



CAA 94th

ANNUAL CONFERENCE

BOSTON

FEBRUARY 22–25, 2006

CONFERENCE PROGRAM

Tutta Divisa: Multivalence and the Competition Reliefs by Brunelleschi and Ghiberti

Patricia Simons, University of Michigan

Repressing the Renaissance

Robert Williams, University of California, Santa Barbara

OS

ART HISTORY OPEN SESSION

NORTHERN EUROPEAN ART, 1600–1800

HYNES CONVENTION CENTER, SECOND LEVEL, ROOM 200

Chair: **Jeffrey Muller**, Brown University

Jesuits as Both Instigators and Iconoclasts of Antwerp Public Sculpture after the Spanish Reconquest

Nancy Kay, Brown University

A Northern European Classicism in the 18th Century

Kristoffer Neville, Princeton University

Old Plates in New Hands: The Republication of 16th-Century Prints in the Galle Workshop

Alexandra Onuf, Columbia University

Reflexive Representation: Mirrored Rooms of the Late 17th and Early 18th Centuries in Germany

Marie Theres Stauffer, Universität Zürich

RITUALS IN ROME

HYNES CONVENTION CENTER, THIRD LEVEL, ROOM 311

Chairs: **Linda Pellecchia**, University of Delaware;

Lauren Hackworth Petersen, University of Delaware

Viewing Roman Rituals on the Urban Stage

Diane Favro, University of California, Los Angeles

The Public Face of Private Ritual: Parish Architecture and Urban Space in Medieval Rome

Catherine McCurrach, independent scholar, Washington, DC

Defining Rome as Jerusalem: The Easter Ritual and Pilgrimage

Margaret Kuntz, Drew University

Without a Trace: The Giochi Olimpici in 18th-Century Rome

Susan Dixon, University of Tulsa

Enacting Empire: Ancient Roman Rituals in Fascist Italy

Genevieve Gossert, Hope College

AS

HISTORIANS OF GERMAN AND CENTRAL EUROPEAN ART

ART AND DEMOCRACY IN CENTRAL EUROPE

HYNES CONVENTION CENTER, PLAZA LEVEL, ROOM 112

Chair: **Piotr Piotrowski**, Adam Mickiewicz University

Imaging Universalism: Democracy and National Style in Central Europe, c. 1900

Andrzej Szczerski, Jagiellonian University

Designs for a Modern Republic: Art and Architecture in the Baltic

Steven Mansbach, University of Maryland, College Park

Expressionism as Democratic Art: Adolf Behne's Criticism of Art for and by the People

Kai K. Gutschow, Carnegie Mellon University

Does Democracy Grow under Pressure? A Case Study of the Hungarian Neo-Avant-Garde

Eva Forgacs, Art Center College of Design, Pasadena

A Sociocultural Impulse of "Neue Slowenische Kunst": Between Transgression and Candidness

Gediminas Gasparavičius, State University of New York, Stony Brook

Discussant: **Thomas DaCosta Kaufmann**, Princeton University

AS

HISTORIANS OF ISLAMIC ART

ISLAMIC ART AND THE MULTICULTURAL METHOD

HYNES CONVENTION CENTER, SECOND LEVEL, ROOM 203

Chair: **Nasser Rabbat**, Massachusetts Institute of Technology

Invisible Boundaries, Visible Traces: Persian Influence on Medieval Cairo

Howayda al-Harithy, American University of Beirut

Cultural Convergence in the Chinese Mosque

Nancy Shatzman Steinhardt, University of Pennsylvania

"Islam" and "India": Clash of the Titans?

Alka Patel, University of Manchester

The Revival of Islamic Architecture in Egypt: Some Notes on the Italian Contribution

Cristina Pallini, Politecnico di Milano

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

Iffet Orbay, Université Laval

CURRENT ISSUES IN NEW-MEDIA ART AND DESIGN

HYNES CONVENTION CENTER, THIRD LEVEL, ROOM 302

Chair: **Carlos Rosas**, Pennsylvania State University

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

Douglas Easterly, Syracuse University

In the Moment: Using Time-Based Practices to Integrate Digital Methodologies with Interdisciplinary Foundation Studios

Carol Elkovich, California College of the Arts

New-Media Art: Vocational versus Artistic, Embracing Cross-Disciplinary Technologies and Expression

Michael Salmond, Elon University

What Constitutes a Discipline?

Rachel Schreiber, Maryland Institute College of Art

Notions of the Hybrid: A Particular Hybrid Educational Methodology/RISD Digital+Media

Bill Seaman, Rhode Island School of Design

The Institutionalization of New Media

Gail Wight, Stanford University

Untitled by Andrea Fraser: A Short Reception History, 2002–5

Rhea Anastas, Bard College Center for Curatorial Studies

Untitled was conceived by Andrea Fraser and arranged by the Friedrich Petzel Gallery in New York as a commission for a private collector. Identified as “man in blue sweater: anonymous,” the collector participated by meeting Fraser in a hotel room for a sexual encounter and by purchasing the first number of the resulting DVD edition of five. Executed in January 2003, *Untitled* was exhibited at the Kunstverein in Hamburg in September 2003 as part of Fraser’s first survey, “Andrea Fraser, Works: 1984–2003.”

Untitled was presented without an artist’s statement or discourse both in the galleries, where it was screened on a monitor without wall text or seating, and in the catalogue, where the work bears a one-sentence description: “*Untitled* was commissioned by a private collector who also appears in the videotape.” The experience of *Untitled* reinforces this absence: the silence, the duration of 60 minutes, and the distance of the camerawork together prevent the viewer from seeing much detail of the hour of sex and conversation that was recorded.

In contrast, the response to *Untitled* exhibits an excess of commentary and a pornography of observation. After making *Untitled* and before its exhibition, Fraser shared conversations about the piece and select screenings with the gallery, collector, friends, and colleagues. By the Hamburg exhibition, the critical reception had accelerated in print and online venues through June 2004, when *Untitled* was finally presented in New York to the often perverted attention of an idiosyncratic cross-section of mainstream and special-interest media outlets.

I assess the field of response to *Untitled* as a method of analysis, drawing distinctions between the concept of *Untitled* and its experience through metaphor, affect, and nonrational forms of communication. Among the evidence of a profound departure from and ambivalence toward the procedures and stakes of the critical evaluation of *Untitled* are some emblematic details: Isabelle Graw’s review, which attached the phrase “sex work” to *Untitled*, with its unfortunate reference to “sex worker”; and a series of apocryphal accounts of the sum Fraser was paid and of Fraser’s and the collector’s sexual performance, which departed from any basis in fact or the videotape. Such details give form to a troubling collection of assumptions about gender, sexuality, criticality, and economics in the field of recent art.

Historians of German and Central European Art

Art and Democracy in Central Europe

Chair: Piotr Piotrowski, Adam Mickiewicz University

This session address the relationship between art and democracy in Central Europe in the course of the 20th century. In Central Europe democracy has always worked as a utopian and political counterbalance to authoritarian ideological discourses and social practices. This is true almost from the beginning of modern history—that is, from the 18th century, when democratic social structures emerged.

However, it is particularly important in the 20th century, when tensions arose between art and nationalism, and art and democracy, in the construction of new republics just after World War I, and between art and totalitarianism before and after World War II, as well as after 1989.

Imaging Universalism: Democracy and National Style in Central Europe, c. 1900

Andrzej Szczerski, Jagiellonian University

In Central Europe around 1900 the debate on nationalism, democracy, and art acquired an unprecedented status. It concentrated around the concept of national style, understood as not only an artistic, but also a political manifesto. A “national style” could express a nationalist rhetoric yet was also perceived as an attribute of the inclusive national community, bound by common cultural heritage and history, rather than ethnicity. This latter national utopia embraced principles that were democratic in spirit, envisaging the egalitarian solidarity of free individuals who would unite to create new societies and, in some cases, new nation-states.

Central European national/democratic utopias varied, though generally they had a strongly romanticized flavor and were based on historical myths, spirituality, and an interest in folk art. In Poland, Stanisław Witkiewicz based his concept of the Zakopane Style on the idea of a unified nation made up of different classes and ethnic groups. In Witkiewicz’s eyes, the Zakopane Style transgressed simple “Polishness” and reflected the cultural affinities found in the lands of the former Polish-Lithuanian Commonwealth, perceived as a democratic community of equal nations. In Hungary, artists from the Gödöllő colony turned to Transylvanian peasant culture to find not only visual sources for the national style, but also role-model communities living according to the principles of equality and freedom. The Czechs and Slovaks looked to peasant art to emphasize their sense of belonging together. The artists associated with Tomáš Masaryk promoted premodernist architecture as a symbol of the democratic principles of the future republic.

The Central European national utopias tried to counterbalance social and political tensions within society with the idea of a democratic community. The national revival was perceived as the condition for the establishment of an egalitarian democracy, which in turn could secure the existence of a civil society in lands with a complex ethnic and religious structure. Elaborated under unfavorable political circumstances, those utopias often turned into romantic escapism or paternalistic teaching. However, Central European artists created a hybrid narrative, in which “nation” and “democracy” were perceived as coherent, mutually conditioned and dependent forms of social life. In their aspirations, this narrative expressed universal principles not only of morally superior societies but also of the public role art should play in the modern age.

Designs for a Modern Republic: Art and Architecture in the Baltic

Steven Mansbach, University of Maryland, College Park

Democratic government in the eastern Baltic was coincident with the independence that was won as a consequence of World War I and the immediately ensuing civil strife. To

consolidate these costly freedoms and to secure the respective republics, Baltic artists were enlisted to articulate and reflect the political aspirations of the emergent new states of Estonia, Latvia, and Lithuania. Significantly, associations of intellectuals, commercial enterprises, and government authorities turned to modern art, architecture, and design to articulate domestically a national self-image and to signal internationally republican values.

Expressionism as Democratic Art: Adolf Behne's Criticism of Art for and by the People

Kai K. Gutschow, Carnegie Mellon University

In the years before World War I, the German art critic Adolf Behne synthesized arguments promoting the new art of Expressionism with some of the ideals of social democracy. In harsh critiques of the Kaiser's conservative art policies, in essays on the value of "populist art," and in his ardent defenses of radically new art in galleries such as *Der Sturm*, the young Behne repeatedly tied artistic aims to social and political ones. He heralded the recent art as being more "democratic," for example, than Impressionism, which he felt was "bourgeois," "imperialist," and "undemocratic." He argued that Expressionism had reached new heights of creativity and a more profound ability to reveal and express a common humanity, in large part because of the greater artistic freedoms enjoyed by individual artists and because it was accessible—both physically and emotionally—to a far greater spectrum of society.

Behne believed that a truly modern art would only arise once an even broader populace had access to and fully embraced the creative and spiritual force of all art. A deeper understanding of art, he felt, would lead the working masses to feel more empowered, spiritually alive, and unified in their common humanity. As a result, Behne worked tirelessly to promote and "popularize" the new art to the widest possible audience, not only in the art and culture magazines of the elite, but more poignantly in mass-circulation newspapers and family magazines, socialist culture and youth journals, and even through extensive teaching in populist adult-education schools throughout Berlin. When the decadent and materialist culture of Wilhelmine Germany turned increasing nationalist and reactionary during World War I, Behne turned ever more socialist, eventually becoming one of the leaders of the "working councils" that arose in Berlin in 1919. Although Behne is better known for this later work, his unique critical perspective before the war aligned modern art with a more humanistic and "democratic" social vision than was often the case in the revolutionary fervor of the postwar period. In the process he set the intellectual framework to become one of the most influential critics of modern art and architecture, an instrumental force in aligning modern art with left-leaning politics in Weimar Germany.

Does Democracy Grow under Pressure? A Case Study of the Strategies of the Hungarian Neo-Avant-Garde

Eva Forgacs, Art Center College of Design, Pasadena

The classic avant-garde as it was understood in the 1920s—as artistic language and political statement—was vigorous in post-1956 Hungarian art, but the generation of the 1960s had their own say in their own language. They broke up rigorous

geometry and breathed fresh air into Hungarian art and culture, inspired by rebellious ideas, idiosyncrasies, and contemporary western art. They were looking for, but did not find, a tradition of introducing new concepts and new artistic languages.

Their strategies in the late 1960s and 1970s included an array of new formats and locations. They organized happenings, home theater, and art exhibitions in private apartments and a rented lakeside chapel, and harnessed loopholes in censorship to bring out ephemeral publications. The neo-avant-garde in Hungary, as elsewhere in Eastern Europe, was thoroughly politicized. It emphatically expressed political opposition until the emergence of a samizdat culture.

Curiously, the Hungarian neo-avant-garde mirrored of the oppressive state bureaucracy it was tackling. Like the state, the rebelling artists also needed a single central authoritative personality—a tradition originating in the classic avant-garde—but that person had to come from the ranks of the neo-avant-garde itself. The rise of the charismatic artist, architect, and poet Miklós Erdély made the Budapest art world almost more than it made his own career.

The process by which Erdély became the central figure of the Hungarian neo-avant-garde throws light on the countercultural art world's tendency to stay unified and to focus on common ideas among various groups rather than differences. It was understood that debates and quarrels would weaken positions that were already rather weak; as a practical matter, this led to the elimination of internal criticism. Groups and individuals with very different concepts of art had a tacit agreement to keep their disagreements under wraps. Art critics became part of the art world. This strategy blurred the differences among leading agents of the new art and did not encourage a culture of debate or the articulation of different outlooks. It was not an exercise in democracy, although every participant believed it was. It was a heroic, failed attempt to create a democratic model in an undemocratic context.

A Sociocultural Impulse of *Neue Slowenische Kunst*: Between Transgression and Candidness

Gediminas Gasparavičius, State University of New York, Stony Brook

There is a significant disparity in how the art of the *Neue Slowenische Kunst* (NSK) collective has been received in the West and the East. When the music band Laibach and the visual-arts group Irwin, two key members of NSK, were beginning to get international exposure in the late 1980s and early 1990s, they were most often presented in the western media as deeply ironic, critical commentators of the corrupt socialist system. In the former Yugoslavia, however, the artistic actions of NSK struck a different, more complex note. Within NSK itself, beyond the layer of apparent irony, there was a conviction that art can replicate and engage the state structure itself, instead of simply following it as an accessory. This was not done in a merely ironic guise but with a great deal of belief in the possibility of superseding the contradictions between socialism, romantic nationalism, and the aesthetic demands of artistic production.

The NSK enterprise is representative of a peculiar sociocultural imagination that took the socialist heritage seriously instead of simply dismissing it or assuming a dissident stance. The "retro-avant-garde," mostly associated with the art of the Irwin group, is interested in making a