

# 2012 Call for Participation



CAA 100th Annual Conference  
Los Angeles, California, February 22–25, 2012

Historical Studies, Contemporary Issues/Studio Art, Educational and Professional Practices, CAA Committees, and Affiliated Society Sessions (listed alphabetically by chairs). Proposals, sent to session chairs and not to CAA, must be received by May 2, 2011.

The 2012 Annual Conference is held in Los Angeles, California, Wednesday–Saturday, February 22–25, 2012. Sessions are scheduled for two and a half hours. Chairs develop sessions in a manner that is appropriate to the topics and participants of their sessions. A characteristic, though certainly not standard, format includes four or five presentations of twenty minutes each, amplified by audience participation or by a discussant's commentary. Other forms of presentation are encouraged.

## GENERAL GUIDELINES FOR SPEAKERS

1. CAA individual membership is required of **ALL** participants.
2. No one may participate in the same capacity two years in a row. Speakers in the 2011 conference may not be speakers in 2012; a 2011 speaker may, however, be a discussant in 2012, and vice versa.
3. No one may participate in more than one session in any capacity (e.g., a chair, speaker, or discussant in one session is ineligible for participation in any capacity in any other session), although a chair may deliver a paper or serve as discussant in his or her own session provided he or she did not serve in that capacity in 2011. Exception: A speaker who participates in a practical session on professional and educational issues may present a paper in a second session.
4. Session chairs must be informed if one or more proposals are being submitted to other sessions for consideration.
5. A paper that has been published previously or presented at another scholarly conference may not be delivered at the CAA Annual Conference.
6. Only one individual may submit a proposal and present a paper at the conference.
7. Acceptance in a session implies a commitment to attend that session and participate in person.

## PROPOSALS FOR PAPERS TO SESSION CHAIRS

**Due May 2, 2011**

Proposals for participation in sessions should be sent directly to the appropriate session chair(s). If a session is cochaired, a copy should be sent to each chair, unless otherwise indicated. Every proposal should include the following six items:

1. Completed session participation proposal form, located at the end of this brochure.
2. Preliminary abstract of one to two double-spaced, typed pages.

3. Letter explaining speaker's interest, expertise in the topic, and CAA membership status.
4. CV with home and office mailing addresses, email address, and phone and fax numbers. Include summer address and telephone number, if applicable.
5. Documentation of work when appropriate, especially for sessions in which artists might discuss their own work.
6. If mailing internationally, it is recommended that proposals be sent via certified mail.

**CHAIRS DETERMINE THE SPEAKERS FOR THEIR SESSIONS AND REPLY TO ALL APPLICANTS BY JUNE 3, 2011.**

## ABSTRACTS OF PAPERS TO SESSION CHAIRS

**Due August 5, 2011**

A final abstract must be prepared by each speaker and submitted to the session chair for publication in *Abstracts 2012*. Detailed specifications for preparation of abstracts are sent to all speakers. Submissions to *Abstracts 2012* are determined by the session chair(s).

## FULL TEXTS OF PAPERS TO SESSION CHAIRS

**Due December 2, 2011**

Speakers are required to submit the full texts of their papers to chairs. Where sessions have contributions other than prepared papers, chairs may require equivalent materials by the same deadline. These submissions are essential to the success of the sessions; they assure the quality and designated length of the papers and permit their circulation to discussants and other participants as requested by the chair.

## POSTER SESSIONS

CAA invites abstracts for Poster Sessions. See page 21 for submission guidelines.

## **CAA International Committee Confrontation in Global Art History: Past/Present; Pride/Prejudice Surrounding Art and Artists**

Richmond Teye Ackam, Painting and Sculpture Department, Kwame Nkrumah University of Science and Technology (KNUST), PO Box UP 335, Kumasi, Ghana, West Africa; rtackam@yahoo.com

The session examines the idea of misconceptions about art and artists from Africa, Latin America, the Middle East, and Asia in the contemporary art world. The common global phenomenon is that both historically and in contemporary criticism, some art and artists outside the mainstream are perceived as belonging to the past rather than to both the past and the present. Speakers are expected to explore how certain marginalized art and artists have been presented in the present-day art world through publications and exhibitions in galleries and museums. What is the nature of the confrontation, marginalization, and manifestation of pride and prejudice in the past and present that engulf art and artists globally?

## **Historians of Netherlandish Art Affect and Agency: The Netherlandish Portrait (1400–1750)**

Ann Jensen Adams, University of California at Santa Barbara, ajadams@arthistory.ucsb.edu

Repeating an ancient trope, Constantijn Huygens wrote that portraits “perform a noble work, that more than any other is necessary for our human needs, . . . through them we in a true sense do not die; furthermore as descendants we can speak intimately with our most distant ancestors.” Through their perceived affective qualities, portraits in the early modern period served—consciously or unconsciously—as active cultural agents, from the formation of the self to strengthening familial bonds and producing social and political relations. This session seeks papers that expand our understanding of the imaginative and cultural function of portraiture in the Netherlands and in Germany, in the broadest sense. Genres might include the self-portrait, memorial (donor) portrait, court portrait, family portrait, group portraits of voluntary associations, *portrait historié*, printed portrait, imaginative portrait, and portrait sculpture, with an emphasis on the viewer’s understanding of the portrait and its personal and/or cultural uses.

## **Visual Culture and Mathematics in the Early Modern Period**

Ingrid Alexander-Skipnes, University of Stavanger, Hulda Garborg Hus, 4036 Stavanger, Norway; ingrid.a.skipnes@uis.no

Early modern artists acquired a basic knowledge of geometry and optics in order to decipher the complexities of perspective. Mathematically-minded artists like Alberti and Piero della Francesca frequented humanist courts, where mathematics was central in a revival of interest in Greek science. Dürer wrote on human proportion and owned a copy of Euclid’s *Elements* and *Optics*. Raphael paid tribute to the Greek mathematician in his fresco *School of Athens*. In northern Europe artists often preferred multiple perspectival points, and mirrors could provide unusual optical effects. For architects the aesthetics of light and geometry often played a role in design choices. This session explores interrelationships between visual culture and mathemat-

ics. Papers could include mathematical texts in humanist libraries; how mathematics informed the visual arts; treatment of rational and irrational space; the pursuit of beauty through measure; depictions of mathematicians; friendships between artists and mathematicians; cartography; or geometrical figures in engravings, paintings, drawings, and manuscript marginalia.

## **Pacific Art Association The Body Politic: The Role of Body Art and Anthropomorphic Depictions in Oceanic Societies**

Anne E. Guernsey Allen, Indiana University, Southeast, aeallen@ius.edu

Throughout the South Pacific, the human body as subject or medium has been used to convey political ideals and structure society. This panel takes as its starting point Shilling’s contention that the corporeal body is “a multidimensional medium for the constitution of society (a source of, a location for, and a means of positioning individuals within, society).” Papers from artists and art historians that address how the decorated body and anthropomorphic images shape, transcend, or are limited by the sociopolitical realm in Pacific cultures are invited. Topics may include the equivalency of images and the human body; artistic embodiment’s intersection with the self; “body art” as author, expression, or mediator of status, power, or gender; the adorned body and its depictions as reflections of values; traditional, colonial, and postcolonial Pacific views of embodiment.

## **(Re)Writing the Local in Latin American Art**

Mariola V. Alvarez, University of California, San Diego; and Bill Kelley, Jr., independent scholar; mvalvarez@ucsd.edu and bkelleyjr@gmail.com

Joaquin Torres-Garcia once turned the map of South America upside down to reorient geography as politics. As a metaphor for the construction of Latin American art history, this binary of North–South has given way to new theoretical models that emphasize the multinodal, transnational, and global. Such paradigms eclipse local narratives and artistic practices precisely because these do not circulate in the dominant art market. This panel considers Latin American criticism, practice, and art history to look for the absences, erasures, and voids. Why produce art or histories that are engaged with the local context and not directed at global audiences? How can we address this needed reassessment of the local and expand the categories of Latin American art? We welcome papers that focus on the history of Latin American art history but also on theories and contemporary practices that challenge the traditional boundaries of art, including new forms of pedagogies, collaborative work, and activism.

## **Crossing Disciplines: The Role of Precolumbian Art History and the Pursuit of Culture**

Laura M. Amrhein, University of Arkansas at Little Rock; and Ruth Anne Phillips, independent scholar; lmamrhein@ualr.edu and ruthanne@andeanpast.org

As art-historical research and methods are becoming increasingly holistic and cross-disciplinarian, traditional boundaries among the disciplines are shifting and becoming redefined. This is especially true in the study of Precolumbian art, where art history intermingles with

cultural anthropology, archaeology, linguistics, ethnography, and other social sciences. This interchange is challenging traditional art-historical approaches in Precolumbian studies and producing an art history altogether different from that of the past, as well as of other art-historical focus areas, such as Renaissance, modern, and contemporary studies. This session examines the shifting role of Precolumbian art history in relation to past approaches as well as to other areas of study both within and outside art history. We invite papers that explore or illustrate this issue from a variety of methodological or theoretical perspectives.

### **Historians of Islamic Art Association The Interconnected Tenth Century**

Glaire D. Anderson, University of North Carolina, Chapel Hill; and Melanie Michailidis, University of California, Davis; glaire@email.unc.edu and melaniemich@gmail.com

The tenth century is characterized by the political fragmentation of earlier empires in the Islamic lands and beyond and the multiplication of major cultural centers. Extensive diplomatic and economic interactions, both intra-Islamic and international, resulted in the wide circulation of material goods between such cities as Córdoba, Aachen, Cairo, Constantinople, Baghdad, Bukhara, Changan, and Kaifeng as well as along the trading networks of this period. Artistic creativity is a hallmark of the period, and architecture, objects, and other elements of material culture exhibit both local diversity and wide-ranging connections. This panel seeks papers that present new research on and innovative methodological or theoretical approaches to the global interconnections of the tenth century. Proposals that cross traditional disciplinary boundaries are particularly welcome. Paper topics might include, but are not limited to, art, diplomacy, and trade; material culture and social processes; conscious intercultural adaptations; or the connection between spatiality, architecture, and objects.

### **The Modern *Gesamtkunstwerk***

Jenny Anger, Grinnell College; and Juliet Bellow, American University; anger@grinnell.edu and bellow@american.edu

The *Gesamtkunstwerk*—the “total artwork” conceived by the composer Richard Wagner in the mid-nineteenth century—challenges traditional conceptions of modernism. A synthetic, multimedia entity, the *Gesamtkunstwerk* clashes with the autonomy and medium specificity extolled by critics such as Clement Greenberg and Michael Fried. The aesthetic totality inherent in this paradigm does not fit the antiart stance and political radicalism imputed to the “historical avant-garde.” What, then, should we make of artists’ engagement with forms of the total artwork during the late nineteenth and early twentieth centuries? How did artists envision the *Gesamtkunstwerk*, and how did their concepts come to fruition? This panel examines adaptations of Wagner’s project, attending to both their aesthetic and political dimensions. Contributions may conceive of the *Gesamtkunstwerk* broadly, including decorative programs, art installations, theater pieces, architectural ensembles, collaborative practices, communal retreats, and political rallies or spectacles. Proposals addressing postmodern instances of the *Gesamtkunstwerk* that illuminate modern precedents also will be considered.

### **Making Up a Historiography: Contemporary Arts of the Arabs and the Iranians**

Sussan Babaie, Ludwig-Maximilian University, Munich; and Abdallah Kahil, Lebanese American University, Beirut; sbabaie@mac.com and abdallah.kahil@lau.edu.lb

International interest in contemporary arts from the Arabic-speaking countries and Persian-speaking Iran is only a decade old but has already spun a marketing, exposition, and publishing industry. Despite leaps made by the artists of the region, a wide gap divides the historical knowledge between the supposed end before the nineteenth century of “Islamic” arts and the turn of this century. Are we dealing here with a “post-Islamic” phenomenon in contemporary arts, a conceptual framing device somewhat analogous to postfeminist or postblack? What are the consequences of the art-historiographic amnesia about local modernisms or of the tracings of a transition from premodern to postmodern? Papers and artistic presentations should contribute to a transdisciplinary dialogue about the methods of knowledge production on Arab and Iranian contemporary arts and the historiographic challenges posed by the prevailing publishing and marketing strategies.

### **Redefining Mediterranean Aesthetics**

John Baldacchino, Columbia University; and Elena Stylianou, European University Cyprus; jb2445@columbia.edu and e.stylianou@euc.ac.cy

The Mediterranean has historically functioned as a “shared” space marked by various patterns of exchange, defined by much cultural, economic, and sociopolitical differences and differentiations. Despite a recent interest in the impact of the European Union on the region’s possible renewal and strengthened unification, the Mediterranean remains mis- or underrepresented, especially in relation to both historic and contemporary art practices. This panel seeks papers concerned with the present forms and future potential of a Mediterranean shared identity expressed in particular works of art, artistic practices, or movements that take into consideration the vitality and diversity of the region and its unique set of cultural values, needs, and interests. Papers might also examine the impact of the Mediterranean heritage on art practices and aesthetics throughout history. Finally papers could address certain issues and dilemmas of postmodernity, such as capitalism, relativism, individuality, space, and memory, reflected in contemporary art practices and emerging in varied cultural places in the Mediterranean region.

### **Avant ’68: France and the Transnational Flow of Culture in the “Long Sixties”**

Noit Banai, Tufts University; and Hannah Feldman, Northwestern University; Noit.Banai@tufts.edu and h-feldman@northwestern.edu

This session considers aesthetic practices in France between 1954 and 1972 as constitutive components of the “Long Sixties,” a global period of immense social, political, and economic transformations. We seek papers examining relationships between lesser-known art of the French Long Sixties and new sociopolitical paradigms, theories, and models that informed the global events of 1968 in order to complicate dominant narratives about French culture within a more fluid exchange between local and global phenomena. How did specific objects, spaces, images, performances, films, and sound represent the French public in relation to other

communal, national, and transnational configurations; negotiate the intensification of consumption and globalized investment, urban- and suburbanization; or elaborate alternative iterations of power, inclusion, and exclusion? Analyses of display, access, distribution, reception, mediation, and circulation are welcome, as are methodological and theoretical frameworks for articulating similarities and differences between art production in France and other transformative practices across the globe.

### About Time in the Americas

William L. Barnes, University of St. Thomas; and Bryan R. Just, Princeton University Art Museum; [william.barnes@stthomas.edu](mailto:william.barnes@stthomas.edu) and [bjust@princeton.edu](mailto:bjust@princeton.edu)

Despite popularly manufactured claims of “mystery” related to the Mesoamerican calendar (now spurred by the 2012 close of the Maya thirteenth *baktun*), indigenous American artists produced a large corpus of works that depict and address reckoned time. Seeking to understand the emic importance of various passages of time and their representation, papers in this session explore calendrical and temporal rhetoric employed by pre-Hispanic and Native artists and patrons to achieve particular goals, whether claiming preeminence for a polity, arguing for the legitimacy of a dynasty, or narrating episodes of divine creation/destruction. How did these artists transcribe the fundamentally ephemeral fourth dimension using static two- and three-dimensional media and to what ends did they do so? The principal focus of the session is Mesoamerican visual presentations of time, but proposals providing insight into the use of such strategies in the art of Native North, Central, and South America are also welcome.

### Beyond the Oil Spill: Art and Ecology in the Americas

Florencia Bazzano-Nelson, Tulane University; and Santiago Rueda, independent scholar, Colombia; [fbazzano@tulane.edu](mailto:fbazzano@tulane.edu) and [ruedafajardo@gmail.com](mailto:ruedafajardo@gmail.com)

The relationship between art, artists, nature, land, environment, and ecology is not new, but its importance emerges in moments of crisis. The recent oil spill in the Gulf of Mexico inspired poignant responses from artists. As we recognize our shared addiction to oil and less-than-sustainable lifestyles, we invite papers that engage ecological art, ecoactivism, and ecocriticism from multiple perspectives in the context of the Americas, but comparative studies with other regions are also welcome. Topics may include nature as a visual/conceptual construct; the artistic and cultural patronage of corporations and agencies responsible for environmental degradation and global warming; Amazonian deforestation and the loss of biodiversity and of indigenous cultural heritages as artistic concerns; porno-misery and urbanism; the relationship between art and drug trade; the tension between the local, regional, and global as frames of reference in considering the relationship of art with the environment; and the limitations and potentialities of ecological activism in the arts.

### Citizen Designer: Authoring a Definition

Alyson Beaton and Gary Rozanc, Columbia College Chicago, [grozanc@colum.edu](mailto:grozanc@colum.edu)

The term “Citizen Designer” has recently been popularized in the academic and professional circles. But what does “Citizen Designer”

really mean? Research shows the current role of a Citizen Designer is located within the context of social responsibility. Often this social responsibility is conceived only in relation to the act of design, specifically the production of objects and environments for mass communication and consumption, and only encompasses the designer’s role in sustainability or incorporating “green” principles in their design practice. This seems like a limited notion of what it means to be a Citizen Designer and what it means to be a citizen as well; it overlooks the complex relationships present in contemporary society, both local and global. This panel seeks participants for a live authoring session where the term “Citizen Designer” is broken down and a new definition is authored. To be considered, responses should locate inaccurate stereotypes in relation to the term “Citizen Designer.”

### American Institute for Conservation of Historic and Artistic Works Trading Zones: Strategies for the Study of Artists and Their Art-Making Practices

Francesca Bewer, Harvard Art Museums; and Jan Marontate, Simon Fraser University; [Francesca\\_Bewer@harvard.edu](mailto:Francesca_Bewer@harvard.edu) and [jmaronta@sfu.ca](mailto:jmaronta@sfu.ca)

This session explores research on the spaces where communication about art making occurs, considering them “trading zones” where people from different cultures or disciplines collaborate without necessarily sharing the same language or values. Proposals are encouraged about research on sources and resources that have inspired artists to preserve tradition or innovate. How has information about materials and techniques circulated? How have artists influenced the development of materials and techniques? What resources have art historians, critics, curators, conservators, scientists, and gallery owners created to document artists’ practices (e.g., databases of survey responses, scientific analysis of artworks, interviews, archives, or online networks)? While sharing research on art-technical practices may enhance understanding of the work and preservation strategies, it may increase risks (e.g., art forgery). When should research about artists’ technical practices be shared or kept confidential?

### Perceptions and Assumptions: Whiteness

Peggy Blood, Savannah State University; and Zelana Davis, Jackson State Community College; [bloodp@savannahstate.edu](mailto:bloodp@savannahstate.edu), [NAAHBCU@gmail.com](mailto:NAAHBCU@gmail.com), and [zelana.davis@gmail.com](mailto:zelana.davis@gmail.com)

Visual media, such as fine art, communicate beliefs and values of an artist to viewers who have their own sets of beliefs and values. In terms of “majority” and “minority” social structures, the voice of the majority is often loudest heard defining the minority. What of the minority’s voice and its interpretation of the majority? In this session, one is led to evaluate questions such as, How is “whiteness” portrayed by black American artists? Are their clues within African-American-produced images of Caucasian Americans of stereotypes, assumptions, or judgments of a monolithic “white” persona? If so, from where do the assumptions come and how do those biases reflect back to the self-valuation of the artist and the viewer? Are pre-suppositions mostly positive or negative and how are they reinforced or dispelled by American media and culture? The National Alliance of Artists from Historical Black Colleges and Universities explores and addresses such questions in a five-member forum in relationship to (1) African-American art exhibitions; (2) artist education at



HBCUs; (3) museums and the subject of ethnic presentation and representation; and (4) continuing and broadening the conversation.

### **Arts Council of the African Studies Association Theorizing the Body**

Jean M. Borgatti, Clark University, jborgatti@gmail.com

The human body is a common reference point for artists of many periods and places—makers of West African masquerades, Renaissance artists like Raphael and Grünewald, contemporary artists such as Stelarc and Orlan—and exploited for expressive purposes, in a transformed state or in its absence. This panel seeks a cross-cultural and global representation of how the body has been theorized with a specific focus on calling into question certain binary oppositions that inform conventional wisdom about such contrasting relationships as mother and monster, dyads like beautiful and ugly, human and animal, female and male, man and machine, pleasure and disgust, and so on, but also goes beyond the dyad to seek the space in between, an area of dialogue and negotiation that is the locus of particular creativity. It is not just the canon (who creates it, how it is transgressed, and for what purposes) that is at issue; it is ambiguity, its function in art, and its affective power in a given time and place.

### **Art History Open Session: Renaissance Art Form and Function: Art or Design?**

Antonia Boström, J. Paul Getty Museum, abostrom@getty.edu

This session investigates the frequently indistinct status of objects designed for functional use that simultaneously survive as works of art of the highest order. Though functional design is a familiar and discrete discipline in a postindustrial age, such a distinction was not recognized during the long Renaissance. The design and ornamentation of a quotidian object (e.g., a firedog, a table, a ceramic trencher, or a silver vessel) may include extravagant embellishment or demonstrate bravura craftsmanship that all but obscures the work's original purpose, especially when displayed in a museum context. Papers address the notion of how during this period art and function were inextricably linked and use the evidence of drawings, models, documents, and archives, as well as the intrinsic material information contained within the object itself.

### **Breaking Laws in the Name of Art: New Perspectives on Contemporary Latin American Art**

Estrellita B. Brodsky, independent curator, ebbrodsky@gmail.com

This panel focuses on the use of looting, vandalism, and other delinquent tactics by a growing number of artists in Latin America, such as Francis Alÿs, Tania Bruguera, William Cordova, Aníbal López, and Javier Téllez. The artists' motivations vary, ranging from the examination of the public's ethical standards and the media fascination with outlaws to the analysis of power structures and the forms in which cultural meaning is ascribed to property. This panel examines such practices as well as the reasons for their proliferation in contemporary Latin American art. Welcoming papers from artists and scholars of modern/contemporary Latin American art history, the panel looks at historical precedents and the role played by the region's colonial and postcolonial history. Ultimately it asks, can the

notion of "art" justify the perpetration of illegal actions? And what are the ethical boundaries of artistic production?

### **American Society for Hispanic Art Historical Studies New Research in the Early Modern Hispanic World**

Michael A. Brown, 18099 East Orchard Place, Aurora, CO 80016; and Sofia Sanabrais, Los Angeles County Museum of Art, Department of Latin American Art, 5905 Wilshire Boulevard, Los Angeles, CA 90036; sofia.sanabrais@gmail.com

From the sixteenth to the eighteenth century, the art and architecture of Spain, Portugal, and their American dominions witnessed a period of tremendous transformation and provided fertile ground for the development of a new artistic vocabulary. This session examines new research and innovative approaches to the study of the early modern Hispanic world. In the last ten years, the field has attracted increased attention and produced groundbreaking exhibitions as scholars grapple with problems of patronage, the struggle between native and imported elements from Europe, the Americas, and Asia, and the use of art to create a sense of a New World identity distinct from its European sources. This session welcomes papers that present new research in the field of art and architectural history and conservation science.

### **CAA Committee on Women in the Arts "Necessary Positions": Intergenerational Collaboration in Feminist Art and Activism**

Maria Elena Buszek, University of Colorado, Denver, maria.buszek@ucdenver.edu

In Suzanne Lacy and Andrea Bowers's recent happening *Necessary Positions: A Conversation About Feminist Art, Then and Now*, the artists assembled women of different backgrounds, experience, and generations to address the evolution and continuing relevance of feminism in their lives. Contrary to suggestions ranging from the mass media's consistent "death-of-feminism" press to exhibitions in which feminist art is presented as a relic of the past, such collaborations in contemporary art are a reminder that feminist thought continues to affect and be affected by several generations since the crest of the movement's Second Wave. For this panel the CAA Committee on Women in the Arts seeks artists, scholars, critics, curators, activists, and individuals or collaborative teams across the spectrum of CAA's constituencies to speak to intergenerational collaboration in contemporary feminist art and scholarship, where the pleasures, problems, and power of such collaborations suggest the myriad forms of feminist activism and mentorship today.

### **Ephemeral Cinema: Film and the Other Arts**

Kaira M. Cabañas, Columbia University; and Nadja Rottner, University of Michigan, Dearborn; kc2421@columbia.edu and nrottner@umd.umich.edu

This panel presents cross-disciplinary perspectives on an increasingly popular area of avant-garde cinema from the 1950s to 1970s: ephemeral cinema. "Ephemeral cinema" serves as an umbrella term for such divergent practices as lettrist cinema, expanded cinema, structural film, Viennese formal film, and British material film. Broadly conceived, ephemeral cinema produces forms of cinematic experience that remain incomplete without the incorporation of a live element. It thus offers a new perspective from which to engage

how otherwise unrelated film practices incorporate the visual and performing arts. The panel has two main objectives: to enrich existent discussions in cinema studies from the perspective of art history, a field that has increasingly moved beyond object-based trajectories to broach music, dance, theater, and film; and to provide research-based scholarship that focuses on overlooked or little discussed filmmakers and their works between the 1950s and 1970s.

### **Italian Art Society Territory and Border: Geographic Considerations of Italian Art and Architecture**

Nicola Camerlenghi, University of Oregon; and Catherine C. McCurrach, Wayne State University; [ncamerle@uoregon.edu](mailto:ncamerle@uoregon.edu) and [cmccurrach@wayne.edu](mailto:cmccurrach@wayne.edu)

This session examines the geographic parameters that circumscribe the art and architecture of Italy. What common elements of intellectual inquiry are shared by scholars of Pompeii and those of Piedmont? How do the geographic boundaries of modern Italy shape the study of Italian art? What is gained—or distorted—by dutifully fitting eclectic and regional trends into a coherent narrative spanning centuries but limited to modern territorial borders? In light of Italy's relation to the Mediterranean Sea, what geographic considerations ought to define the study of Italian art? As the culminating session of the year-long Italian Art Society theme "The Study of the Art and Architecture of Italy: A Reassessment of the Discipline," papers reconsider fundamental assumptions underlying the current study of the art and architecture of Italy from antiquity to the present by addressing broad methodological themes centered around geographic definitions and boundaries.

### **Queer Caucus for Art Flagging: Aesthetic Tactics and Queer Signification**

Anna Campbell, Grand Valley State University, [campbean@gvsu.edu](mailto:campbean@gvsu.edu)

Declaring desire and eliciting action, the hanky code offers a provoking model for a queer aesthetic. As the imperative of the closet has declined, the continued use of codes and aesthetic signals has taken on new meanings (perhaps related to counterculture nostalgia or meant as cross-generational overtures). Proposals should focus on instances of this changing employment of queer signification in the last quarter century and might address practices of appropriation, contemporary variants of camp or drag, the importance of the figure, work that injects the bodies of viewers into relational environments or architectural spaces that evoke queer experience, the role of abstraction in signifying queerness, or the continually shifting aesthetics of queer activism. Discussion on the necessary overlap and entanglement of queer aesthetic codes with signifiers of gender, race, culture, class, and ability is welcomed at every intersection.

### **New Media Caucus Magic and Media**

Mina Cheon, Maryland Institute College of Art; and Lisa Paul Streitfeld, independent curator; [mcheon@mica.edu](mailto:mcheon@mica.edu) and [lisapaul1000@aol.com](mailto:lisapaul1000@aol.com)

This panel investigates the relationship between magic and media in the age of new-media culture. From freak (reality) shows, horror flicks, and scholarship of vampiricism to new agey re-creations of

religious cults, online spiritual healing, and pop-star worship, we live in an age where the often separated ideas of magic and media intersect in phantasmagoric ways, exposing fragments of our chaotic humanity, cultural diversity, and indefinable limbo existence. Caught in the cobweb of dreams, desires, and realities (and virtuality), artists and culturalists are asked to respond to the mass-media culture that fuels the aesthetic of the unknown, expanding vocabularies on dark magic that resides in our everyday life, and to challenge the taboos that limit the spirit of our time. The panel welcomes performative texts and performance-based presentations as well as academic papers and artist research work.

### **Tourism and Culture**

Laurie Beth Clark, University of Wisconsin, [lbclark@wisc.edu](mailto:lbclark@wisc.edu)

While the emerging field of tourism studies has given a great deal of attention to the economic dimensions of tourism, only recently has there developed a cultural approach to understanding the affective dimensions of tourism. This panel looks at the role that culture plays in defining tourism and the role that tourism plays in defining culture: artworks made for sale or performance to tourists, artworks that represent tourists, and artworks that derive from the experiences tourists have. Proposals are solicited from artists and scholars who use travel as a source for their creative work, think about the role culture plays in marketing, or want to look at the practices of tourism from a critical perspective. Presentations might analyze existing tourism as a form of culture, demonstrate creative work derived from tourist experiences, or envision new paradigms for the production of tourist culture.

### **Stories between the Lines: Liminal Space in Precolumbian and Colonial Latin American Images**

Ananda Cohen-Suarez and Renee Alana McGarry, Graduate Center, City University of New York, [liminal.spaces.caa@gmail.com](mailto:liminal.spaces.caa@gmail.com)

This session explores the nature of in-between spaces in Precolumbian and colonial Latin American visual culture. The marginalia of colonial maps, migration footprints in Mesoamerican codices, ornamental adornment in mural programs, and the literal spaces between knots of a *quipu* all offer opportunities for analysis on both sides of the colonial divide. Liminal spaces contain a wealth of untapped information for understanding how cognitive spatial concepts were inscribed into the pictorial record, both before and after the conquest. They can also yield insights into the varied means by which blank space, ornamentation, or other spatial demarcations can form their own categories of visual communication. This session invites papers that explore a variety of media, cultures, and time periods as a means of providing comparative perspectives on the negotiation of these spaces across a diversity of contexts.

### **Flying Solo: The Opportunities and Challenges Presented to the Solitary Art Historian in a Small College**

Laura Crary, Presbyterian College; and William Ganis, Wells College; [lauracrary@gmail.com](mailto:lauracrary@gmail.com) and [wganis@wells.edu](mailto:wganis@wells.edu)

This session addresses various situations faced by those art histo-

rians teaching within small art departments. The expectations for tenure, professional development, and teaching are quite different at these schools than at larger research universities. Graduate programs emphasize research and publication; most do not teach skills necessary for positions outside of research universities. Professors in small programs must teach in areas outside their expertise; engage in broad administrative responsibilities; commit to student advising and mentoring, program assessment, publicity, and strategic planning; and often oversee collections and galleries. Rewards include autonomy, deeper student engagement, learning diverse skills, and gaining additional perspectives from colleagues outside the field. To stimulate discussion, presentations may address strategies for work in one- or two-person programs, such as task prioritization, professional growth, curriculum, or assessment at small schools. This session serves individuals working in such programs as well as job candidates considering positions in them.

### **Pacific Standard Time and Chicano Art: A New Los Angeles Art History?**

Karen Mary Davalos, Loyola Marymount University, kdavalos@lmu.edu

This session examines the recent Chicano art exhibitions and the Getty initiative Pacific Standard Time. Three museums produced four separate but concurrent exhibitions that explored the distinctions and continuities between Mexican-American and Chicano art, between Chicano artists' collectives and galleries, and between individual artists. Since no other city has ever witnessed this many Chicano art exhibitions in one season, the session explores this historic moment for contemporary art. Papers may consider the following questions: What challenges did curators face? What were the implications for artists and local arts organizations? How did the audiences respond to the shows? Did the collaborations across disciplinary boundaries and institutions create a new discourse? What art criticism did the exhibits generate? What gaps remain in the art-historical record of Los Angeles and Chicano art? How did the exhibitions engage the debate about identity-based art? The session invites a range of scholars, artists, activists, museum professionals, and curators.

### **Other Histories of Photography: The First One Hundred Years**

Melody Davis, Department of Visual Arts, Sage College of Albany, 140 New Scotland Avenue, Albany, NY 12208; davism6@sage.edu

The history of photography is marked by usages and practices that were historically significant yet excluded from the established canon. The last forty years have witnessed a shift in scholarly direction away from this canon and its ideology to reveal a broader history of photography focused on usages, social practice, nonhegemonic needs, and malleable media. This session presents papers from the other histories of photography's first one hundred years (until 1940), a time that witnessed a vast plurality of media. Potential topics include commercial photography, stereography, tourism, cartography, science, eroticism, and photographs covertly coded to be read by nondominant groups, amateur works, collage, scrapbooking, coloring, and applications of available imagery, viewer-response theories, issues of patronage/matronage, and archival and collecting practices. Especially welcome are papers treating subject matter

that reveal how groups can "work" photography, creating hybrids, environments, and markets that satisfy desires beyond the scope of the fine-art print. This session emphasizes photography's usages and practices, its history contemporaneously experienced in commerce, applications, expectations, and the diversity and inventiveness of photographically-based actions.

### **Mobile Spectatorship in Video/Film Installations**

Eric de Bruyn, University of Leiden; and Ursula Frohne, University of Cologne; edebruyn@xs4all.nl and ursula.frohne@uni-koeln.de

The notion of a mobile spectator who traverses the "spaces -in-between" has been heralded as a basic characteristic of video/film installations. Although the (post)minimalist genealogy of this ambulant spectator seems evident, its sociopolitical status has given rise to divergent readings in the present. This panel investigates the nature of the spaces that the mobile spectator inhabits. Retrospectively, an equivalence between the modernist spaces of the museum and the classical spaces of narrative cinema becomes evident; both exemplified a disciplinary space of confinement. But in constructing a dispersive, temporalized space, does the video/film installation create a new set of sovereign spectators in competition with each other or do we witness "a new scene of equality" (Rancière) personified by an emancipated spectator? Hence, the mobile spectator is not one of private experience but one concerning the (possible) constitution of a common or public space. Proposals that address specific case studies or focus on theoretical issues are welcome.

### **Society of Architectural Historians World Architecture and "Nonwestern" Stories**

Madhuri Desai, Pennsylvania State University, msd13@psu.edu

The modern story of world architectural history was shaped through structures of colonial power. These include the hegemonies that created and institutionalized modern knowledge around the globe as colonialism became entrenched in the nineteenth century. This story was also molded through nationalist and universalist narratives that selectively appropriated colonial categories and definitions. Colonial modalities of travel and racial categorization shaped architectural classifications. At the same time, European scholarship such as that on ancient Greece and Rome was emulated in studies of nonwestern architectural landscapes. What was the interplay between colonial, universalist, and nationalist ideas and how have they defined global architectural histories? The emergence of postcolonial perspectives in recent decades has underscored the central significance of diverse human agencies and narratives. In light of these multiple and sometimes contradictory legacies, how might a world architectural history be written? We invite proposals related to all geographic regions that address this conversation through specific examples.

### **Disrupt this Session: Rebellion in Art Practices Today**

Wendy DesChene, Auburn University, wdeschene@hotmail.com

Rebellion in art conjures up images of Schneeman cavorting naked with meat or Acconci fulfilling himself underneath floorboards. But as generations of artists grow up in a culture where entropy of materials has already occurred and postmodernist thinking saturates even their breakfast cereals, what does rebellion begin to look like?

Rebellion as a tradition defeats its own existence and in the process displays a hypocritical lack of self-awareness. The only antidote to this paradox is the strength of art itself, which proves to be as fluid as the rebellion that undermines it. No longer a development based on reaction, art has become opposition and critique, the debate of ideas. This panel explores the newest tools and solutions that artists and arts groups are devising to resist, revolt, and subvert in a changing world. Papers exploring any form of new insurgent approaches including intervention, correction, or unauthorized action will be examined for this session.

### Conceptual Art as Comedic Practice

Heather Diack, University of British Columbia; and Louis Kaplan, University of Toronto; diack@interchange.ubc.ca and louis.kaplan@utoronto.ca

Conceptual art practice is replete with playful puns, deadpan delivery, and straight-faced slapstick. Yet the critical discourse regarding Conceptual art often resists taking such humorous aspects seriously. This panel seeks to remedy this situation by approaching Conceptual art as a comedic practice and by exploring how the comedic sensibility of much Conceptualism poses serious intellectual and ontological challenges. While a major focus is the renowned generation of the late sixties and seventies, we welcome submissions on a variety of modern/contemporary Conceptual artistic practices and their reception, including performance, object games, and verbal riddles and in a variety of global contexts. Papers that build upon the lineage of Duchampian meta-irony, Dada slapstick, and Surrealist pratfalls may be of particular interest as well as proposals that engage with the medium of photography. Overall, this panel provides a forum for new research on the theme of humor in Conceptual art.

### Chewing on Words: Reconsidering Text in Its Materiality

Carol Emmons, University of Wisconsin, Green Bay; and Paul F. Emmons, Virginia Tech, Washington-Alexandria Center; emmonsc@uwgb.edu and pemmons@vt.edu

In an age when “text” is a verb and letter forms most often appear as pixilated light, a reappraisal of texts as physical entities seems opportune. This panel seeks proposals that engage text across varied media and embedded within diverse art, architecture, and design practices in any age. This could range from building inscriptions to word sculptures; the central concern remains the functioning of language as material. Papers might address how the physical presentation of a text affects meaning or authority. Similarly, Bachelard’s conception of the material imagination might be employed to explore the alchemic manipulation of messages. In *Notre Dame*, Victor Hugo laments that the “Bible of stone” (architecture, especially the medieval cathedral) will be killed by the “Bible of paper” (the advent of printing). Our session reconsiders “stony” and “papery” instances of text and reads them against contemporary experience.

### Gendering the Posthuman

Christine Filippone, Millersville University; and Julie Wosk, State University of New York, Maritime College; cfilippone@millersville.edu and jwosk@sunymaritime.edu

This session invites submissions from art historians, curators, and

artists who examine relationships between art, gender, and technology from the 1960s to present day. Cold War fascination with the possibilities of new technologies inspired the critic Jack Burnham in 1968 to call for a new “posthuman” paradigm for art, characterized by a synthesis of the technological and biological. The relationships between individual identity and technology were later addressed by feminist artists in the early 1970s, who embraced new technologies such as video as tools capable of facilitating social progress and gender equity but who also criticized domestic and military technologies as tools of patriarchal domination. Has recent art, including film, installation, Net art, and performance, adequately addressed issues of gender in an increasingly posthuman present? Have new technologies in the art-making process yielded greater gender equity or replicated cultural inequality? Is a feminist critique of technology still viable or even relevant?

### Happenings: Transnational, Transdisciplinary

Laurel Fredrickson, North Carolina State University; and Erin Hanas, Duke University; laurel.fredrickson@duke.edu and erin.hanas@duke.edu

This session focuses on the transglobal Happenings movement (encompassing kinetic theater, *arte destructivo*, *poésie directe*, events/*ibento*, art actions). Much critical discourse ignores art actions as subjects of in-depth study, due to fetishization of the object. This bias divorces many art practices from their origins in, and dialogue with, actions and Happenings, based in 1960s radical politics and critique. Blurring distinctions between artists and audiences, emphasizing bodies as sexed, raced, and historically situated, Happenings have been portrayed as excessive, theatrical, anarchistic, and self-indulgent. This panel seeks to revise these interpretations and explore the intimate relationship of much experimental art to the emergence of actions in art. Papers may be historical or theoretical; relate Happenings to topical events and politics; engage neocolonialism and liberation struggles; discuss race, ethnicity, gender, and sexuality; consider Happenings as a transnational phenomenon; or examine the politics of the everyday and intermedia, the use of photography and texts, and the problem of the archive.

### Tracking the Movement of Investigatory Art

Martin Gantman, independent artist, Los Angeles; and Gina Dabrowski, St. Catherine University, Minneapolis; Martin@Gantman.com and GinaDabrowski@gmail.com

An increasing number of artists are incorporating investigatory or research procedures as integral elements within their art production. Their research may focus on a specific problem set or can encompass any number of topical areas. Historically, one may look to Walter Benjamin’s unfinished Arcades Project or Hans Haacke’s revelations about corporate connections in the arts. Much of this new work, however, is not tell-all. It is more descriptive and/or clarifying. It stands differentiated from certain other types of investigatory art practices, such as using the web to reveal legislative voting patterns. We seek to understand and reveal how artists produce and incorporate the results of an investigative regimen within their work. How do they differentiate their product from simple documentation? What are the formats and forums in which they present such work? We are looking for papers or projects that describe, typify, or represent this form of artwork.



## **The Materiality of Art: Evidence, Interpretation, Theory**

Kathryn Gerry, Walters Art Museum; and Francesco Lucchini, Courtauld Institute of Art; kgerry@gmail.com and francesco.lucchini@courtauld.ac.uk

In recent years little significant attention has been paid to the way facture and technical evidence can become critical to theory building, occasioning or constraining particular reading strategies. This session invites papers from scholars working across the discipline of art history, including curators and conservators, who confront the challenge of writing about the materiality of works of art in a way that is not simply descriptive but also interpretative. We hope to prompt enquiries into the material nature of art that seek to rethink object-based art history; in particular we are interested in papers that endeavor to preserve a close connection between the specific materiality of the objects discussed and the theoretical formulations that this materiality invites. Issues pertaining to authenticity and change, material structures, construction and reconstruction, assemblage and fragmentation, and application of conservation theory to historical and critical analysis are of great interest.

## **Art Libraries Society of North America Collaboration, Access, Sustainability: The Future of Image Research Collections**

Laura Graveline, Dartmouth College; and Tony White, Indiana University, Bloomington; Laura.Graveline@dartmouth.edu and antmwhit@indiana.edu

Many scholars and artists maintain personal image collections, yet studies show that few individuals have the time to invest in maintaining digital image collections and may not see their value to other scholars or artists. This session looks at how the various member groups—architects, art historians, artists, and archaeologists—are approaching the digitization and archiving of their unique personal image collections. This session also explores how scholars can partner with their peers, and with librarians and visual resource curators, to create shared access to these unique collections.

## **Deconstructing Costume Histories: Rereading Identities in Fashion Collections and Exhibitions**

Consuelo Gutierrez, ARTstor, cg\_information@yahoo.com

Theorists from Veblen to Simmel have argued that fashion originates from the styles of the elite, which drive sartorial representation within a given society. This session looks at fashion collections and exhibitions in museums and examines how collecting practices and curatorial decisions influence the study of the history of fashion with respect to the representation of minorities and the working class. Do these collections or exhibitions construct a homogeneous identity based on the lifestyle and experience of the leisure class? Have the fashions and styles in museums, magazines, and fashion shows become the foundation of a collective memory and history of fashion that is inherently noninclusive? This panel invites papers discussing the diversity of costume and dress as experienced by minority, ethnic, and underprivileged economic groups and the representation of gender, race, and class in fashion collections and exhibitions. The panel also welcomes the examination of appropriation, nationalism, multiculturalism, colonialism/

postcolonialism, subcultures, street fashion, and other related topics in light of fashion collections and exhibitions.

## **Re-Viewing Fluxus**

Donna Gustafson, Zimmerli Art Museum, Rutgers University; and Jacquelyn Baas, independent scholar; dgustafs@rutgers.edu and jbaas@mcn.org

Fifty years after the first Fluxus festivals in Europe, Fluxus has transformed from a radically avant-garde, intermedia association of artists, musicians, poets, and performers into an art movement represented in archives and collections including the Getty Research Institute, Harvard University Art Museums, the Hood Museum at Dartmouth, the Museum of Modern Art, and the Walker Art Center. Numerous exhibitions, catalogues, and books have attempted to codify wide-ranging Fluxus practice. How has Fluxus fared in this transformation, and how has Fluxus instigated change in the academic and art museum communities? This session proposes a re-view of Fluxus and the process of its absorption by art history and museum practice. We seek papers that address the poetic and political definitions of Fluxus, the legacy of George Maciunas and the continuation of Fluxus activities after Maciunas's death, the institutional challenges presented by Fluxus objects and ideologies, and the continuing relevance or irrelevance of Fluxus in the twenty-first century.

## **Historians of Eighteenth-Century Art and Architecture Pictures in Place: Depicting Location and the Siting of Representation in the Eighteenth Century**

Craig Hanson, Calvin College, CraigAshleyHanson@gmail.com

This panel invites papers that address the relationship between pictures and contexts in the eighteenth century—in terms of both imagery presented (the place portrayed) and the actual physical locations of pictures as experienced (the placement of pictures). In light of recent scholarship that has stressed the global eighteenth century—looking from Europe to the New World and to Africa and Asia—the session explores the role of place, be it geographical or phenomenological, in terms of how pictures functioned through consideration of where they functioned. Possible themes might include imperial or national ambitions; audience and politics of place; marketing strategies and the commodification of art viewing; exhibition venues; connections between painting and architecture; the relationship between painting, prints, and the decorative arts; and disjunctions between pictorial form and the siting of works of art. Considerations of methodological concerns in dealing with place are also welcome.

## **Association of Art Museum Curators “Your Labels Make Me Feel Stupid”: Museum Labels as Art-Historical Practice**

Cody Hartley, Museum of Fine Arts, Boston; and Kevin M. Murphy, Huntington Library, Art Collections, and Botanical Gardens; chartley@mfa.org and kmurphy@huntington.org

Museum labels are among the most insistently object-oriented texts in art history, as their purpose is to facilitate understanding while in the direct presence of an object. Labels are also the smallest unit

of the specialized writing produced for museums and, at a typical length of fifty to 150 words, may also be the briefest unit of art-historical prose. This panel seeks to understand the museum label in the context of the production and distribution of knowledge in art history. With labels being one of the most public forms of art-historical discourse, all art historians have a vested interest in this discussion. Papers from both the academy and the museum are welcome and may cover a range of topics, from the theoretical to the practical, that address objects in close proximity to their explanatory texts at public institutions.

### **Sigmar Polke: (Art) History of Everything?**

Charles W. Haxthausen, Williams College; and Marcelle Polednik, Monterey Museum of Art; Charles.W.Haxthausen@williams.edu and marcelle.polednik@gmail.com

In a career spanning nearly half a century, the German artist Sigmar Polke unsettled many of the traditional concepts and categories that art historians work with—style, medium, the binary oppositions subject/object, art/nature, painting/photography, even the status of the art object as a stable and discrete visual and physical entity. With his death in June 2010, Polke has now become historical, but his sprawling polymorphous oeuvre remains a challenge to the writing of art history that is as pressing as before. The drolly absurd title of Polke's two-part painting *History of Everything I and II* (2002) aptly captures the teeming messiness of his oeuvre and suggests the virtual futility of encompassing it within the discursive frame of art history. This panel, which invites papers dealing with various aspects of Polke's production, is intended to provide a forum to address this challenge.

### **Concerning the Spiritual in Art: Kandinsky's Radical Work at One Hundred**

Valerie Hedquist, University of Montana; and Susan J. Baker, University of Houston-Downtown; valerie.hedquist@umontana.edu and bakers@uhd.edu

One hundred years have passed since Kandinsky's landmark book, *Über das Geistige in der Kunst*, was first published. Fascinated by the latest theories of relativity, Kandinsky sought language that expressed his ideas about nonobjectivity in art. How limited or popularly available was the scientific language about matter and energy at the time Kandinsky wrote his book? Was Kandinsky challenged to express in German the significance of new scientific knowledge for art, especially when his native tongue was Russian? Furthermore, did English translators or apologists of subsequent nonobjective art movements such as Abstract Expressionism overspiritualize Kandinsky's lexicon? After all, the word "geistige" could as easily refer to mental activity or intellect as it could spirituality. Have translations and time veiled the more analytic implications of Kandinsky's original language? This session also seeks discussions of contemporary artists or theorists whose work shows the influence of Kandinsky's book or art.

### **Association for Latin American Art Photographic Practices in Latin America**

Mercedes Trelles Hernandez, University of Puerto Rico; and Anna Indyk-López, City College of New York and Graduate Center, City University of New York; mercedestrelles@aol.com and aindych@ccny.cuny.edu

This session explores how photographic concepts have inflected the production of art in Latin America. Rather than consider a history of photography in the region, we invite papers that reflect on the impact of the language of photography on art in the region. How has photography altered our understanding of other media? Papers could address photographic concepts (recycling, staging, cropping, etc.) derived from media as diverse as postcards, archives, or magazine layouts; photographs as source documents; experimental photography; or the use of photography as a weapon during moments of crisis in the region. We welcome papers that address broader issues, including objectivity/subjectivity, historical agency, *testimonio*, modes of perception, technology, indexicality, modernity, and authority. Specific photographers and their work might serve as case studies that tie into these larger themes.

### **Doing Art/Criticism after Representation**

Renée C. Hoogland, Wayne State University, Department of English, 5057 Woodward Avenue, Detroit, MI 48202; reneehoogland@wayne.edu

This panel invites papers and/or presentations that consider the operation of contemporary visual art "after representation," that is, that approach various forms of (contemporary) visual art as an actualization or expressive event on the level of affect. Both the post-theoretical and the postideological turns in recent critical theory suggest the necessity—political, pedagogical, and conceptual—to move beyond semiotic and semantic frameworks, thus, beyond representation, to understand the operations of visual cultural expression as a material, embodied (if not embodying) event. The "affective turn" furthermore urges us to think of the operation of art as both an experiential force and a material thing that can compel systems of knowledge, history, subjectivation, and circuits of power. Papers may present more general theoretical arguments or focus on specific works of visual art to explore their potentially disruptive, violent yet enabling, and innovative effects, as well as their equally potential reactive, reterritorializing operations.

### **Expanding the Boundaries of Rome: New Research in Early and Late Roman Art**

John N. Hopkins, Getty Research Institute; and Ashley E. Jones, Kunsthistorisches Institut in Florenz; earlyandlaterome@gmail.com

The periods of the late Republic and Empire have long dominated studies of Roman art. Yet, since art history's "theoretical turn," scholars have transformed the temporal boundaries of the field; the "Roman" period has been reimagined, upending conceptions of what it meant to be Roman and what defines art as a constitutive and constituting feature of that culture. Theories as diverse as border and acculturation studies, macro history, and intention/perception theory have swept in, and Rome has become a playground of experimentation in art history. This session presents new scholarship that examines how the study of Roman art outside the late Republic and Empire has redefined conceptions of both ancient Rome and ancient art more broadly from the eighth century BCE to the seventh century CE. Papers on contemporaneous cultures whose art has been reconsidered because of this shift are also encouraged.

## **Design, ca. 1965–2025: From “California Dreamin’” to “Designed in California”**

James Housefield, University of California, Davis; and Stuart Kendall, California College of the Arts; jeh@ucdavis.edu and stuartkendall@kanandesign.com

This panel begins where the Los Angeles County Museum of Art exhibition *California Design, 1930–1965: Living in a Modern Way* concludes, to reassess contemporary design. Did dreams of the 1960s give way to consumerism, redefined by images, experiences, and objects “designed in California”? What has happened in the years since the counterculture went mainstream? How has California fostered contemporary design? This session welcomes papers from all design fields as well as papers that challenge the nature of design beyond traditionally recognized borders. We encourage submissions that examine points of intersection where design, art, and experience meet, especially where social concerns emerge. Papers are especially welcome that unravel the complex design legacies of the counterculture, as are those that examine the ways that alternative cultures (from Finish Fetish to Light and Space) infused the relationship between design and culture. What can the Pacific Coast—epicenter of the Summer of Love and home to the expansive development of Apple Computers, Adobe Systems software, and Google informatics—contribute to a historically based conversation about the relationship between design, art, and contemporary culture?

## **Information Visualization as a Research Method in Art History**

Christian Huemer, Getty Research Institute; and Lev Manovich, University of California, San Diego; chuemer@getty.edu and manovich@ucsd.edu

Interest is growing in the use of information visualization across the humanities, as scholars in literature, history, and media studies discover its potential for their research. Large-scale digitization efforts by libraries, museums, and other cultural institutions are providing online access to significant collections of images and texts. Instead of using these large data sets merely for the retrieval of individual records, new software and computer interfaces enable art historians to explore complex relationships between many variables interactively. This panel presents concrete visualization projects in the field of art history and discusses questions surrounding its use as a research method: How do we combine the close reading of a small number of visual artifacts with the analysis of patterns that may manifest themselves across millions of these artifacts? How can we understand visualization in relation to other more established art-historical methods?

## **Mobile Art: The Aesthetics of Mobile Network Culture in Place Making**

Hana Iverson, Rutgers, The State University of New Jersey; and Mimi Sheller, Drexel University; hiverson@rci.rutgers.edu and mbs67@drexel.edu

The integration of mobile and locational technology into physical place has broadened the possibilities for the creation of new spaces of interaction and opened the disciplinary boundaries used to define and understand the public arena. When real places are merged with virtual worlds, or augmented with interactive digital media, the result is a completely new “hybrid” environment where physical and digital objects coexist in real time. We seek proposals from artists, scholars, or interdisciplinary collaborative teams that engage art that incorporates cell phones, GPS, and other mobile technologies. What are the potentials of mobility spaces as new sites for integrating creative invention, public participation, and social interaction? This panel focuses on emergent forms of mobile art that engage, subvert,

or recombine perceptions of the definable (visible) and indefinable (invisible) aspects of place that simultaneously reveal and construct their stabilities and instabilities, their materiality and nonmateriality.

## **Toward a Rock and Roll History of Contemporary Art**

Matthew Jesse Jackson, University of Chicago; and Robert Slifkin, Institute of Fine Arts, New York University; mjjackson@uchicago.edu and rs3513@nyu.edu

This session investigates the various significant affiliations between rock music and the visual arts. We examine how an increased sensitivity to the historical trajectories of rock might yield new approaches to the study of contemporary art. Just as the turn toward visual culture once helpfully expanded the range and quality of imagery available to the contemporary art historian, investigations into the social and psychological centrality of rock music within later twentieth-century culture offer the possibility of productively reconsidering many aspects of postwar art. In considering how this interdiscursive engagement might reshape the methodological and theoretical assumptions of contemporary art history, participants are encouraged to offer sustained inquiries into the broader thematic, structural, and rhetorical relationships between art and rock. Suffice it to say, this session doesn’t know just where it’s going, but it’s going to try for the kingdom if it can.

## **An Open Forum for Liberation Aesthetics**

Timothy Jackson, Savannah College of Art and Design, tajackso@scad.edu

Liberation aesthetics is a theory for the evaluative analysis and interpretation of phenomena in the service of human autonomy, agency, and criticality. We are becoming increasingly estranged from primary sensorial experiences through prolonged immersion in mediated constructs that mimic real-time embodied existence. Our sensory perception shapes our consciousness and grounds our experience of existence. Liberation aesthetics asserts that we may free ourselves from mediated sensorial incarceration by asking: Who made it, what do I do with it, and why? How does contemporary art emancipate human sensoria? Are new-media artists developing a new form of ecoaesthetics and an attendant ethics? This forum seeks submissions from artists and/or academics applying the theory of liberation aesthetics to art praxis. The panel and audience are invited to analyze and interpret artworks in light of liberation aesthetics.

## **Tracing the Index in Art History and Media Theory**

Jeanette Kohl, University of California, Riverside; Mirjam Wittmann, independent scholar; jkohl@ucr.edu and mirjam.wittmann@daad-alumni.de

Historically, the index concept harks back to Charles Sanders Peirce, yet it has remained a pivotal element in a variety of discourses. Since Rosalind Krauss introduced the “index” to characterize appropriative strategies in American art of the 1970s, the term has gained momentum, especially in the theory of photography. The index makes an essential point of departure to investigate art-historical and theoretical issues of reproduction, trace, and touch in a triple way: as a heuristic paradigm in image history, as a category of image production, and as a phenomenon of material and media culture. We invite contributions analyzing the index from a variety of angles. It is the aim of our panel to shed more light on historical and contemporary concepts of indexicality: between text and image, theory

and practice, performativity and preservation. Papers may address indexical matters and/or strategies in the (visual, performing, verbal) arts, from the Renaissance to now.

### **International Center of Medieval Art** ***Res et significatio*: The Material Sense of Things in the Middle Ages**

Aden Kumler, University of Chicago; and Christopher Lakey, Johns Hopkins University; akumler@uchicago.edu and clakey@jhu.edu

In his landmark 1958 essay, “Vom geistigen Sinn des Wortes im Mittelalter,” Friederich Ohly described medieval thing signification (*Dingbedeutung*) as authorized by scriptural exegesis but also encompassing monuments, artifacts, and materials. Taking Ohly’s analysis as a starting point, we invite papers that explore the medieval signification of materials and material things, both divinely created and those made by human hands. Can we speak of an iconology of materials in the period? What might the use of materials and the facture of objects reveal about the signifying interplay of materials and forms? How might medieval uses of materials shape or respond to understandings of the material world and of the conditions of materiality itself? We invite papers that engage material or thing signification in the Western and Byzantine Middle Ages through material- or object-focused case studies, diachronic analyses, or more theoretical modes of reflection.

### **Accumulation**

Nana Last, University of Virginia; and Mark Cameron Boyd, Corcoran College of Art and Design; nana@nanalast.net and mcb@markcameronboyd.com

Of late, accumulation has emerged as an important and timely aesthetic practice. Based in generative actions and continuous acts of growth of objects, practices, space, time, or consumption, accumulation presents unique and potent paradigms for practice. In contrast to the focus on archives, however, its presence has not been broadly theorized. Accumulation includes the amassing of objects, documents, and/or other items for express purposes of art installations or recognizing such accretion as legitimate manifestations of aesthetic production. Examples of such practices range from that of Thomas Hirschhorn to Martin Kippenberger to Jason Rhoades. This panel seeks papers discussing accumulation in aesthetic practices, contemporary art, and society. Papers might define accumulation; focus on particular artists, structures of accumulation, or relations between accumulation and other practices (visual and otherwise); detail its history or genesis; define its methodologies; or discuss it as a symptom (conscious or unconscious) of capitalist consumption, excess, constructions of identity, or the abandonment of meaning.

### **Finish Fetish Sculpture from Los Angeles, 1960s–1970s: Conservation Dilemmas**

Tom Learner, Getty Conservation Institute, tlearner@getty.edu

Although not universally accepted, the term “Finish Fetish” is associated with artists such as Peter Alexander, Robert Irwin, Craig Kauffman, John McCracken, Helen Pashgian, and De Wain Valentine. These artists worked in Los Angeles during the 1960s and 1970s, creating stunning works of art whose impact often relied on

an immaculate surface finish. However, such surfaces—including highly polished resin and pristine painted surfaces—are vulnerable to scratches and other signs of aging. As such, these pieces are hard to maintain and may require invasive conservation treatments if a pristine surface finish is to be recovered. The decision of whether to preserve an artist’s intent or to allow original materials to show their age is a constant dilemma for conservators of contemporary art. In addition to affecting conservators, such decisions can often involve a broad range of parties, from artists to art historians and curators to collectors. This panel explores this dilemma, as applied to Finish Fetish sculpture.

### **Punk Rock and Contemporary Art on the West Coast**

Adam Lerner, Museum of Contemporary Art Denver; and Steven Wolf, independent curator, San Francisco; adaml@mcadener.org and stevenwolffinearts@gmail.com

This session explores the relationship between punk rock and developments in visual art on the West Coast over the last half century. Previous investigators have emphasized the influence of Dada, Surrealism, the Situationists, and Andy Warhol. This panel seeks to complicate that history by exploring regional aesthetic influences and models for punk, including figures like Bruce Conner and Wallace Berman. Scholars are encouraged to research how aesthetic models that emerged from punk came back to influence the visual art world, such as punk’s use of pop culture as a way to transmit radical ideas; punk’s anticorporate tradition of radical self-sufficiency; and punk’s deliberate deskilling of music. We emphasize the Western context for punk’s influence on the visual arts, such as the post-gallery do-it-yourself movement, Burning Man, and Survival Research Laboratories. This panel coincides with a traveling exhibition on Bruce Conner and West Coast punk.

### **Momentum: Women/Art/Technology**

Muriel Magenta, Arizona State University; and Ferris Olin, Rutgers University; Muriel.Magenta@asu.edu and olin@rci.rutgers.edu

This session focuses on the concepts, innovations, and impact of women artists who embrace technology as their mode of personal expression. Little attention has been given to women artists’ contributions to the digital world; yet theorists like Donna Haraway have addressed how technology can work to reduce gender disparities. This panel of artists, curators, and theorists will provoke dialogue on how art is produced and experienced today, raising issues of whether women artists use technology to express content that is gender related, why technological advancement is associated with men, and how to change public perception to acknowledge women artists as innovators of new technologies in art.

### **The Engagement of Art and Architecture in Ritual Performance**

Carolyn Malone, University of Southern California, cmalone@usc.edu

Architecture, sculpture, metalwork, painting, and other visual arts framed and participated in ritual performance in a variety of ways. For example, they enclosed sacred sites, defined the path of processions, and reinforced the hierarchy of the celebrants. These material forms often played an essential role in the ritual and interacted with



other sensory stimuli to invoke, and to afford union with, the immaterial divine presence. This session is designed for papers treating any aspect of this type of engagement from all periods of art history and welcomes an interdisciplinary approach.

### **Transgressing Disciplines: Artistic Practice as Research**

Michele McCrillis, Columbus State University, mcrillis\_michele@colstate.edu

The shifting frontiers of transdisciplinary engagement between artistic practice and research have created a multifaceted approach to art making that seems to be entering a new phase of refinement. This session focuses on the methodologies and challenges of such approaches and their impact on contemporary art discourse. How do assumptions about aesthetic experience, production, and exhibition of artworks, authorship, documentation, and the research process itself operate within these transdisciplinary, practice-based projects? What are the tools employed by artists in overcoming perceived institutional barriers between disciplines? Can practiced-based research that ventures into product development, entrepreneurship, and partnerships with private industry be reconciled with utopian social and political goals, such as providing innovative, sustainable solutions to real-world problems like climate change? This panel seeks papers that explore recent collaborative artistic research projects, examining the philosophical background and ramifications of these endeavors. Artists, scholars, and historians are encouraged to submit papers.

### **Architecture and Race**

Brian L. McLaren, University of Washington, bmclaren@u.washington.edu

This session explores how architectural and urban spaces have been influenced by the political, cultural, and scientific construction of race. How has modern architecture been shaped by issues of racial identity and difference? How can racially encoded conditions like aboriginality, marginality, and hybridity be useful theoretical instruments to examine the contemporary built environment? Papers might also consider how the racial constructs that have been duly challenged in recent scientific and philosophical research problematize the stylistic, spatial, and territorial project of modernity. The panel aims to combine historical studies of the work of architects and urban planners influenced by racial theories with theoretical examinations of the roots of a “racist” architecture and critical studies of the persistence of race as a spatial construct in the contemporary world. Papers from outside the discipline of the history of architecture or that employ an interdisciplinary perspective are particularly encouraged.

### **The 1930s**

Jordana Mendelson, New York University, Department of Spanish and Portuguese, 13-19 University Place, 4th floor, New York, NY 10003; jordana.mendelson@nyu.edu

The 1930s was a decade of political upheaval, with progressive governments rising along with totalitarianism and state oppression. The Spanish Civil War acted as a pivot, marking the shift from building optimism to brutal violence. Amid these political shifts and fallout from the Great Depression was a constant migration of artists who made the creation and testing of international networks

of information, exchange, and travel an integral part of their daily creative practice. This panel explores the 1930s as a key period in the questioning and reformulating of modernism itself, as a consolidating moment in which artists were challenged to rethink their work and its position in the world. Papers are especially welcome that address the transformation of style, the enactment of different artistic strategies, and the problem of innovation and technology in the contexts of autonomy and collaboration.

### **Studio Art Open Session Sculpture**

Christopher Miles, California State University, Long Beach, cmiles@csulb.edu

### **Where the Bodies Lie: Landscapes of Mourning, Memory, and Concealment**

Cynthia Mills, Smithsonian American Art Museum; and Kate C. Lemay, independent scholar; cynthia.mills@starpower.net and kclemay@gmail.com

Burial sites are designed to promote memory and legacy, recording the names and achievements of the deceased. But in reality they often aestheticize or mask brutal truths, cloaking feelings of loss, pain, and blunt trauma with a new, invented narrative. Sculptural programs and natural settings in military cemeteries, for example, suggest that the deceased died a “good death,” as Drew Gilpin Faust has explained. Art in the cemetery can also express confidence in the hereafter or it can add more ambiguous and contemplative elements of wonder and mystery. Proposals are sought dealing with the design, ornamentation, and function of burial sites, state-sponsored or private, including church or temple graveyards or vaults, royal and individual shrines, and municipal necropoli. Research related to artistic and architectural practices, emotional management, the body as a site of control and empathy, memory studies, religious contexts, and landscape and urban design is welcome.

### **Studio Art Open Session East Asian Art Practice**

Yong Soon Min, University of California, Irvine, ysmin@uci.edu

### **Narrative in Gothic Art**

Elizabeth Morrison, J. Paul Getty Museum, emorrison@getty.edu

This session explores the various ways narrative imagery was embedded in and shaped by Gothic art. Narrative was a central structuring element of visual media throughout the Middle Ages, but the fundamental change during the Gothic era away from largely Church-based, intellectually complex art to the introduction of less scholarly themes and a shift toward lay patronage initiated consequent changes in the role and function of narrative. The session attempts to define how social and stylistic changes across Europe from ca. 1200 to 1350 gave narrative a distinctive role in the visual arts. Papers may address sculpture, manuscripts, glass, metalwork, ivories, enamels, textiles, and/or fresco painting and take varied approaches, ranging a focus on a single artwork to a consideration of a particular narrative theme in diverse media. The session complements an exhibition on Gothic manuscript illumination on display at the J. Paul Getty Museum at the time of the CAA conference.

## Visual Culture Caucus

### Ephemeral Visual Culture and the Making of Urban Space

Kevin Murphy, Graduate Center, City University of New York; and Sally O'Driscoll, Fairfield University; kmurphy@gc.cuny.edu and sodriscoll@fairfield.edu

Among the most significant elements of urban space, at least since the advent of printing, are the most elusive: ephemeral visual cultural materials. Governments had long posted notices in public places to publicize authorized proclamations and laws. But improvements in printing technology in the seventeenth century made possible large runs of relatively cheap images, and henceforth such materials—broad­sides, posters, handbills, and other similar works—have transformed cityscapes around the world. Papers covering a broad range of places and times—but all illuminating the ways ephemeral works were designed, produced, and consumed—are invited. They should investigate those moments when posters, broadsides, and other street decorations were used, or proscribed, and thus transformed urban environments. In addition, the organizers welcome creative or critical proposals, or theoretical paradigms (either original or those of other theorists, such as Habermas or Foucault), for understanding relationships between ephemera and urban form.

### Luminous Currents: *Homo Sapiens Technologica* and the Return of Postpainterly Abstraction

JoAnne Northrup, San Jose Museum of Art; and Andrea Pappas, Santa Clara University; apappas@scu.edu

Two modes of expression—Op Art and Color Field painting, both designated Postpainterly Abstraction (PPA) by Clement Greenberg—find surprising twenty-first-century responses among digital artists today despite being eclipsed by Pop, Minimal, and Conceptual art and comparatively slight scholarly attention. Powered by computers, artists such as Spencer Finch, Jennifer Steinkamp, and Leo Villareal—whose work electronically incarnates PPA—revisit the 1960s' faith in the potential of abstract art to reveal human consciousness and provide insight into human experience. Why are contemporary artists attending to the seemingly shallow optical experience favored by artists almost fifty years ago? Why has this historical form of abstraction become relevant today? How does the twenty-first-century iteration of PPA change our view of this historical backwater? What aspects of our time call for engagement with beauty and opticality and why?

### Association of Historians of Nineteenth-Century Art Civilization and Its Others in Nineteenth-Century Art

David O'Brien, University of Illinois, obrien1@illinois.edu

The word “civilization” was coined in the mid-eighteenth century to denote an achieved state of culture, shared broadly in a society, and the result of progress out of an inferior condition. It provided a major category for social and aesthetic thought in the nineteenth century and was central to theories of art and history, justifications of colonialism, and arguments about the benefits of a commercial society. Though frequently used to separate European society from its others, it was also applied to other societies, both past and present. It was paired with an increasingly broad array of opposite terms: the bar-

baric, the premodern, the bestial, and the primitive. Its implicit claims to superiority were soon contested, as was the notion that barbarism and savagery were necessarily exterior or prior to civilization. We invite papers that explore the concept of civilization and its others, as these informed the art and aesthetic theory of the nineteenth century.

### Everyone Will Tell a Different Story: Photography's Recent Past and Near Future

Catherine Opie, University of California, Los Angeles; and Britt Salvesen, Los Angeles County Museum of Art; csopie@mac.com and bsalvesen@lacma.org

This session is a cross-generational conversation—among artists, historians, and curators—about the past thirty years of photography. We examine specific positions, from John Szarkowski through the Pictures generation and beyond, and also discuss current thinking about abstraction, documentation, representation, and historicism. How did certain key positions originate and consolidate, and what are their implications? What are the micropractices within any dominant macrophase? Is photography now undergoing a protracted identity crisis similar to that once attributed to painting?

### Historians of German and Central European Art and Architecture

#### Picturing Urban Space in Central Europe since 1839

Miriam Paeslack, University at Buffalo, State University of New York, paeslack@buffalo.edu

This panel investigates the cross-fertilization between nineteenth-century city photography and urbanization in central Europe, for example, in Berlin, Warsaw, Budapest, Vienna, Prague, and/or other Central European cities. It addresses the “pictorial turn” in urban representation that was triggered by the arrival of photography and its repercussions for other visual media. More specifically, it asks about the different visual languages, expectations, and functions of urban representations found in diverse media—photography and film but also drawings and paintings—since the 1840s. Papers might address the way urban imagery deals with the relationships of space and motion/time/history or how national identity figures into such imagery. Proposals comparing two or more cities and urban imagery from the nineteenth through the early twentieth centuries are welcome, as are proposals by artists working with historic imagery or relying on historic urban imagery as a point of reference.

### Design Education 2.0: Teaching in a Techno-Cultural Reality

Ashley John Pigford, University of Delaware, ashley@designisgoodforyou.com

The role of digital technologies in design practices continues to expand the potential for design processes to manifest in extraordinary ways. State-of-the-art technologies are increasingly off-screen, interactive, and part of our daily lives—involving electronics, programming, hardware, and other “physical computing” technologies. Exhibitions like *Design and the Elastic Mind* (Museum of Modern Art, 2008) and *Decode: Digital Design Sensations* (Victoria and Albert, 2009) and books such as *Digital by Design: Crafting Technology for Products and Environments* showcase this potential through the integration of design thinking and new media and underscore an

expanded definition of design practice in contemporary culture. This session is intended to attract educators across the design disciplines (e.g., experience design, industrial design, graphic design, advertising, and new media) who are questioning how to teach students to understand design as an application of creative process, in relation to off-screen technological media, from an interdisciplinary perspective. Potential topics include design for multisensory experiences, interaction design, aesthetics and psychology of interface design, contemporary material culture, and programming for designers.

### **Impressionisms: From the Forest of Fontainebleau to the American West**

Ariel Samuel Plotek, San Diego Museum of Art, PO Box 122107, San Diego, CA 92112-2107; [aplotek@gmail.com](mailto:aplotek@gmail.com)

Recent exhibitions devoted to Monet and Renoir in the twentieth century have reexamined the late work of these long-lived artists. But what about the long life of Impressionism? What is the proper purview of this immensely popular designation, coined by the critic Louis Leroy in 1874 to describe a quintessentially French phenomenon? A landscape painted at Old Lyme, Connecticut, in 1905 may be the transcription of an “impression,” but can it be called Impressionist? A view of the Pacific sponsored by the Works Progress Administration in 1935 may be distinguished by the quality of its brushwork and color (it may even resemble the Mediterranean coast), but can it correctly be called Postimpressionist? Proposals are invited that consider the long legacy of French *plein air* painting in the United States, from the Hudson River School to the present. Do terms such as “East Coast” and “California Impressionist” constitute an art-historical anachronism or valid and still useful designations?

### **PhD for Artists: Sense or Non-Sense?**

John S. Powers, Cleveland Institute of Art; and Bruce A. Barber, Nova Scotia College of Art and Design University; [jpowers@cia.edu](mailto:jpowers@cia.edu) and [bbarber@nscad.ns.ca](mailto:bbarber@nscad.ns.ca)

The increase of new visual arts PhD programs and professional artists obtaining PhDs is an indication of change in visual arts education, raising many questions for the profession, including the MFA as a terminal degree, the function of visual arts, and contributions of artists to society. This session examines recent developments in the context of artistic, pedagogic, and social challenges. Modeled on humanities and social science programs, blended PhD programs in the visual arts are being developed in response to interdisciplinary visual arts practices that privilege the codependencies of research/creation. These programs are often based on transdisciplinary approaches including theory, criticism, history, and/or curatorial practices in tandem with studio production. Shall a PhD become the terminal visual art degree? How are studio-based practices being considered and evaluated in the context of hybridity where creative work and written dissertation seek equal standing? Papers from diverse perspectives are welcome.

### **Manuscripts without Moorings, Objects and Their Origins: Stylistic Analysis or Stylistic Attribution?**

Eric Ramírez-Weaver, University of Virginia, McIntire Department of Art, 303 Fayerweather, PO BOX 400130, Charlottesville, VA 22904-4130; [emr6m@virginia.edu](mailto:emr6m@virginia.edu)

Recent scholarship and museum exhibitions have challenged

traditional attributions of manuscripts, sacred vessels, and objects for daily use to verifiable ateliers through considerations of style. Methodological classifications and taxonomies of period schools, which were a hallmark of earlier Byzantine and Western medieval art history, have not withstood subsequent revisionist case studies. New evidence suggests that scribes, illuminators, and medieval artists, beginning with the early medieval period, moved about following the work, rather than remaining at isolated monastic workshops or artistic centers. In this session of a broad methodological and object-oriented nature, case studies are sought that permit a reappraisal of the pertinence or problematic role of stylistic analysis for the study of medieval art in light of the physical, fiscal, and social realities of medieval artists and their patrons. What alternative strategies better contextualize the artistic record in East and West from 300 to 1400?

### **Public Art Dialogue In the Public Space of Life: Perspectives on Relational Art**

Eli Robb, Lake Forest College, [robb@lakeforest.edu](mailto:robb@lakeforest.edu)

Relational art is by nature public, for its very medium is interaction among people. Whether framed by the fine-art space of galleries, theaters, or museums or contextualized more broadly in the public space of life, the fact that socially engaged practice is discussed as art rather than, for example, activism or entertainment in part defines its cultural relevance. This panel focuses on socially based artistic practices that engage audiences in the public sphere, with particular emphasis on how the historical trajectory of relational art has shaped its contemporary praxis and theory. Proposals for participation are solicited from practitioners, historians, theorists, and critics to examine the development and current state of public relational art practices with a mind to better understanding how such socially engaged actions relate to both art and life, and how such practices and theories may affect future artistic production and society.

### **Native American Surrealisms**

W. Jackson Rushing, University of Oklahoma; and Claudia Mesch, Arizona State University; [jackson\\_rushing@ou.edu](mailto:jackson_rushing@ou.edu) and [claudia.mesch@asu.edu](mailto:claudia.mesch@asu.edu)

We are concerned with an anticolonial intervention: the claiming of Surrealism by modern and contemporary Native American artists. In a strategic reversal of what James Clifford called “ethnographic Surrealism” (1988), Native artists have both adopted and investigated Surrealist styles and concepts. The earliest documented example of this curious and complicated process is found in the work of George Morrison (Ojibway), who first utilized *écriture automatique* in the 1940s and who inspired other contemporary artists. Native artists have critiqued Surrealism’s search for “primitive” myth and the Surrealist’s staid performance/enactments of Native culture. Thus, papers might explore how Native artists have taken up the politically critical and anticolonial dimensions of Surrealism as a tool or conversely have revealed these to be inadequate. For instance, the Native artists of “Postcommodity,” both separately and as a collective, revitalize this direction—of the political critique of (Western) knowledge and culture—that was arguably first deployed in Surrealism.

## The Body as a Site of Political Intervention in Contemporary Middle Eastern Art

Staci Gem Scheiwiller, Mt. San Antonio College; and Pamela Karimi, University of Massachusetts, Dartmouth; sscheiwiller@mtsac.edu and pamelakarimi@umassd.edu

This session explores how the rhetoric of the human body conveys political protests and ideologies in contemporary Middle Eastern art. The body is an interface between the self and society, and through its semiotic demarcation or participation in discursive acts, it signals particular stances without directly confronting a government. The notion of the body as an artistic motif is also useful for exiles in expressing expulsion or escape and resettlement, as the dislocation of the body from the homeland could define an exiled condition. By transcending temporal and spatial boundaries, the body through various global media has become an active presence in participatory events and political developments. Abstracts should be framed through approaches such as performativity, feminism, post-colonialism, ontology of the body, abjection, and psychoanalysis. Papers that address art outside the boundaries of the Middle East, such as Pakistan and Somalia, will also be considered.

## Association of Historians of American Art American Symbolism

Erika Schneider, Framingham State University, eschneider@framingham.edu

This session situates American artistic production from the late nineteenth to early twentieth century within the discourse of the Symbolist movement. French artists have traditionally commandeered the Symbolist movement and helped to define this enigmatic style by its emphasis on inner turmoil and mysticism, its perceived fin-de-siècle decadence, and its multiple meanings and surprising juxtapositions. This panel attempts a more expansive dialogue on and an in-depth analysis of American Symbolists. Questions for consideration might include: To what extent does the American Symbolist movement reflect escapism tendencies in the aftermath of the Civil War? How

does this movement conflict with American pragmatism? Is there a nationalistic discourse expressed by American Symbolists? To what extent did American Symbolists directly engage or challenge the philosophy driving the European Symbolist movement? What role does gender play in the discourse of American Symbolism? How have the ideas generated by the Symbolist movement been articulated in the tradition of the American decorative arts?

## Art History Open Session Art and Architecture in Europe: 1600–1750

John Beldon Scott, University of Iowa, jb-scott@uiowa.edu

This session showcases current research in early modern European art, architecture, and urbanism. Papers that explore the persuasive intent and mass audience of the art production of the period are given preference.

## How Many Billboards? Contemporary Art and the Public Sphere

Nizan Shaked, California State University Long Beach; and Gloria H. Sutton, University of Southern California; nizan.shaked@gmail.com and ghsutton@usc.edu

Examining the exhibition *How Many Billboards? Art Instead*, which commissioned twenty-one California-based artists to create works for standard outdoor billboards throughout Los Angeles in 2010, this session considers historically and theoretically contemporary art's complex relationship with consumer culture, spectacular display, and a shifting model of public space. The goal of the session is to present the collaboration, resulting billboards, and public projects as a case study for issues vital to art history including the propriety of public space, the ubiquity of popular culture, and the critical potential of outmoded forms of media in the face of digital's hegemony. Beyond two invited presentations by the curators, the panel seeks additional papers addressing the history of exhibitionary interventions into public space from artists and

## Open Forms Sessions

Listed here are sessions accepted by the Annual Conference Committee in the recently created Open Forms category. Representing no more than twelve of the total 120 sessions selected for the conference program, Open Forms is characterized by experimental and alternative formats (e.g., forums, roundtables, performances, workshops) that transcend the traditional panel. Because they are preformed (or because the participants in them are preselected), Open Forms sessions are not listed with the other sessions in the 2012 *Call for Participation*. We include them here for information purposes.

### Women's Caucus for Art Multiplicities in Dialogue: From Political Caucus to Engaged Community

Tanya Augsburg, San Francisco State University; and Deborah Thomas, Glendale College and Pasadena City College

This session is organized on the occasion of the fortieth anniversary of the founding of the Women's Caucus for Art. Five paired dialogues offer a sampling of contemporary models for innovative artistic engagement. Annie Sprinkle and Beth Stephens discuss their artistic partnership in making ecosexual art. Karen Frostig and Yueh-mei Cheng examine global/transnational collaborations. Judy Baca, founding artistic director of Social and Public Art Resources Center, and Ellen Oh, executive director of Kearny Street Workshop, reflect upon leading community-based art organizations and collectives. Jenny Yoo from DIY Graduate School and Dena Miller, executive director of ArtTable, consider emergent forms of institutional critique and alternative educational spaces. Popular media and interactive digital media are probed during the fifth dialogue with Carol Wells, founding director of the Center for the Study of Political Graphics (CSPG), and Lisa Brenneis, founding member of the IEX digital media group. A question-and-answer period and an online forum are included.



scholars of public art. We are interested in the various strategies contemporary artists employ to negotiate the changing mediascape of the “public sphere.”

### **Intersections between Art and Dance in the Twentieth Century**

Robert R. Shane, College of Saint Rose, rrshane@yahoo.com

Throughout the twentieth century there has been a rich history of collaboration between artists and choreographers; Picasso’s works for the Ballets Russes and Dalí’s works with Léonide Massine, the sets Isamu Noguchi and Alexander Calder designed for Martha Graham, the experimental works of Robert Rauschenberg and Merce Cunningham, and the recent collaborations between Cindy Sherman and Stephen Petronio are all just a few examples. By examining the conditions of specific art and dance collaborations in the modern and contemporary periods, this session further defines the historical, cultural, and aesthetic significance of the interrelation of these two media. Participation from other fields in the arts and humanities, especially dance history and criticism, is encouraged, as is participation from practicing artists and choreographers.

### **Beyond Censorship: Art and Ethics**

Gerald Silk, Tyler School of Art, Temple University, gsilk@temple.edu

CAA has an admirable history of free-expression advocacy, recently filing a friend-of-the-court brief to rescind a law banning the sale of dog-fighting imagery. CAA made clear that it did not support animal cruelty, taking the anticensorship position that loathsome expression must be protected to safeguard all artistic activity. Still, are there ethical and other issues beyond censorship, freedom of expression, and First Amendment rights regarding work representing or involv-

ing violence and cruelty, especially entailing slaughter, mutilation, or live and taxidermied animals? Are the questions simply about legality or the fulfillment of the SLAPS (serious literary, artistic, political, or scientific) test? If the art is intended as social critique, is there any interventionist responsibility on the artist? The intention is not to argue for censorship but to scrutinize and situate nettlesome art in various critical contexts. This session invites papers related to these problematic representations, ranging from case studies to wider considerations and drawing from areas including art history, animal-rights philosophy (e.g., speciesism), anthropology, bioethics, theories of animal representation, and others.

### **Live Forever: Currency and Posterity of Performance Art**

Sandra Skurvida, Fashion Institute of Technology and School of Visual Arts; and Jovana Stokic, Location One; skurvida@earthlink.net and jovana@location1.org

Performance art’s turn toward museum spectacle has been indicated since the Guggenheim Museum’s *(Re)Presenting Performance* symposium and Marina Abramovic’s *Seven Easy Pieces*, as well as the founding of Performa Biennial, all in 2005, and reiterated in Abramovic’s retrospective at the Museum of Modern Art in 2010. Through global franchises and exhibitions as events for broad audiences, museums embrace the “posterity” of Duchamp’s spectatorial creative act in a replicated performance. Are these developments oriented toward reproduction of the spectacle? Do they indicate a revival of theater as coming together of a community of emancipated spectators? Theoretical propositions regarding the new state of performance art in the institutional context are the focus of this session, with special attention paid to the terms of discourse—the practice has changed, yet its language has not been sufficiently (re)defined. We invite scholars and artists

### **Is It Time to Question the “Privileging” of Visual Art?**

Greta Berman, Juilliard School; and Ellen K. Levy, independent artist; gwberm@gmail.com and levycas@nyc.rr.com

This open forum explores multimodal art and research. It includes sound installations, interactive video, haptics, and traditional media. Our session consists of four sets of conversations structured around crossmodality; creativity, art, and the brain; multimodal art and its cultural implications; and the roles of interactivity and technology. In addition we invite audience participation and will compile and report on the information received. Art historians are encouraged to send us the name and description of the multimodal artwork they consider most significant and why, limited to 150 words. Multimodal artists should send us a brief description of their art and its significance; in addition, bring handheld, transportable work dealing with multimodality that can pass through airport inspection, or send video/audio clips of your work (two-minute limit) or stills (JPGs, limit of ten, medium resolution). Ten selected works will be assembled and exhibited *pecha kucha* style.

### **Agents of Social Change: Women Artists and Women Patrons in Postrevolutionary Mexico**

Gina Costa, Snite Museum of Art, University of Notre Dame, gcosta@nd.edu

The year 2012 marks the seventy-fifth anniversary of the formation of the Taller de Gráfica Popular, a workshop of politically engaged artists working in Mexico City from ca. 1937 through 1953. These artists worked during a time of immense political change as well as rich artistic activity. Their work reflected the issues of postrevolutionary Mexico’s political and social upheaval. This session focuses on the women artists and women patrons associated with the Taller de Gráfica Popular as well as other important workshops and groups in Mexico. Papers should explore the role of these women, as agents of social change in their own right. Some of the women who were vital to the aims of the postrevolutionary reforms in Mexico and whose contributions may be considered include Mariana Yampolsky, Elizabeth Catlett, Fanny Rabel, Sara Jimenez, Anita Brenner, Dolores Olmedo, Natasha Gelman, Gerta Katz, Emmy Lou Packard, and the Greenwood sisters.

interested in cross-disciplinary transgressions—from art history to NBIC (nano-bio-info-cognitive) sciences—to propose papers for this session.

### **Out of Rubble**

Susanne Slavick, Carnegie Mellon University; and Elin O'Hara Slavick, University of North Carolina, Chapel Hill; [slavick@andrew.cmu.edu](mailto:slavick@andrew.cmu.edu) and [eoslavic@gmail.com](mailto:eoslavic@gmail.com)

This session offers artists' responses to the wake of war—its realities and its representations. Whether experienced directly or indirectly, artists wrestle with the ability to “know” or “represent” war and its aftermath. Presenters should address the rubble that war leaves behind and its consequences, physically, psychologically, or spiritually. Personally or collectively, how do artists manifest visually what has been destroyed and how (or whether) it can be restored? Leo Bersani sees hubris in art's claim to salvage damaged experience and thereby redeem life. Can art embody empathic vision or enact recovery from ruin? Presented works might expose, memorialize, document, indict, or grieve. They may examine the ruins of war, anticipate what might emerge from its rubble, or imagine what needs to be rebuilt, expanding, in Geoffrey Hartman's words, “the sympathetic imagination while teaching us about the limits of sympathy.”

### **Classicizing the Other**

James Smalls, University of Maryland, Baltimore County, Department of Visual Arts FA111, 1000 Hilltop Circle, Baltimore, MD 21250; [smalls@umbc.edu](mailto:smalls@umbc.edu)

The visual and conceptual language of classical antiquity has dominated and continues to dominate art and culture produced in the West. This session explores the kinds of aesthetic, ideological, and political issues or complications that arise or that are disrupted when classicizing or neoclassicizing language is appropriated and applied to strategies of racial/ethnic othering or employed by racial/ethnic agents or producers of visual art in modern and contemporary culture. Submissions may consider ways in which modes of visual communication such as figuration, abstraction, conceptualism, and so on dovetail or collude with classicism to transfigure the signification of the racial/ethnic other in art. Papers are especially welcome that engage the topic from unique theoretical and methodological perspectives while taking into consideration the complex intersections among race, gender, class, and alternative sexual identities fostered or transformed by classicism's bestowal/imposing.

### **Theory, Method, and the Future of Precolumbian Art**

Cecelia Klein, University of California, Los Angeles

Since the founding of the academic field of Precolumbian art history in the mid-twentieth century, the training and work of Precolumbianists have changed substantially. Whereas the first Precolumbian art historians drew heavily on their knowledge of art history, other disciplines, and theory writ large, younger Precolumbian art historians today tend to specialize in one area and time period and write primarily for fellow specialists with interests similar to their own. This session assesses the reasons for and relative merits of these trends, as well as suggests where the field should go in the decades to come. Carolyn Dean serves as discussant to brief presentations by Esther Pasztor, Elizabeth Boone, Mary Miller, and Tom Cummins. A roundtable discussion with audience participation follows.

### **Ambas Americas: Both Americas**

Kathie Manthorne, Graduate Center, City University of New York, [kmanthorne@gc.cuny.edu](mailto:kmanthorne@gc.cuny.edu)

This Open Forms session interrogates the intellectual and geographic boundaries of modern art of the Americas. In other disciplines and at various historic moments, the “transnational turn” has taken on currency. Art history has been slower to abandon its traditional organization around nation-states or religions. The current mandate for globalism undermines the field's foundations but has yet to offer successful alternative paradigms. Referencing transnational and hemispheric studies, participants discuss strategies that need not displace national, identity-based categories but reiterate America's connectedness across the hemisphere and globe. Bridging the realms of circumatlantic and Pacific Rim, the two continents encompass Asian-American, Native American, and African Diaspora arts and cultures. Moving from macrocosm to microcosm, we examine concrete models—exhibitions, artworks, and publications—that have attempted to remap regions. I seek artists, museum professionals, academics, and critics who are immersed in these issues to engage in lively debate. Please send a position statement addressing some component of these questions.

### **Performing Space**

Nancy Popp, Harvard Westlake School

The resurgence of spatially engaged performance in contemporary art practice raises the question: What current investigations of time, intersubjectivity, and spatial theories have caused this interest to arise? How do these interests reframe the notions and functions of performance art? This panel explores the impetus and affects of contemporary performance practice, particularly in terms of the relational space of the city. This space can be defined by a reenvisioning of the relationship between the self and psychic space, which creates a “third” space, a nondialectical relationship to social and public space. Participants present artworks and papers on these and related issues of spatial theory, geophilosophy, and the activation of social space.

## **American Council for Southern Asian Art Out of the Museum and into the Field: Display and the Temple in Southern Asia and the Diaspora**

Deborah Stein, independent scholar, [rasarealm@yahoo.com](mailto:rasarealm@yahoo.com)

Recent scholarship in India, Germany, the United Kingdom, and the United States has returned to the core topic of the “Indian” or “Hindu” temple to question its role in the academic canon. In India the archive, the erotic, and the intrusion of ritual into the Western museum display of Indian religious art are among the current concerns in Baroda, New Delhi, and Calcutta. This panel examines the relationships between how we currently imagine the past and previous modes of looking at the temple. At the core of this problem is the popular question of display, a question that is commonly associated with the museum but that we would like to extend into the field by asking: How do scholars and practitioners curate what we see in situ? We invite papers that investigate temples in South Asia, Southeast Asia, or the diaspora with new theoretical methodologies

and fresh global and interregional perspectives. We are especially interested in research that espouses postcolonial and diachronic approaches, the anthropology of art, and the mapping of routes of cultural exchange. International participation is encouraged.

## **New Approaches to Post-Renaissance Florence, ca. 1600–1743**

Eve Straussman-Pflanzer, Art Institute of Chicago; and Eva Struhal, Université Laval; [estrau@artic.edu](mailto:estrau@artic.edu) and [eva.struhal@hst.ulaval.ca](mailto:eva.struhal@hst.ulaval.ca)

Despite Rudolf Wittkower’s declaration that Florence became a “stagnant backwater” after the sixteenth century, recent scholarship has demonstrated the wealth of artistic activity that flourished in the city after that date. We seek to reevaluate this art-historical period by bringing together research that highlights and nuances the artistic, cultural, and intellectual riches of post-Renaissance Florence. We invite papers that consider any aspect of the period from ca. 1600 until the death of the last Medici in 1743. Paper topics

## **No Talking Allowed: Making a Visual Argument about Art History**

Jean Robertson and Craig McDaniel, Indiana University; [jrobert@iupui.edu](mailto:jrobert@iupui.edu) and [crmcdani@iupui.edu](mailto:crmcdani@iupui.edu)

Anyone who has studied art history most likely has experienced the aesthetic and conceptual thrill of viewing adroit visual presentations that barely seem to require the professor’s verbal accompaniment. This experimental Open Forms session invites proposals for five twelve-minute presentations that analyze art-historical topics using visual means, either still or moving images, with minimal spoken or written words. (Nonverbal sound tracks are acceptable.) Models for the visual essays include such examples as exhibitions in which curators make conceptual points about artists, periods, styles, and themes through works of art alone; visual essays with minimal captioning created by photojournalists; and visual essays without accompanying text, such as John Berger’s visual argument about the gaze in his book *Ways of Seeing*. We welcome proposals from art historians, critics, curators, and artists with the goal of organizing a session that demonstrates an expansive range of possibilities for visual essays about art history. (However, we will not accept an artist’s visual essay solely about one’s own work.) Proposals may be in written form.

## **Restaging the Readymade**

Nathaniel Stern, University of Wisconsin, Milwaukee

Duchamp famously defined the readymade as a “rendezvous.” More than just a found object, it is an encounter between mass-produced “things” and creative authors, between signs and spectators. Readymades extend new thought to the already there, the habitual, and the taken for granted of objects, signs, and art, challenging our understandings of originality, reproducibility, materiality, spectatorship, and institutional authority. Rather than exploring the readymade as object, image, or action, this Open Form session includes things such as Internet space, the body, code, and data as meeting places ripe with possibility. The panel includes contemporary artists, critics, and scholars engaging with bioaesthetics and ecology, software applications and programming, virtual worlds and avatars, informational and digital networks, for example, to explore the history, legacy, and restagings of, as well as challenges to, this rendezvous—through short think pieces, multimedia presentations, performances or art objects, and/or reflections on current practice—culminating in a roundtable discussion.

## **The Leonardo Art and Education Forum (LEAF) Headlines! Environmental News, Artist Presenters, Audience Respondents**

Linda Weintraub

This session invites interactions between the audience and the five artists who will present a concept for a work of art that is inspired by a breaking news story regarding science and the environment. Each artist’s presentation consists of an interpretation of this news story, a plan for utilizing this story as the theme of an artwork, an account of its proposed material components, an explanation of its aesthetic elements, an identification of its intended audience, and a description of its ideal interface with the public. The artists project visuals of the news story that provide their theme along with sketches, plans, outreach strategies, and so on. In this manner, the artists disclose the conceptual paths of their creative processes. The members of the audience are allocated equal time by serving as respondents. They are invited to share insights into the news stories, interrogate the artists’ strategies, and offer suggestions.

might include the historiography of the period, literary academies and artists, the interchange between art and science, female patronage, women artists, or the intersection of art and music.

### **Historicizing Somaesthetics: Body–Mind Connections in the Medieval and Early Modern Viewer**

Allie Terry-Fritsch, Bowling Green State University, [alterry@bgsu.edu](mailto:alterry@bgsu.edu)

Despite rigorous scholarly attention to medieval and early modern bodies and beholders, discussions of historical art experience remain tied to anthropological notions of ritual, religious practice, and performance or concerned with intellectual traditions that informed the visual process. This session considers “somaesthetic” fashioning, a term used in recent years to point to the purposeful cultivation of the mind-body connections of individuals to heighten contemporary aesthetic experience, as a means to theorize the visual experience of medieval and early modern art and architecture. By historicizing somaesthetics, this session highlights the mind-body connections of historical viewers to forge a new theoretical construct of the historicized aesthetic experience. Submissions might address: What is at stake in defining medieval and early modern aesthetic experience in somaesthetic terms? How did medieval and early modern individuals cultivate aesthetic experience through their bodies? How, apart from the language used to describe such experiences, does such an understanding help to bridge the medieval and early modern viewer to their contemporary counterparts?

### **Historians of British Art Future Directions in the History of British Art**

Peter Trippi, *Fine Art Connoisseur Magazine* and Projects in 19th-Century Art, Inc., 780 Riverside Drive, Suite 10F, New York, NY 10032; [ptrippi@aol.com](mailto:ptrippi@aol.com)

The year 2012 marks the twentieth anniversary of the founding of *Historians of British Art* and thus is an ideal moment to scan the horizons of this field. Instead of looking back to document our recent evolution, this session highlights what lies ahead. Advanced graduate students and those who have earned a PhD or joined a museum staff since 2007 are invited to submit proposals on any aspect

of British art and architecture, past or present, including ones that reflect Britain’s varied roles in the wider world. Particularly welcome are papers that employ emerging methodologies or ways of collaborating with colleagues in other disciplines.

### **Pop and Politics**

Allison Unruh and Kalliopi Minioudaki, independent scholars, [allison.unruh@nyu.edu](mailto:allison.unruh@nyu.edu) and [km418@nyu.edu](mailto:km418@nyu.edu)

Pop art has been variously celebrated and derided for its focus on surface, too often at the cost of overlooking its critical content. The infamous “cool” of American Pop has been read as an expression of an inherently passive consumer position, limiting the way that such work can be seen as having meaningful political resonance. Although Pop’s political dimensions have been more easily acknowledged in other national contexts, a number of studies have foregrounded the criticality of Pop. This session promotes analysis of previously overlooked intersections of Pop and politics in varied international manifestations and forges new ways of thinking about the political in the context of Pop. We invite a range of approaches, from studies of individual works of art, artists, or national contexts to critical investigations of the historiography of Pop. Topics may address how cold war politics, civil rights struggles, decolonization, the Cuban revolution, student protests, and gender and sexuality are imbricated in Pop art and its discourses.

### **Situating Expanded Cinema in Postwar Art Practice**

Andrew V. Uroskie, Stony Brook University, [andrew.uroskie@stonybrook.edu](mailto:andrew.uroskie@stonybrook.edu)

While the critical framework of medium specificity has traditionally led to a focus on the essential material nature of a practice, the central spatial metaphor of “Expanded Cinema” suggests a different axis of investigation. Rather than what, we might ask, where was Expanded Cinema? Where were these new cinematic practices located—architecturally and discursively—in relation to established institutions of art and culture? What did artists and critics of the time imagine to be the broader aesthetic and conceptual ramifications of these new locations and dislocations? Moving beyond the

### **Los Angeles Writes Itself: LA Art Journals from the 1960s to the Present**

Damon Willick, Loyola Marymount University; and Kristina Newhouse, independent curator

This session brings together the writers, editors, and publishers who have contributed to Los Angeles’s thriving art publishing and writing community. In the time since *Artforum* relocated to New York in 1967, journals such as the *Los Angeles Institute of Contemporary Art Journal*, *High Performance*, *Art Issues*, *Art/Text*, and *X-TRA* have presented unique perspectives on contemporary art and culture distinct from other regional publications. This Open Forms panel is a moderated roundtable discussion that addresses the historical particularities of publishing and writing in Los Angeles and the role that art journals have played in the city’s art history.

### **Black Venus: They Called Her “Hottentot”**

Deborah Willis, New York University

This session focuses on the subject of Sarah, or Saartjie, Baartman, the “Hottentot Venus.” It includes scholarly, lyrical, historical, and artistic papers and works, capturing the spirit of a new body of work about Baartman regarding issues of representation. Born in South Africa in 1789, Baartman was brought to England and placed on exhibit in 1810 and died in 1815. She was exhibited on stage and in a cage in London and Paris and performed at private parties for a little more than five years. The session includes panelists composed of poets, art historians, architects, installation artists, and writers. This discussion concentrates on the art-historical aspect of Baartman’s legacy.



stale conceptual opposition between medium specificity and the multimedia *gesamtkunstwerke*, this panel explores the various sites in which the idea of an Expanded Cinema first took root and asks how its very promiscuity across discrete contexts of exhibition—from film, theater, dance, music, and the plastic arts—functioned both as cause and as symptom of a more general cross-fertilization then taking place between the individual arts and their institutions.

### The Challenge of Nazi Art

James A. van Dyke, University of Missouri-Columbia, Department of Art History and Archaeology, 109 Pickard Hall, Columbia, MO 65211-1420; and Christian Fuhrmeister, Zentralinstitut für Kunstgeschichte, Katharina-von-Bora-Str. 10, 80333 Munich, Germany; vandykej@missouri.edu and C.Fuhrmeister@zikg.eu

Art produced in Nazi Germany has posed many problems to the discipline in the past and continues to do so in the present. This panel seeks papers that assess where we stand today. What objects do we mean by Nazi art? How do we make sense of artistic and institutional choices? What do we know of contemporary discourses, what of the art market? How do we discuss Nazi art in relationship to broader state policies and goals? Which tools of analysis exist, which need to be developed? While case studies are considered, the session invites proposals that explore the broader picture and fundamental issues. We especially encourage papers that address the field of Nazi art as a challenge to the discipline, problematizing the modernist narrative or, indeed, any existing metanarrative of twentieth-century art.

### Art History Open Session Deep Time: New Approaches to the Study of Ancient Art

P. Gregory Warden, Southern Methodist University, gwarden@smu.edu

Scholars of the art of the ancient Mediterranean and Near East work at a chronological distance that makes it difficult to interrogate the past from an emic rather than an etic perspective. Are there methodologies that address the difficulties of this chronological remove? Papers should address topics that have resonance outside the confines of ancient art or that move the discourse from epistemological to methodological issues, topics that illustrate innovative approaches to problems raised by the challenges of chronological and theoretical distance.

### The Man in Mannequin: Humankind on Display

Jennifer Wagelie, University of British Columbia; and Bridget R. Cooks, University of California, Irvine; jwagelie@interchange.ubc.ca and b.cooks@uci.edu

This panel explores historical and contemporary usages of mannequins in a variety of display practices (e.g., natural history, art, man, and wax museums as well as inter/national expositions and other venues). Well known in the histories of typology, objectification, and colonialism, mannequins remain part of many exhibition designs. In what ways has the use of the mannequin changed since the nineteenth century, when the figures featured prominently in types of mankind displays and were referred to as “manikins”? How have museums used mannequins for aesthetic, anthropological, and educational goals? Are mannequins now used successfully in critical practice regarding cultural and racial difference? What are the link-

## Call for Poster-Session Proposals

CAA invites abstract submissions for Poster Sessions at the 2012 Annual Conference in Los Angeles. Any CAA individual member may submit an abstract. Accepted presenters must be CAA individual members at the time of the conference.

Poster Sessions are presentations displayed on poster boards by an individual for small groups. The poster display usually includes a brief narrative paper mixed with illustrations, tables, graphs, and other presentation formats. The poster display can intelligently and concisely communicate the essence of the presenter’s research, synthesizing its main ideas and directions. (Useful general information on Poster Sessions and their display is available at <http://writing.colostate.edu/guides/speaking/poster>.)

Poster Sessions offer excellent opportunities for extended informal discussion and conversation focused on topics of scholarly or pedagogical research. Posters are displayed for the duration of the conference, so that interested persons can view the work even when the authors are not physically present. Posters are displayed in a high-traffic area, in close proximity to the Book and Trade Fair and conference rooms.

Proposals for Poster Sessions are due May 2, 2011—the same deadline as the calls for papers in these pages. They should be submitted to [lstark@collegeart.org](mailto:lstark@collegeart.org). A working group of the Annual Conference Committee selects Poster Sessions based on individual merit and space availability at the conference. The following information is required:

1. Title of Poster Session
2. Summary of project, not to exceed 250 words
3. Name of presenter(s), affiliation(s), and CAA member number(s)
4. A two-page CV
5. Complete mailing address and telephone number
6. Email address

Displays must be assembled by 10:00 AM on Thursday, February 23, and cleared by 2:00 PM on Saturday, February 25. Poster presentations last ninety minutes and are scheduled during the lunch breaks on Thursday and Friday, 12:30–2:00 PM. During this time, presenters stand by the poster displays while others view the presentation and interact with the presenters.

Each presenter is assigned a poster board at the conference. These boards are 4 x 8 feet foam core mounted on lightweight aluminum pedestals. Pushpins or thumbtacks to attach poster components to the foam core are provided for each board on the day of installation. Materials must be easily read at a distance of four feet. Each poster should include the title of the presentation (104-point size) and the name of the author(s) and his or her affiliation(s) (72-point size). A point size of 16–18 or larger is recommended for body text.

A display table to place materials such as handouts or a sign-up sheet to record the names and addresses of attendees who want to receive more information is provided. No electrical support is available in the Poster Session area; you must provide your own source of power (e.g., a battery). ■

ages between mannequins in museum, entertainment, and commercial/popular culture contexts (e.g., Madame Tussauds and Old Navy commercials)? What is the function and future of mannequins in museum spaces? We invite papers that address any of these questions from a variety of fields of study.

### **Radical Art Caucus Politics of the Panoramic: Spectacle, Surveillance, Resistance**

Alan Wallach, College of William and Mary, axwall@wm.edu

The simultaneous invention in the early 1790s of the panopticon, a type of prison, and the panorama, a form of mass entertainment, marks the beginning of a new epoch in the history of visual domination. Today, the panoramic and the panoptic so thoroughly pervade our culture that identification with the “eye of power,” as Foucault termed it, has become habitual, reflexive, unconscious, seemingly innocent. Yet with the increasing proliferation of technologies of surveillance (e.g., CCTV), we find ourselves caught between the positions of viewer and viewed, of subject and object. If the panoramic inspires identification with regimes of surveillance, being the object of surveillance suggests a different response. The former implies a politics of complacency, the latter, a politics of resistance. This panel welcomes studies of artists and artworks both high and popular as well as investigations of applications of, and responses to, technologies of panoramic vision, representation, and surveillance.

### **Urbanization and Contemporary Art in Asia**

Meiqin Wang, California State University Northridge, mwang@csun.edu

This session explores the interaction of contemporary art and urbanization in developing nations in Asia. Urbanization has been one of the major forces that orchestrate the intensive and extensive social transformation in various nations in Asia, such as Bangladesh, China, India, Thailand, and Viet Nam, in the past two decades. A significant part of contemporary art from these countries has been triggered by and responded to this ongoing social dynamism. Due to varying political environments and distinctive cultural traditions, artists from these countries have invented different strategies, methods, and artistic languages as they investigate urbanization and its disparate effects on physical landscape and psychological states of people of individual countries. Combining empirical observations and theoretical analyses, papers in this session discuss ways the discourse of urbanization has shaped contemporary art in various Asian countries and examine methodologies and perspectives of individual artists and artist communities as they engage with the process of urbanization.

### **Flights of Perception: Aerial Vision, Art, and Modernity**

Jason Weems, University of California, Department of the History of Art, 900 University Avenue, Riverside, CA 92521; jweems@ucr.edu

Though recognized as one of the defining perspectives of the twentieth century, the aerial viewpoint remains significantly understudied. Yet as technologies of flight actualized new and unprecedented viewing positions, those who flew—along with those who experi-

enced flight secondhand through its representation—encountered the world from previously unimagined altitudes and radically different vectors. This session seeks to expand our understanding of this pivotal mode of perception by exploring flight’s impact on modern art and visual culture. What new aesthetic and cognitive possibilities arose from aerial looking? How did the realization of elevated vantage points fuel modernist aspirations for panopticism, abstraction, and authority? Alternatively, in what ways did aerial vision foster new forms of understanding, connection, and critique? Papers may address the aerial across a range of visual media and a diversity of cultural, historical, geographical, and technological perspectives, from preaviation balloon photography to contemporary art and satellite surveillance.

### **From Camp to Visual Culture: Accounting for Bad Art since the 1960s**

Sandra Zalman, University of Houston; and Rachel Middleman, Utah State University; szalman@mail.uh.edu and rachel.middleman@usu.edu

When Susan Sontag defined camp as “good because it’s awful” in 1964, she raised the contradictory question of how modern sensibility could appreciate bad taste. This session explores the recent opening up of art-historical scholarship to account for noncanonical and nonavant-garde works of art. As we have acknowledged the pleasure of camp and the relevancy of visual culture, how does the discipline of art history reconcile the need to historicize visual material that may not be formally or politically compelling? This panel invites papers that address the critical problems in studying work that has previously been dismissed with such terms as “kitsch,” “craft,” “academic,” “vernacular,” “commercial,” “low,” and even “bad.” The panel welcomes papers that help illuminate the aesthetic, historiographic, and disciplinary challenges in expanding art history to include what have until recently been deemed undesirable objects.

# Session Participation Proposal Submission Form

## CAA 100th Annual Conference

### Los Angeles, California, February 22–25, 2012

Speaker's Name: \_\_\_\_\_ CAA Member Number: \_\_\_\_\_

For membership requirements, see the General Guidelines for Speakers on the cover page.

For a membership application, call CAA's office at 212-691-1051, ext. 12; or visit [www.collegeart.org/membership](http://www.collegeart.org/membership).

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\_\_\_\_\_

Office/Studio Phone: \_\_\_\_\_ Home: \_\_\_\_\_

Email: \_\_\_\_\_ Fax: \_\_\_\_\_

Paper title: \_\_\_\_\_

\_\_\_\_\_

**It is essential that session chairs be apprised of all submissions. If you have submitted additional proposals to one or more session chairs, list them below:**

Chair(s): \_\_\_\_\_

Send this form, with a preliminary abstract of your paper or proposal, letter of interest, CV, and support materials to session chair(s).

**Receipt deadline: May 2, 2011**



## 2012 Call for Participation

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