

Janet Marstine, independent scholar and curator

Artforum Summer 1967: An Exhibition

Derek Stroup, New York City College of Technology, City University of New York

Fostering Student-Born Solutions

Carolyn Henne, Virginia Commonwealth University

The Shelf Life Project: Faculty, Staff, and Students Exhibiting Together

John Giordano, Massachusetts College of Art; Sandy Weisman, Massachusetts College of Art

Reversing the Roles: A New Approach to Faculty Exhibitions

John C. Anderson, Framingham State College; Barbara Milot, Framingham State College

Contact: Works that Create a Community through Physical, Virtual, or Momentary Relationships 532

Salon II, Marquis Ballroom, Convention Level, Atlanta Marriott Marquis

CHAIR: China Blue

At a Distance from Society and among Its Inhabitants, Examples of Societal Behavior Suggested by Artists from the 1950s to Today

Stephanie Jeanjean, The Graduate Center, City University of New York

Combatting Isolation and Digital Media

Andrea Polli, Hunter College

Non hierarchical Collaboration in Production and Performance

John Jannone, Brooklyn College

Interventions in Everyday Life

Jillian McDonald, Pace University

DISCUSSANT: China Blue

The Divine Empire 533

Salon A, Imperial Ballroom, Convention Level, Atlanta Marriott Marquis

CHAIRS: Brad Buckley, University of Sydney;

John Conomos, University of Sydney

The Transparent Empire? Exhibition Strategy and the Cold War at Expo '67

David Brian Howard, Nova Scotia College of Art and Design University

This Is Not America: Loopholes in the New Global Narrative of Capitalism

Jacqueline Millner, University of Western Sydney

Between Empire and Fiefdom: Repositioning Museums in a Decentered World

Brett Levine, University of Alabama at Birmingham

Film and the Visual Arts, Part 2 S34

Salon A & B, Grand Salon, 2nd Floor, Hilton Atlanta

CHAIR: Gail Levin, Baruch College, City University of New York

"If I Had 2 I'd Be King": Getting on Top at the Ball

Ellen Berkovitch, College of Santa Fe

Discard/Disregard

Lynn Cazabon, University of Maryland, Baltimore County

Fantasy and Identification in Isaac Julien's Film Installation

Baltimore (2003)

Elissa Authier, University of Colorado at Colorado Springs; Adam Lerner, Denver Art Museum and The Lab at Belmar

Cocteau Cento (A Marriage of Film, Visual Arts, and Poetry)

Luis Valdovino, University of Colorado at Boulder

Vermeer in Greenaway, Greenaway in Vermeer

Noa Turel, independent scholar

DISCUSSANT: Andrea Eis, Oakland University

From Feminism to Formalism? S35

Salon III, Marquis Ballroom, Convention Level, Atlanta Marriott Marquis

CHAIRS: Jillian St. Jacques, University of Amsterdam;

Leena-Maija Rossi, University of Helsinki

Sarah Lucas, Feminism, and the Aggressive Gesture

Kristen Hutchinson, University College London

Virtual Sex: The Female Body in Digital Art

Claudia Hart, Pratt Institute; Claudia Herbst, Pratt Institute

*Abjection without Horror Is Like Feminism without Women:**"Formlessness" as Formalist Fetish*

Lisa Soccio, University of Rochester

*Positioning Abstraction in Postcolonial Feminist Art: Carrie Mae**Weems, Ellen Gallagher, and Lalla A. Essaydi*

Susan Denker, Tufts University and School of the Museum of Fine Arts

Transcultural Feminism 2005: Women Artists in Exile

Elaine O'Brien, California State University, Sacramento

Global Artistic Manifestations of the North/South Divide S36

Salon C, Grand Salon, 2nd Floor, Hilton Atlanta



CHAIRS: Maria P. Gindhart, Georgia State University; Chandreyi Basu, St. Lawrence University

Regional Dialogues through Form in Indian Temple Architecture

Tamara L. Sears, Florida State University

"Fighting the Battle over Again": P. F. Rothmel's The Battle of Gettysburg at the 1876 Centennial Exhibition

Susanna Gold, University of Pennsylvania

 OPEN SESSION OFFSITE SESSION PRACTICUM MUSEUM SESSION AFFILIATED SOCIETY SESSION CAA COMMITTEE SESSION E-SESSION*Conceptual Art for the People: Beyond the North/South Divide*

Young M. Moon, St. Lawrence University

*Inverting and Erasing the North/South Model: Artistic**Explorations of Latin American Identity in Twentieth-Century Art*

Nicole De Armendi, Virginia Commonwealth University

REAL DOLLAR: Exchanges between Brazil and the U.S.

Cyriaco Lopes, Stetson University

Play, Pleasure, and Perversion: Insubordinate Refusals of Discipline in the Practices of Art and Theory S37

Rio Grande / McKenzie / Yukon, Lobby Level, Atlanta Marriott

Marquis

CHAIR: Simeon R. Hunter, Loyola University, New Orleans

Who's Not for Sale? (Wrong Conference)

Brian Goeltzenleuchter, Central Washington University

The College Art Association Conference Made Me Cry

Lucy Soutter, Buckinghamshire Chilterns University College

Glorious Lube of Perverts

Erica Rand, Bates College

The Dialectic of Jubilation

Senam Okudzeto, independent artist

**Revising Bearden: Modernism and the Histories of Art** S38

High Museum of Art

CHAIRS: Jacqueline Francis, University of Michigan;

Rocio Aranda-Alvarado, Jersey City Museum

Assembling Romare Bearden: Some Thoughts on the Artist and Collage

Jonathan F. Walz, University of Maryland, College Park

Bearden's Abstract Expressionism: Later Reverberations

Ruth Fine, National Gallery of Art

Rethinking "Blackness": The Art of Romare Bearden as Racial Paradigm

Abdul Goler, Depaul University

This session will be held in Hill Auditorium, High Museum of Art.

DIRECTIONS: by MARTA North Line to Arts Center stop.

**ART HISTORY OPEN SESSION****Rewriting African Art History in the 21st Century, Part 2** S39

Salon D, Grand Salon, 2nd Floor, Hilton Atlanta

CHAIR: Sidney Littlefield Kasfir, Emory University

Afropomo: African Art in a Postmodern World

Carol Thompson, High Museum of Art

Là-bas, Ici: Denis Martinez, an Algerian Painter in Exile

Cynthia Becker, University of St. Thomas

Reset: The Idea of the Artist in African Art History from 1960 to 2004 and Back Again

Sarah Adams, University of Iowa

Evidence of the Igbo Diaspora in Virginia: 17 Stones Cemetery

Rachel Malcolm-Woods, James Madison University

Sculpting in Time and Space: New Approaches to Sculpture and Film, Part 2 ^{S40}

Salon B, Imperial Ballroom, Convention Level, Atlanta Marriott Marquis
CHAIRS: Ian Christie, Birkbeck College, University of London;
Jon Wood, Henry Moore Institute

Radical Practice Reconsidered: Film Cultures of the 1960s

Ann Reynolds, University of Texas, Austin

Framing Consciousness in the 1960s: The Filmic Qualities of Serial Sculpture

Kirstie Skinner, Edinburgh College of Art

The Cut: Hollis Frampton and Carl Andre in Dialogue

Melissa Ragona, Carnegie Mellon University

Dissolving the Sculptural Object: The Films of Robert Smithson and Tacita Dean

Tamara Trodd, University College London

The Installation Effect: Film Space—Invisible Sculpture

Maria Walsh, University of the Arts, London

Seeing Slavery ^{S41}

Salon I, Marquis Ballroom, Convention Level, Atlanta Marriott Marquis

CHAIRS: Elizabeth Kuebler-Wolf, Indiana University;
Heather Brooks-Shirey, St. Olaf College

Dominus/Servus/Familia: Representations of Masters and Slaves in the Late Roman Household

Marice Rose, Fairfield College

The Curious Affair of Monsieur Martin the Bear

Paula Lee, University of South Florida

Sub Umbra Floreo: Seeing Slavery in Images of Belize

Daniel Finamore, Peabody Essex Museum

The White Slave: Commerce, Memory, and the Visual Culture of a Sex Panic

Micki McElya, University of Alabama

Tchamba Vodun Arts along Coastal Benin, Togo, and Ghana

Dana Rush, University of Illinois, Urbana-Champaign

The Song Dynasty beyond the Song: Its Legacy within and outside China ^{S42}

Tigris / Danube, Lobby Level, Atlanta Marriott Marquis

CHAIRS: Roslyn Hammers, Whitman College;
Lara C. W. Blanchard, Hobart and William Smith Colleges

"Forming Orthodoxy" or "Cultivating Taste?" The Yuan Elite's Understanding of Southern Song Painters and Paintings

Diana Yeongchau Chou, John Carroll University

Samgang haengsil-to: One Way to Disseminate Neo-Confucianism in Accordance with the Emergence of Chosŏn, Korea

SeoKyung Han, Binghamton University, State University of New York

Why Mi? The Mi-dot in Late Edo Period Japanese Painting

Robert M. Mintz, Seattle University

Uncommon Beauty: Sino-Japanese Revival of Song Bird-and-Flower Painting in the Modern Period

Aida Y. Wong, Brandeis University

DISCUSSANT: Roslyn Hammers, Whitman College

Viollet-le-Duc and Medieval Art ^{S43}

Magnolia, Convention Level, Atlanta Marriott Marquis

CHAIR: Elizabeth Pastan, Emory University

Spatial Considerations in Medieval Historiography: The Narthex at Vézelay

Kevin D. Murphy, The Graduate Center, City University of New York, and Brooklyn College

Viollet-le-Duc, the Gothic Cathedral, and the French Revolution

Stephanie A. Glaser, University of Copenhagen

The Odd Couple: Viollet-le-Duc and Villard de Honnecourt

Carl F. Barnes, Jr., Oakland University

Viollet-le-Duc as doctor lathorum: Some Remarks on the Restoration of the Choir of Notre-Dame

Dorothy Gillerman, Tufts University at the School of the Museum of Fine Art

DISCUSSANT: Aron Vinegar, Ohio State University



ART HISTORY OPEN SESSION

Visualizing Food and Drink in the 18th Century ^{S44}

Copenhagen / Stockholm / Amsterdam, Convention Level, Atlanta Marriott Marquis

CHAIR: Ronita Ray, Georgia Museum of Art, University of Georgia

An Unexpected Reflection: Paul de Lamerie, the Huguenot Legacy, and the Grotesque in Eighteenth-Century English Silver

Elizabeth Ann Williams, University of Missouri-Kansas City

Villainous Gluttony or Genteel Repast: Dining as Performance in Eighteenth-Century London

Julie Schlarman, University of Essex

In the Name of Liber-tea: Tea Consumption as a Socio-Political Symbol in the Early Republic

Nancy Siegel, Juniata College Museum of Art, Juniata College

Speculative Consumption: Bar Room Oracles and Fortune Telling in the Art of William Sydney Mount

Janice Simon, University of Georgia

DISCUSSANT: Stephen Harrison, High Museum of Art

Work in Progress: Presentations by CAA Professional Development Fellowship Recipients ^{S45}

Consulate, Convention Level, Atlanta Marriott Marquis

Glaire Anderson, Massachusetts Institute of Technology

Jennifer Dudley, Yale University

Carmenita Higginbotham, University of Michigan

Brenna Chee Youngblood, University of California, Los Angeles