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.

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 is a conference within the Conference, tailored to the interests and needs of practicing artists, but open to all. It includes a large-audience session space and a section devoted to the video lounge.

UNLESS OTHERWISE NOTED, ALL ARTSPACE EVENTS ARE IN THE HYNES CONVENTION CENTER, THIRD LEVEL, ROOM 312.

WEDNESDAY, FEBRUARY 22

7:30 AM—9:00 AM
MORNING COFFEE, TEA, AND JUICE

9:30 AM—NOON
SLOPART.COM
BRIAN REEVES AND ADRIANE HERMAN
Slop Art corporate representatives will share popular new product-distribution and expression-formatting strategies they’ve developed to address mounting consumer expectation for increasing affordability, portability, familiar formatting, and validating brand recognition. New franchise opportunities, including the Slop Brand Shippable Showroom™, will be outlined. Certified Masterworks™ and product submission guidelines FREE to all attendees.

12:30 PM—2:00 PM
RECENT WORK FROM THE MIT MEDIA LAB
Christopher Csikszentmihalyi, a visual artist on the faculty at the MIT Media Lab, coordinates a presentation featuring recent faculty work from the MIT Media Lab; see http://www.media.mit.edu/about/academics.html.

2:30 PM—5:00 PM
STUDIO ART OPEN SESSION
PAINTING
Chairs: Alfredo Gisholt, Brandeis University; John G. Walker, Boston University
Panelists to be announced.
THURSDAY, FEBRUARY 23

7:30 AM–9:00 AM
MORNING COFFEE, TEA, AND JUICE

9:00 AM–5:30 PM
VIDEO LOUNGE: EXPANDED CINEMA FOR THE DIGITAL AGE
A video screening curated by Leslie Raymond and Antony Flickett

Expanded Cinema emerged in the 1960s with aspirations to explore expanded consciousness through the technology of the moving image.

This thriving, contemporary manifestation of Expanded Cinema is many things: visual music, video improvisation, intermedia improvisation, video performance, a/v performance, improvised cinema, live-music video, live video collage. This screening surveys a selection of single-channel video works made by these artists who perform with the moving image.

9:30 AM–NOON
CAA SERVICES TO ARTISTS COMMITTEE
THE ARTIST AS CURATOR/ALTERNATIVE EXHIBITION STRATEGIES
Chairs: Virginia Derryberry, University of North Carolina, Asheville; Reni Gower, Virginia Commonwealth University
Construction Ahead: Strategies for a Successful Road Show
Reni Gower, Virginia Commonwealth University
Artist Power
Teresa Bramlette Reeves, Georgia State University
The City Reliquary
George Ferrandi, independent artist, New York
An Artist and Her Institute
Meg Rotzel, Berwick Institute, Boston
Making Your Own Art World: Learning to Love You More (A Participatory Website and Its Effects)
Harrell Fletcher, independent artist, Portland

To find significant and meaningful opportunities to exhibit artwork is a challenge. This panel provides strategies and innovative approaches for getting the work out. Panelists will discuss independent exhibition initiatives and ways they have created opportunities as curators through alternative venues.

12:30 PM–2:00 PM
CAA SERVICES TO ARTISTS COMMITTEE
CURATORS AS ARTISTS
Chair: Joe Seipel, Virginia Commonwealth University
Gregory Volk
Sabina Russ
Robert R. Todd

2:30 PM–5:00 PM
STUDIO ART OPEN SESSION
PRINTERLY PAINTERLY: THE INTERRELATIONSHIP OF PAINTING AND PRINTMAKING
Chair: Nona Hershey, Massachusetts College of Art
Clifford Ackley, Museum of Fine Arts, Boston
Michael Mazur, independent artist
James Stroud, independent artist, Center Street Studio, Milton Village, Massachusetts

FRIDAY, FEBRUARY 24

7:30 AM–9:00 AM
MORNING COFFEE, TEA, AND JUICE

9:00 AM–5:30 PM
VIDEO LOUNGE: VIBE
Conrad Gleber, Florida State University

A survey of public video projects by Video in the Built Environment (www.vlb3.com). VIBE is an artist-led project begun in 2004 in the UK by the artists Mat Rappaport, Conrad Gleber, and John Marshall. Their efforts focus on the integration of new-media art with the built environment through curated site-specific interventions, screened presentations, and collaborations with architects and developers. It is a growing collaboration that involves over 100 international artists, architects, and designers interested in issues of public and urban interaction with new-media art.

9:30 AM–NOON
INTERROGATING BOSTON AS A SITE FOR CONTEMPORARY ART
Chairs: Cynthia Fowler, Wentworth Institute of Technology; Dena Gilby, Endicott College
Points of Insertion: Legibility and Access in Boston’s Contemporary Art Scene
Judith Leeman, independent artist, Boston; Jessica Marks, independent artist, Boston
A Case for Boston as a Liquid Not a Solid
Catherine DiGrazio, Institute for Infinitely Small Things
Making Space for Art and Community: The Revolving Museum
Jerry Beck, Revolving Museum

Public Art as a Catalyst for Community and Place Making in Boston: Recent Initiatives by Cultural Nonprofits and Grassroots Organizations
Christina Lanzi, Urban Arts Institute, Massachusetts College of Art
Not Conservative: One Curator’s Experience with Boston’s Art Audience
Bill Arning, Massachusetts Institute of Technology, List Gallery
12:30 PM–2:00 PM
SERVICES TO ARTISTS COMMITTEE
ARTIST RESIDENCY OPPORTUNITIES
Chair: Elizabeth Conner, independent artist, Seattle
Panelists to be announced.

2:30 PM–5:00 PM
TENTH ANNUAL ARTISTS’ INTERVIEWS
George Nick, interviewed by John Stomberg, Williams College Museum of Art
Annette Lemieux, interviewed by Lelia Amalfitano

5:30 PM–6:30 PM
ARTSTAR PRESENTATION AND DISCUSSION
Chris Sperandio, Carnegie Mellon University
Discussants to be announced.

International art competitions, like all juried exhibitions, are predicated on the belief in quality. The taste and expertise of jurors make this system work. With this in mind, what could be more appropriate than a reality television show set in New York City, where aspiring artists compete for fame and recognition? In 2005, working with Gallery HD and Deitch Projects, ARTSTAR, a groundbreaking new television documentary, was announced. ARTSTAR is the first-ever unscripted television series created and produced by an artist, and is set in the New York art world.

7:00 PM–9:00 PM
ARTS EXCHANGE
HYNES CONVENTION CENTER, PLAZA LEVEL, HALL B
Cash Bar

Artist members of the College Art Association participate in an open portfolio session. Six-foot tables have been reserved for artists to show drawings, prints, paintings, photographs, battery-powered laptops, or anything else that will fit on the table. This session is open to the public, free of charge. Sale of works is not permitted.

SATURDAY, FEBRUARY 25

7:30 AM–9:00 AM
MORNING COFFEE, TEA, AND JUICE

9:00 AM–5:30 PM
VIDEO LOUNGE PROGRAM: MIT MEDIA LAB
Christopher Csikszentmihalyi, a visual artist on the faculty at the MIT Media Lab, will coordinate a presentation featuring recent faculty work from the MIT Media Lab.

9:30 AM–NOON
CAN WE FALL IN LOVE WITH A MACHINE?
Chair: Claudia Hart, Sarah Lawrence College and Pratt Institute
Enchanted Voyageurs
Michael Century, Rensselaer Polytechnic Institute
Mr. Softee Takes Command: Morphological Soft Machines
Beth Coleman, Massachusetts Institute of Technology
Robert, Ruby, DINA and RoBota
Lynn Hershman Leeson, University of California, Davis
The Evolution of Art in the Age of Biotechnology: Cyborgs Meet Chimeras
Ellen Levy, artist, Brooklyn College
Mechanical Pathos: The 21st-Century Condition?
Judith Rodenbeck, Sarah Lawrence College
Interactivity and Substitution in Edouard Manet’s Olympian Selves
James H. Rubin, State University of New York, Stony Brook
Love and Authenticity: After We Love Our Machines, What Next?
Sherry Turkle, Massachusetts Institute of Technology
Apples, Wheelchairs, and Unrequited Love
Mari Velonaki, University of Sydney

12:30 PM–2:00 PM
FILM SCREENING: M. C. RICHARDS: THE FIRE WITHIN
Presented by Richard Kane, Kane-Lewis Productions

M. C. Richards: The Fire Within was produced by the potter and arts educator Melody Lewis-Kane (a former art-education instructor at the University of Southern Indiana) and the filmmaker Richard Kane.

2:30 PM–5:00 PM
NEW MEDIA CAUCUS
ASIA EFFECTS IN NEW MEDIA
SPONSORED BY THE MARYLAND INSTITUTE COLLEGE OF ART (MICA) AND GWANGJU BIENNALE 2006
Chair: Mina Cheon, Maryland Institute College of Art
Kim Hong-hee, artistic director, Gwangju Biennale 2006, and director, Ssamzie Space, Seoul
Wu Hung, University of Chicago, and chief curator, Gwangju Biennale 2006
Stephen Vitiello, Virginia Commonwealth University, archivist for The Kitchen, New York
Sowon Kwon, Vermont College

The panel looks at the trajectory of Asian influence on western art, especially in examining the effects of new-media art.
28 Sessions

2006
WEDNESDAY, FEBRUARY 22

7:30 AM–9:00 AM

WOMEN'S CAUCUS FOR ART BUSINESS MEETING
HYNES CONVENTION CENTER, PLAZA LEVEL, ROOM 103

9:30 AM–NOON

ACADEMICS, POMPIERS, OFFICIAL ARTISTS, AND THE ARRIÈRE-GARDE: TRADITIONAL ART IN FRANCE, 1900–1960
HYNES CONVENTION CENTER, SECOND LEVEL, ROOM 202
Chairs: Natalie Adamson, University of St. Andrews; Toby Norris, Northwestern University
“La grande bataille”: The “Official” Salons, the Salon d’Automne, and the Politicization of Cubism
Fae Brauer, University of New South Wales
From Engagement to Estrangement: Mapping Artists from Germany in 1930s France
Keith Holz, Western Illinois University
The Nightmare of Tradition: Boris Taslitzky’s Petit Camp de Buchenwald en février 1945
Vivian Rehberg, independent scholar, Paris
France at the 1960 Biennale: Internationalism and the End of the Arrière-Garde
Nancy Jachec, Oxford Brookes University

CAR EDUCATION COMMITTEE

FORMAL ANALYSIS: PROGRAM ASSESSMENT AND THE ART/HISTORY DEPARTMENT OR SCHOOL
HYNES CONVENTION CENTER, THIRD LEVEL, ROOM 302
Chairs: Kevin Concannon, University of Akron, Myers School of Art; Martha Dunkelman, Canisius College

Assessment as Critique
Jodi Cressman, DePaul University

Learning-Centered Student Evaluation: Some Theoretical Implications and Practical Applications of a New Paradigm
Stephen Carroll, Santa Clara University

Outcomes Assessment in the Media Arts:
A Multidimensional Model
Ferris Crane, Robert Morris University

Assessment as Formal Evaluation in Introductory Art History
Laelitia La Follette, University of Massachusetts, Amherst; Alan Peterfreund, Peterfreund Associates, Amherst

8:30

STUDIO ART OPEN SESSION
THE ALTERED PAGE
HYNES CONVENTION CENTER, SECOND LEVEL, ROOM 208
Chair: Jessica Ferguson, School of the Museum of Fine Arts, Boston, and Art Institute of Boston at Lesley University

Colossal Volumes: Cycloramas, Inhabitable Books, and Illuminated Rooms
Amy Broderick, Florida Atlantic University

Contemporary Codex: Ceramics and the Book
Holly Hanessian, Florida State University

Cut-Book Project
Leo Morrissey, Winston-Salem State University

Eating a Good Book
Rosamond Purcell, photographer and author, Medford, Mass.

Yo! Look at the Book I Made: Urban Youth Make Artist Books
Janice Rogovin, independent artist/educator, Boston

Discussants: Deborah Davidson, Art Institute of Boston / New Center for Arts; Ellen Rothenberg, School of the Art Institute of Chicago

RUINS AND AFTER: ART IN THE AGE OF GLOBAL VIOLENCE
HYNES CONVENTION CENTER, THIRD LEVEL, ROOM 311
Chair: Eugenio Filice, Concordia University

Paris in Ruins
Marni Kessler, University of Kansas

A Strange Absence
Armin Mülsam, Northwest Missouri State University

For to End Yet Again: (Re)Enacting Tragedy in Public Memory
Gerard Brown, Art Center College of Pasadena

Shock and Awe, Collateral Damage, and the Architecture of Contemporary War
Andrew Herscher, University of Illinois, Urbana-Champaign

Romanticizing New Ruins in Bosnia
Damir Nikšić, artist, Chicago
Reexamining Spanish Baroque Architecture
Jesús Escobar, Fairfield University

The Villa Barberini ai Bastioni: Papal Politics and Family Power in the Urban Landscape of Early Modern Rome
Katherine M. Bentz, Columbia University

THE DARKROOM: ONCE THE STANDARD, NOW THE EXCEPTION
HYNEs CONVENTION CENTER, THIRD LEVEL, ROOM 305
Chairs: Marita Gootee, Mississippi State University; Wendy Roussin, Mississippi State University

Yearning to See
Marita Gootee, Mississippi State University

A Win-Win Scenario (for Now): Film Cameras and the Digital Darkroom
Wendy Roussin, Mississippi State University

The New Standard
Chad Smith, Texas A&M University

Chemical Student vs. Digital Student
Steffani Frideres, Tomball College

Chasing the Monkey: Digital Photography and the State Institution
Catla Thompson, University of Maryland, Baltimore County

A NOVEL APPROACH: THE FUSION OF ART HISTORY AND HISTORICAL FICTION
HYNEs CONVENTION CENTER, PLAZA LEVEL, ROOM 100
Chair: Cher Krause Knight, Emerson College

Adso, Ekphrasis, and Fictions of the "Period Eye"
Alexa Sand, Utah State University

Models, Muses, and Makers: Finding Feminism in Fiction
Kimberly Rhodes, Hollins University

To God Belongs the East and West: The Negotiation of Divergent Aesthetics in Orhan Pamuk’s My Name Is Red
Claire L. Daigle, University of Massachusetts, Amherst

Vermeer and the Studio Romance
H. Perry Chapman, University of Delaware

Cracking The Da Vinci Code: Tales from the Front Line
Ellen McBreen, Institute of Fine Arts, New York University; Pamela J. Warner, University of Massachusetts, Dartmouth

MORE MEANINGFUL LEARNING
HYNEs CONVENTION CENTER, SECOND LEVEL, ROOM 200
Chair: Sarah Lowe, University of Tennessee

Using What We Make: The Graphic-Design Artifact as Teaching Tool
Tony Brock, North Carolina State University

Establishing a Standard Performance Notation System through Typographic Design
Barbara Sudick, California State University, Chico; Joe Hilsee, California State University, Chico

Digital Learning Tools: Designing Educational Materials That Are Experiential and Multisensory
Stacie Rohrbach, Carnegie Mellon University

Entered Apprentice: A Case for Failure in Learning
Bill Hill, Jacksonville University

WORKS IN PROGRESS: CAA 2005 PROFESSIONAL DEVELOPMENT FELLOWS
HYNEs CONVENTION CENTER, THIRD LEVEL, ROOM 309
Chair: Stacy Miller, College Art Association

Queenship, Cosmography, and Regeneration: The Decorative Programs and Architecture of Ramesside Royal Women’s Tombs
Heather Lee McCarthy, Institute of Fine Arts, New York University

Everyday Practices: The Urban Interventions of 3N6s3 and São Paulo Street Culture, 1979–82
Erin Aldana, University of Texas, Austin

Regarding X
Tammy Ronne Brackett, Alfred University School of Design

Outside of the...
Lauren Woods, San Francisco Art Institute

Stone Trees Transplanted? Central Mexican Stelae of the Epiclassic and Early Postclassic and the Question of Maya Influence
Keith M. Jordon, Graduate Center, City University of New York

Hawaiian Cover-Ups: Seduction and Repulsion in the Hawaiian Islands
Adrienne Keahi Pao, San Jose State University

POLITICS AND DECORATION IN VICTORIAN AND EDWARDIAN BRITAIN
HYNEs CONVENTION CENTER, PLAZA LEVEL, ROOM 102
Chair: Morna O’Neill, Yale Center for British Art; Michael Hall, Yale Center for British Art

Experience and Meaning in the Decorative
Caroline Arscott, Courtauld Institute of Art, University of London

A Sphinx without a Secret? The “Open Secret” of Leighton House
Jason Edwards, University of York

The Language of Decoration: Image, Text, and History in William Morris’s A Dream of John Ball
Jennifer Raab, Yale University

William Morris among the Maori
Stephen Eisenman, Northwestern University
12:30 PM–2:00 PM

INSTALLATION ART IN THE AGE OF GLOBALIZATION
HYNES CONVENTION CENTER, PLAZA LEVEL, ROOM 112
Chairs: Rosemary O’Neill, Parsons/New School University; Lewis Kachur, Kent University

Biennial Culture
Caroline A. Jones, Massachusetts Institute of Technology
PR ’00, PR ’02, PR ’04: A Case Study of Globalization’s Flip Side
Laura Roulet, independent curator

Installation in the Art and Technology Circuit: Space, Place, and Identity in Locative Media
Teri Rueb, Rhode Island School of Design
How Do You Measure the Responsibility of a Crowd?
Craig Smith, Goldsmiths College, University of London

The Biennial as Perpetual Alternative Space
Yongwoo Lee, independent curator

THE VISUAL CULTURE OF EMPIRE IN THE AGE OF ENLIGHTENMENT
HYNES CONVENTION CENTER, SECOND LEVEL, ROOM 207
Chair: Andrew Schulz, University of Oregon

Writing the Imperial Body in Enlightenment Architecture: Fischer von Erlach and the Legibility of Empire
Keith Bresnahan, York University
Orienting Desire: Technologies of Illumination in Enlightenment Visuality
Niharika Dinkar, State University of New York, Stony Brook
Dangerous Beauty: Portraits of Lady Mary Wortley Montagu in Turkish Dress
Amber Ludwig, Boston University

Enlightenment Visions of the Andean Past in Martínez Compañón’s Trujillo del Perú
Lisa S. Trever, Harvard University

ASSOCIATION OF HISTORIANS OF AMERICAN ART
PUTTING AMERICA INTO AMERICAN IMPRESSIONISM: UNRAVELING THE TERMINOLOGY OF LIMITATION
HYNES CONVENTION CENTER, SECOND LEVEL, ROOM 210
Chair: Will South, Weatherspoon Art Museum, University of North Carolina at Greensboro

The Impressionist Impulse in the United States: Moving beyond the Limitations of a Franco-Centric Discourse
Suzanne L'Heureux, Academy of Art University, San Francisco

The Power of Nomenclature and the Contradiction of American Impressionism
Julia Rosenbaum, Bard College
Pink and Blue on the Prairie: Impressionist Hegemony in the Midwest
Wendy Greenhouse, independent scholar, Oak Park

California and the Canon: Reinterpreting the West
Deborah Solon, independent scholar

Discussant: Will South, Weatherspoon Art Museum, University of North Carolina at Greensboro
REINVENTED MEMORY: CONTEMPORARY PRACTICES IN ART
HYNES CONVENTION CENTER, THIRD LEVEL, ROOM 302
Chair: Gagik Aroutiunian, DePaul University

Practicing Remembering: The Echo Project
Cindy Rehm, Middle Tennessee State University

Reconstructing Memories: Traces and Fragments
Aaron Kerner, San Francisco State University

Mediated Memories of the Holocaust in Arie Galles’s Fourteen Stations: Hey Yud Dalet
Nancy Nield Buchwald, independent scholar, Columbus, Ohio

Place and Time: Reenactment Pageant Photographs
Edie Winograde, artist, New York

Holocaust Memorial in Berlin: Living Memory or Aestheticization of History?
Curt Germundson, Minnesota State University at Mankato

CHAIR: GAGIK AROUTIUNIAN, DEPAUL UNIVERSITY

ARTISTS’ ROLES IN A TIME OF WAR: FEMINIST PERSPECTIVES
HYNES CONVENTION CENTER, THIRD LEVEL, ROOM 311
Chair: Deborah Frizzell, William Paterson University; Carolyn H. Manosevitz, Colorado Mountain College

Marie-Guillaume Benoist: Quiet Revolution
Gylibert Carvin Coker, independent scholar, Thomasville, Georgia

Monumental Visions: Women Sculptors and World War I
Jennifer Wingate, independent scholar, New York

After the Shoah: Women’s Voices
Carolyn H. Manosevitz, Colorado Mountain College

Women Artists and Asian Wars: Imaging Collateral Damage
Ann W. Norton, Providence College

Antiwar Artists in the US: Women in the Protest against the Iraq War
Violaine Roussel, University of Paris VIII

P

CHALLENGES AND OPPORTUNITIES: TEACHING ART IN RURAL COLLEGE COMMUNITIES
HYNES CONVENTION CENTER, SECOND LEVEL, ROOM 202
Chair: Scott Garrard, Dodge City Community College

OPEN SESSION
OFFSITE SESSION
PRACTICUM
MUSEUM SESSION

AFFILIATED SOCIETY SESSION
CAA COMMITTEE SESSION
E-SESSION
ACCESSIBILITY

Art in the Hinterlands: Resource Management
Richard Weiss, Green Mountain College

Sage and Sagebrush: Teaching in Wyoming
Valerie Eggemeyer, Casper College

Teaching Graphic Design in Rural Areas
Sangeeta Parakhala, University of Central Arkansas

From Black Mountain College to Warren Wilson College: Experimentation in the North Carolina Mountains
Loulie Peacock Kenz, Warren Wilson College

Teaching Art History in Appalachia: Lessons in Respect, Relevance, and Resistance
Joy L. Grifton, Morehead State University

Teaching Tom Marioni in a Thomas Kinkade World: Challenges and Opportunities in Teaching Contemporary Art in Rural America
Larry Thompson, Ouachita Baptist University

OS

STUDIO ART OPEN SESSION
PAINTING
HYNES CONVENTION CENTER, THIRD LEVEL, ROOM 312
Chairs: Alfredo Gisholt, Brandeis University; John G. Walker, Boston University

CONVERGENT THEORIES: PRINTMAKING, PHOTOGRAPHY AND DIGITAL MEDIA
HYNES CONVENTION CENTER, PLAZA LEVEL, ROOM 112
Chair: Kevin Haas, Washington State University, Pullman

The Drag of Printmaking—Printmaking as Drag?
Ruth Pelzer-Montada, Edinburgh College of Art

Printmaking, Photography, and Digital Media
Donna Moran, Pratt Institute

The Convergence of Printmaking, Photography, and Digital Media: An Artist’s Perspective
Dorothy Simpson Krause, artist

Trace Elements: Printmaking, Digital Media, and the Nature of the Unseen
Nancy Jo Haselbacher, artist, Los Angeles

QS

QUEER CAUCUS FOR ART
CLASSICAL ANTIQUITY AND THE EXPRESSION OF QUEER DESIRES
HYNES CONVENTION CENTER, SECOND LEVEL, ROOM 207
Chair: Peter Holli day, California State University, Long Beach

Boys on the Box: Queer Desire in the Mythological Ivory Boxes from Byzantium
John Hanson, Hope College

Géricault and the Color of Classicism
James Smallis, University of Maryland, Baltimore County

The Queerness of George de Forest Brush’s Orpheus
James Boyles, North Carolina State University, Raleigh
Photographing Antiquity: Wilhelm von Gloeden and Nostalgia for the Gay Past
Jason Goldman, University of Southern California

Cretan Glances: The Minoan Origins of Greek Love
Bryan E. Burns, University of Southern California

RETHINKING THE PUBLIC PRESENTATION OF ISLAMIC ART: NEW INSTALLATIONS AND REINSTALLATIONS OF MUSEUM COLLECTIONS IN THE 21ST CENTURY
HYNES CONVENTION CENTER, SECOND LEVEL, ROOM 203
Chairs: Mary McWilliams, Harvard University Art Museums; Kimberly Masteller, Harvard University Art Museums

The Place of Indian Art
Frederick M. Ascher, University of Minnesota

New Perspectives: The Reinstallation of the Islamic Galleries at the Brooklyn Museum of Art
Aimée Froom, Brooklyn Museum of Art

Exhibiting the Middle East in a Post-9/11 World: What Islamic Art Can and Cannot Do
Linda Komaroff, Los Angeles County Museum of Art

A Tale of Two Museums: Exhibiting Islamic Art in Qatar and Oxford
Oliver Watson, Ashmolean Museum

The Jameel Gallery of Islamic Art at the Victoria and Albert Museum
Timothy Stanley, Victoria and Albert Museum

PLACEING SOCIALIST REALISM
HYNES CONVENTION CENTER, PLAZA LEVEL, ROOM 102
Chairs: Claudia Mesch, Arizona State University; Nora Taylor, Arizona State University

Montage and Realism in 1936: Tret’iakov, Heartfield, Caricature
Devin A. Fore, Cornell University

Modern and Soviet: Deineka in America, 1935
Christina Klaer, Columbia University

The Tractor Film: Socialist Realism and Soviet Cinema
Kevin Parker, University of North Carolina, Chapel Hill

Uprooting Socialist Realism? On the Work of Angela Hampel and Neo Rauch
Kerstin Mey, Interface, School of Art and Design, University of Ulster

Red Detachment: Chinese Socialist Realism’s Gendered Remains
Sasha Su-Ling Welland, University of Washington

VIEWPOINTS AND VISTAS IN CLASSIC VERACRUZ PUBLIC NARRATIVE
Rex Koontz, University of Houston

Vistas of Power and Authority in the Kingdoms of Piedras Negras and Yaxchilan
Charles Golden, Brandeis University

Yanatin and the Huacas of Machu Picchu: Choreography, Communion, and Liminality in Inca Ritual
Leo Anne Hutz, Virginia Museum of Fine Arts; James Farmer, Virginia Commonwealth University

GORDON MATTA-CLARK AND ARCHITECTURE
HYNES CONVENTION CENTER, THIRD LEVEL, ROOM 304
Chairs: Gwendolyn Owens, Canadian Centre for Architecture; Philip Ursprung, Universität Zürich

Architecture in Reverse: The Impact of Architectural Language
James Attlee, Tate Publishing

Locus Solus: The Legacy of Surrealist Attitudes toward Architectural Space in the Work of Matta-Clark
Beth Sue Hertz, San Diego Museum of Art

Single Wide Space
Teresa Hubbard, University of Texas, Austin; Alexander Birchler, University of Texas, Austin

Section Cuts: Deep Space/Flat Space in Gordon Matta-Clark’s Practice
Anthony Vidler, Cooper Union

Gordon Matta-Clark in the Urban Wilderness
Mary N. Woods, Cornell University

ASPECTS OF THE ORGANIZATION OF 17TH-CENTURY ANTWERP LARGE PAINTING WORKSHOPS
HYNES CONVENTION CENTER, THIRD LEVEL, ROOM 306
Chairs: Natasja Peeters, Royal Museums of Fine Arts of Belgium, Brussels; James J. Bloom, Florida State University

The Antwerp-Mechelen Production Complex
Hans van Miegroet, Duke University.

Tine Meganck, Royal Museums of Fine Arts of Belgium, Brussels

Rubens as a Teacher: Il pourra enseigner à ses serviteurs et autres qu’il voudra sondict art
Anne-Marie Logan, Metropolitan Museum of Art

Reproducing Bruegel: Pieter Bruegel the Elder’s Sermon of Saint John the Baptist and the Copies by Pieter Bruegel the Younger
Christina Currie, Koninklijk Instituut voor het Kunstpatrimonium, Brussels

Discussant: James J. Bloom, Florida State University

THE REAL ART HISTORY: TALES FROM THE TRENCHES AND STORIES FROM THE (HONEST-TO-GOODNESS) CRYPTS: ART HISTORIANS DOING ART HISTORY
HYNES CONVENTION CENTER, THIRD LEVEL, BALLROOM A
Chair: Aimée Brown Price, independent scholar, New York
The Real Art History: True Tales of Tribulations; Risks and Romances: Strategies, Subterfuges, and Stealth—An Introduction to Art Historians Doing Art History
Aimée Brown Price, independent scholar, New York

Learning from Disaster, Florence, 1966
Alice H. R. H. Beckwith, Providence College

A Leap of Imagination: Monkey See, Monkey Do
Anita Moskowitz, State University of New York, Stony Brook

Indiana Jones I Am Not but These Temples May Truly Be Doomed! The Realities and Responsibilities of Researching Maya Architecture
Jennifer Athfield, University of New Mexico

Reflections from the Field Mines
Gabriel P. Welsberg, University of Minnesota

Life among the Moderns
Leslie Humm Cornier, Emerson College

THE PHOTOGRAPHIC SCENE IN BOSTON AROUND 1900
HYNE'S CONVENTION CENTER, SECOND LEVEL, ROOM 210
Chairs: Pamela Sachant, North Georgia College and State University, Dahlonega; Anne Havinga, Museum of Fine Arts, Boston
Sarah Choate Sears and the Road to Modernism
Katherine Hoffman, St. Anselm College
Neighbors and Friends: F. Holland Day and the Society of St. Margaret
Patricia Fanning, Bridgewater State College
Crooked and Narrow Streets: Pictorial Photography and Historic Preservation in Early 20th-Century Boston
Amy Johnson, Otterbein College
Verna Curtis, Library of Congress
Why Not Boston? Friendship, Cultural Production, and Boston Moderns
Libby MacDonald Bischof, Boston College

THE MODERN FAMILY IN VISUAL CULTURE
HYNE'S CONVENTION CENTER, THIRD LEVEL, ROOM 309
Chair: Greg M. Thomas, University of Hong Kong
Family Affair: Authority in William Powell Frith's The Railway Station
Nancy Rose Marshall, University of Wisconsin, Madison
Pictures of Julie: Morisot's Baby Biography and the Traditions of Modern Portraiture
Robert R. Hopson, West Virginia University

OPEN SESSION
OFFSITE SESSION
PRACTICUM
MUSEUM SESSION

AFFILIATED SOCIETY SESSION
CAA COMMITTEE SESSION
E-SESSION
ACCESSIBILITY

The Modern African American Family in African American Art
Jody B. Cutler, University of Central Florida

Redefining Family: Arp and Tauber's Duo-Objects
Bibiana Oder, University of California, Berkeley

Power in the Playroom: Redesigning the House for the Postwar American Family
Amy F. Ogota, Bard Graduate Center for Studies in the Decorative Arts, Design, and Culture

JAPAN ART HISTORY FORUM
COLLECTIVISM AND ITS REPERCUSSIONS IN 20TH-CENTURY JAPAN
HYNE'S CONVENTION CENTER, SECOND LEVEL, ROOM 200
Chairs: Reiko Tomii, independent scholar, New York; Midori Yoshimoto, New Jersey City University
The Kokuga Society and Taishī-Era Nihonga Reform
John Szostak, University of Washington

Art for the War, Art for the Workers
Maki Kaneko, University of East Anglia
Takiguchi Shōzō and Jikken Kōbō: The New Deal Collectivism of 1950s Japan
Milwako Tezuka, Columbia University
Gutai Chain: The Collective Spirit of Individualism in Gutai Art Exhibitions
Ming Tiampo, Carleton University
"Ritual" (Gishiki) Performances in 1960s Japan: Zero Dimension and Its Allies
Kureda Raiji, Fukuoka Asian Art Museum

DEFINING THE ARTS: THE WORKS OF ALL NATIONS AND AN INTERNATIONAL TAXONOMY
HYNE'S CONVENTION CENTER, PLAZA LEVEL, ROOM 100
Chairs: Alice Y. Tseng, Boston University; Elizabeth A. Pergam, Metropolitan Museum of Art
Family Resemblances: Photography and British Painting at the 1855 Exposition Universelle
Margaret Fields Denton, University of Richmond
Model Diplomacy and the Language of Japanese Architecture at the 1873 Vienna Exhibition and 1910 Japan-British Exhibition
William H. Coaldale, University of Melbourne
Japan at the World's Columbian Exposition: Opening Doors to Alternative Discourses on Fine Arts at the Expositions of the Works of All Nations
Lisa Langlois, State University of New York, Oswego
Modernism and Nationalism: The Exhibitionary Order of the World's Art Fair
Jane Chin Davidson, University of Manchester
Fashioning the Metropole: African Styles and the Expositions Coloniales
Victoria L. Rovine, University of Florida
THURSDAY, FEBRUARY 23

9:30 AM—NOON

**OS**

CONTEMPORARY NATIVE AMERICAN ART OF THE NORTHEAST

HYNES CONVENTION CENTER, SECOND LEVEL, ROOM 202

Chairs: Lynne Allen, Rutgers University, Mason Gross School of the Arts; Kathleen Ash-Milby, National Museum of the American Indian

Oh So Iroquois: Art of the Haudenosaunee
Ryan Rice, Carleton University

Celebrations of Community and Critiques of Colonial Discourse in the Works of Jolene Rickard and Shelley Niro
Gail Tremblay, Evergreen State College

The Infinite Anomaly
Jeffery Gibson, independent artist, New York

Discussant: Lynne Allen, Rutgers University, Mason Gross School of the Arts

**AS**

INTERNATIONAL CENTER OF MEDIEVAL ART

WHAT'S THE USE OF MEDIEVAL ART?

HYNES CONVENTION CENTER, SECOND LEVEL, ROOM 207

Chairs: Peter Scott Brown, University of North Florida; Alison S. Locke, Yale University

"Enthusiastic Panofskians" from Pierre Bourdieu to Daniel Buren: The Lessons of Gothic Architecture and Scholasticism for Today's Art Study and Practice
Helene Lipstadt, Massachusetts Institute of Technology

What's the Use of Medieval Art?
Sarah Marshall, University of Alabama

Medieval/Modern: Reading Ivan Albright's "Horrible" Bodies
Robert Cozzolino, Pennsylvania Academy of the Fine Arts

Too Hot to Handle: Sexual Politics in Louise Bourgeois and Medieval Tapestry
Kate Dimitrova, University of Pittsburgh

Location, Location, Location: A Medievalist's View of the Isabella Stewart Gardner Museum
Linda J. Dechery, Bowdoin College

9:30 AM—NOON

**OS**

THE CULTURAL AESTHETICS OF PORCELAIN IN THE 18TH CENTURY

HYNES CONVENTION CENTER, THIRD LEVEL, ROOM 305

Chairs: Alden Cavanaugh, Indiana State University; Michael Yonan, Saint Louis University

The American Arcane: Bornin and Morris Porcelain and the Alchemical Tradition
Glenn Adamson, Victoria and Albert Museum

Marketing Celebrity: Porcelain and Theatrical Display
Heather McPherson, University of Alabama, Birmingham

The Porcelain Animal Kingdom of Augustus the Strong
Sarah R. Cohen, State University of New York, Albany

Romancing the Teapot: Porcelain Fetishism and Fantasies of the Maternal
David L. Porter, University of Michigan

The Nature of Artifice: French Porcelain Flowers and the Rhetoric of the Garnish
Mini Hellman, Skidmore College

IT'S ALL ABOUT THE PROCESS

HYNES CONVENTION CENTER, SECOND LEVEL, ROOM 210

Chairs: Kim Grant, University of Southern Maine; Charles Cramer, Suffolk University

Andreà Castagno's Vision of St. Jerome as Process and Experience
Barnaby Kygren, Loyola College, Maryland

Velázquez's Las Meninas and the Theorizing of Painterly Process
Giles Knox, Indiana University

The Bauhaus Preliminary Course, Materiality, and the Artistic Process
Jeffrey Saletnik, University of Chicago

Picturing Process
Peter Kalb, Ursinus College

The Meaning of Making in Contemporary Crafts
Janet Koplos, Art in America magazine

**AS**

STUDIO ART OPEN SESSION

PHOTOGRAPHY AND THE HISTORICAL MOMENT

HYNES CONVENTION CENTER, THIRD LEVEL, BALLROOM B

Chair: Andy Grundberg, Corcoran College of Art and Design

Robert Bean, NSCAD University

Muriel Hasbun, Corcoran College of Art and Design

Kate Palmer, Boston University

Discussant: Charles Hagen, University of Connecticut

RENAISSANCE HISTORIES IN THE PRESENT TENSE

HYNES CONVENTION CENTER, THIRD LEVEL, ROOM 304

Chair: Randi Klobanoff, Carleton University

Pagan Mysteries in Chicago: Plutonic Neoplatonism and American Education
Rebecca Zorach, University of Chicago
Tutti Divisi: Multivalence and the Competition Reliefs by Brunelleschi and Ghiberti
Patricia Simons, University of Michigan

Repressing the Renaissance
Robert Williams, University of California, Santa Barbara

ART HISTORY OPEN SESSION
NORTHERN EUROPEAN ART, 1600–1800
HYNES CONVENTION CENTER, SECOND LEVEL, ROOM 200
Chair: Jeffrey Muller, Brown University

Jesuits as Both Instigators and Iconoclasts of Antwerp Public Sculpture after the Spanish Reconquest
Nancy Kay, Brown University

A Northern European Classicism in the 18th Century
Kristoffer Neville, Princeton University

Old Plates in New Hands: The Republication of 16th-Century Prints in the Galle Workshop
Alexandra Onuf, Columbia University

Reflective Representation: Mirrored Rooms of the Late 17th and Early 18th Centuries in Germany
Marie Theres Stauffer, Universität Zürich

RITUALS IN ROME
HYNES CONVENTION CENTER, THIRD LEVEL, ROOM 311
Chairs: Linda Pollechzia, University of Delaware; Lauren Hackworth Petersen, University of Delaware

Viewing Roman Rituals on the Urban Stage
Diane Favro, University of California, Los Angeles

The Public Face of Private Ritual: Parish Architecture and Urban Space in Medieval Rome
Catherine McCurrah, independent scholar, Washington, DC

Defining Rome as Jerusalem: The Easter Ritual and Pilgrimage
Margaret Kuntz, Drew University

Without a Trace: The Giuochi Olimpici in 18th-Century Rome
Susan Dixon, University of Tulsa

Enacting Empire: Ancient Roman Rituals in Fascist Italy
Genevieve Dessert, Hood College

HISTORIANS OF ISLAMIC ART
ISLAMIC ART AND THE MULTICULTURAL METHOD
HYNES CONVENTION CENTER, SECOND LEVEL, ROOM 203
Chair: Nasser Rabbat, Massachusetts Institute of Technology

Invisible Boundaries, Visible Traces: Persian Influence on Medieval Cairo
Howayda al-Harithy, American University of Beirut

Cultural Convergence in the Chinese Mosque
Nancy Shatzman Steinhardt, University of Pennsylvania

“Islam” and “India”: Clash of the Titans?
Alka Patel, University of Manchester

The Revival of Islamic Architecture in Egypt: Some Notes on the Italian Contribution
Cristina Pallini, Politecnico di Milano

Model, Rival, or Aesthetic Paradigm? What Ottoman Panegyric Texts Reveal about the Perception of Hagia Sophia
Ulfet Orbay, Université Laval

CURRENT ISSUES IN NEW-MEDIA ART AND DESIGN
HYNES CONVENTION CENTER, THIRD LEVEL, ROOM 302
Chair: Carlos Rosas, Pennsylvania State University

Becoming Transmedia—A Recent Paradigmatic Shift in Media Art at Syracuse University
Douglas Easterly, Syracuse University

In the Moment: Using Time-Based Practices to Integrate Digital Methodologies with Interdisciplinary Foundation Studios
Carol Elcock, California College of the Arts

New-Media Art: Vocational versus Artistic, Embracing Cross-Disciplinary Technologies and Expression
Michael Salmond, Elon University

What Constitutes a Discipline?
Rachel Schreiber, Maryland Institute College of Art

Notions of the Hybrid: A Particular Hybrid Educational Methodology/RISD Digital+Media
Bill Seaman, Rhode Island School of Design

The Institutionalization of New Media
Gail Wight, Stanford University

Expressionism as Democratic Art: Adolf Behne’s Criticism of Art for and by the People
Kai K. Gutschow, Carnegie Mellon University

Does Democracy Grow under Pressure? A Case Study of the Hungarian Neo-Avant-Garde
Eva Forgacs, Art Center College of Design, Pasadena

A Sociocultural Impulse of “Neue Slowenische Kunst”: Between Transgression and Candliness
Gediminas Gasparavičius, State University of New York, Stony Brook

Discussant: Thomas DaCosta Kaufmann, Princeton University
ARCHITECTURE, PUBLIC ART, AND THE PUBLIC SPHERE

HYNES CONVENTION CENTER, PLAZA LEVEL, ROOM 100

Chairs: Jessica Sewell, Boston University; Sibel Zandi-Sayek, College of William and Mary

Architectural Paintings, the Monument of Orange, and the Forging of Consensus in the 17th-Century Dutch Republic
Angela Vanhaelen, McGill University

Of Public Defiance and Coercive Heritage: Iran ’79
Talinn Grigor, Cornell University

Clones for a Queer Nation: George Segal’s Gay Liberation on Christopher Street
Margo Hethis Thompson, University of Vermont

Collaboration in the Public Sphere: The Nature of an Emerging Public in Colonial India
Mary Beth Coffman, College of Charleston

Inventing the Modern Agora: Urban Design, Social Transparency, and Representations of Public Space in the Post-World War II City
Anthony Raynsford, University of Chicago

WHAT DO WE SAY NOW ABOUT CÉZANNE?

HYNES CONVENTION CENTER, THIRD LEVEL, BALLROOM A

Chair: Susan Slaunius, Rutgers University

Cézanne and the Logic of the Senses
Lesley Stevenson, Thanes Valley University

Paul Cézanne: Provençal Peintre-Ouvrier
Benedict Leca, National Gallery of Art, Washington, DC

The Tache as Catastrophe: Cézanne’s Paintings of Bibémus Quarry
Anne Byrd, University of California, Berkeley

Subjectivity in Still Life with Plaster Cupid
John McCoubrey, University of Pennsylvania

From Materialism to Matière
Aruna D’Souza, State University of New York, Binghamton

CONTEMPORARY ART: INSTITUTIONS AND EXCLUSIONS

HYNES CONVENTION CENTER, THIRD LEVEL, BALLROOM C

Chair: Terry Smith, University of Pittsburgh

Specific, Regional, and Global Frictions in International Contemporary Art
Terry Smith, University of Pittsburgh

 Damien Hirst: Critique of Modern Medicine?
Sophie van der Meulen, Columbia University

Landscapes of Exclusion: Contemporary Painting’s Neglected Vistas
Monica Kjellman-Chapin, Emporia State University

Rearticulating Art from (East of) Europe
Marina Grzinic, Academy of Fine Arts, Vienna; Institute of Philosophy, Scientific Research Center, Slovenia Academy of Science and the Arts

Exile Art
Kinga Araya, independent artist and scholar, Montréal

Discussant: Okwui Enwezor, San Francisco Art Institute, University of Pittsburgh

“OLMEC” ART: CAN THERE BE AN ART HISTORY OF A PRELITERATE SOCIETY?

HYNES CONVENTION CENTER, SECOND LEVEL, ROOM 208

Chair: Carolyn Tate, Texas Tech University; Maria Elena Bernal-Garcia, Universidad Autónoma del Estado de Morelos

Toward Breaking the Olmec Code: Establishing Prerequisites for Deciphering Visual Symbolism and Narrative
Cherra Wyille, University of Hartford

Las Limas Monument 50: A Link between La Venta and Teotihuacan
Maria Elena Bernal-Garcia, Universidad Autónoma del Estado de Morelos

Reconstructing La Venta’s Creation Story
Carolyn Tate, Texas Tech University

The “Cosmic Man”: An Associative Method for Comparing Olmec and Asian Sculptures
He Zhang, William Paterson University

THOMAS HART BENTON AND/OR AMERICA

HYNES CONVENTION CENTER, THIRD LEVEL, ROOM 309

Chair: Justin Wolff, Harvard University

Who’s the Literary Gigolo? Benton, Stieglitz, and the Pursuit of an Anti-Intellectual Modernism
Kristina Wilson, Clark University

Davis, Benton, and the Struggle to Define American Experience
John X. Check, independent scholar, Cambridge, Massachusetts

Anthology, Equivalence, and the Fate of Musical Modernism
Leo G. Mazow, Palmer Museum of Art, Pennsylvania State University

Georgia O’Keeffe’s Unabashedly Patriotic Picture
Randall C. Griffin, Southern Methodist University

“American Art Is Like Measles”: An Alternative Prescription from Oscar Bluemner
Roberta Smith Favis, Skidmore University

12:30–2:00 PM

AS
ASSOCIATION FOR TEXTUAL SCHOLARSHIP IN ART HISTORY

THE CONTINUING LEGACY OF PROFESSOR LIANA DE GIROLAMI CHENEY

HYNES CONVENTION CENTER, SECOND LEVEL, ROOM 210

Chair: Tina Waldeier Bizzarro, Rosemont College
Botticelli and the Wheel of Fortune: Dante's Role in Giorgio Vasari’s "Life of Sandro Botticelli"
Barbara Watts, Florida International University

In the Public Eye: Celebrating St. Lucy at Santa Lucia Nuova, Rome
Barbara Wisch, State University of New York, Cortland

The Santo Sepolcro Lamentation (Milan): Stylistic and Iconographic Considerations
Ellen L. Longsworth, Merrimack College

Liana Cheney and Burne-Jones: A Lifetime Passion
Alicia Craig Faxon, Simmons College

GETTY RESEARCH INSTITUTE
DURATION: THE PERSISTENCE OF ANTIQUITY
HYNES CONVENTION CENTER, THIRD LEVEL, ROOM 309
Chair: Thomas Crow, Getty Research Institute

ART PATHS: ALTERNATIVE CAREERS IN THE VISUAL ARTS
HYNES CONVENTION CENTER, THIRD LEVEL, ROOM 311
Chair: Katie Hollander, ArtTable
Judy Fox, Harvard University Art Museums
Barbara O'Brien, Art New England
Rachel Lazo, DeCordova Museum and Sculpture Park
Diana Caston, Fidelity Investments

SPAS
VISUAL RESOURCES ASSOCIATION
GOING DIGITAL: TOOLS AND RESOURCES FOR TEACHING
HYNES CONVENTION CENTER, SECOND LEVEL, ROOM 203
Chair: Joanne Keefe, Rensselaer Polytechnic Institute
Freeware and Shareware Solutions for Managing Personal Image Collections
Virginia Hall, Johns Hopkins University
Allan Kohl, Minneapolis College of Art and Design
This One Is a Keeper: One-Stop Shopping for Quality Content
Carmen Wiedenhoeft, Saskia Ltd/Scholars Resource

SESSION IN THE GREEK AND ROMAN GALLERIES OF THE MUSEUM OF FINE ARTS, BOSTON
MUSEUM OF FINE ARTS, BOSTON
Chair: Christine Kondoleon, George and Margo Bohrakis Senior Curator of Greek and Roman Art, Museum of Fine Arts, Boston

CAA PUBLICATIONS COMMITTEE
THE ART HISTORY SURVEY TEXT: THE NEXT BIG THING?
HYNES CONVENTION CENTER, SECOND LEVEL, ROOM 202
Chairs: David A. Levine, Southern Connecticut State University; Larry Silver, University of Pennsylvania

John Paolletti, Wesleyan University
Heny Luttikhuizen, Calvin College
Lee Ripley, Laurence King Publishing

SOCIETY FOR THE STUDY OF EARLY MODERN WOMEN
CLEANING HOUSE: RETHINKING GENDER AND DOMESTIC SPACE IN EARLY MODERN EUROPE
HYNES CONVENTION CENTER, SECOND LEVEL, ROOM 208
Chair: Allison Levy, Wheaton College
Moving About: Manipulating Gender Inside and Outside the Renaissance Palazzo
Katherine A. McIver, University of Alabama at Birmingham
Inside Out: Domestically as Public Spectacle at the Burgundian Court
Andrea G. Pearson, Bloomberg University of Pennsylvania
Illicit Sexuality, Gendered Spatial Topography, and the Early Modern Bathhouse
Diane Wolthof, Arizona State University
Discussant: Cristelle Baskins, Tufts University

CAA COMMITTEE ON WOMEN IN THE ARTS
BRINGING A FEMINIST PERSPECTIVE TO NON-WOMEN-CENTERED TOPICS
HYNES CONVENTION CENTER, SECOND LEVEL, ROOM 200
Chair: Janet Marquardt, Eastern Illinois University
G. B. Tiepolo’s Frescoes at Valmarana
Norma Broude, American University
American Trompe l’Oeil Painters: Charlotte Perkins Gilman’s Women and Economics as a Theoretical Model for Rethinking “Masculinity” in the Gilded Age
Meredith Davis, Ramapo College
Degas, La Malade, and the Rest Cure
Susan Sliwanskas, Rutgers University
Pluralist/Feminist Perspectives on the Prambanan Temple Complex in Central Java
Robert Peterson, Eastern Illinois University
Nature, Art, and Gender in the Renaissance
Mary Garrard, American University
The Social Documentary Photographer Milton Rogovin
Melanie Herzog, Edgewood College
Feminism Liberating Other Oppressions
Joanna Gardner-Huggett, DePaul University

HISTORIANS OF EIGHTEENTH CENTURY ART AND ARCHITECTURE
NEW SCHOLARS IN 18TH-CENTURY ART
HYNES CONVENTION CENTER, PLAZA LEVEL, ROOM 112
Chair: Andrew McClellan, Tufts University
Sessions

Seducing Everyone: The Portraits of Marie Leszcinska and Madame de Pompadour
Jennifer G. Germann, independent scholar, Seattle

Urban Pastoral: Pleasure Diaries and the Passion for La vie champêtre in Late 18th-Century France
Meredith Martin, Harvard University

The “Afterlife” of George, Prince Regent's Gallery of Beauties of George III
Caroline Walker, University of Birmingham, UK

ASSOCIATION OF HISTORIANS OF NINETEENTH-CENTURY ART
NEW DIRECTIONS IN 19TH-CENTURY ART HISTORY
HYNES CONVENTION CENTER, SECOND LEVEL, ROOM 207
Chair: David Ogawa, Union College

Reproductive Rights: The Politics of Printmaking at the Royal Academy of Arts
Lars Kokkonen, Graduate Center, City University of New York

Housekeeper and Healthkeeper: Catharine Beecher and the American Woman’s Home
Victoria Solan, Wheaton College

A Female Japonisme? Fine Art, Popular Culture, and the Women Impressionists
Jennifer Criss, University of Pennsylvania

NEW MEDIA CAUCUS
FROM DATABASE AND PLACE TO BIOTECH AND BOTS: RELATIONALITY VERSUS AUTONOMY IN MEDIA ART
HYNES CONVENTION CENTER, THIRD LEVEL, ROOM 304
Chair: Marisa S. Olsen, University of California, Berkeley

CAA MUSEUM COMMITTEE
ART HISTORIAN-ART CONSERVATOR ALLIANCES
HYNES CONVENTION CENTER, PLAZA LEVEL, ROOM 100
Chair: Joyce Hill Stoner, University of Delaware

Examining Works: Combining Proficiencies
Barbara Buhler Lynes, Georgia O'Keefe Museum and Research Center; Judy Walsh, Buffalo Art Conservation Program

Sargent Up Close: Adventures in Collaboration on the Scaffolding
Sally Promey, University of Maryland; Gianfranco Pocobene, Isabella Stewart Gardner Museum

POSTER SESSIONS
HYNES CONVENTION CENTER, PLAZA LEVEL, HALL A
Poster Sessions are informal discussions that use poster-board presentations and bring together a presenter and individuals or small groups. Focused on scholarly and pedagogical topics, each poster display usually includes a brief narrative paper illustrated with images, graphs, and other visual forms that concisely communicate the essence of the presenter's research. Presenters will be available at the poster area at this time. The poster boards will be on display Thursday, 10:00 AM–Saturday, 2:00 PM.


ASSOCIATION FOR LATIN AMERICAN ART
BUSINESS MEETING
HYNES CONVENTION CENTER, THIRD LEVEL, ROOM 302

ASSOCIATION OF HISTORIANS OF AMERICAN ART
BUSINESS MEETING
HYNES CONVENTION CENTER, THIRD LEVEL, BALLROOM A

DESIGN STUDIES FORUM
BUSINESS MEETING
HYNES CONVENTION CENTER, THIRD LEVEL, ROOM 306

2:30 PM–5:00 PM

TERRA FOUNDATION FOR THE ARTS
DISTINGUISHED CURATOR SESSION HONORING JOHN SZARKOWSKI
HYNES CONVENTION CENTER, THIRD LEVEL, BALLROOM B
Chair: Joel Snyder, University of Chicago
Michael Fried, Johns Hopkins University
Peter Galassi, Museum of Modern Art
André Gunthert, Laboratoire d'Histoire Visuelle Contemporaine, Ecole des Hautes Etudes en Sciences Sociales
Discussant: John Szarkowski
Open to the public. A reception in honor of John Szarkowski will follow the session at 5:30 PM in the same location.
Aggression in Late Etruscan Funerary Art

The Lunging Aggressor: Language of Heroism, Conflict, and Aggression in Late Etruscan Funerary Art
Helen Nagy, University of Puget Sound

Discussants: Alexandra A. Carpino, Northern Arizona University

A Taste for Violence: Images of Cruelty and Death in Etruscan Art

 Acts of Vengeance on the Portonaccio Temple at Veii
Jennifer Neils, Case Western Reserve University

The Tomb of the Shields Reconsidered
Rachael Goldman, Graduate Center, City University of New York

The Lunging Aggressor: Language of Heroism, Conflict, and Aggression in Late Etruscan Funerary Art

Helen Nagy, University of Puget Sound

Discussants: Alexandra A. Carpino, Northern Arizona University

Strategies for Display: New Installations of European, American, and Contemporary Art

Planning the Installation of the Smithsonian American Art Museum
Ellen J. Harvey, Smithsonian American Art Museum

Art, Audiences, and Access: Redisplaying the Medieval and Renaissance Collections at the Victoria and Albert Museum
Peta Motture, Victoria and Albert Museum; Stuart Frost, Victoria and Albert Museum

Discussants: David Park Curry, Baltimore Museum of Art; Joseph J. Rishel, Philadelphia Museum of Art; Beth B. Schneider, Museum of Fine Arts, Houston

Consuming the Everyday: Material Culture in Contemporary Art and Design

The Museum of Corn: Temporary Art: A Repository of the Everyday
Victor Margolin, University of Illinois, Chicago

Discussant: Kristin Fiedler, St. Francis University

Daniel Spoerri’s Restaurant at the Gallery J
Meredith Malone, University of Pennsylvania

Obsessive Consumption: Death of Market Research
Kate Bingaman, Mississippi State University

Discussant: Lloyd Engelnirecht, University of Cincinnati
“Latin American” Art History and the “Discovery” of the New World: New Approaches to the Interaction of European and Amerindian Visual Cultures in the 16th Century
Mónica Domínguez Torres, University of Delaware

Modernism in Advance of Modernization and the Reperiodizing of Modernity
David Craven, University of New Mexico

Colonial Latin America and the Globalization of Taste
Sofia Sanabrais, New York University

Discussant: Tom Cummings, Harvard University

BEFORE AND AFTER INSTITUTIONAL CRITIQUE
HYNE'S CONVENTION CENTER, SECOND LEVEL, ROOM 210
Chairs: Andrew Perchuk, Getty Research Institute; Matthew Jesse Jackson, University of Chicago

Media Ecology as Institutional Critique: Radical Software, Dan Graham, and the Legacy of Gregory Bateson
William Kaizen, Columbia University

Artists, Dealers, Pimps, and Whores
Julia Bryan-Wilson, Rhode Island School of Design

Décor/Décor and the “Ends” of Institutional Critique
Rachel Haidu, University of Rochester

Personnel
Maureen Connor, Queens College, City University of New York

Untitled by Andrea Fraser: A Short Reception History, 2002-5
Rhea Anastas, Bard College Center for Curatorial Studies

ART-HISTORY RESEARCH USING DIGITAL IMAGING: WHAT'S NEW?
HYNE'S CONVENTION CENTER, THIRD LEVEL, BALLROOM A
Chair: Charles Rhine, Reed College

Databasing the Romanesque Churches of the Bourbonnais: A Digital Enquiry
Stephen Murray, Columbia University

Replicating Cultural Heritage: The Repatriation of All Known Fragments of the Eastern End of the Throne Room of Ashurnasirpal II in Facsimile Form
Adam Lowe, Factum Arte, Madrid

Looking Closer: High-Resolution Digital Imaging for Technical Art History
Ron Spronk, Harvard University Art Museums

3D Modeling of Cultural Heritage Sites: Technologies, Methods, and Applications
Bernard Frischer, University of Virginia

Digital Imaging as a Research Tool: Other Examples
Charles Rhine, Reed College

JACKSON POLLOCK'S AFTERLIFE
HYNE'S CONVENTION CENTER, THIRD LEVEL, BALLROOM B
Chairs: Michael Schreyach, University of California, Berkeley; Todd Cronan, University of California, Berkeley
The Subversion of Gravity in Jackson Pollock's Abstraction
Claude Cernuschi, Boston College

Between the Easel and Mural: Jackson Pollock's Frieze Paintings
Lisa Fye Ashe, University of Virginia

Pollock Matters
Ellen Landau, Case Western Reserve University

Not Just Turkey Basters and Duco: Pollock's Paintings on Paper
Margaret Ellis, New York University

Jackson Pollock's Full Fathom Five
Peggy Phealan, Stanford University

SEENING AROUND THE WORLD: COMPARATIVE VISUALITIES IN ASIA, AFRICA, MESOAMERICA, AND ISLAMIC WORLDS
HYNES CONVENTION CENTER, SECOND LEVEL, ROOM 200
Chairs: Tamara I. Sears, New York University; Deborah Stein, Mills College

Image Iconopraxis and Iconoplasty in South Asia
Michael W. Meister, University of Pennsylvania

Crossing Boundaries at the Temple of the Hieroglyphic Stairway, Copan, Honduras
Elizabeth D. Olton, University of New Mexico, Albuquerque

Between Logos (Kalima) and Light (Nur): Depicting the Prophet Muhammad in Islamic Painting
Christiane J. Gruber, University of Indiana, Bloomington

A Cross-Cultural Transformation of Western Vision in the Jesuit China Missions of the Early Modern Period
Hui-Hung Chen, National Taiwan University, Taiwan

Ways of Seeing: The Okpetia Viewpoint
Jean M. Boggatti, Clark University

POST-STUDIO ART SCHOOL: THE IMPACT OF CONCEPTUAL ART AND CONCEPTUAL ARTISTS ON ART EDUCATION
HYNES CONVENTION CENTER, PLAZA LEVEL, ROOM 100
Chair: Lucy Soutter, London College of Communication, University of the Arts, London

CalArts: The Post-Studio Art School
Stephan Pascher, Cooper Union

By the Seat of Your Pants
Eleanor Antin, University of California, San Diego

Learning from Post-Partum Document: Conceptualism's Legacy in Post-Studio Art School
Julie Carson, University of California, Irvine

Conceptual Art and Postmodernism: Absence and Presence in 1980s Britain
David Bate, University of Westminster

Can Post-Studio Art School Be a Potential Place of Resistance in a Dematerialized Economy?
Kirsten Forkert, independent artist

THE ECONOMIC LIVES OF 17TH-CENTURY PAINTERS
HYNES CONVENTION CENTER, SECOND LEVEL, ROOM 207
Chairs: Richard Spear, University of Maryland; Philip Sohn, University of Toronto

What Price Philosophy? Economic Necessity and Philosophical Poverty in the Art of Salvador Rosa
David L. Packwood, Barber Institute of Fine Arts, University of Birmingham

From Monastery to Marketplace: The Commercial Career of Bernardo Strozzi
Andrea Badlee Banta, Institute of Fine Arts, New York University

The Economics of Portraiture in 17th-Century Paris
Karen Seires, National Gallery of Art, Washington, DC

Notes on the Economic Status of Foreign Painters in 17th-Century Florence
Elena Funagalli, University of Modena and Reggio Emilia

Painting Lists and Account Ledgers Compared: The Cases of Elisabetta Sirani and Guercino
Rafaela Mosselli, University of Teramo

"SMALL PACKAGES"? THE ROLE OF LOCAL CULTURE IN NORTHERN EUROPEAN ART
HYNES CONVENTION CENTER, THIRD LEVEL, ROOM 309
Chair: Jacob Wisse, Stern College for Women, Yeshiva University

Local Color: The Examples of Prague and Cologne
Julien Chapuis, The Cloisters, Metropolitan Museum of Art

The Community as Patron in Provence: Josse Lieferinxe in Marseille, 1493–1505
Laura M. Hogan, University of Pennsylvania

Coxcie's Copies: The Double in Early Netherlandish Painting
Hugo van der Velden, Harvard University

International versus the Local: Antwerp circa 1560
Ethan Matt Kavaler, University of Toronto

5:30 PM–7:00 PM

CAA COMMITTEE ON WOMEN IN THE ARTS
ANNUAL RECOGNITION AWARDS CEREMONY
Distinguished Honorees: Moira Roth and Trinh T. Minh-ha
HYNES CONVENTION CENTER, THIRD LEVEL, BALLROOM A
Admission by ticket only.
Onsite purchase in the registration area ticket sales booth.
Price $25, cash or credit card

TERRA FOUNDATION FOR THE ARTS
RECEPTION IN HONOR OF JOHN SZARKOWSKI
HYNES CONVENTION CENTER, LEVEL THREE, BALLROOM A
Open to the public.
NATIONAL ENDOWMENT FOR THE HUMANITIES
NEH FUNDING OPPORTUNITIES FOR ART HISTORIANS, EDUCATORS, AND MUSEUMS
HYNES CONVENTION CENTER, SECOND LEVEL, ROOM 208
Chair: Barbara Bays, National Endowment for the Humanities

FAE: FOUNDATIONS IN ART: THEORY AND EDUCATION
SPECIAL SESSION
HYNES CONVENTION CENTER, SECOND LEVEL, ROOM 202
Chair: Scott Betz, Winston-Salem State University

Metafoundations: The Wave of the Future
Jim Toub, Appalachian State University

The Need for More Nonsense in Studio-Art Classes
Sean Miller, WARP University of Florida, Gainesville

Supporting the Pedagogy of Up-and-Coming Art Teachers
Alison Crocetta, Ohio State University

Stopping to Smell the Roses: How the Process of Making Change Fosters Community
Samantha Fields, California State University, Northridge

GLOBAL ARTISTIC PRACTICES AND INTERNET2 TECHNOLOGY
HYNES CONVENTION CENTER, THIRD LEVEL, ROOM 311
Chairs: Barbara Rose Haun, New York University; Fritzie Brown, CEC ArtsLink

Distributed Artworks and Issues of Participation
Trebor Scholz, State University of New York, Buffalo

International Digital Collaborations between the Local and the Global
Mary Flanagan, Hunter College

A History of Net-Art and Globally Diverse Internet-Based Art Projects
Mark Tribe, Brown University

The Application of Internet2 in the Performing Arts and Humanities Education
Ann Doyle, Internet2

Discussant: Jeffrey Bary, New York University

ART SPACES ARCHIVES PROJECT
HYNES CONVENTION CENTER, PLAZA LEVEL, ROOM 112
Chair: David Platzker, Art Spaces Archives Project

Godzilla: The Asian Arts Network
Margo Machida, University of Connecticut

High Performance Magazine
Linda Burnham, Community Arts Network, Steven Eglander, ABC No Rio

ART HISTORIANS OF SOUTHERN CALIFORNIA
BORDER PATROL: ART HISTORIANS OUT ON THE RANGE
HYNES CONVENTION CENTER, SECOND LEVEL, ROOM 203
Chair: Kerri Steinberg, Otis College of Art and Design

Introduction to Art History: It's Not Your Mother's Course Anymore
Parme Giuntini, Otis College of Art and Design

Killing the Creator: Destruction Images of Visual Artists in 20th-Century Mass Media
Betty Brown, California State University, Northridge

Remembrance of Things Past: Tourist Photography and the Memorial Archive
Trudi Abram, Glendale Community College

Discussant: Frances K. Pohl, Pomona College
SOCIETY OF ARCHITECTURAL HISTORIANS
MEET THE EDITORS OF THE JOURNAL OF THE SOCIETY OF
ARCHITECTURAL HISTORIANS
HYNES CONVENTION CENTER, SECOND LEVEL, ROOM 210
Chair: Nancy Stieber, editor, Journal of the Society of Architectural Historians

AMERICAN INSTITUTE OF GRAPHIC ARTS
BUSINESS MEETING
HYNES CONVENTION CENTER, SECOND LEVEL, ROOM 207

ASSOCIATION OF HISTORIANS OF NINETEENTH-CENTURY ART
BUSINESS MEETING
HYNES CONVENTION CENTER, SECOND LEVEL, ROOM 200

NEW MEDIA CAUCUS
BUSINESS MEETING
HYNES CONVENTION CENTER, THIRD LEVEL, ROOM 304

QUEER CAUCUS FOR ART
BUSINESS MEETING
HYNES CONVENTION CENTER, SECOND LEVEL, ROOM 208

RADICAL ART CAUCUS
BUSINESS MEETING
HYNES CONVENTION CENTER, THIRD LEVEL, ROOM 309
FRIDAY, FEBRUARY 24

7:30 AM–9:00 AM

ARTSTOR
RESOURCES THAT ENHANCE TEACHING AND LEARNING: AN INTRODUCTION TO ARTSTOR
HYNES CONVENTION CENTER, SECOND LEVEL, ROOM 210
Chairs: Max Marmor, ARTstor; Javanica Curry, ARTstor

COMMUNITY COLLEGE PROFESSORS OF ART AND ART HISTORY BUSINESS MEETING
HYNES CONVENTION CENTER, THIRD LEVEL, ROOM 309

ITALIAN ART SOCIETY BUSINESS MEETING
HYNES CONVENTION CENTER, THIRD LEVEL, ROOM 306

9:30 AM–NOON

TEMPLES OF ART? MUSEUMS AND RELIGION
HYNES CONVENTION CENTER, SECOND LEVEL, ROOM 210
Chairs: Jeffrey Abt, Wayne State University

Truly a Worship Experience? Christian Art in the Secular Museum
James Clifton, Sarah Campbell Blaffer Foundation and Museum of Fine Arts, Houston

Temple as Museum, Buddha as Art: Japanese National Treasures and the Displacement of the Sacred
Yui Suzuki, independent scholar, Los Angeles

Comparative Idolatry: Stalin’s Anti-Religious Museums
Adam Jolles, Florida State University

From the Romanesque Church to the Modern Museum: Displaying the Sacred Structures of Pierre Soulages’s Abstract Paintings
Marcia Brennan, Rice University

Discussant: Ivan Gaskell, Fogg Art Museum, Harvard University

BEING THERE: PLACE AND PERSONIFICATION IN THE EARLY MODERN WORLD
HYNES CONVENTION CENTER, THIRD LEVEL, ROOM 304
Chairs: Cristelle Baskins, Tufts University; Lisa Rosenthal, University of Illinois, Urbana-Champaign

OPEN SESSION
OFFSITE SESSION
PRACTICUM
MUSEUM SESSION
AFFILIATED SOCIETY SESSION
CAA COMMITTEE SESSION
E-SESSION
ACCESSIBILITY

She’s No Lady: Jerusalem as Fallen Woman in Breydenbach’s Peregrinatio in Terram Sanctam
Eric M. White, Southern Methodist University

Savage or Savant? America’s Image in Early Modern Italy
Christopher J. Pastore, University of Pennsylvania

The Woman in the Garden
Jane Kronn, State University of New York, Purchase

Romantic Medievalism, Romantic Feminism: Félicie de Fauveau’s Tribute to Clémence Isaure
Erika Naginski, Massachusetts Institute of Technology

PEDAGOGY FOR THE 21ST CENTURY: TRANSFORMING THE ART-HISTORY SURVEY AND ART-APPRECIATION COURSES
HYNES CONVENTION CENTER, THIRD LEVEL, BALLROOM C
Chairs: Robert Bersson, James Madison University; Kathleen Desmond, Central Missouri State University

Problem-Based Learning in the Art-History Survey Course
Molly Lindner, Kent State University, Stark

Bridging the Gap: Making Introductory and Survey Classes Relevant
John R. Decker, University of Georgia

The Potential of Studio Practice in the Art-History Survey and Art-Appreciation Courses
Gil Martin, Western Nevada Community College; Sharon Telly, Western Nevada Community College

The Day that Dada Day Became Real and Other Tales from the Art Auditorium
Debra Drexler, University of Hawai‘i, Manoa

Discussants: Mary Lou Hightower, University of South Carolina Upstate; Wade Lough, University of Tennessee

CONTEMPORARY ASIAN ART: STRATEGIES, NEGOTIATIONS, RENEGOTIATIONS
HYNES CONVENTION CENTER, THIRD LEVEL, ROOM 309
Chairs: Rebecca Brown, independent scholar, Vancouver; Sarita K. Heer, University of Illinois, Chicago

Back to the Future? Questioning the “Presentness” of Korean Art
Jieull Rhee, Myongji University

The Spectacle of “Chineseness”: Reading Cai Guo-Qiang’s Practice and Its Art Criticism
Elsa Hsiang-ch’iin Chen, University of Leeds

Performing National Identity: Pushpamala N.‘s The Phantom Lady or Kismet and Indian Popular Films
Mutaza Vali, Institute of Fine Arts, New York University

Discussant: Ayelet Zohar, Slade School of Art, University College, London

OPEN SESSION
OFFSITE SESSION
PRACTICUM
MUSEUM SESSION
AFFILIATED SOCIETY SESSION
CAA COMMITTEE SESSION
E-SESSION
ACCESSIBILITY
VISUAL CULTURE CAUCUS
THE POLITICS OF VISUAL CULTURE
HYNEs CONVENTION CENTER, THIRD LEVEL, BALLROOM A
Chair: Laurie Beth Clark, University of Wisconsin, Madison
Public Art, Politics, and the Public Sphere
Jennifer Geigel, University of Wisconsin
Disembodied and Outsourced: Reconfiguring Identity
Sonali Golani, Virginia Commonwealth University
Tikkun Olam: To Repair the World
Douglas Rosenberg, University of Wisconsin
Looking Political: The Emergence of Babyship and the Parental Public Sphere
Jean Saab, University of Rochester
The Black Factory Project
William Pope.Jr, Bates College
Discussants: Nicholas Mizoeff, New York University; Janet A. Kaplan, Moore College of Art and Design

SCENES BEYOND THE PICTURE
HYNEs CONVENTION CENTER, THIRD LEVEL, ROOM 306
Chairs: Huey Copeland, Northwestern University; Eve Meltzer, Stanford University
Walker Evans in Alabama: Family Portraits
Jessica May, University of California, Berkeley
Robert Smithson’s Sites/Nonsites: Seeing Outside the Frame
Robert Hobbs, Virginia Commonwealth University
Angel Spittle and Ejected Vision of the Periphery: Latin@ Writers’ Photo Stories or Off-Frame(d) Photography
Maria DeGuzmán, University of North Carolina, Chapel Hill
No Exit: Andy Warhol’s Photographic Reassertions
William V. Ganis, New York Institute of Technology
Discussant: Richard Meyer, University of Southern California

REGARDING POSTCOLONIALISM
HYNEs CONVENTION CENTER, PLAZA LEVEL, ROOM 112
Chairs: Hannah Feldman, Northwestern University; Stephanie Schwartz, Columbia University
Transcultural Genealogies
Jill Casid, University of Wisconsin, Madison
Only Cannibalism United Us! Devouring Imperialism in Postcolonial Brazilian Art
Edith Wolfe, Tulane University
Locating Chinese Archaeology in Postcolonial Asia
Sarah Fraser, Northwestern University
Historic Amnesia or Ideology: The Absence of Arab Art from the Global Context
Nada Shabout, University of North Texas
Herman Lebovics, State University of New York, Stony Brook

ART AND THE TECHNOLOGIES OF SURVEILLANCE: CULTURAL PRODUCTION IN A CULTURE OF CONTROL
HYNEs CONVENTION CENTER, PLAZA LEVEL, ROOM 100
Chairs: Jonathan Finn, Wilfrid Laurier University; Matthew Reynolds, Getty Research Institute
The Glamour of Looking: Public Art and Surveillance in Hollywood
Matthew Reynolds, Getty Research Institute
Surveillance and the Secrecy Series
Michael Aurbach, Vanderbilt University
Try to Walk with the Sound of My Footsteps: The Surveillant Body in Contemporary Art
Kirsty Robertson, Queen’s University
Brazilian Art under Dictatorship: Resisting Surveillance
Claudia Calirman, Parsons/New School University
Seeing You/Seeing Me: Art and the Disembodied Eye
Liam Kelly, University of Ulster, Belfast

INTERROGATING BOSTON AS A SITE FOR CONTEMPORARY ART
HYNEs CONVENTION CENTER, THIRD LEVEL, ROOM 312
Chairs: Cynthia Fouier, Wentworth Institute of Technology; Dena Glick, Endicott College
Points of Insertion: Legibility and Access in Boston’s Contemporary Art Scene
Judith Leeman, independent artist, Boston; Jessica Marks, independent artist, Boston
A Case for Boston as a Liquid Not a Solid
Catherine D’Ignazio, Institute for Infinitely Small Things
Making Space for Art and Community: The Revolving Museum
Jerry Beck, Revolving Museum
Public Art as a Catalyst for Community and Place Making in Boston: Recent Initiatives by Cultural Nonprofits and Grassroots Organizations
Christina Landi, Urban Arts Institute, Massachusetts College of Art
Not Conservative: One Curator’s Experience with Boston’s Art Audience
Bill Arning, Massachusetts Institute of Technology, List Gallery

DESIGN(ING) CRITICISM
HYNEs CONVENTION CENTER, SECOND LEVEL, ROOM 202
Chairs: Elizabeth Guffey, State University of New York, Purchase; Carma Gornan, Southern Illinois University, Carbondale
Talking about Stuff: Materiality and Design Criticism
Dennis Doordan, University of Notre Dame
A Discourse of Myth: The Rhetoric of Industrial Design, Universalism, and the Politics of Difference
Bruce King-Shey, independent scholar, San Francisco
Discourse This: Options for Design Writing and Criticism
Denise Gonzales Crisp, College of Design, North Carolina State University
Aesthetics and the Ideology of Design
Stuart Kendall, Eastern Kentucky University
Designing a Critical History
Johanna Drucker, University of Virginia
EARLY ITALIAN PAINTING IN BOSTON
MUSEUM OF FINE ARTS, BOSTON

Chairs: Frederick Ickman, Museum of Fine Arts, Boston; Carl Brandon Strehlke, Philadelphia Museum of Art

Boston Collects Early Italian Painting
Frederick Ickman, Museum of Fine Arts, Boston

A Technical Approach to the Master of the Sienese Straus Madonna
Morwenna Blewett, Worcester Art Museum

A New Role for the Riminese Crucifixion Fresco in the Museum of Fine Arts, Boston
Alison C. Fleming, College of the Holy Cross

Silent's Song: High and Low Poetics in Piero di Cosimo's Bacchanales
Dennis Geronimus, New York University

Decapitation, Desire, and Devotion in Luini's Salome
Victoria S. Reed, Museum of Fine Arts, Boston

HISTORIANS OF NETHERLANDISH ART

REVISITING JULIUS S. HELD

Hyatt Convention Center, Third Level, Room 311
Chair: Anne W. Lowenthal, independent scholar, New York

Rembrandt, History, and Time
Ann Jenson Adams, University of California, Santa Barbara

Julius Hero: Reframing Held's Masterpieces
Benjamin Binstock, Queens College, City University of New York

Julius S. Held and the Object of Art History: Collecting, Connoisseurship, Conservation, and the History of Taste
Catherine B. Scaltea, Case Western Reserve University

Blind Spots: Held and Rembrandt Studies
Mariët Westermann, Institute of Fine Arts, New York University

Discussant: Lisa Vergara, Hunter College, City University of New York

ART HISTORY OPEN SESSION
PRINTS IN THE 19TH CENTURY, PART 1

Hyatt Convention Center, Second Level, Room 200
Chair: Patricia Malandari, Graduate Center, City University of New York

Gillray and the Effectiveness of Caricature
Todd Porterfield, Université de Montréal

MEDITERRANEAN ENCOUNTERS: ILLUSTRATED TRAVEL ACCOUNTS AND EUROPEAN EXPANSIONISM

Elisabeth Fraser, University of South Florida

Making/Marketing Masculinity in the Era of High Romanticism: The Lithographic Portraits of Achille Devèrria
Andrew Shelton, Ohio State University

Timothy Cole and the Transformation of Wood Engraving in America
Stephen Rice, Ramapo College

Posters, Printers, and Exhibitions
Ruth Iskin, Ben Gurion University of the Negev

CIRCUM-ATLANTIC VISUAL PRODUCTION: PASSING THROUGH BOSTON AND NEW YORK

Hyatt Convention Center, Third Level, Room 302
Chair: Katherine Manthorne, Graduate Center, City University of New York

Geography and Ethnography in Early American Decorative Arts: The Collections of the East India Marine Society
Patricia Johnston, Salem State College

Robert Thornton's New Illustration: Imaging and Imagining the Nation
Meghan Doherty, University of Wisconsin, Madison

Space, Spirituality, and Memory: The African Burial Ground in New York City
Andrea Fohne, Cornell University

Academies of the Atlantic: Charting Influence in the Rise of 19th Century Art Academies around the Atlantic Rim
Mark Mitchell, National Academy of Design

Negotiating Memory, Transnational Identity, and Exile in the Installations of Maria Magdalena Campos-Pons
David C. Hart, Cleveland Institute of Art
9:30 AM–NOON, 12:30–2:00 PM

12:30 PM–2:00 PM

GROWING THE MODERN: ORGANIC MODELS 1850–1914
HYNEs CONVENTION CENTER, SECOND LEVEL, ROOM 207
Chairs: Annika Waenenber, University of Jyväskylä, Finland; Stacy Nicole Hand, University of Chicago

Biocentrism as a Frame for Cultural History
Oliver Botar, University of Manitoba

Ruskin Jevons Geddes: Fables of the Weather
Arindam Dutta, Massachusetts Institute of Technology

Organic Motives: František Kupka's Anarchism from Caricature to Abstraction
Naomi Hume, Chapman University

Eugène Carrière and the Unity of Life
Serena Tirnanic, University of Chicago

The Confluence of the Sacred and the Secular in Venice's Trecento Sala del Maggior Consiglio
Caroline A. Wamsler, Columbia University

Chivalric Narratives and Devotional Experience in the Teymouth Hours
Kathryn A. Smith, New York University

THE INTERSECTION OF CHICAGO ARCHITECTURE AND CONTINENTAL MODERNISM, 1910–40
HYNEs CONVENTION CENTER, THIRD LEVEL, BALLROOM B
Chair: David Van Zanten, Northwestern University

Architectural Dialogues: F. L. Wright and Antonin Raymond/Chicago and Japan
Ken Oshima, University of Washington

Neue amerikanische Architektur, 1926
Claire Zimmerman, Yale University/Syracuse University

Chronicle of an Encounter: R. M. Schindler in Chicago, 1914–18
Eric Lutz, St. Louis Museum of Art

Searching for a New Tradition: Chicago and the Work of Sigfried Giedion
Reto Geiser, Eidgenössische Technische Hochschule, Zürich

Discussants: Anthony Alofsin, University of Texas, Austin; Nancy Stieber, University of Massachusetts, Boston; Neil Levine, Harvard University; Dietrich Neumann, Boston University

COALITION OF WOMEN IN THE ARTs ORGANIZATION

THE VIRGINS, MADONNAS, AND GODDESSES IN AMERICA
HYNEs CONVENTION CENTER, THIRD LEVEL, ROOM 311
Chair: Kyra Belan, Broward Community College

Transformations of the Image of Tonantzin Guadalupe in Californian Women’s Art
Jennifer Colby, California State University

Earth, Spirit, and Gender: Visual Language for the New Reality
Kyra Belan, Broward Community College

There's Something about Mary Magdalene: Some Questions Concerning Her Cult
Susan G. Jackson, Marshall University

ASSOCIATION OF HISTORIANS OF AMERICAN ART

WHEN MICE ROAR: THE RELEVANCE OF SMALL MUSEUMS
HYNEs CONVENTION CENTER, THIRD LEVEL, BALLROOM A
Chair: Sarah Cash, Corcoran Gallery of Art

W. Douglass Paschall, Woodmere Art Museum, Philadelphia
Michelle Robinson, Figge Art Museum
Lisa Dubé, Allentown Art Museum
Brian T. Allen, Addison Gallery of American Art, Phillips Academy

VISUAL CULTURE CAUCUS

SPECIAL SESSION
HYNEs CONVENTION CENTER, SECOND LEVEL, ROOM 208
Chair: Laurie Beth Clark

ART HISTORIANS INTERESTED IN PEDAGOGY AND TECHNOLOGY

TEACHING ART HISTORY ONLINE
HYNEs CONVENTION CENTER, SECOND LEVEL, ROOM 203
Chair: Kelly Donahue-Wallace, School of Visual Arts, University of North Texas

Tradition and Innovation: Using New Technology in Art-History Surveys, a Case Study
Eva Allen, University of Maryland

An Orchid in the Land of Art History
Robert Sweeney, Indiana University of Pennsylvania

The Digital Image Library as Social Learning Environment
Beth Harris, Fashion Institute of Technology

Steven Zucker, Fashion Institute of Technology

If You Build It, They Might Not Come: Remarks on Motivating Participation in Online Art-History Courses
Geoffrey Simmins, University of Calgary
ASSOCIATION OF ART MUSEUM CURATORS

THE ROLE OF THE CURATOR IN THE 21ST CENTURY
HYNES CONVENTION CENTER, SECOND LEVEL, ROOM 202
Chair: Elizabeth Easton, Brooklyn Museum

CAA COMMITTEE ON DIVERSITY PRACTICES

IMPLEMENTING DIVERSITY IN ART-HISTORY PEDAGOGY:
OBJECTIVES, OBSTACLES, OBSERVATIONS
HYNES CONVENTION CENTER, PLAZA LEVEL, ROOM 112
Chair: Coco Fusco, Columbia University

Left Unsaid: On Censorship and Self-Censorship in the Classroom
Richard Meyer, University of Southern California

Teaching Diversity without Multicultural Textbooks
Susan Cahan, University of Missouri, St. Louis

Addressing Sexuality, Race, and Gender to College Students from
Conservative, Religious, and Rural Backgrounds
Melanie Herzog, Edgewood College; Paul Prindle, Edgewood College

The Growth of Multiculturalism in Art History versus Its Decline in
Studio Art Training
Jennifer Gonzalez, University of California, Santa Cruz
Discussant: Christine Sleeter, College of Education and Professional
Studies, California State University, Monterey

ITALIAN ART SOCIETY

ALTERATIONS OF ITALIAN ART
HYNES CONVENTION CENTER, THIRD LEVEL, ROOM 306
Chairs: Diana Gisolfi, Pratt Institute; Rebecca W. Corrie, Bates College

Altered States, the Evolution of a Medieval Monument: Santa
Maria Antiqua, Rome
Stephen Lucy, College of Wooster

Dislocation/Relocation at the Isabella Stewart Gardner Museum
Alan Chong, Isabella Stewart Gardner Museum

“Will You Pay $100 for 15 Wrecks?” Collecting Restored and
Ruined Italian Paintings at Harvard in the Early 20th Century
Stephan Wolohojian, Harvard University Art Museums;
Teri Honsick, Harvard University Art Museums;
Kate Olivier, Harvard University Art Museums

CAA EDUCATION COMMITTEE

THE MUSEUM CONNECTION: BRIDGING THE DIVIDE BETWEEN THE
CLASSROOM AND THE GALLERY
HYNES CONVENTION CENTER, PLAZA LEVEL, ROOM 100
Chair: Anne Collins Goodyear, National Portrait Gallery

Aspects of the National Gallery of Art’s Relationship to Academe
Lynn Pearson Russell, National Gallery of Art

Hacking MoMA; or, The Conversational Object-Analysis Paper:
The Art Mobs Podcasting Project
Jason Rosenfield, Marymount Manhattan College

College/Museum Collaborations for Visual Literacy
Renee Sandell, George Mason University

Art Object or Illustration? The Gap between Looking and Reading
David Raskin, School of the Art Institute of Chicago
Discussant: David Cole, Harvard University Graduate School of
Education

INTERNATIONAL COUNCIL OF MUSEUMS

CODE OF ETHICS FOR MUSEUMS
HYNES CONVENTION CENTER, SECOND LEVEL, ROOM 210
Chair: Barbara Hoffman, Esq.

Alessandra Cummins, International Council of Museums
Rick West, Museum of the American Indian

CAA COMMITTEE ON INTELLECTUAL PROPERTY

COPYRIGHT: CUTTING EDGE OR BLEEDING EDGE—
WHERE DO WE STAND?
HYNES CONVENTION CENTER, SECOND LEVEL, ROOM 200
Chair: Benjamin Kessler, independent scholar, Chicago

Copyright, Scholarship, and Art Images Online
Christine Kuan, Grove Art Online, Oxford University Press

Orphan Works
Jeffrey P. Cunard, Esq., Debevoise & Plimpton, CAA counsel

Using Public Domain Works
Ken Hanna, J. Paul Getty Trust

AMERICAN INSTITUTE FOR CONSERVATION

LOOKING AT CUBISM: A GALLERY-BASED WORKSHOP
MUSEUM OF FINE ARTS, BOSTON
Chair: Andrea Kirsh, independent scholar, Philadelphia
**INTERNATIONAL SCULPTURE CENTER**

2006 IS THE YEAR

HYNEs CONVENTION CENTER, THIRD LEVEL, ROOM 302

Chairs: Michael Klein, International Sculpture Center; Glenn Harper, Sculpture magazine

International Sculpture Center Today
Michael Klein, International Sculpture Center

Sculpture Magazine
Glenn Harper, Sculpture magazine

Membership
Johanna Hutchinson, International Sculpture Center

**SOUTHEASTERN COLLEGE ART CONFERENCE**

OFF THE PEDESTAL: PRESENTING CONTEMPORARY INSTALLATIONS AND NEW MEDIA

HYNEs CONVENTION CENTER, THIRD LEVEL, ROOM 304

Chair: Debra Murphy, University of North Florida

George Kinghorn, Jacksonville Museum of Modern Art
Russell Panczenko, Chazen Museum of Art
Jonathan Walsh, South Carolina State University
Maria Velasco, University of Kansas

**RADICAL ART CAUCUS**

TEACHING ART WITH A SOCIALLY ENGAGED PERSPECTIVE: A ROUNDTABLE DISCUSSION

HYNEs CONVENTION CENTER, THIRD LEVEL, ROOM 309

Chair: Beverly Naidus, University of Washington

Suzanne Scott, George Mason University
Lynne Constantine, George Mason University
Maria Jaksch, Penn State University
Sharon Siskin, University of San Francisco

**AMERICAN SOCIETY FOR EIGHTEENTH-CENTURY STUDIES**

RUINS

HYNEs CONVENTION CENTER, SECOND LEVEL, ROOM 207

Chair: Jon L. Seydl, J. Paul Getty Museum

The Experience of Ruins and the Sense of Self in 18th-Century Thought
Christopher Drew Armstrong, University of Pittsburgh

Entrepreneurial Aesthetics and Urban Disasters in Pre-Revolutionary Paris
Nina Dubin, University of California, Berkeley/Getty Research Institute

Piranesi's "Displeasure of Ruins"
Lola Kantor-Kazovsky, Hebrew University of Jerusalem

**POSTER SESSIONS**

HYNEs CONVENTION CENTER, PLAZA LEVEL, HALL A

Poster Sessions are informal discussions that use poster-board presentations and bring together a presenter and individuals or small groups. Focused on scholarly and pedagogical topics, each poster display usually includes a brief narrative paper illustrated with images, graphs, and other visual forms that concisely communicate the essence of the presenter's research. Presenters will be available at the Poster area at this time. The poster boards will be on display Thursday, 10:00 AM–Saturday, 2:00 PM.


**TENTH ANNUAL ARTISTS' INTERVIEWS**

HYNEs CONVENTION CENTER, THIRD LEVEL, ROOM 312

George Nick, interviewed by John Stomberg, Williams College Museum of Art
Annette Lemieux, interviewed by Lelia Amalfitano

**DESIGN STUDIES FORUM**

AMATEUR: THE CHALLENGE TO PROFESSIONAL DESIGN

HYNEs CONVENTION CENTER, SECOND LEVEL, ROOM 202

Chair: Gerry Beegan, Rutgers University

An "Other" History: Folk Art and Architecture's Contribution to Modernism
Michelangelo Sabatino, University of Houston

Shifting Typographic Conventions: Technology, Perception, and Originality
Laurie Churchman, University of Pennsylvania

Quiet Revolutionaries: The "Mir Iskusstva" Movement and Russian Design
Anna Winstead, University of Oxford

The Bauhaus in Chicago: In Search of Resistance to Professionalism in Design
Lara Allison, Columbia University

Artists and the Designed Space
Debra Parr, Columbia College, Chicago
FEMINIST ART AND POSTNATIONALIST JEWISH AND ARAB IDENTITIES
HYNEs CONVENTION CENTER, THIRD LEVEL, ROOM 302
Chair: Lisa Bloom, University of California, San Diego
In Tents: Israeli and Palestinian Artists Confront the Destrerritorialized Home
Daniel Belasco, Institute of Fine Arts, New York University
Who IAM Is Palestinian: Emily Jacir’s Documentation of Everyday Life
Jennifer Gheith, School of the Art Institute of Chicago
Imaging PlaceScapes in Palestinian Art
Judy Bullington, New York University
Trespassing Boundaries: An Internet2 Performance Collaboration with New York University and the University of Tel Aviv
Barbara Rose Haun, New York University
Discussant: Ruth Wallen, Goddard College

IDEALS OF BEAUTY IN ANCIENT GREECE AND ROME
HYNEs CONVENTION CENTER, SECOND LEVEL, ROOM 208
Chairs: Ada Cohen, Dartmouth College; Eve D’Ambra, Vassar College
Faces of Beauty/Beauty as Defacement: The Female Portrait in Greek Art
Sheila Dillon, Duke University
Dangerous Beauty: Variations on the Gorgon in Hellenistic Art
Jean Sorabelli, Adelphi University
Kalos Kosmos: (Ad)dressing the Gendered Body in Ancient Greece
Mireille M. Lee, Harvard University
A Most Exquisite Corpse: The Erotic Beauty of a Warrior’s Death
Mary Stieber, Cooper Union
Child’s Play: Beauty for Roman Girls
Eve D’Ambra, Vassar College

EMBODIYING IDEAS: THE PERSON AS POLITICAL INSTRUMENT
HYNEs CONVENTION CENTER, THIRD LEVEL, ROOM 304
Chairs: Laura Coyle, Corcoran Gallery of Art; Nora M. Heinmann, Catholic University of America
Cuauhtémoc between Reform and Revolution
Christopher Fulton, University of Louisville
Re-presentations of Sally Hemings and Thomas Jefferson: Declarations of Independence or Dependents
Audrey Colby, School of the Art Institute of Chicago
“Not a Man but a God”: The Apotheosis of Gilbert Stuart’s Athenaeaum Portrait of George Washington
Adam Greenhalgh, University of Maryland

Jean-Jacques Dessalines: Demon, Demigod, and Everything in Between
Lindsay Twa, University of North Carolina, Chapel Hill
Emiliano Zapata: Figure, Image, and Symbol
Teresa Avila, University of New Mexico

ART AND POLITICS IN AFRICA: AFRICANS AND THE AVANT GARDE
HYNEs CONVENTION CENTER, SECOND LEVEL, ROOM 203
Chair: Nnamdi Echek, University of Cincinnati
Conradde At Arms: The African Avant Garde at the First World Festival of Negro Arts, Dakar 1966
Sylvester Okeck Ogbekche, University of California, Santa Barbara
Kwame Nkrumah and the Ghanaian Avant Garde
Janet Hess, Sonoma State University
Decolonization Politics and the Art of Uche Okeke and Demas Nwoko, 1960–68
Chika Okeke, Pennsylvania State University
The Intersection of Modern Art, Anthropology, and Imperial Anglo-German Rivalry in Nigeria
Olubukola Obadegesin, Emory University
Discussants: Sidney Littlefield Kasfir, Emory University; Ikem Okoye, University of Delaware; Ola Ogu, University of Connecticut, Storrs; Salah Hassan, Cornell University

THE POTENTIAL OF THE PRINT: PUBLIC ART AND THE ROLE OF DIGITAL TECHNOLOGIES
HYNEs CONVENTION CENTER, PLAZA LEVEL, ROOM 100
Chairs: Christine Filippone, Rutgers University; Jacqueline van Rhyn, Print Center
A la recherche du temps perdu: Reflections on Technology, Multiplicity, and Meaning in Contemporary Art
Sabrina DeTurk, Salem College
Digital Multiples: The Billboard from Laptop to Public
Barbara Madsen, Mason Gross School of the Arts, Rutgers University
Projects with Groups
Peggy Diggs, Williams College
A Multiplicity of Meanings: Reading Gender into Public Art
Christine Filippone, Rutgers University
The Printed Image at Large
Jacqueline van Rhyn, Print Center

GAMES, PLAY, AND 20TH-CENTURY ART, PART 1
HYNEs CONVENTION CENTER, PLAZA LEVEL, ROOM 112
Chair: David Getsy, School of the Art Institute of Chicago
The Duchamp Code
Gavin Parkinson, University of Oxford
My Utopia: Play in Bauhaus Photography
Kevin Moore, independent scholar, New York
This Is Not a Drawing
Susan Laxton, Barnard College
2:30 PM–5:00 PM

Playing or Being Played? Joseph Cornell’s Not-So-Innocent Game Assemblages
Stephanie L. Taylor, New Mexico State University

Surrealist Gaming
Mary Ann Caws, Graduate Center, City University of New York

ART HISTORY OPEN SESSION
NORTHERN RENAISSANCE ART
HYNES CONVENTION CENTER, THIRD LEVEL, ROOM 311
Chair: Craig Harbison, University of Massachusetts, Amherst

Iconography and Authorship in the Eyckian Miniatures of the Turin-Milan Hours
Carol Herselle Krinsky, New York University

Engendering Contrition, Wounding the Soul: Geertgen tot Sint Jans’s Man of Sorrows
John R. Decker, University of Georgia

Reading the Reformation in Hieronymus Bosch’s Prado Epiphany
Debra Higgs, University of Southern California

The Function of Inter-Pictorial Dialogue in the Art of Pieter Bruegel the Elder
Todd Richardson, Universiteit Leiden

“Science” and “Fantasy” in Pieter Bruegel’s Magpie on the Gallows
Catherine Levesque, College of William and Mary

FROM THE PAGE TO THE WALL: FROM GRAPHIC NOVELS TO GALLERY COMICS
HYNES CONVENTION CENTER, SECOND LEVEL, ROOM 210
Chair: Christian F.J.-C. Hill, California State University, Fullerton

Art Space for Comics: Managing and Curating the Cartoon Art Museum
Andrew Farago, Cartoon Art Museum

Eternal Ink: Comic Book and Comic Strip Original Art as Aesthetic Object
Andrei Molotiu, University of Louisville

Panels, Covers, and Viewers: My Murrays of Painting, Installation, and Comics
Mark Staff Brandt, Universität Zürich

Art Histories of Gallery Comics: What Rake Told Maus
Joanna Roche, California State University, Fullerton

ART HISTORY OPEN SESSION
WESTERN ASIAN ART
HYNES CONVENTION CENTER, THIRD LEVEL, BALLROOM C
Chair: John Russell, Massachusetts College of Art

Susa Pottery: A Structural Analysis
Frank Hole, Yale University; Cherra Wyllie, University of Hartford

Early Dynastic Sculpture Styles and the Tell Asmar Hoard
Jean M. Evans, Metropolitan Museum of Art

“Technologies” of Jewelry: Methods and Metaphysics in Mesopotamia
Kim Benzel, Metropolitan Museum of Art
Spatial Narratives: Social Memory and Architectural Practice in Early Iron-Age Karkamis
Önür Harmansah, Reed College

Ideals of Feminine Beauty Embodied in Levantine Ivory Sculptures of the 1st Millennium BCE Portraying Women
Amy Gansell, Harvard University

Contesting the Logic of Painting in 11th-Century Byzantium
Charles Barber, University of Notre Dame

Style and Meaning in the Imperial Panels at San Vitale, Ravenna
Sarah Bassett, Wayne State University

Reinventing the Hippodrome: Rus’ Rulers and Byzantine Politics in the Frescoes of St. Sofia in Kiev
Elena N. Busek, DePaul University

The City Vanishes: On the Selective Depiction of Heaven in Byzantine Art
Warren T. Woodfin, University of Pennsylvania

Refiguring the Face of God: The Daphni Pantokrator in the 19th and 20th Centuries
Anthony Cutler, Pennsylvania State University

Fortunes of Femininity: Maya Women and Ritual Performance
Jillian Mollenhauer, University of California, San Diego

Mountains of Abundance: Early Colonial Accounts of Aztec Tlaloc Veneration
Rhonda Taube, University of California, San Diego

Dressing Cortés: Gifts Fit for a God (or an Ixiptla)
Molly Bassett, University of California, Santa Barbara

Dancing on Water: Creation Rituals among the Highland Maya of Guatemala
Allen Christenson, Brigham Young University

Discussant: John M. D. Pohl, Princeton University Art Museum

Gossip and as Witchcraft in Parmigianino’s Witch Riding a Phallus
Guy Tal, Indiana University, Bloomington

“All the World Knows Her Story...”: 17th-Century Portrait Images as Counter-Narrative, or, Seeing as Believing in the Cases of Venetia Stanley and the Duchess Mazarin
Susan Shifrin, Ursinus College

Cocaine Addicts and Bolsheviks: Topicality and Gossip in British Narrative Painting
Pamela M. Fletcher, Bowdoin College

“They Be That Way”: Sam Low's Unconventional Pantheon of Portraits and the Stories that Inspired Them
Lynda Spiggis, Paris Gibson Square Museum of Art

Too Much Free Time: The Case Study of Lynda and David T. as Told via the Internet
Marni Shindelman, University of Rochester

Discussant: Shelley Rice, New York University
COMMUNITY COLLEGE PROFESSORS OF ART AND ART HISTORY

BEST PRACTICES: AN INTERACTIVE FORUM
HYNES CONVENTION CENTER, THIRD LEVEL, ROOM 309
Chairs: Thomas Morrissey, Community College of Rhode Island; Peter Beal, Frontrange Community College

NATIONAL ART EDUCATION ASSOCIATION

PEDAGOGICAL ISSUES FORUM: LEARNING IN STUDIO, CRITICISM, AND DESIGN
HYNES CONVENTION CENTER, PLAZA LEVEL, ROOM 100
Chair: Mary Ann Stankiewicz, Pennsylvania State University

Making the Artist
Sydney Walker, Ohio State University

Improving Studio Critiques
Terry Barrett, Ohio State University

Preparing for Collegiate Teaching: A Case Study
Paul A. Sproll, Rhode Island School of Design

The Studio Thinking Framework: A “Good Enough” Description of Artistic Mind?
Lois Hetland, Massachusetts College of Art, Project Zero, Harvard University Graduate School of Education

LEONARDO

NEW MEDIA FUTURES: THE ARTIST AS RESEARCHER AND RESEARCH AS ART IN THE 21ST CENTURY
HYNES CONVENTION CENTER, SECOND LEVEL, ROOM 202
Chairs: Ioannis C. Yessios; Timothy Allen Jackson, Savannah College of Art and Design

ART HISTORIANS INTERESTED IN PEDAGOGY AND TECHNOLOGY
BUSINESS MEETING
HYNES CONVENTION CENTER, SECOND LEVEL, ROOM 203

ARTISTS IN ART: THEORY AND EDUCATION
BUSINESS MEETING
HYNES CONVENTION CENTER, PLAZA LEVEL, ROOM 112

HISTORIANS OF NETHERLANDISH ART
BUSINESS MEETING
HYNES CONVENTION CENTER, SECOND LEVEL, ROOM 207

VISUAL CULTURE CAUCUS
BUSINESS MEETING
HYNES CONVENTION CENTER, SECOND LEVEL, ROOM 208
**SATURDAY, FEBRUARY 25**

**7:30 AM–9:00 AM**

- **American Society of Hispanic Art Scholars**
  Business Meeting
  HYNES Convention Center, Second Level, Room 203

- **Art Historians of Southern California**
  Business Meeting
  HYNES Convention Center, Plaza Level, Room 100

- **Pacific Arts Association**
  Business Meeting
  HYNES Convention Center, Second Level, Room 207

**9:30 AM–NOON**

- **Art History Open Session**
  Italian Renaissance Art, 1400–1580
  HYNES Convention Center, Second Level, Room 200
  Chair: Kathleen Wili-Barris Brandt, New York University

  - *The Christ in Passo, Franciscan Devotions and Fiscal Politics in Quattrocento Venice and the Veneto*
    - William Barban, Fashion Institute of Technology
  - *Toward a Program for Raphael’s Transfiguration and Sebastiano del Piomb’s Raising of Lazarus*
    - Victoria C. Gardner Coates, University of Pennsylvania
  - *The Appeal of Grottesques*
    - Maria Fabricius Hansen, Aarhus University
  - *The Primacy of Subject in Pollaiuolo’s Ten Battling Nude Men*
    - Edward J. Olzevski, Case Western Reserve University
  - *Pride and Prejudice: The Renaissance Flap about Interactive Engravings*
    - Suzanne Karr Schmidt

- **Consumption Practices in Early Modern Europe: Class, Gender, and Material Culture**
  HYNES Convention Center, Second Level, Room 210
  Chair: Joyce de Vries, Auburn University

  - *Early Modern Displays of Plate*
    - Beth Holman, Bard Graduate Center for Studies in the Decorative Arts, Design, and Culture
  - *Making Ends Meet: Gender and the Politics of Domestic Material Culture in Antwerp*
    - Claudia Goldstein, William Paterson University
  - *The Lady in Red: Veronese’s Cuccina Family before the Madonna and Child*
    - Blake de Maria, Santa Clara University
  - *Vermeer’s Robe: Status and Myth in Images of 17th-Century Dutch Learned Men*
    - Martha Hollander, Hofstra University
  - *Consuming Midwifery in Early Modern France*
    - Lianne Mctavish, University of New Brunswick

**DEFINING THE DIGITAL CANON, PART 1**

- **Defining the Digital Canon, Part 1**
  HYNES Convention Center, Third Level, Room 302
  Chair: Kelly Dennis, University of Connecticut

  - *Life and Art in the Moment: Why Defining the Digital Canon Takes Too Long*
    - Kate Schaffer, School of Visual Arts
  - *Studio Values: The Critical Language of Practice*
    - Deborah Bright, Rhode Island School of Design
  - *The Digital Muse: Authoring the Museum in the Age of Digital Reproduction*
    - Brett M. van Hoesen, University of Iowa

  - *Historicizing Digital Art: Forging a Method, Firing a Canon*
    - Edward A. Shanken, Savannah College of Art and Design
  - Discussant: Randall Packer, American University
THE CLASSICAL INHERITANCE IN 19TH-CENTURY ART:
CONTINUITY AND TRANSFORMATION
HYNES CONVENTION CENTER, SECOND LEVEL, ROOM 202
Chairs: Roger Diederen, Dahesh Museum of Art; Janio W. Johnson, independent scholar, Stratford, Connecticut
The Complexity of a “Simple Greek Statue”: Classicism in the Age of Evolution
Martha Lucy, Barnes Foundation
Leo von Klenze’s Walhalla and the Cooption of Classicism in 19th-Century Bavaria
David Christie, Graduate Center, City University of New York
Pompeii and Herculaneum in 19th-Century Philadelphia
Jon L. Seydl, J. Paul Getty Museum
Recreating the Past: Prehispanic Heroes and the Classical Tradition
Fabiola Martínez Rodríguez, independent scholar, Barcelona
Europa, Persephone, and the Embodiment of Distance
Alison Hilton, Georgetown University

THE PRINCIPLE OF DRESS: THEORIES OF THE TEXTILE IN ART HISTORY
HYNES CONVENTION CENTER, PLAZA LEVEL, ROOM 102
Chair: Rebecca Houze, Northern Illinois University
Theory, Textiles, and Abstraction: Avant-Garde Experiments in Fabric Design in the 1920s
Julia Tulovský, independent scholar, New York
The Curtain Wall Metaphor in the Work of Ralph Walker
Kate Holliday, University of Texas, Austin
Bamana Textiles as Medicines
Sarah C. Brett-Smith, Rutgers University
Constructed Canvases—Embedded Images
Virginia Davis, independent artist and scholar, Berkeley

ART AND ACCIDENT, PART 1
HYNES CONVENTION CENTER, THIRD LEVEL, ROOM 304
Chairs: Robin Kelsey, Harvard University; Yukio Lippit, Harvard University
Malevich’s Accident
Graham Bader, Columbia University
Leonardo da Vinci, Michelangelo, Drawing, and Accident
Cammy Brothers, University of Virginia
By Accident or Design: Turner and the Burning of the Two Houses of Parliament
Edward Eigen, Princeton University
Photography as Chance: P. H. Emerson on Ways of Spilling Ink
Charles Palermo, College of William and Mary
Perfecting Accidents: The Ceramic Kiln as an Artistic Medium in 12th Century China
Hao Sheng, Museum of Fine Arts, Boston

ART HISTORY OPEN SESSION
REVISITING HISTORIC NATIVE AMERICAN ART FROM NEW ENGLAND
HYNES CONVENTION CENTER, SECOND LEVEL, ROOM 203
Chair: Joan Lester, Tufts University
Wampum
Darrius Coombs, Mashpee Wampanoag
Reclaiming 17th-Century Work
Linda Coombs, Aquinnah Wampanoag
Root Clubs: More than Tourist Art
Stan Neptune, Penobscot
Pottery
Ramona Peters, Mashpee Wampanoag

THE VISUAL NARRATIVE OF THE COMPUTER DESKTOP
HYNES CONVENTION CENTER, THIRD LEVEL, ROOM 311
Chair: Alec MacLeod, California Institute of Integral Studies
Fractured Cybertales: Interface Mythologies of Feminine Choice and Control
Juliet Davis, University of Tampa
What We Want May Not Be What We Need—An Interface Should Face the Inner Need
Craig L. Warner, Northwest Missouri State University
Interface as/on Art: folkvine.org
Craig Saper, University of Central Florida
The Social Implications of New Media: An Overview of Trends
Sylvia Grace Borda, University of British Columbia and Emily Carr Institute of Art
Investigating Imaginary Evidence
Mary Agnes Krell, Sussex University; Petra Gemeinboeck, University of Sydney

HISTORIANS OF BRITISH ART
THE TROUBLE WITH GENRE, 1603–2004
HYNES CONVENTION CENTER, THIRD LEVEL, ROOM 306
Chairs: Melinda McCurdy, Huntington Library; Anne Nellis, Center for Advanced Studies in the Visual Arts, National Gallery of Art, Washington, DC
Henry Peach Robinson and Victorian Genre Photography
David Coleman, University of Texas, Austin
Saturday Night and Sunday Morning: Class, Gender, and the Kitchen-Sink Dramas of the 1950s
Catherine Jolivette, Missouri State University
An Intimate History of the Nation: Wright of Derby’s Dead Soldier
David Ehrenpreis, James Madison University
CLAY/KITSCH
HYNES CONVENTION CENTER, SECOND LEVEL, ROOM 208
Chair: Mary Drach McInnes, New York State College of Ceramics, Alfred University

From Kitsch to Space: Lucio Fontana’s Ceramics and the Spatial Environment
Anthony White, University of Melbourne

Ken Price’s Happy’s Curios: Situating Ceramics in Postwar America
Mary Drach McInnes, New York State College of Ceramics, Alfred University

Fired at Davis: “High” and “Low” in the Work of Robert Arneson and His Students
Hilarie Faberman, Stanford University

Complex Inferiority
Tim Berg, independent artist, Oakland

Kitsch, Taste, and Ceramics
Leopold Foulem, Cégep de Saint-Laurent

CAA PROFESSIONAL PRACTICES COMMITTEE
THE MFA AND PHD: TORQUE IN THE WORKPLACE
HYNES CONVENTION CENTER, PLAZA LEVEL, ROOM 112
Chairs: Kristi Nelson, University of Cincinnati; Johanna Branson, Massachusetts College of Art

The PhD in Media, Art, and Text
Susan King Roth, Virginia Commonwealth University

UK Torque: Problems and Pleasures
Hilary Robinson, Carnegie Mellon University

Studio Practice as Research
Graeme Sullivan, Columbia University

Riding the Wave of Practice-Based Research: Hanging Ten or Heading for a Wipe-Out
Cameron Cartiere, Dartington College of the Arts
Discussant: Timothy Enlyn Jones, Burren College of Art

BETWEEN FEMINISMS
HYNES CONVENTION CENTER, SECOND LEVEL, ROOM 207
Chair: Elaine O’Brien, California State University, Sacramento

Transcultural Interpretations: Translating Feminisms within a Globalized Art World
Cella Stahl, San Francisco State University

Between Women, Cultures, and Borders: The Women Beyond Borders Project and Its Implications for Multicultural and International Feminism
Anette Klibitza, California State University, Channel Islands

Geobodies: Feminist Activists Crossing Borders
Pamela Allara, Brandeis University

Undoing Monoculture: Women Artists from the Blind Spot of Europe—the Former Yugoslavia
Jovana Stokic, Institute of Fine Arts, New York University

The Forgotten Women: Taiwanese Women’s Arts since 1996
Ming-Hui Chen, Loughborough University

THE NEED FOR CONNOISSEURSHIP IN AMERICAN ART
HYNES CONVENTION CENTER, THIRD LEVEL, BALLROOM A
Chair: Theodore E. Stebbins, Jr., Fogg Museum of Art, Harvard University

The Increasing Need for Connoisseurship: Some Case Studies
Theodore E. Stebbins, Jr., Fogg Museum of Art, Harvard University

The Benton Fake Game
Henry Adams, Case Western Reserve University

The Afterlife of Mondrian’s Victory Boogie Woogie
Nancy J. Troy, University of Southern California
Discussant: Eric Rosenberg, Tufts University

RADICAL ART CAUCUS
ART HISTORY AS A CLASS ACT
HYNES CONVENTION CENTER, THIRD LEVEL, ROOM 309
Chair: Blake Stimson, University of California, Davis

IS THIS ASIAN ART? MARGINALIZED ASIAN ART AND ASIAN ART BEYOND THE USUAL FARE
HYNES CONVENTION CENTER, PLAZA LEVEL, ROOM 103
Chair: Mary-Louise Totton, Western Michigan University

Reinterpreting Ukiyo-e, Opening up the Field
Sandy Kita, Chatham College

Food for Art: Kae-Sa-Luk: Royal Thai Fruit and Vegetable Sculpting
Maki Takahashi, University of Kentucky

Digital Deities and Online Puja: Popular Hindu Imagery and Practice
Natalie Marsh, Ohio State University

Colchis Textiles of the 16th and 17th Centuries from Bengal and Gujarat as Commissions of the Portuguese
Barbara Kari, University of Vienna

Alternate Modes of Positionality in the Works of Pan Yuliang and Fiona Tan
Anik Fournier, Montréal Museum of Contemporary Art
12:30 PM–2:00 PM

**INTERNATIONAL ASSOCIATION OF ART CRITICS**

**CURATORS AS CRITICS**

**HYNES CONVENTION CENTER, SECOND LEVEL, ROOM 210**

Chair: Debra Bricker Balken, independent scholar, Somerville, Massachusetts

Harry Cooper, Harvard University Art Museums

Bonnet Simpson, Institute of Contemporary Art, Boston

Bill Arning, List Center, Massachusetts Institute of Technology

Helen Molesworth, Wexner Center for the Arts, Ohio State University

**ASSOCIATION OF COLLEGE AND UNIVERSITY MUSEUMS AND GALLERIES**

**COLLEGES AND THEIR COLLECTIONS, GALLERIES, AND MUSEUMS: A WORKSHOP FOR FACULTY, ADMINISTRATION, AND UNIVERSITY MUSEUM STAFF**

**HYNES CONVENTION CENTER, PLAZA LEVEL, ROOM 103**

Chairs: Katherine Crumb, consultant, New York; Lisa Tremper Hanover, Philip and Muriel Berman Museum of Art, Ursinus College

Jill Hartz, University of Virginia Art Museum

Howard Collingson, University of Iowa Museum of Art

**AMERICAN SOCIETY OF HISPANIC ART SCHOLARS**

**BARCELONA AND MODERNITY, 1868–1939**

**HYNES CONVENTION CENTER, SECOND LEVEL, ROOM 203**

Chair: Jordi Falgas, Cleveland Museum of Art; William H. Robinson, Cleveland Museum of Art

Isidre Nonell’s Imagery and Style as a Reflection of Modernist Theories in Barcelona

Phyllis Braff, independent scholar, New York

Caricature and Modernity in Barcelona

Brian D. Bunk, University of Massachusetts, Amherst

Catalans: Catalunya! Posters and Propaganda in Catalonia during the Spanish Civil War (1936–39)

Miriam M. Basilio, New York University

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

**PACIFIC ARTS ASSOCIATION**

**NEW CULTURAL DIALOGUES CONCERNING OCEANIC ART: COLLECTIONS, MUSEUMS EXHIBITIONS, AND THE COLLECTING OF CONTEMPORARY ART FROM THE PACIFIC ISLANDS**

**HYNES CONVENTION CENTER, SECOND LEVEL, ROOM 207**

Chairs: Christina Helmich, DeYoung Museum; Ping-Ann Addo

**ASSOCIATION FOR TEXTUAL SCHOLARSHIP IN ART HISTORY**

**BRUEGEL’S WORLD IN SIGHT AND SOUND**

**HYNES CONVENTION CENTER, SECOND LEVEL, ROOM 202**

Chair: Naomi Kline, Plymouth State University

**BRUEGEL AND THE THEME OF THE TURNIP WAGON**

Walter Gibson, Case Western Reserve University

Music in the Era of Bruegel

Frédéric Billiet, Sorbonne

Bruegel and the World of Misericords

Elaine C. Block, Misericordia International

**ASSOCIATION FOR LATIN AMERICAN ART**

**SPECIAL SESSION FOR EMERGING SCHOLARS**

**HYNES CONVENTION CENTER, THIRD LEVEL, ROOM 302**

Chair: James Oles, Wellesley College

Motecuzoma’s Name and Motecuzoma’s Fame: Rituals and Renown in and outside Tenochtitlan

Patrick Thomas Hajovsky, University of Chicago

Whispering the Secrets of the State: The Story of an Adulterous Ear

Angélica J. Alandor Pujol, University of California, Los Angeles

The Material of Mimicry: Statue Paintings of the Virgin of Pomata and Christ of the Earthquakes

Maya Stenfield-Mazzi, University of California, Los Angeles

The Body of Christ in New Spain: The Wound on Christ’s Back and the Inquisition

Aleña Robin, Universidad Nacional Autónoma de Mexico

**ART LIBRARIES SOCIETY OF NORTH AMERICA**

**HOW WOULD YOU LIKE TO BE REVIEWED? REVIEWING VEHICLES FOR ART HISTORY: A DISCUSSION**

**HYNES CONVENTION CENTER, PLAZA LEVEL, ROOM 100**

Chair: Barbara Reed, Metropolitan Museum of Art

**QUEER CAUCUS FOR ART**

**ANOTHER NAMES PROJECT: NAMING HOMOPHOBIA**

**HYNES CONVENTION CENTER, PLAZA LEVEL, ROOM 112**

Chairs: Christopher R. Reed, Lake Forest College; Paul Jaskot, DePaul University

Jonathan David Katz, Yale University

Tee Corinne, independent photographer and author

Richard Meyer, University of Southern California

Jason Goldman, University of Southern California

**AMERICAN COUNCIL FOR SOUTHERN ASIAN ART**

**BUSINESS MEETING**

**HYNES CONVENTION CENTER, PLAZA LEVEL, ROOM 102**

**HISTORIANS OF BRITISH ART**

**BUSINESS MEETING**

**HYNES CONVENTION CENTER, THIRD LEVEL, ROOM 305**
2:30 PM–5:00 PM

**ART, TRAVEL, AND THE TRANSFORMATION OF DESTINATIONS: FRAMING PLACES, PART 2**

HYNES CONVENTION CENTER, SECOND LEVEL, ROOM 208

Chairs: Annenarie Weyl Carr, Southern Methodist University; Lisa Pon, Southern Methodist University

*Hala Sultan Tekke, Cyprus: An Elusive Landscape of Sacredness in a Liminal Context*
Nassos Papalexandrou, University of Texas, Austin

*Standardizing the Site/Subjectivizing the Trip: Individualization and Standardization in Tourist Photography, 1900–1940*
Rachel Snow, Graduate Center, City University of New York

*Perfect View and the C5 Landscape Initiative*
Jack Toolin, independent artist, San Jose

*The Concept of Pilgrimage in the Nile Mosaic of Palestrina and Roman Landscape Painting*
J. Keith Doherty, Boston University

*Auratic Objects; or, Close Encounters of a Disappointing Kind*
Paul Duro, University of Rochester

*LOS ANGELES ART OF THE 1960S: A CRITICAL REEVALUATION*

HYNES CONVENTION CENTER, PLAZA LEVEL, ROOM 100

Chairs: Christopher DeFay, Otis College of Art and Design; Alexandra Schwartz, Museum of Modern Art

*Local Avant Garde: Assemblage, Race, and Jazz in Los Angeles*
Kenneth D. Allan, Scripps College

*Kabbalah Surrealism: Wallace Berman’s Seminal Sixties*
Louis Kaplan, University of Toronto

*Ed Kienholz: Conceptual Artist*
Damon Willick, Loyola Marymount University

*Judy Chicago’s Art and Politics before Feminism*
Gail Levin, City University of New York

*Gallery 32: Risk, Innovation, Survival—Ending the Sixties*
Suzanne Jackson, Savannah College of Art and Design

12:30 PM–2:00 PM, 2:30 PM–5:00 PM

**DEFINING THE DIGITAL CANON, PART 2**

HYNES CONVENTION CENTER, THIRD LEVEL, ROOM 302

Chair: Kelly Dennis, University of Connecticut

*Oh Say Can You See: Historiographical Reflections on the Audio-Vision-Ary Pragmatics of Stan Vanderbeek’s Cultural-Intercom*
Mark Bartlett, independent scholar, Berkeley

*Can We Construct a Canon for Art in a Postindustrial Age?*
Martin Lister, University of the West of England

*Immanent Images—Photography after Digitality*
Meredith Ho, University of California, Berkeley

*Photography after Digitality*
Damian Peter Sutton, Glasgow School of Art

Discussant: David Bate, University of Westminster

**AMERICAN COUNCIL OF SOUTHERN ASIAN ART**

**PHOTOGRAPHY AND VISUALITY IN THE 19TH CENTURY**

HYNES CONVENTION CENTER, SECOND LEVEL, ROOM 202

Chair: Deepali Dewan, Royal Ontario Museum, University of Toronto

*Julia Margaret Cameron’s Ceylonese Photographs: A 19th-Century Innovator*
Mary Ebos, York University

*Photographing Women in the Zena: The Photographs of Maharaja Sawai Ram Singh II*
Laura Weinstein, Columbia University

*Modern State, Princely State: Photographing Hyderabad’s Famine-Relief Efforts*
Deborah satin, College of New Jersey

*“Image” of Empire: Lord Curzon’s Tour of India as Photographed by Raja Deen Dayal*
Gian Maria. Carotenuto, University of California, Los Angeles

*Photography in India: Mirror or Artifact of Colonialism?*
Maria Antonella Pelizzari, Hunter College

**GAMES, PLAY, AND 20TH-CENTURY ART, PART 2**

HYNES CONVENTION CENTER, PLAZA LEVEL, ROOM 102

Chair: David Getsy, School of the Art Institute of Chicago

*Play as Worldview: Amoralism and a Tradition of Exemplativism in the Arts from Marcel Duchamp to Dick Higgins*
Owen Smith, University of Maine

*The Aesthetics of Uncommitment: Jean Dubuffet and Jean Fautrier’s Play with Painting*
Karen K. Butler, Barnes Foundation

*Playing with Dada: Hannah Wilke’s Irreverent Artistic Discourse with Duchamp*
Debra Wacks, independent scholar, Hong Kong

*Subversive Toys: The Art of Liliana Porter*
Florence Bazzano-Nelson, Georgia State University

*Zig-Zagging with Full Stops from Play to Art*
Ellen Handler Spitz, University of Maryland
AS
ASSOCIATION OF HISTORIANS OF NINETEENTH-CENTURY ART
EXPATRIATE GAMES: THE 19TH-CENTURY ARTIST ABROAD
HYNES CONVENTION CENTER, SECOND LEVEL, ROOM 210
Chair: Erica E. Hirshler, Museum of Fine Arts, Boston

Defining American, Defining Expatriate: The Puzzling National identities of Sargent, Mora, and Henri
M. Elizabeth Boone, Humboldt State University

The Filipino as Avant-Garde Artist
Deborah A. Deacon, Arizona State University

Home Is Where the Heart Is: The Paintings of Henry Ossawa Tanner, an African American Expatriate
Sharon Pruitt, East Carolina University

Away from Home/At Home in Paris: Americans Reckon with la ville lumière
Hellis Clayson, Northwestern University

Edvard Munch’s “Germanness”
Jay A. Clarke, Art Institute of Chicago

TENSIONS BETWEEN TEXT AND IMAGE IN MEDIEVAL ART
HYNES CONVENTION CENTER, SECOND LEVEL, ROOM 203
Chair: Kerr Houston, Maryland Institute College of Art

The Word Made Flesh: Text as Image in Early Christian Rome
Erik Thung, Rutgers University

Judging a Cover by Its Book: Rhetorical Exchange in and on the Dagulf Psalter
Melanie Holcomb, Metropolitan Museum of Art

Hermeneutic Delights: Reading the Hortus Deliciarum
Elizabeth Monroe, Fordham University

Text, Image, and Inscriptions in an Illustrated Manuscript of the Meditations Vitae Christi
Holly Flera, Museum of Biblical Art

When Text and Image Don’t Correlate: The Hours of Isabella Stuart and the Pilgrimage of the Life of Man
Laura Gelfand, University of Akron

THE ROMAN CHAPEL, 1550–1750: IMAGES, FUNCTIONS, RHETORIC
HYNES CONVENTION CENTER, SECOND LEVEL, ROOM 200
Chairs: Pamela M. Jones, University of Massachusetts, Boston; Carolyn Valone, Trinity University

The Theodoli Chapel in Santa Maria del Popolo: Saints Catherine of Alexandria and Jerome in the Service of a Family Dynasty
Cynthia Stuhlman, Saint Louis University

San Bernardo alle Terme: Artistic Problem-Solving and the Rhetoric of Stucco
C. B. Dickerson, Institute of Fine Arts, New York University

Censorship or Reform? Clement VIII and Federico Barocci in the Aldobrandini Chapel in Santa Maria sopra Minerva
Opher Mansour, Courtauld Institute of Art, University of London

Overlapping Agendas: Filippo Neri and Carlo Borromeo in the Spada Chapel, Santa Maria in Vallicella
David Butler, Ulrich Museum of Art, Wichita State University

Reconceptualizing Storia Sacra in 18th-Century Rome: The Corsini Chapel in St. John Lateran
Heather Hyde Minor, University of Illinois, Urbana-Champaign

ART AND ACCIDENT, PART 2
HYNES CONVENTION CENTER, THIRD LEVEL, ROOM 304
Chairs: Robin Kelsey, Harvard University; Yukio Lippit, Harvard University

Accident in Carolee Schneemann’s Early Performance Works
S. Elise Archias, University of California, Berkeley

Happy Accidents of the Brush: Art, Chance, and the Neo-Impressionist Reaction to Impressionism
Michelle A. Foa, Princeton University

Warhol and Klüver’s Uncertainty Principle: Silver Clouds, 1966
Michelle Y. Kuo, Harvard University

Chaos and Clarity in the Automatic Drawings of Victorian Spiritualists
Rachel Oberter, Yale University

Unexpected Inventions: The Spontaneous Mark as Muse in Italian Baroque Drawings
Veronica White, Columbia University

AS
ART HISTORY OPEN SESSION
PRINTS IN THE 19TH CENTURY, PART 2
HYNES CONVENTION CENTER, SECOND LEVEL, ROOM 207
Chair: Patricia Mainardi, Graduate Center, City University of New York

The Rise of Reproductive Lithography: Les Artistes contemporains and Mid-19th-Century Print Albums
Simon Kelly, Nelson-Atkins Museum of Art

Shaming an Empire: Caricatures of Empress Eugénie
Alison McQueen, McMaster University

Who Needs the Author Function? Anonymity, Collaboration, and the Recognition of Artistic Value
Tom Grenot, University College, London

The Image on the Wall: Prints as Decoration in 19th-Century Interiors
Pierre-Lin Renia, Musée Goupil

The Influence of Paul Gauguin’s Volpini Suite on the Prints of Ernst Ludwig Kirchner
Heather Lemonedes, Cleveland Museum of Art

AS
INTERNATIONAL ASSOCIATION OF WORD AND IMAGE STUDIES
MERLEAU-PONTY AND THE VISUAL ARTS
HYNES CONVENTION CENTER, THIRD LEVEL, ROOM 311
Chair: Carrie Noland, University of California, Irvine

Art and the Substance of Things in Merleau-Ponty and Sartre
Alex Potts, University of Michigan

Condemned to Meaning
Carrie Noland, University of California, Irvine
62 Sessions 2:30 PM-5:00 PM

**Act and Object: Baroque Realism and the Visible Invisible**
Brendan Prendeville, Goldsmiths College, University of London

**An Answer Concerning Technology: Lautner, Merleau-Ponty, and the Cinematic Subject**
Jon Yoder, University of California, Los Angeles

HYNES CONVENTION CENTER, PLAZA LEVEL, ROOM 112
Chair: Anna Novakov, St. Mary's College of California

The Rationalist Home: Corbusier's machine à habiter, the Italian Way
Flavia Marcello, American University of Rome

Revenge of the Repressed: The Atelier von Lieshout's Anti-Utopian Architecture
Kirsten Strom, Grand Valley State University

No Place Like Home: The Homeless Body as Machine for Living
Holly Markovitz, Boston University

A Home Is Not a House
Hadas Steiner, State University of New York, Buffalo

Portable Homes: The Reality of an Inflatable Utopia
Ana Rewakowicz, independent artist, Montréal

Moveable Immovables: The Interplay between Architecture and Automotive Design
Elisabeth Schmidle, Universität Karlsruhe

**SECULAR AND SACRED IN MEDIEVAL ART: BRIDGING THE DIVIDE, PART 2**
HYNES CONVENTION CENTER, THIRD LEVEL, ROOM 306
Chairs: Alicia Walker, Columbia University; Amanda Lyster, College of the Holy Cross

Sacred and Secular at Silos
Elizabeth Valdez Del Alamo, Montclair State University

Pilgrimage for Pleasure
Samuel Crowell Morse, Amherst College

Christian Monasteries in the Early Medieval Islamic Context
Lara Tohme, Wellesley College

Challenging the Sacred Landscape of Byzantine Cappadocia
Veronica Kalas, Middle East Technical University

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**Symbols**

- OPEN SESSION
- OFFSITE SESSION
- PRACTICUM
- MUSEUM SESSION
- AFFILIATED SOCIETY SESSION
- CAA COMMITTEE SESSION
- E-SESSION
- ACCESSIBILITY