

107th CAA Annual Conference

New York City
February 13–16, 2019



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108th CAA
Annual Conference
Chicago
February 12–15, 2020

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professionals in the visual arts

collegeart.org

The *Conference Program* is published in conjunction with the 107th Annual Conference of the College Art Association of America, Inc. The Program reflects the schedule as of December 2018, session information is subject to change before the conference. For the most up to date information and program schedule see collegeart.org/conference or the CAA 2019 app.

The conference will be held at the New York Hilton Midtown, 1335 Avenue of the Americas, New York, NY 10010 from February 13–16, 2019. Unless otherwise noted all activities will take place at this location. CAA is not responsible for lost or stolen property.

By registering for the CAA conference, attendees grant CAA the right to take video images and photographs of attendees in connection with the conference. Attendees agree that CAA may use such photographs with or without attendee name and for any lawful purpose, including publicity, illustration, advertising, and web content.

We thank all members, staff, and volunteers who make the conference possible.

We extend our special thanks to the CAA Annual Conference Committee, which is responsible for the 2019 program. Thank you to the CAA Services to Artists Committee and the CAA Student and Emerging Professionals Committee for contributions to content in ARTspace and the respective lounges.

We would also like to thank our conference philanthropic partners who make programming and attendance at the conference possible. Thank you to the Emily Hall Tremaine Foundation for its supporting professional development workshops; The Getty Foundation and The National Committee for the History of Art for the continued support of the CAA-Getty International Fellows Program; The Milton Sally Avery Arts Foundation for supporting the Professional Development Fellowship Program; the Samuel H. Kress Foundation for travel fellowships for international scholars; to the family of Archibald Cason Edwards, Senior, and Sarah Stanley Gordon Edwards who provide travel grants to emerging scholars.

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Download the conference app in the app store!

Greetings to Attendees of the 2019 CAA Annual Conference!

Welcome to the 107th CAA Annual Conference—filled with learning, connections, and new discoveries. Whether this is your first conference or you’ve been to many in the past, it should be great. The Annual Conference exists for one reason: to celebrate and advance the accomplishments of our members. Your breakthroughs in research and creative endeavors and the sustained and cumulative work over a life in the visual arts are honored each year. By recognizing outstanding member achievements, CAA reaffirms its mission to encourage the highest standards of scholarship, practice, connoisseurship, and teaching in the arts.

We’ve scheduled over 300 sessions and professional development workshops and dozens of receptions, parties, and special tours at local museums and cultural institutions. The Book and Trade Fair and the Cultural and Academic Network Hall along with hundreds of booths showcasing the latest products, programs, and books will occupy three floors of the Hilton New York Midtown. Our New York partners are offering free admission and special tours to the Frick Collection, Jewish Museum, Dia Art Foundation, Rubin Museum of Art, Morgan Library and Museum, New York Public Library, Neue Galerie, and many other locations.

This year we will address the full breadth of subjects in the field of visual arts and design and examine a range of cultures, histories, and scholarship. We anticipate more than 5,000 professionals will attend the conference in New York. Sessions will include “Below the Mason-Dixon Line: Artists and Historians Considering the South,” “Immigration and Inclusion in Art Museums,” “Supporting Immigrant Artists and Communities,” “Mapping Crime,” “Endangered Data,” and “Racist Human Mascots: A Guide for Artists and Designers to Determine the Qualifications of Racism in Commercialized Art,” among hundreds of other panels.

The Distinguished Scholar for the 107th CAA Annual Conference is Elizabeth Boone, the Martha and Donald Robertson Chair in Latin American Studies at Tulane University. 2016 MacArthur Fellow artist Joyce J. Scott will be our Keynote Speaker. Artist Interviews will be held between Julie Mehretu and Julia Bryan-Wilson, as well as Guadalupe Maravilla and Sheila Maldonado. Designer Stephen Burks will be a featured design speaker. Other sessions will include Mary Helimann and John Giorno, among many other notable speakers and presenters.

New this year, the conference will feature twenty professional development workshops supported by the Emily Hall Tremain Foundation. The workshops increase CAA’s annual offerings to thirty. The Tremain workshops will be led solely by MFA candidates and adjunct faculty with the aim of strengthening practical, hands-on skills for studio artists as well as providing professional development opportunities.

As we celebrate the achievements of everyone participating this week, we hope you’ll consider joining us in our efforts to strengthen the field. There are many changes taking place across the visual arts. Every day CAA works to support those in the field who face ongoing and new challenges. If we face them together, we stand the best chance at creating a healthy visual arts field.

Many thanks to all those who did so much work on this year’s conference, including Annual Conference Chair Charlene Villaseñor Black, Vice President for Annual Conference N. Elizabeth Schlatter and the entire Annual Conference Committee. Thanks also to Tiffany Dugan, Paul Skiff, Mira Friedlaender, Re’al Christian, and the entire team of CAA staff members who make everything run so smoothly.

Enjoy the Annual Conference and be sure to say hello if you see us walking around!

Best wishes,



Jim Hopsfensperger
President



Hunter O’Hanian
Executive Director, Chief Executive Officer

GENERAL INFORMATION

MEMBERS ARE CAA

For over a century, CAA has supported and advocated for those who work in the visual arts. CAA members are part of a community that spans disciplines, age, and geography to create a vast network of resources and professionals that enrich and advocate for the arts and humanities. Learn more about your CAA membership benefits and our impact at the CAA Booth during the conference or at collegeart.org.

CONFERENCE REGISTRATION BENEFITS

Full conference registrants receive a conference tote with their badge, the *conference program* (if purchased for \$10 during pre-registration), the digital publication *Abstracts 2019*, and any pre-arranged special-events tickets. The conference program is also available as a downloadable PDF. For the most up-to-date information, download the CAA 2019 app or visit collegeart.org/conference.

Badges: A conference badge entitles full conference registrants access to all sessions, the Book and Trade Fair, and free admission to select area museums. Please wear your badge at all times. There is a **\$25 charge to replace** a lost badge.

Abstracts 2019: The PDF download is free for conference registrants. Following the conference, *Abstracts 2019* will be available for purchase: \$30 for CAA members and \$35 for nonmembers.

FREE AND OPEN TO THE PUBLIC

A number of programs during the Annual Conference do not require registration and are free and open to the public including: Cultural and Academic Network Hall; Art-Making and Professional Development Workshops and *The Price of Everything* film screening, sponsored by the Emily Hall Tremain Foundation; ARTspace; SEPC Lounge; as well as mid-day meetings and panels. For more information please see the Table of Contents page or the CAA 2019 app.

COMMUNITY STANDARDS

While CAA values complete freedom of academic expression, any verbal comments or actions which are threatening to other conference participants or attendees may result in expulsion from the Annual Conference.

Plagiarism at the CAA Annual Conference is prohibited. As a scholarly organization devoted to the pursuit of independent scholarship, CAA does not condone theft or plagiarism of anyone's scholarship, whether presented orally or in writing. Participants at the conference are not allowed to make audio or video recordings of any session at the Annual Conference, without the expressed permission of all presenters.

If you believe your work has been stolen or plagiarized by some other person, we encourage you to contact us so that an investigation might be conducted, and, if appropriate, we may contact the involved parties and publishers involved.

IMAGE RELEASE

By registering for the CAA conference, attendees grant CAA the right to take video images and photographs of attendees in connection with the conference. Attendees authorize CAA to use and publish the images in print and/or electronically. Attendees agree that CAA may use such photographs with or without attendee name and for any lawful purpose, including publicity, illustration, advertising, and web content.

ONSITE REGISTRATION, INFORMATION & MEMBERSHIP

SECOND FLOOR PROMENADE

Tuesday 5:00–7:00 PM
Wednesday–Friday 8:00 AM–7:00 PM
Saturday 8:30 AM–2:30 PM

CAA MEMBERSHIP AND REGISTRATION RATES 2019

	Membership	Early Registration	Advance Registration	Onsite Registration	DayPass	Single-time-slot	Book and Trade Fair
Deadline		12/16/18	1/30/18	Onsite	Onsite	Onsite	Onsite
Member prices							
Tier 1	\$195	\$185	\$235	\$295	\$150	\$20	\$10
Tier 2	\$125	\$330	\$395	\$495	\$150	\$20	\$10
Tier 3 Student	\$50	\$110	\$130	\$160	\$150	\$15	\$10
Tier 3 Retired	\$80	\$150	\$170	\$195	\$150	\$15	\$10
Tier 3 Part-Time Faculty/Independent	\$80	\$150	\$170	\$195	\$150	\$15	\$10
Donor Circle prices							
Sustaining	\$300	\$185	\$235	\$295	\$150	\$20	\$10
Patron	\$600	\$185	\$235	\$295	\$150	\$20	\$10
Life	\$5,000	\$185	\$235	\$295	\$150	\$20	\$10
Nonmember prices							
		\$410	\$495	\$595	\$150	\$35	\$25

SINGLE-TIME-SLOT, DAY PASSES, EVENT TICKETS

Single-time-slot tickets allow you to enter any session during the purchased 90 minute time-slot. Day passes, and tickets for events (pending availability) are also available. Arrive early, as the lines at registration may be long.

PAYMENTS

Onsite registration fees may be paid by MasterCard, Visa, American Express, or Discover credit cards. There are no refunds on Annual Conference registration or event tickets. Registration is not transferable.

MEMBERSHIP LEVEL

CAA members at the Tier Two level planning to attend the Annual Conference are encouraged to upgrade to the Tier One level, which, when combined with the discounted conference registration will provide the greatest value. To upgrade your membership or for other membership services, call 212-691-1051, ext. 1, or visit colleart.org.

INSTITUTIONAL REGISTRATION

CAA institutional members at the Institutional I and Institutional II levels were able to register faculty, staff, and students during early registration only. If your institution is interested in becoming an institutional level member, please contact CAA member services at membership@colleart.org or 212-691-1051, ext. 1. This benefit is not transferable among departments, libraries, or museums within a college or university. CAA does not extend this offer to institutions with membership to Journal Subscribers serviced directly by Routledge, Taylor & Francis.

DETAILS FOR SPEAKERS

All conference participants, (e.g. chairs, speakers, discussants) must be current individual CAA members through February 16, 2019 regardless of affiliated society membership, institutional affiliation, or invited status. Institutional membership does not qualify as individual membership. Speakers must be current members to be included in conference listings.

All conference participants are required to register for the conference, or purchase a single-time-slot ticket or day pass onsite for their session.

All individuals participating in a ninety-minute conference session (e.g. chairs, speakers, discussants) will receive a free printed program.

SPEAKER READY ROOM

Concourse Level, Room H

You are welcome to run through your session, go over session-specific procedures or timing with your speakers, or strategize with your co-chairs in this room with minimal distractions. CAA is not responsible for speaker notes, computers, or personal belongings left unattended in the room.

Optional AV orientation meetings are held Wednesday through Saturday, 8:00–8:30 AM. An AV technician will be available at these meetings to assist you and answer any questions you may have about the AV equipment.

12:30–1:30 PM—Closed for lunch

CONFERENCE SERVICES

INTERNET ACCESS

Complimentary wireless service is available in all public areas, sessions rooms, and exhibit halls at the New York Hilton Midtown. This service is suitable for email and web browsing but may not be for streaming media or other high-capacity use. Complimentary internet service is available in guest rooms at the New York Hilton Midtown and the Sheraton New York Times Square.

BUSINESS CENTER

2nd Floor

The New York Hilton Midtown's full-service business center, located on the 2nd floor, provides copy services, faxing, shipping, and computer access for email. Business hours are Monday through Friday, 7:00 AM-9:00 PM; Saturday and Sunday, 7:00 AM-7:00 PM.

FOOD AND BEVERAGE

The New York Hilton Midtown has many dining options. Herb N' Kitchen, the Hilton's new concept restaurant, is open daily from 6:00 AM to 1:00 AM, with a breakfast buffet served daily from 6:30 AM to 11:00 AM. For wine, cocktails, and light fare, visit the Lobby Lounge, which is open daily from noon to midnight, or Bridges Bar, which is open Monday to Saturday from 5:30 PM to 2:00 AM.

SPECIAL ACCOMMODATIONS

CAA is committed to providing access to all individuals attending the conference. Special accommodations (e.g., sign-language interpretation, large-type print materials, transportation) were made in advance of the conference by contacting Paul Skiff, assistant director for the Annual Conference, at pskiff@collegearg.org or 212-392-4413 before December 28, 2018.

LACTATION ROOM

A room has been set aside for conference participants with lactation needs. Please contact Mira Friedlaender, manager of the annual conference in the Speaker Ready Room Concourse Level, Room H to arrange access.

RESTROOMS

A gender inclusive restroom is available on the second floor located by the entrance to Rhinelander North, in the New York Hilton Midtown.

CHILD CARE—NEW IN 2019!

New York Hilton Midtown
Concourse level

CAA is pleased to offer onsite child care for children 6 months–12 years old, in partnership with KiddieCorp. KiddieCorp is in its thirty-third year of providing events with premier children’s program services, and enjoys a long-time partnership with the American Academy of Pediatrics. For more information about KiddieCorp, see kiddiecorp.com/about-us/.

Rate: \$12/hour, 2-hour minimum.

Details/sign up: jotform.com/KiddieCorp/caakids

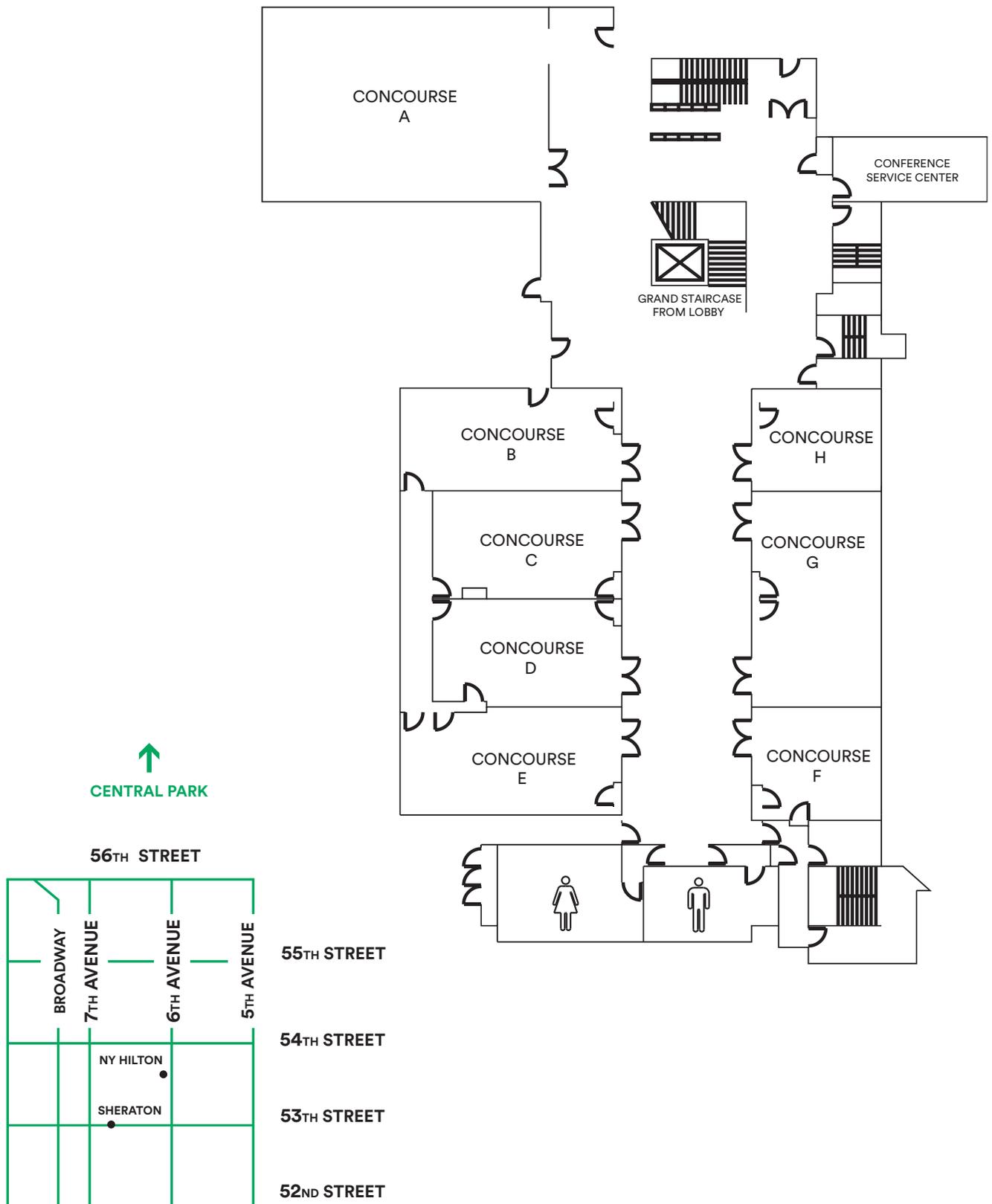
Hours: Thursday and Friday: 8:00 AM–7:30 PM

Friday: 8:00 AM–7:30 PM

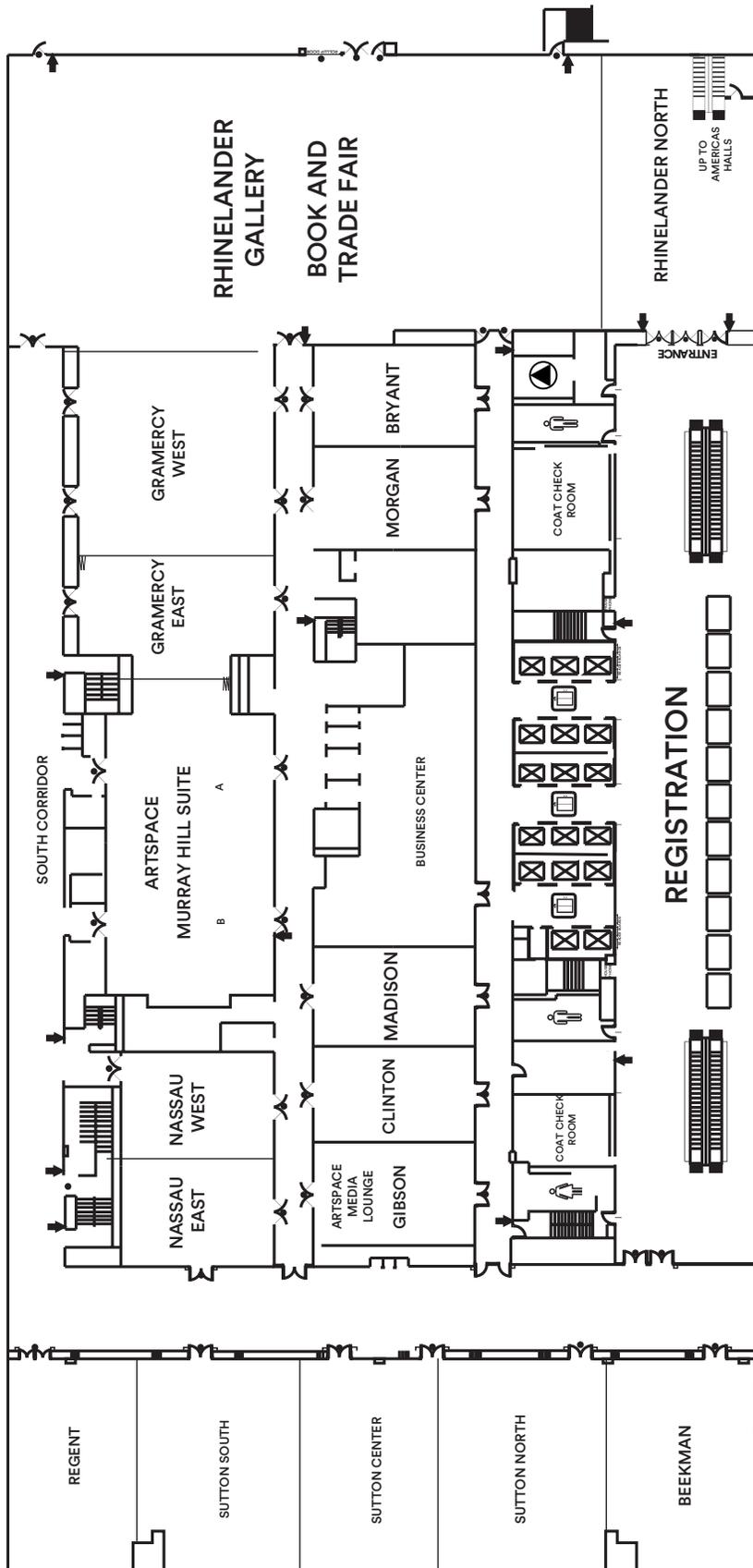
Saturday: 8:00 AM–1:00 PM

Outside of these hours, hotels maintain a list of other licensed, bonded agencies offering child-care services. Contact your hotel’s concierge for additional information.

NEW YORK HILTON MIDTOWN, CONOURSE LEVEL



NEW YORK HILTON MIDTOWN, 2ND FLOOR

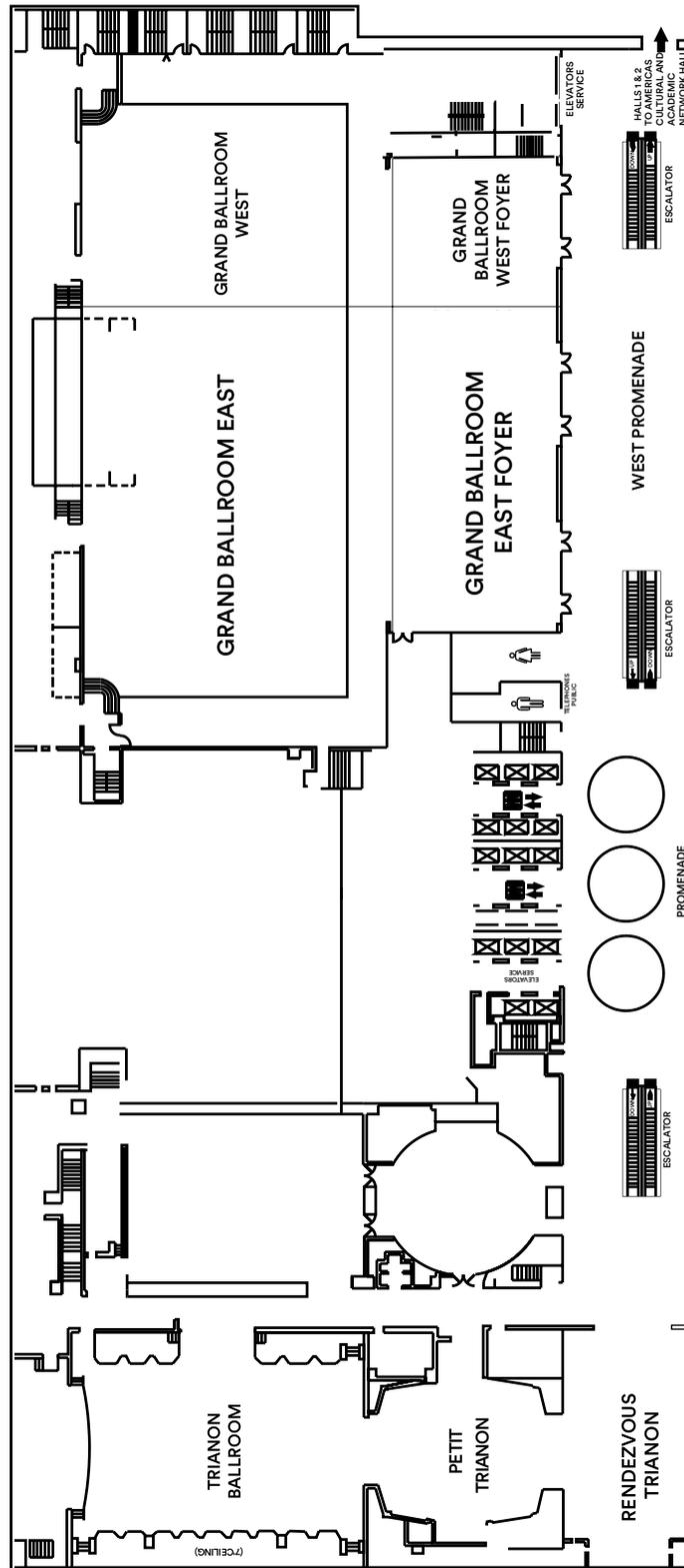


 inclusive restroom

54TH STREET

AVENUE OF THE AMERICAS / 6TH AVENUE

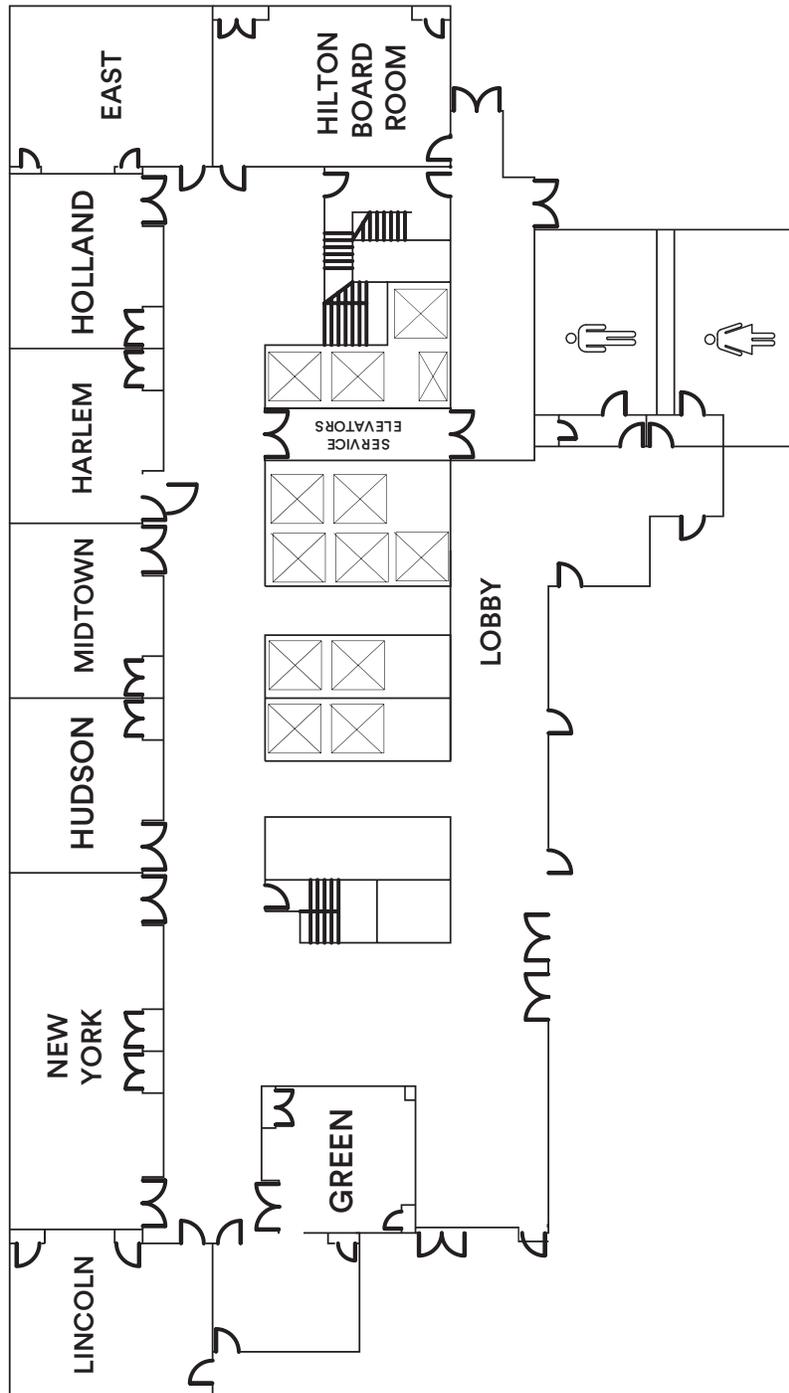
NEW YORK HILTON MIDTOWN, 3RD FLOOR



54TH STREET

AVENUE OF THE AMERICAS / 6TH AVENUE

NEW YORK HILTON MIDTOWN, 4TH FLOOR



AVENUE OF THE AMERICAS / 6TH AVENUE

CONFERENCE AT A GLANCE

	WEDNESDAY FEBRUARY 13	THURSDAY FEBRUARY 14	FRIDAY FEBRUARY 15	SATURDAY FEBRUARY 16
CONFERENCE REGISTRATION	8:00 AM-7:00 PM	8:00 AM-7:00 PM	8:00 AM-7:00 PM	8:00 AM-2:30 PM
SESSIONS	8:30-10:00 AM 10:30 AM-12:00 PM 2:00-3:30 PM 4:00-5:30 PM	8:30-10:00 AM 10:30 AM-12:00 PM 2:00-3:30 PM 4:00-5:30 PM 6:00-7:30 PM	8:30-10:00 AM 10:30 AM-12:00 PM 2:00-3:30 PM 4:00-5:30 PM 6:00-7:30 PM	8:30-10:00 AM 10:30 AM-12:00 PM 2:00-3:30 PM 4:00-5:30 PM
POSTER SESSIONS		12:00-1:30 PM	12:00-1:30 PM	
ARTSPACE MEDIA LOUNGE	1:30-5:00 PM	10:30 AM-5:30 PM	8:30 AM-5:00 PM ARTexchange: 5:30-7:30 PM	
SEPC LOUNGE	8:30 AM-5:30 PM	8:00 AM-7:30 PM	8:00 AM-7:30 PM	8:00 AM-5:30 PM
CAA ANNUAL BUSINESS MEETING	6:00-7:30 PM		CAA ANNUAL BUSINESS MEETING PART II: 2:00-3:30 PM	
BOOK AND TRADE FAIR		9:00 AM-6:00 PM	9:00 AM-6:00 PM	9:00 AM-2:30 PM
CULTURAL AND ACADEMIC NETWORK HALL		9:00 AM-6:00 PM	9:00 AM-6:00 PM	9:00 AM-2:30 PM

PROGRAM SCHEDULE BY DAY

All events are held at the New York Hilton Midtown unless otherwise noted.

Schedule is subject to change. For the most up-to-date information, download the CAA 2019 app or visit the conference website.

SCHEDULE

TUESDAY, FEBRUARY 12

9:30 AM–4:00 PM

The Artist as Entrepreneur

New York Foundation for the Arts (NYFA), offsite event, CAA has partnered with NYFA to deliver NYFA's renowned program "The Artist as Entrepreneur." The program has been customized to fit the needs of CAA artist members as well as New York-based artists.

6:00–8:00 PM

▲ CAA Meet & Greet

Bridges Bar, Lobby Level

Drop in at this informal reception after you register for the conference. Meet other conference participants. CAA staff will be on hand to answer questions. Cash bar.

WEDNESDAY, FEBRUARY 13

8:00–10:00 AM

▲ CAA Committee Meetings

4th Floor, see p. 88 for more details

8:30–10:00 AM

Anaesthesia and Global Crisis: Could the Separation of Science, Ethics, and Aesthetics Underpin a Damaging Dislocation and Numbing at the Root of Current Crises, and How Might We Reimagine a Radical Fusion in Research, Practice, Curricula, and Enterprise?

Leonardo Education and Art Forum
Morgan, 2nd Floor

Chairs: **Alan Boldon**, University of Brighton, Dartington Hall Trust; **Ruth West**, University of North Texas

Discussant: **Gordon Knox**, San Francisco Art Institute

Anaesthesia and Global Crisis: Could the Separation of Science, Ethics, and Aesthetics Underpin a Damaging Dislocation and Numbing at the Root of Current Crises, and How Might We Reimagine a Radical Fusion in Research, Practice, Curricula, and Enterprise?, **Alan Boldon**, Dartington Hall Trust,

Anaesthesia and Global Crisis, **Elizabeth Demaray**, Rutgers University

XRez Art + Science Lab, **Ruth West**, University of North Texas

Caribbean Temporalities in Contemporary Art and Visual Culture

Madison, 2nd Floor

Chairs: **Paul Niell**, Florida State University; **Lesley Wolff**, Florida State University

Discussant: **Edward Sullivan**, New York University

Authentic Sweetness: Temporalities of Caribbean Consumption; **Lesley Wolff** and **Michael D. Carrasco**, Florida State University

Outta' Line: History as Conceptual Beginning in the Work of Edouard Duval-Carrié, **Erica James**, University of Miami

Histories Encased in the Resin of Skin, **Jerry Philogene**, Dickinson College

Reframing Haitian Art: Edouard Duval-Carrié and the Politics of Memory and History, **Barrymore Bogues**, Brown University

Combining Intercultural and Intermedial Studies

Sutton Center, 2nd Floor

Understanding Visual Works of Art from an Ecological, Cognitively Embodied Approach, **LeGrace Benson**, Journal of Haitian Studies

The Weary Silhouette Blues: Intermediality and Transculturality in the Visual Rhetoric of the Harlem Renaissance, **Frank Mehring**, Radboud University

Museums and the Scurlock Studio: Rediscovering Black Washington and Black Photographers, **David Haberstick**

Functional Integration in the Arts: Intercultural Art Historical Practices by Karl With, **Marie Yasunaga**, University of Amsterdam

Cross-Purposes or Cross-Pollination: The Art Library in the 21st Century

Art Libraries Society of North America

Gramercy West, 2nd Floor

Chair: **Kathleen Salomon**, Getty Research Institute

Discussant: **Kathleen Salomon**, Getty Research Institute

The Case for On-Site Art and Design Reference Collections: Browsing as a Research Method and Pedagogical Tool, **Janine Henri**, UCLA

Reviving the Art Library, **Marcia Reed**, Getty Research Institute

The Republic of Research: Placing the Media Spectrum in the Arts Library, **Hannah Bennett**, University of Pennsylvania

Libraries as Relays, **Kurt Forster**, Yale School of Architecture

Historic Libraries and the Historiography of Art

Sutton South, 2nd Floor

Chair: **Jeanne-Marie Musto**, Queens College, CUNY

The Library of Leopoldo Cicognara: From Bibliophilic Collection to Scholarly Instrument, **Barbara Steindl**

Rodolfo Lanciani's Revenge, **Susan Dixon**, La Salle University

Colonial, Imperial, and National Collecting: Mexican Manuscripts and Their Historical Positions in the Biblioteca Nacional de España, **Dominique Polanco**, University of Arizona

Borrowing from Books: The Xu Family Library and the Use of Art History against Empire, **Jennifer Purtle**, University of Toronto

Material, Materiality, Materialism

Beekman, 2nd Floor

Chairs: **Deborah Krohn**, Bard Graduate Center; **Catherine Whalen**, Bard Graduate Center

Discussant: **Catherine Whalen**, Bard Graduate Center
Materialism and Theories of Art in the Greek and Roman World, **Guy Hedreen**

Putting the Material Back in Materiality, **Sarah Dillon**, Kingsborough Community College

Fiber as Material: Fiber Art Histories in Dialogue with Textile Conservation, **Theresa Downing**, University of Minnesota

Portraits of Power: Legitimacy, Symbolism, and Ideology in the Public Portrait Gallery

Nassau East, 2nd Floor

Chairs: **Craig Reynolds**, Capitol Square Preservation Council, Virginia State Capitol; **Emily Gerhold**, The College of William and Mary

The Saint Petersburg Military Gallery and the Production of Masculinity in Russia, **Allison Leigh**, University of Louisiana at Lafayette

Early 20th-Century Curatorial Strategies to Enhance the Power of Portraiture: Ludwig Justi and the National Portrait Gallery in Berlin 1913–33, **Charlotta Krispinsson**, Uppsala University

Hidden in Plain Sight: A Portrait of Gertrude Vanderbilt Whitney, **Virginia Badgett**, University of California, Santa Barbara

Re-Envisioning State Portraiture at the National Portrait Gallery: Kehinde Wiley's and Amy Sherald's Obama Portraits, **Taina Caragol-Barreto**, National Portrait Gallery

Portraiture and the Human Figure in Orissa (Odisha), 8th–13th Centuries

Sutton North, 2nd Floor

Chairs: **Rob Linrothe**, Northwestern University; **Jinah Kim**, Harvard University

Discussant: **Padma Kaimal**, Colgate University
Monumental Mediations: Bodhisattva Sculpture from Odisha, **Sonali Dhingra**, Harvard University

Lost Books in People's Hands: Human Figures and Their Books in Medieval Odisha, **Jinah Kim**, Harvard University

Set in Stone: Sponsor Figures in Orissa, ca. 8th–13th Centuries, **Rob Linrothe**, Northwestern University

Scholars' Papers: Preservation, Collection, Legacy Catalogue Raisonné Scholars Association

Clinton, 2nd Floor

Chair: **Susan Cooke**

Scholars Papers: Frick Art Reference Library Acquisition Policies, **Sally Brazil**, Frick Art Library

Preparing Scholarly Papers for Public Archives, **Sheila Schwartz**, Saul Steinberg Foundation

The Frederick Mason Perkins Archive in Assisi: A New Source for American Collecting of Early Italian Painting and Contemporary Connoisseurship, **Fausto Nicolai**, New York University

Archival Ingenuity: Placing Scholars' Papers, **Avis Berman**, Independent Scholar

State of the Art (History): Engaging Difficult Topics in and out of the Classroom

Trianon Ballroom, 3rd Floor

Chair: **Parme Giuntini**, Otis College of Art and Design
Addressing Difficult Social Issues in Art Appreciation, **Damon McArthur**, Western Illinois University

Teaching Art History in the Trump Age: Illustrating Past and Present, **Alexis Culotta**

The Academic Museum as a Bridge to Current Events in the Classroom, **Kimberly Datchuk**, University of Iowa

The "Huddled Masses" Made Human: Using Nineteenth-Century Nativist Imagery to Discuss Immigration Policy, **Whitney Thompson**

Information Literacy and Difficult Topics: Aztec Clickbait as Critical Pedagogy, **Mya Dosch**, California State University, Sacramento

*"F*ck Picasso!" and Other Conversations with Students*, **Emily Everhart**, Art Academy of Cincinnati

Cultural Appropriation or Cultural Appreciation? "Decolonize" Asian Art in the Classroom, **Mariachiaro Gasparini**, University of California Riverside

Systems and War

Regent, 2nd Floor

Raubkunst at the Ringling: Franz Marc's Schöpfungsgeschichte, **Jean Marie Carey**, University of Otago

Asphere or A Sphere? Roni Horn's Play on Forms, **Andrew Ward**, University of Sydney

WEDNESDAY, FEBRUARY 13

8:30–10:00 AM

Painting in the Perpetual War: Jaune Quick-to-See Smith's Water and War and the Post-9/11 War Culture, **Mark Watson**, Clayton State University

Exploring Katya Grokhovsky's System Failure, **Mary Brown**, Independent Scholar

The Art of Failure

Concourse G, Concourse

Chair: **Devon Smither**, University of Lethbridge, Alberta

Discussant: **Jordan Bear**, University of Toronto

Photography and Failure: One Medium's Entanglement with Mishaps, Missteps, and Fumbles, **Kris Belden-Adams**, University of Mississippi

Out of Time: Historical Failure in McDermott and McGough, **Allan Doyle**, University of Puget Sound

Failure and Faciality in the Self-Portraits of Pegi Nicol MacLeod, **Devon Smither**, University of Lethbridge, Alberta

The Ghost of Tessa Boffin, **Ksenia Soboleva**, Institute of Fine Arts, New York University

The Studio as Market

International Art Market Studies

Grand Ballroom West, 3rd Floor

Chair: **Julie Codell**, Arizona State University

The Studio as Market: Victorian Artists' Studios as Public Spaces, **Julie Codell**, Arizona State University

Francis Bacon's London Studios—Before and After 1930, **Andrew Stephenson**, Independent Scholar

Designed to Impress: Chaim Gross and the Studio at 526 LaGuardia Place, **Sasha Davis**, The Renee and Chaim Gross Foundation

Lunch at the Artist's Studio, **Di Wang**, University of Oxford

10:00 AM–11:00 AM

■ Sotheby's Auction House Tour

Sotheby's Auction House, offsite event, see p. 92 for more details

10:00 AM–12:00 PM

▲ CAA Committee Meetings

4th Floor, see p. 88 for more details

10:30 AM–12:00 PM

A more global avant-garde

Sutton Center, 2nd Floor

Globalization after Apartheid: HIV/AIDS, Artist Proof Studio, and the Paper Prayers Campaign, **Jackson Davidow**, Massachusetts Institute of Technology

Between the Avant-Garde and Independence: A Case from Mozambique, **Álvaro Luís Lima**, Columbia University

Early Experiments with Graphic Notation and Abstract Painting in Latin America: Recovering the Work of Carmen Barradas, 1888–1963, **Gabriela Aceves-Sepúlveda**, Simon Fraser University

Ars Medica Islamica, **Alan Weber**

Advanced Topics in Digital Art History: 3D Geospatial Networks

Concourse A, Concourse

Chair: **Victoria Szabo**, Duke University

Discussant: **Paul Jaskot**, Duke University

Digital Art History + Media Studies: Scholarly Encounters, **Victoria Szabo**, Duke University

Making Visual Discoveries with 3D GIS, **Edward Triplett**

Advancing Digital Art History through Emerging Computational Paradigms, **Mark Olson**

Project Management in Media Res: Strategies for Mid-Stage Digital Art History Projects, **Hannah Jacobs**

Art and Empathy

Concourse G, Concourse

Chair: **Shannon Lieberman**, Independent Scholar

Discussant: **Veronica White**, Princeton University Art Museum Sanctuary, **Carrie Scanga**, Bowdoin College; **Emily R. Black**

On Discomfort and Empathy as Ethical Relations, **Minou Norouzi**, Goldsmith College, University of London

The "Radical Empathy" of Amy Sherald's Portrait of Michelle Obama, **Dorothy Moss**, National Portrait Gallery, Smithsonian Institution

The Role of the Arts in Historical Imagination and as a Vehicle to Develop Empathy, **Sue A. Schroeder**, Core Dance and **Gayle Seymour**, University of Central Arkansas

Art and Xerox in a Transnational Context

Nassau West, 2nd Floor

Chairs: **Zanna Gilbert**; **John Tain**, Asia Art Archive

Instant Art: The Haloid Xerox Copier, **Michelle Donnelly**, Yale University

"Que imagem é esta? Como se vê?" The Misuse of Xerography in 1970s Brazil, **Maria Binnie**, Williams College

The Xerography of Everyday Life: Nalini Malani's Hieroglyphs of Lohar Chawl, **Rattanamol Johal**, Columbia University

The "Aura" of Reproduction: When Photography Met Photocopiers in 1980s China, **Shuxia Chen**, College of Asia and the Pacific

Art, Crime, and History

Grand Ballroom West, 3rd Floor

Chair: **Gail Levin**, City University Of New York

Art Forensics: Provenance and the Corruption of Knowledge; **Thiago Piwowarczyk**, New York Art Forensics

The Arnolfini Tale—A Story of Theft and Forgery, **Alexandra Fried**

Friend and Foe: The Artist and Art Dealer Leo Nardus in Gilded Age America, **Esmée Quodbach**, Frick Collection

Forging Yves Tanguy in Occupied Paris, **Stephen Mack**, Rutgers University

The Disappearance and Reappearance of De Kooning's Woman-Ochre, **Olivia Miller**, University of Arizona Museum of Art

Cultural Mediums: Images and Objects in East Asia, 1500s–1920s

Sutton North, 2nd Floor

Chair: **Einor Cervone**, Los Angeles County Museum of Art

Art | Adrift: Curating Selves aboard Ming Dynasty Painting-and-Calligraphy Boats, **Einor Cervone**, Los Angeles County Museum of Art

A Rags-to-Riches Story: Tracing Zhangzhou Ceramics for the Japanese Market, **Xiaoyi Yang**

Imperial Imagery and Personal Tribute: Carved Lacquer Panels of the "Campaign against Taiwan" at the Qianlong Court, **Zhenpeng Zhan**, Chinese University of Hong Kong

Printed Fabrics: Wu Youru (d. 1894) and Images of Fashionable Women in Modern China, **Fong Fong Chen**, University Museum and Art Gallery, University of Hong Kong

Geographies and Art Histories: Diaspora, Decolonizing, and Praxis

Madison, 2nd Floor

Chairs: **Andrew Gayed**, York University; **Chanda Carey**, New York University

New Geographies of the Biennial, **John Zarobell**, University of San Francisco

Interactionism and Circulations of Arab "Futurist" Aesthetics, **Joan Grandjean**, Université de Genève

Peripatetic Exhibition as Diaspora Builder: Contemporary Art of Senegal, 1974–82, **Joseph Underwood**, Kent State University

"Et maintenant par la grâce de l'imaginaire, bon voyage!"—(Re)mapping Poland through Queer Desire in Karol Radziszewski's Chapel (2017) and Ryszard Kisiel's Kruzning (2018), **Aleksandra Gajowy**, Newcastle University

Hot and Bothered: Tackling Sexual Harassment and Assault in Higher Education

The Feminist Art Project

Trianon Ballroom, 3rd Floor

Chairs: **Anonda Bell**; **Connie Tell**, Feminist Art Project

A Guide to Upsetting Rape Culture; **Hannah Brancato**, *FORCE: Upsetting Rape Culture*

Against My Will: A Multigenerational Collaboration with Sexual Assault Survivors, **Traci Molloy**, Independent Artist and Education Activist

Fourth Wave Czech Made: Resisting Harassment in Academia in Central and Eastern European Context, **Zuzana Tefková**, Charles University

30 Years of "I Never Called It Rape": A Retrospective on the Landmark Study on College Rape, **Salamishah Tillet**, Rutgers University

Humanism and 20th-Century Architecture

Society of Architectural Historians

Regent, 2nd Floor

Chair: **Dale Gyure**, Lawrence Technological University

Geoffrey Scott's American Audience, **Marie Frank**

Monistic Modernism: Soviet Architectural Theory between Humanism and Antihumanism, **Alla Vronskaya**, Swiss Federal Institute of Technology (ETH), Zurich

Siegfried Giedion and Bruno Zevi: Two Architectural Visions, One Humanism, **Karine Daufenbach** and **Anat Falbel**

Mendelsohn's Humanism and the Hadassah Hospital, **Kathryn O'Rourke**

New Takes on Modernism

Sutton South, 2nd Floor

Brancusi and American Art, **William Agee**, Hunter College, City University of New York

American Abstraction 1960: Organizing the US Pavilion at the 30th Venice Biennale, **Morgan Dowty**, Baltimore Museum of Art

Subversive Spaces: Mary Heilmann's Early Paintings, **Benjamin Clifford**, Institute of Fine Arts, New York University

Dissecting Vision: Cubism, Medical Image Making, and the Modernist Surface, **Kathleen Pierce**, Rutgers University

WEDNESDAY, FEBRUARY 13

10:30 AM–12:00 PM

Outside the Mold: Casts of Non-Western Art

Beekman, 2nd Floor

Chair: **Jennifer Reynolds-Kaye**, Yale Center for British Art

Discussant: **Rex Koontz**, University of Houston

Casts of Southeast Asian Art in France: Contested Meanings, Cultural Politics, and the Multiple Lives of Art Objects, **Marco Deyasi**, Macalester College

British Technology, Imperial Spectacle: Casts of South Asian Monuments at the South Kensington Museum, **Krista Gulbransen**, Whitman College

The Biography of a Cast Maker: Eufemio Abadiano and His Precolumbian Casts, **Jennifer Reynolds-Kaye**, Yale Center for British Art

More than Just Casts: Reproducing, Displaying, and Diffusing the Alhambra in 19th-Century Spain and Italy, **Francine Giese**, University of Zurich; **Ariane Varela Braga**

Reframing Innovation: Art, the Maker Movement, and Critique

New Media Caucus

Rendezvous Trianon, 3rd Floor

Chair: **Byron Rich**, Allegheny College

Discussant: **Victoria Bradbury**, University of North Carolina, Asheville

Reframing Innovation, **Victoria Bradbury**, University of North Carolina, Asheville

Subjugated Bodies and the Other in Art of the Ancient World

Gramercy East, 2nd Floor

Chairs: **Caitlin Earley**, University of Nevada, Reno; **Tara**

Prakash, Metropolitan Museum of Art

The Others' Other: Captives and Victors in Italic Iconography, **Bice Peruzzi**, Rutgers University

"Barbarian" Bodies as Contested Spaces: Between Antonine Monuments and Self-Representation in the Roman East, **Sean Burrus**, Bowdoin College Museum of Art

Visualizing Resistance: From Conflict to Concord in a Synagogue Mosaic, **Ra'anan Boustan**, Princeton University and **Karen C. Britt**, Western Carolina University

Captives and Elite Power in Moche Art, 200–850 CE, **Joanne Pillsbury**, Metropolitan Museum of Art

The Artist and the Allegory: Locating "the Feminine" in Modern Arab Art

Association of Modern and Contemporary Art of the Arab World, Iran and Turkey

Bryant, 2nd Floor

Chairs: **Nisa Ari**, Massachusetts Institute of Technology; **Alessandra Amin**, University of California, Los Angeles

Discussant: **Jessica Gerschultz**, University of Kansas

Two Arab Female Photographers in Conversation: Karimeh Abbud in Palestine and Marie el-Khazen in Lebanon, **Yasmine Nachabe**, Lebanese American University, Beirut, Lebanon

On the Fringe: Female Artists in Newly Independent Egypt, **Farah Aksoy**, SALT Research and Programming, Istanbul, Turkey

Love in the Time of Arafat: Sexuality and Political Engagement in Prewar Beirut, **Alessandra Amin**, University of California, Los Angeles

The Role and Impacts of the Arts in Research Universities: Learning from Interdisciplinary Teams

Alliance for the Arts in Research Universities

Gramercy West, 2nd Floor

Chair: **Gabriel Harp**, The Alliance for the Arts in Research Universities

Discussant: **Natalie Loveless**, University of Alberta

Video in Times of Global Crisis

Morgan, 2nd Floor

Chairs: **Carla Macchiavello**, Borough of Manhattan

Community College; **Nicholas Croggon**, Columbia University

Japanese Video and the Problem of Public Space: Video as a Discourse Formed in Translation, **Nina Horisaki-Christens**, Columbia University

The Ends of Video Utopianism: Crisis and Shock in T. R. Uthco and Ant Farm's The Eternal Frame (1975–76), **Nicholas Croggon**, Columbia University

German Video Art in the Age of Algorithms, **Ying Sze Pek**, Princeton University

Toward Remembering: The Role of Memory in Video Art from Latin America, **Elena Shtromberg**, University of Utah

Wish You Were Here: The Souvenir as Emblem of Regional Identity

Nassau East, 2nd Floor

Chairs: **Christopher Moore**, Concordia University; **Isabel**

Prochner, Syracuse University

Airport Artworks and the Souvenir: Shopping, Luxury, and Regional Identity, **Menno Hubregtse**, University of Victoria

The Album as Archive: Margaret Corry's Souvenir Photographs through the Lens of Canadian Citizenship (1946–63), **Gabrielle Moser**, OCAD University; **Maya Wilson-Sanchez**, University of Toronto

Self-Gazing Tourist, Contemporary Sublime and Timeless Memories, **Maja Godlewska**, University of North Carolina at Charlotte

You Are (the) Here: Jewelry at the Intersection of Cultural Geography, Personal Identity, and the Souvenir, **Ana Lopez**, University of North Texas

12:00–2:00 PM

■ CAA Professional Committees Luncheon

Check app for location.

12:00–2:30 PM

▲ Art Journal Editorial Board Meeting

Lincoln, 4th Floor

■ Chelsea Gallery Walking Tour

New York Hilton Midtown, main lobby, offsite event

12:30–1:30 PM

▲ Affiliated Society Business Meetings see p. 88 for more details

How Can we Know the Dancer from the Dance? The Challenges of #MeToo and the Morally Compromised Artist.

Gramercy West, 2nd Floor

Organized by NCAC and PEN America, panelists will debate challenges raised by #MeToo to exhibiting, publishing and performing works by morally compromised artists and writers. Free and open to the Public.

2:00–3:00 PM

◆ Decolonial Strategies for the Art History Classroom

Americas Hall II, Workshop Room 1, 3rd Floor

Leaders: **Amber Hickey**, University of California, Santa Cruz; **Anastasia Tuazon**, Stony Brook University

◆ How to draw a Cup: Step one: draw a cup—Inside Out and Back—Learning Personal Creativity Through Visual Literacy

Americas Hall II, Workshop Room 2, 3rd Floor

Leader: **David Loncle**

▲ Professional Committee “All Chairs” Meeting

Hilton Boardroom, 4th Floor

2:00–3:30 PM

▲ Global History of Early Modern Bronze

Beekman, 2nd Floor

Chair: **Sofia Gans**, The Pierrepont School

Fire and Light: The Early Modern Lamps of South India
Arathi Menon, Columbia University

Casting the Buddha Across Asia, **Donna Strahan**, Freer/Sackler Galleries, Smithsonian Institution

CAST:ING Guidelines: A Tool for Technology Sleuths,
Francesca Bewer, Harvard Art Museums

Ancient Sculpture in Context 2: Reception

Gramercy East, 2nd Floor

Chairs: **Anne Hrychuk Kontokosta**, New York University; **Peter De Staebler**, Pratt Institute

“Lions at the Door”: The San Gemini Portal and Implications of Reuse in Romanesque Façades, **Steven Burges**, Boston University

The Sleeping Hermaphrodite: Reception and Interpretation in Three Eras, **Elizabeth McGowan**, Williams College

Contemporary Receptions of the Farnese Hercules: Color, Culture, and Bodies, **Marice Rose**, Fairfield University

The Complex Cultural Biography of the Raleigh “Bacchus”, **Mark Abbe**

Anonymity in the Eighteenth Century

American Society for 18th Century Studies

Nassau East, 2nd Floor

Chairs: **Kee IL Choi**, Leiden University; **Sonia Coman**, Columbia University

Discussant: **Anne Higonnet**, Barnard College, Columbia University

Carmontelle and the Art of Furnishing Identity, **Margot Bernstein**, Columbia University

Sine Nomine: Nameless Partners, Anonymous Writers, and Unknown Artists in 18th-Century Japanese Book Production, **Alessandro Bianchi**, Haverford College

Sèvres Porcelain on Paper, **Nicholas Stagliano**, Cooper Hewitt/ Parsons School of Design, New School

Bridging Visual Histories: Sculpture and Photography in the Arts of Africa

Madison, 2nd Floor

Chairs: **Yaëlle Biro**; **Sandrine Colard**, Rutgers University; **Giulia Paoletti**, University of Virginia

The Kjersmeier Collection of African Art between Sculptural Object and Photographic Image, **Wendy Grossman**, The Phillips Collection

“Creating” Ethnographic Records: Museu do Dundo Collection, Local Chiefs and Photography, **Juliana Ribeiro**, University of Campinas

J. A. Green’s Portraiture and the Blurring of Boundaries between Photography and Sculpture, **Lisa Aronson**, Skidmore College

Ritual and Photography, **Nanina Guyer**, Rietberg Museum

Reinventing Gou: A Photograph’s Appropriation in Benin, **Romuald Tchibozo**, University of Abomey-Calavi

WEDNESDAY, FEBRUARY 13

2:00–3:30 PM

Contemporary Chinese Presence in Southern Africa: Agency, Process, and Petits Récits

Regent, 2nd Floor

Chair: **Ruth Simbao**, Rhodes University

“The Step Begins on the Ground Where One Stands”:

Womxn Artists Trouble the “China-Africa” Discourse,

Ruth Simbao, Rhodes University

Representations of China’s Presence in Zimbabwe: An Analysis of Contemporary Visual Art in Zimbabwe, **Lifang Zhang**, Rhodes University

Michael MacGarry and the Photography of Chinese-African Encounters, **Kevin Mulhearn**, University of New Mexico

Petits Récits: Creative Perspectives of Chinese Encounters in Zambia, **Stary Mwaba**, Rhodes University, South Africa

Data Détournement

SAC Media Lounge

Gibson, 2nd Floor

Panelists: **Hasan Elahi**, University of Maryland; **Benjamin Grosser**, University of Illinois at Urbana-Champaign

Digital Mythologies: Abstractions and Automations

Concourse A, Concourse

Chair: **Joel Ong**, York University

Aeolian Traces: Wind and the Myth of Mobility, **Joel Ong**, York University

Mother: Language and Form, **Inmi Lee**

Two Women, **Ha Na Lee**, University of Utah

Ganymedes: Art in Collaboration with A.I., **Eunsu Kang**, Carnegie Mellon University

Machines for Living: Le Corbusier, Smart Home Utopianism, and the Myth of Utility, **Robert Twomey**

Ecology as Intersectionality: Aesthetic Approaches to Social-Justice Environmentalism

Gramercy West, 2nd Floor

Chairs: **T. Demos**, University of California, Santa Cruz,

Director, Center for Creative Ecologies; **Emily Scott**, University of Oregon

View from the Terracene, **Sara Mamemi**, University of California, Santa Cruz

In a Slavery-Polluted Land: Torkwase Dyson’s Black Ecologies, **Heather Vermeulen**

After Life (What Remains): Asian/American and Indigenous Arts of Survivance, **Thea Tagle**

The Breathing Land: On Questions of Settler Colonialism, **Heather Davis**

Foucault and Art History

Rendezvous Trianon, 3rd Floor

Chair: **Catherine Soussloff**, University of British Columbia

Subjection by Illumination: The Legacy of Foucault in

Postcolonial Studies, **Niharika Dinkar**, Boise State University

Foucault: Monet and the Object of Painting,

Andre Dombrowski, University of Pennsylvania

The Archaeology of Archaeology and Art History,

Peter Kalb, Brandeis and **Carolyn White**

Modernism and the Museum after Foucault,

Alexander Kauffman, Philadelphia Museum of Art

Ambiguities: Foucault, Translation, and Art History,

Dana Arnold

Paintings/Pictures/Spaces in the 1950s and 1960s

Sutton Center, 2nd Floor

Resistance and the Practices of Painting: The Case of

Supports/Surfaces and Tel Quel, **Rosemary O’Neill**,

Parsons School of Design, New School

Outcanvassed: Museums and the Expansion of Painting in the 1960s, **Lisa Ashe**, Independent Scholar

Giving Life to Film: Photography and the Influence of Picture Magazines in Charles and Ray Eames’s Glimpses of the USA, **Jonathan Macagba**

Blight and Surveillance: Defensible Space, Crime, and Public Housing Design, 1960–76, **Patricia Morton**, University of California, Riverside

Queer Artists of Color in New York during the AIDS Epidemic

Grand Ballroom West, 3rd Floor

Chairs: **John Paul Ricco**, University of Toronto; **Robert Summers**, Queer Art Network

Perfect Lovers, Mon Amour: Artistic Influences of Carl

George, Felix Gonzalez-Torres, and Ross Laycock, **Shawn Diamond**, University of Arizona

For Colored Boys Who Have Considered Suicide When All You Ever Needed Is the Blues, **Frederick Weston**, Independent Artist

The Funeral Diva, **Pamela Sneed**, School of the Art Institute of Chicago

Religious Objects and Modern / Contemporary Audiences

Sutton South, 2nd Floor

Chairs: **Kathryn Barush**, Jesuit School of Theology of Santa Clara University and the Graduate Theological Union, Berkeley; **Stephanie Nadalo**, Parsons Paris, New School

Discussant: **Cynthia Hahn**

Exhibiting the Past in the Present: Medieval Devotionalia in the Modern Museum, **Laura Veneskey**, Wake Forest University

The Afterlife of Religious Relics and Souvenirs in Contemporary Art, **Kathryn Barush**, Jesuit School of Theology of Santa Clara University and the Graduate Theological Union, Berkeley

Judaica Past and Present: Mediating Art and Ethnology, **Stephanie Nadalo**, Parsons Paris, New School

Considering Context: Approaches to Sacred Objects in the Museum Space, **Elizabeth Peña**, Graduate Theological Union

Respond and Adapt: A Fuse of Art and the Other Mid America College Art Association

Concourse G, Concourse

Chairs: **Chung-Fan Chang**, Mid-America College Art Association; **Julie Abijanac**, Columbus College of Art & Design

Collaborative Practices to Activate Social Engagement: An Art History Case Study; **Jeannine Kraft**, Columbus College of Art & Design

Tactile Translations: Teaching in Three-Dimensionality and Object Making in a Flattening Virtual World, **Andrea Myers**, Kent State University at Stark

Alternative Education, **Danielle Norton**, Columbus College of Art & Design

Art+Music (Notations), **Valerie Powell**

Collaboration for Growth: How Interdisciplinary Practices Make Art Departments Better, **Scott Thorp**, Augusta University

Speculative Feminist Futures

Bryant, 2nd Floor

Chairs: **Margaret Hart**, University of Massachusetts Boston; **Rachel Buller**, Bethel College

Birthed from the Minds of Women: The Mechanized Female Body in Italian Futurism, **Sophia Farmer**, University of Toronto

Our New System, **Christa Donner**, School of the Art Institute of Chicago

Palimpsests and Prophecies: Feminist World Building in Contemporary Works on Paper, **Paula Burleigh**, Allegheny College

Sensing the Anthropocene: Aesthetic Attunement in an Age of Urgency, **Natalie Loveless**, University of Alberta

Teaching Art History in the Wake of #MeToo

Trianon Ballroom, 3rd Floor

Chairs: **Cynthia Colburn**, Pepperdine University; **Ella Gonzalez**, Pepperdine University

On Frida Kahlo, Salma Hayek, and Linda Nochlin: A Classroom Case Study of Art, Gender, and Pain in the Wake of #MeToo, **Ellen Caldwell**, Mt. San Antonio College

Teaching Greek Art in the #MeToo Age, **Cynthia Colburn**, Pepperdine University

The Aesthetics of Violence: “I want to feel the place where your teeth meets the word, where the sense suffers the word, the mark, the shape, the sound.”

Morgan, 2nd Floor

Chair: **Natasha Marie Llorens**, Independent Curator
“So, on behalf of my country and from the bottom of my heart: I love this place.”, **Anna Dasovic**

Ordinary Violence: Disappearing the Body, **Sable Smith**

Farouk Beloufa’s Nahla: Sing Me a Song of War, **Natasha Marie Llorens**, Independent Curator

What a Body (with Words) Can Do, **Hong-An Truong**, University of North Carolina, Chapel Hill

The Artist’s Vision—The Lasting Legacy

Clinton, 2nd Floor

Chair: **Jan Wurm**, Richmond Art Center
Whose Narrative Tells the Story? Suggestions for Preservation, **Squeak Carnwath**

Last Artist Standing, **Sharon Louden**, New York Academy of Art

Creating a Living Legacy (CALL) Initiative Developed by the Joan Mitchell Foundation, **Shervone Neckles-Ortiz**, Joan Mitchell Foundation

Thou Shalt Not Copy—or Should You? Copyright and Its Enemies in Contemporary Visual Arts

American Society for Aesthetics

Nassau West, 2nd Floor

Chair: **Tiziana Andina**, University of Turin,
Trespassing the Law: From Vandalism to Art, **Gianmaria Ajani**, University of Turin and **Andrea Baldini**

Performative Law. The Function of Legal Rules in the Creation of the Artistic Object, **Angela Condello** and **Maurizio Ferraris**

Risk and Mission, **Darren Hick**

Aesthetic Judgment in Copyright Law, **Brian Soucek**

2:00–4:30 PM

■ The Price of Everything

Grand Ballroom East, 3rd Floor

Film screening sponsored by the Emily Hall Tremain Foundation. Free and open to the public.

WEDNESDAY, FEBRUARY 13

2:00–3:30 PM

University Galleries: Strategies for Active Engagement

SAC ARTspace

Murray Hill Suite, 2nd Floor

Chairs: **Patricia Briggs**, Jamestown Community College; **Steven Rossi**, Parsons School of Design/State University of New York at New Paltz

Panelists: **Beau Kenyon**, Northeastern University College of Arts, Media, and Design; **Jeanne Brasile**, Walsh Gallery, Seton Hall University; **Hollis Hammonds**, St. Edward's University; **Natalia Zubko**, Parsons School of Design

Visionary Impulses in Utopian Art and Design

Sutton North, 2nd Floor

Chairs: **Rory O'Dea**, Parsons School of Design; **Sarah Montross**, Bowdoin College Museum of Art

"If Others Have Seen It as I Have Seen I": *Visuality, Memory, and the Domestic in News from Nowhere*, **Emily Cox**, Yale University

Whole Earth Systems, **Sarah Sharp**, University of Maryland, Fordham University

Therapeutic Painting, **Elizabeth Buhe**

ECOTOPIA: Digital Utopians in the Woods, **Ruth Dusseault**, Agnes Scott College

◆ Is there a Place for Color Theory in Today's Art Classroom? Color Theory–Color Mixing

Americas Hall II, Workshop Room 2, 3rd Floor

Leader: **Dee Solin**

◆ The Future is Latinx: Advantages of Hiring Specialists of U.S. Latinx Art & Art History

Americas Hall II, Workshop Room 1, 3rd Floor

Leader: **Rose Salseda**, Stanford University

3:30–5:30 PM

Mock Interviews

SEPC Lounge

Petit Trianon, 3rd Floor

4:00–5:30 PM

Alternative Models: Artist-run Galleries and Curatorial Collectives

SAC ARTspace

Murray Hill Suite, 2nd Floor

Chairs: **Steven Rossi**, Parsons School of Design/State University of New York at New Paltz; **Sarah Comfort**, Independent Artist, Critical Distance Centre for Curators, Toronto

Panelists: **Jacob Rhodes**, Field Projects; **Rachel Gorchov**, Tiger Strikes Asteroid; **Rhianna Hurt**, Brooklyn Art Space & Trestle Gallery; **Evonne Davis**, Gallery Aferro; **Andrew Prayzner**, Tiger Strikes Asteroid

Contemporary Art and Petrocultures of the Middle East

Regent, 2nd Floor

Chair: **Samine Tabatabaei**, McGill University

Discussant: **David Joselit**, Graduate Center, CUNY

Oil Aesthetics and National Imago, **Samine Tabatabaei**, McGill University

Made by Qatar: Casting for Sustainability, **Diane Derr**, Virginia Commonwealth University-Qatar, **Richard Blackwell** and **Rachel Leah Cohn**

The Architecture of War: The US Invasion of Iraq and It's Cultural Engineering Project, **Dena Al-Adeeb**, New York University

Context and Rhetoric in Greek and Roman Art

Gramercy East, 2nd Floor

The Pederastic Gaze in Attic Vase Painting, **Ross Brendle**, Johns Hopkins University

Embedded Revels: The Ritual Context of Black-Figure Scenes on Athenian Red-Figure Vases, **Carolyn Laferrière**, Yale University

The Rhetoric of Polychrome Marbles on the Arch of Constantine in Rome, **Gretel Rodríguez**, University of Texas at Austin

Critiquing the Rhetoric of Newness in Contemporary Art

Sutton North, 2nd Floor

Chairs: **Amanda Figueroa**, Harvard University; **Anni Pullagura**, Brown University

Discussant: **Ariana Curtis**, Smithsonian Institution

At Face Value: First Impressions, **Ellen Tani**, Institute of Contemporary Art, Boston

The Inactivist Image: On the Untimely Politics of Protest Photography, **Lakshmi Padmanabhan**, Brown University

The Art of Black Dissent: A Culture Jam, **LaTanya Autry**, Mississippi Museum of Art and Tougaloo College

Trending: Contemporary Art in the Temporary Now, **Amanda Figueroa**, Harvard University

Do Studio Art Classes Require Trigger Warnings?

Trianon Ballroom, 3rd Floor

Chair: **Daniel Grant**,

Will a New Agitprop Take Hold of the Art World?, **Elliott Barowitz**, Drexel University

On Being a Trigger, **Aliza Shvarts**, New York University

Triggered by Truth, **Deanna Bowen**, University of Toronto Scarborough

Do Studio Art Classes Need Trigger Warnings?, **Michael Aurbach**, Vanderbilt University

Found Objects, Sculpture, and the (Post)Industrial City

Morgan, 2nd Floor

Chair: **Natasha Adamou**, Central Saint Martins, University of the Arts London

Discussant: **Joshua Shannon**, University of Maryland
Toxic Junkies, Industrial Fossils: John Fekner, Craig Owens, and the East Village, **Colby Chamberlain**, Columbia University

Excavating Rome, **Katharine Larson**, Maryland Institute College of Art

Transitional Objects: Garth Evans's Placement with the British Steel Corporation 1969–71, **Katherine Jackson**, University of British Columbia

Awning Blanks: Cady Noland and the Urban Fabric, **Taylor Walsh**, Harvard University, MoMA

History of the Future: Curious Cases of Reconstructing History in Contemporary Korean Visual Culture

Madison, 2nd Floor

Chairs: **Boyoung Chang**, Rutgers, State University of New Jersey; **Gyung Eun Oh**, Sangmyung University

What's Tangun Got to Do with Alexander the Great? Nam June Paik's Erroneous View of History, **Gyung Eun Oh**, Sangmyung University

Nostalgia in Sagük Films, a Universal Melodramatic Quest for Innocence, **Saena Dozier**, University of Minnesota

Empathic Audition, **Jaewook Lee**, School of Visual Arts

When the Photographs Refuse to Speak: Oh Heinkuhn's Gwangju Story, **Boyoung Chang**, Rutgers, State University of New Jersey

Information Ocean: Marine Art in the Digital Age

Concourse G, Concourse

Chair: **Meredith Tromble**, San Francisco Art Institute

Discussant: **Charissa Terranova**, University of Texas at Dallas

Information Ocean and the Five Gyres, **Meredith Tromble**, San Francisco Art Institute

Scenic Overlook, **Gail Wight**, Stanford University, Experimental Media Arts

Painting the Deep, **Lily Simonson**, Independent Artist

Water Logged, **Ed Osborn**, Brown University

International Copyright Flexibilities and Creative Practice

Committee on Intellectual Property
Nassau West, 2nd Floor

Chair: **Anne Collins Goodyear**, Bowdoin College Museum of Art
Fair Dealing, Artist Unions, and the Visual Arts in Canada, **Riva Symko**, University of Alaska

Case Study: The Art and Architectural ePortal, **Patricia Fidler**, Yale University Press

"In the Shadow of Forward Motion": The Legacy of David Wojnarowicz

Sutton Center, 2nd Floor

Chairs: **Mysoon Rizk**, University of Toledo; **Scott Sherer**, University of Texas at San Antonio

The Grotesque in the Work of David Wojnarowicz, **Scott Sherer**, University of Texas at San Antonio

The Representation of Hegemonic Masculinity in the Work of David Wojnarowicz, **Eli Zadeh**, State University of New York, Stony Brook

"Forget Burial": The Myth and Afterlife of David Wojnarowicz, **Adel Kormanik**, University of York

TV Eye: The Media Savvy of David Wojnarowicz, **Lauren DeLand**, Indiana University Northwest

Minimal Art: An Urban History

Rendezvous Trianon, 3rd Floor

Chairs: **Kirsten Swenson**, University of Massachusetts, Lowell; **Christopher Ketcham**, MIT

Taking a Line for a Walk: Rosemarie Castoro's Street Works, **Anna Lovatt**, Southern Methodist University

Mary Miss's Battery Park Landfill (1973) and the Feminist Politics of Site, **Sarah Hamill**, Sarah Lawrence College

Minimalized Zones: DC's Metro, the Vietnam Veterans Memorial, and the Urban Underground, **Eric Rosenberg**, Tufts University

Flat Fixes: Minimalism in the Age of Austerity, **Soyoung Yoon**, New School

Modernist Prodigals: Aesthetic Aftermaths of Religious Conversion

Sutton South, 2nd Floor

Chair: **Anne Greeley**, Indiana Wesleyan University

Discussant: **Linda Stratford**, Asbury University

Hugo Ball and the Cabaret Voltaire as a Paradigm of Conversion, **Emily Wing**, Yale University

From Futurism to Spiritual Classicism: Gino Severini and the Neo-Catholic Avant-Garde, **Zoë Jones**, University of Alaska, Fairbanks

Reaction, Revolution, Renaissance: Reinterpreting Surrealism in Dali's Religious Paintings, **Elliott King**, Washington and Lee University

Cézanne as Prodigal: A Painter's Progress from Darkness to Light, **Douglas Giebel**, Roberts Wesleyan College

WEDNESDAY, FEBRUARY 13

4:00–5:30 PM

Motion: Transformation and the Life of Artworks

National Committee for History of Art

Clinton, 2nd Floor

Chair: **Nicola Courtright**, Amherst College

Discussant: **Jesús Escobar**, Northwestern University

Participant: **Paul Jaskot**, Duke University

Panelists: **Marzia Faietti**, Gallerie degli Uffizi,

Claudia Mattos Avolese, **Marco Musillo**,

Kunsthistorisches Institut in Florenz, **Christina Strunck**,

Friedrich-Alexander-University of Erlangen-Nürnberg

On Second Thought: Performing Gender, Politics, and Belief

Concourse A, Concourse

Just Posing? Performing Gender in James Ensor's Self-Portraits, **Susan Canning**, Independent Scholar

Walking on Thin Ice: Bruno Munari's Relationship with Politics under the Fascist Regime, **Alessandro Colizzi**, Université du Québec à Montréal

The Avant-Garde Fiber Sculpture of Dorian Zachai, **Samantha De Tillio**, Museum of Arts and Design

Failure as Foundation: The Salton Sea and Leonard Knight's Salvation Mountain, **Annalise Flynn**

Performance and Protest: Directions in Contemporary Spaces

Grand Ballroom West, 3rd Floor

Chair: **Kathleen Wentrack**, Queensborough Community College, City University of New York

Citizen Performer: Participatory Performance Art in Postrevolution Tunisia, **Anne Marie Butler**, State University of New York at Buffalo

Making the Invisible Visible: Performing the (Dis)abled Bodymind, **MaryGrace Bernard**, University of Denver

Ladies' Auxiliary of the Lower East Side: Post-Punk Feminisms, **Maria Elena Buszek**, University of Colorado Denver

Sit In/Walk Out: Using the Academic Institution as a Site to Practice Nonviolent Resistance Strategies, **Allyson Packer**, Independent Scholar

Renaissance Exchanges

Beekman, 2nd Floor

Chairs: **Joseph Monteyne**, University of British Columbia; **Ivana Vranic**, University of British Columbia

Where Do "Polish Carpets" Come From?, **Tomasz Grusiecki**, Boise State University

The Sartorial-Chorographic Impulse: Charting Cross-Cultural Exchange in French Travel Accounts of the Ottoman Empire, **Justina Spencer**, Carleton University

Artistic Encounters between Florence and Mughal India: A Case Study of Mughal Parchin Kari, **Matteo Bellucci**, Graduate Center, City University of New York

Paolo Veneziano and Early Venetian Painting between Northern Europe, the Eastern Mediterranean, and Central Italy, **Christopher Platts**, University of Connecticut

The Impact and Dimensions of Artists' Estates: Practical, Economic, Emotional, Creative

Clinton, 2nd Floor

Chairs: **Mira Friedlaender**, Art Worker, Bilge Friedlaender Estate; **Rachel Middleman**, California State University, Chico

What Is the Work?, **Sergio Muñoz Sarmiento**, Law Office of Sergio Muñoz Sarmiento and the Art and Law Program

Social Practice Archivism, **Ted Riederer**, Howl Happening, an Arturo Vega Project

Using Your History to Inform Your Future—Establishing the Archives of the Calder Foundation, **Alexis Marotta**, Calder Foundation

Guerrilla Outreach: Thoughts on Repositioning Your Artistic Legacy, **Renee Vara**, Vara Art

The Intersectionality of Art, Feminism, Postcolonialism, and Sovereignty

Bryant, 2nd Floor

Chairs: **Judith Brodsky**, Rutgers University; **Ferris Olin**, Rutgers University

Arnait Amma Takujagaqarvik: Inuit Women and Museums, **Heather Igloliorte**, Concordia University; **Julie Nagam**, University of Winnipeg

Global Visions: The Story of Iniva (Institute of International Visual Arts) and How It Reshaped the Discourse of Contemporary Art and Art History, **Gilane Tawadros**, The Design and Artists Copyright Society

Women's Cross-Cultural Art Practices in Remote Indigenous Australia, **Una Rey**, The University of Newcastle

Posing Modernity: The Black Model from Manet and Matisse to Today, **Denise Murrell**, Columbia University

Collaborative Curating and Allyship: Organizing Survivance and Sovereignty on Turtle Island at the Kupferberg Holocaust Center, **Danyelle Means**, **Katherine Griefen**

The Politics of Independence: European Neoclassicism and Latin American Identity

Nassau East, 2nd Floor

Chairs: **Martina Meyer**, University of Guelph, Stanford University; **Susan Douglas**, University of Guelph

Beyond the “Belle”: Engineering, City Planning, and Photography in “Belle Epoque” Rio de Janeiro, **Denise Williams**

The Neoclassical Taste and the Construction of Rio de Janeiro as a Capital: Pragmatic Knowledge versus Aesthetic Awareness, **Karolyna Koppke**, Fundação Casa de Rui Barbosa

A Monumental Heritage: Nationalism and Topophilia in the Landscapes of José Maria Velasco, **Martina Meyer**, University of Guelph, Stanford University

Mexicanidad Exposed: Expositions, Globalism, and Mexican Identity, **Susan Douglas**, University of Guelph

The Versatile Artist

Historians of Eighteenth-Century Art and Architecture

Gramercy West, 2nd Floor

Chairs: **Daniella Berman**, New York University Institute of Fine Arts; **Jessica Fripp**, Texas Christian University

A Chronicler of Royal Likenesses: Benoist and Portraits of Louis XIV, **Changduk (Charles) Kang**, Columbia University

Drawing within and without Rules, **Tracy Ehrlich**, New School

Managing the Market: Greuze, Artist and Art Dealer, **Yuriko Jackall**, Wallace Collection

Changing Patrons: The Post-Napoleonic Politics of Canova’s “Three Graces”, **Elyse Nelson**, Institute of Fine Arts, New York University

4:00–6:00 PM

■ The Studio as Muse: How Artists’ Homes and Workplaces Stimulate Scholarship and Creativity

Dedalus Foundation, offsite event, see page 93 for details

5:30–7:00 PM

■ Reunions and Receptions

See p. 92 for details

6:30–8:00 PM

■ The Burke Prize: Craft as Resistance; Craft as Protest (Critical Craft Forum and the Museum of Arts and Design)

Museum of Arts and Design, offsite event, see p. 92 for details

8:00–10:00

■ Hauser & Wirth Publishers Party

Hauser & Wirth, offsite event, see p. 92 for details

6:00–7:30 PM

■ CAA Convocation, Presentation of Annual Awards for Distinction, and Annual Business Meeting, Part I

Grand Ballroom East, 3rd Floor

The CAA Convocation, includes a welcome from **Jim Hopfensperger**, CAA president, and **Hunter O’Hanian**, CAA executive director, and the Presentation of Annual Awards for Distinction. This year, Baltimore-based visual artist and MacArthur “Genius” Fellow, **Joyce J. Scott**, will give the keynote address. Convocation is free and open to the public.

Immediately followed by the CAA Opening Reception, in the Ballroom Foyers. No tickets required. Cash Bar.

THURSDAY, FEBRUARY 14

7:30–9:30 AM

▲ The Art Bulletin Editorial Board Meeting

Holland, 4th Floor

8:00–9:30 AM

■ Welcome Breakfast

SEPC Lounge

Petit Trianon, 3rd Floor

8:30–10:00 AM

Africa, Technology, and Visual Cultures

Arts Council of the African Studies Association

Sutton North, 2nd Floor

Chair: **Amanda Gilvin**, Wellesley College

On Art, Technology, and Being: Thoughts on How Africa

Reshaped the World; **Suzanne Preston Blier**, Harvard

University

Yorùbá Folklore: A Synergy between Art and Technology,

Stephen Adéyemí Folárànmí, Obafemi Awolowo University

Industrial Art and Design in Jet Age Ethiopia, **Kate Cowcher**, Stanford University

Old Technologies for New Challenges: Barkcloth as a Jack-of-All-Trades, **Fiona Siegenthaler**, University of Basel

THURSDAY, FEBRUARY 14

8:30–10:00 AM

American Nationalisms Inside and Outside of the Academy from 1800 to the Present

Clinton, 2nd Floor

Chair: **Ray Hernandez-Duran**, University of New Mexico

Discussant: **Anna Marley**, Pennsylvania Academy of the Fine Arts, Philadelphia

Nation Building Outside of the Academy: Reconsidering Mexican Costumbrismo, **Mey-Yen Moriuchi**, La Salle University

Immediacy before Immortalization: US Nationalism during the Print Explosion of the Mexican-American War (1846–48), **Erika Nelson Pazian**, City University of New York Graduate Center

Revisiting the Academic Nude at the Escuela de Bellas Artes in Bogotá, Colombia, **Maya Jimenez**, Pace University, New York

“Harmonious Disagreement”: *Painters Eleven, Art Societies, and the Battle for Canadian Nationalism in the 1950s*, **Jessica Poon**, University of British Columbia, Vancouver

Art and Artificial Intelligence

Sutton South, 2nd Floor

Chair: **Johnny Alam**, Independent Artist and Scholar

Art and AI: Here and Now, **Johnny Alam**, Independent Artist and Scholar

Digital Media Art Projects using Neural Networks, Machine Learning and Deep Learning, **George Legrady**, University of California, Santa Barbara

Social Media Mining for the Analysis of the Art World, **Amalia Foka**, University of Ioannina

Artificially Intelligent Artists: Who Owns the Copyright?, **Emily Lanza**

Art and Politics: Just a Gesture and No Future? Debating the Political Force of Public Art in the US and Germany from the 1960s until Today

Trianon Ballroom, 3rd Floor

Chairs: **Michael Diers**, Humboldt University; **Sarah Hegenbart**, Technical University Munich

Lessons from Joseph Beuys: Social Sculpture as a Model for Today’s Social Practice, **Cara Jordan**, Graduate Center, City University of New York

“Dispensability and Inclusiveness”: *Political Ideologies and Public Spheres in and around the Fluxus (non-) Movement*, **Martin Patrick**, Massey University

Political Art in the US and Germany in the Age of Populist Uprisings, **Lisa Bloom**, University of California, Berkeley

Artistic Encounters, Past and Present

Rendezvous Trianon, 3rd Floor

Identity, Place, and Culturally Relevant Pedagogy: A Case Study of the Recology Artist-in-Residence Program, **Carianna Arredondo**, Teachers College, Columbia University

Exercises in Ambiguity, **Ted Hiebert**, University of Washington Bothell

The Drawing Board, Performing the Institution, **JJ Lee**, **Amy Swartz**, and **Natalie Majaba Waldburger**

The Darby School of Art: A Forgotten Chapter in the History of American Impressionist and Modernist Painting, **Mark Sullivan**, Villanova University

Bitcoins, Artcoins, Blockchains, Art, and Art History

Art Historians of Southern California

Gramercy East, 2nd Floor

Chair: **Walter Meyer**, Santa Monica College

Bitcoin, Bitchcoin, and the New Patron, **Danielle Bronson**

Fractional Equity, Digital Scarcity, and Blockchain Use Cases in the Arts, **Amy Whitaker**, New York University

“A Perfect Waffle Every Time!”: The Artist’s Reserved Rights Transfer and Sale Agreement as Smart Contract, **Lauren van Haften-Schick**, Cornell University

New Paradigms for Exchange of Art, **Linda Dzhema**, Claremont Graduate University

Bon Anniversaire, Monsieur Courbet!

Sutton Center, 2nd Floor

Chairs: **Petra T. D. Chu**, Seton Hall University; **Mary Morton**, National Gallery of Art

Discussant: **Paul Galvez**, University of Texas, Dallas

Overtuning a Fiction: A Poeian Reading of Courbet’s “Real Allegory” **Andrei O. Pop**, University of Chicago

The Human Gaze in Gustave Courbet’s Deer Paintings, **Stephanie Triplett**, University of Michigan

Profiling Celebrity: Courbet’s Portrait Icons, **Heather McPherson**, University of Alabama at Birmingham

Form and Emotion: The Chameleonic History of Courbet’s Reception in Germany, **Stephanie Marchal**

Borders and Beyond: Contemporary Conflicts and Artistic Responses along the US-Mexico Border

Grand Ballroom West, 3rd Floor

Creative Place Keeping on the South Texas-Mexican Border, **Celeste De Luna**, University of Texas Rio Grande Valley

Call to Action: US-MX Transnational Seminar // Llamado a la Acción: Seminario Transnacional EEUU-MX, **Tae Hwang**, and **MR Barnabas**, Collective Magpie

Un Camino Nuevo | A New Path: The Transformative Power of Muralism in Low-Income Communities, **Raquel Rojas**

How to Make Site-Specific Art When Sites Themselves Have Histories: Whittier Boulevard as Asco's "El Camino Surreal" **Brandon Sward**, University of Chicago

Global Conversations 2019—Creative Pedagogy: Mapping the In Between across Cultures

International Committee
Nassau West, 2nd Floor

Chair: **Nazar Kozak**, National Academy of Sciences of Ukraine
An Italian in China: The Curious Case of Giuseppe Castiglione, **Chen Liu**, Tsinghua University

Pedagogy of the Transborders: Reviewing East European Art from the Perspective of Transatlantic Cultural Exchanges with Latin American and African Cultures, **Katarzyna Cytlak**, Centro de Estudios de los Mundos Eslavos y Chinos, Universidad Nacional de San Martín

Images of Guru Nanak: Locating Patterns of Words in Images, **Nadhra Khan**, Lahore University of Management Sciences

Cross-Cultural Encounters through Creative Pedagogy in Teaching Art History, **Sarena Abdullah**, Universiti Sains Malaysia

Image Reiterated

Morgan, 2nd Floor

The Recursive Crucifix: Giunta Pisano and the Byzantine Icon, **Alexander Coyle**, Yale University

Humility as a Virtue: Sainly Teachings and the Iconographic Humanization of the Madonna to Purify the Female Gender in Italy during the Early Quattrocento, **Davide Stefanacci**

God's Lowliest Creatures: The Insect Paintings of Maria Sibylla Merian and Giovanna Garzoni in the Context of 17th-Century Female Advocacy and Exchange, **Emma Steinkraus**, Hampden-Sydney College

After Angelica Kauffman: Early Mechanical Reproduction and the "Angelicamad" World, **Rachel Harmeyer**, Rice University

Old Wine, New Wine, and What Bottle Should We Use?

National Council of Art Administrators
Nassau East, 2nd Floor

Chairs: **David LaPalombara**, Ohio University; **Charles Kanwischer**, Bowling Green State University

The Interdisciplinary Dinner Party: Pull Up a Chair and Raise Your Glass!, **Robin Cass**, Rochester Institute of Technology

New Media = New Foundations, **Arne Flaten**, Ball State University

The Kids Are Alright—And They Will Determine the Future of Art, **Troy Richards**, Fashion Institute of Technology, State University of New York

Paradigms of Tradition and Innovation in Arts Pedagogy for the Global 21st Century, **Joanna Grabski**, Arizona State University

Reunions and Receptions

see p. 92 for details

Queen: Centering the Black Woman as the Subject of Beauty

Beekman, 2nd Floor

Chair: **Sarah Clunis**

Discussant: **Deborah Willis**, Tisch School of the Arts, New York University

Unspoken, But Seen: Gesture and Beauty in the Work of Michèle Pearson Clarke, **Christina Knight**, Haverford College

On Black Female Beauty and Becoming, **Tiffany Barber**, University of Delaware

"A Feeling of Eternity": Eldzier Cortor's Representations of Black Women, **Jennie Goldstein**, Whitney Museum of American Art

Divine Divas, Indomitable Deities—Defining Images of the Eternal Feminine, **Leslie King Hammond**, Maryland Institute College of Art

Teaching Design Studies: Practice, Methods, and Resources

Regent, 2nd Floor

Chairs: **Carla Cesare**, University of Cincinnati, Blue Ash College; **Gretchen Von Koenig**, Parsons School of Design, New School

Discussant: **David Raizman**, Drexel University

Teaching the Unpredictable: Co-Teaching in Museum Practicum Courses, **Keren Ben-Horin**, Fashion Institute of Technology, SUNY and **Sarah C. Byrd**, Fashion Institute of Technology, SUNY

Panelist: **Ellen Lupton**, Cooper-Hewitt National Design Museum

Designing Cultural Objects: Cultural Design Anthropology as Innovation in the Classroom, **Kenneth Segal**, Hadassah Academic College and **Jonathan Ventura**, Hadassah Academic College

Making Design History Matter, **Kjetil Fallan**, University of Oslo

Ephemeral Materiality: Problematizing Design, **Claudia Marina**

THURSDAY, FEBRUARY 14

8:30–10:00 AM

Tenochtitlan/Mexico City: New Directions in Iconographic Study

Bryant, 2nd Floor

Chair: **George Scheper**, Johns Hopkins University
The Florentine Codex: A New World Product of Syncretism,
Thomas Germano, Farmingdale State College

Nepantla: Metamorphic Transformations, **Sallie Saiz**,
Fresno City College, State Center Community College

*A Common Cycle: The Similarities of Aztec and Daoist
Expression*, **Carolyn Click**, University of Colorado Boulder

“The Problem of Woman” in Surrealism

Concourse A, Concourse

Chairs: **Alyce Mahon**, University of Cambridge; **Katharine
Conley**, College of William and Mary

Surrealism and the Woman Problem, **Mary Ann Caws**,
Graduate Center, City University of New York

“Talk about complications!”: *Surrealism’s Trouble
with Women*, **Raymond Spiteri**, Victoria University of
Wellington

*Leonor Fini from an Italian Perspective: Letters, Articles
and Archival Documents (1929–96)*, **Giulia Ingarao**,
l’Accademia di Belle Arti di Palermo

Rita Kernn-Larsen: The Case of the Danish Surrealist,
Grazia Subelyte, Peggy Guggenheim Collection, Venice

The Technology Divide: Tensions between the Hand, New Media, and Studio Art Pedagogy

Gramercy West, 2nd Floor

Chair: **Jason Swift**, University of West Georgia
Hand vs. Machine, **Raymond Yeager**, University of
Charleston

*Does the Digital Medium Discourage Student Ideation
and Refinement of Projects?*, **David Smith**, Auburn
University

*Eliminating Command Z: Analog Techniques in a Digital
Discipline*, **Nina Bellisio**, St. Thomas Aquinas College

*Fusion Foundations: Design, Technology, Time, and
Space*, **Christopher Olszewski**, Savannah College of Art
and Design

The Visual Culture of Art History Education

Concourse G, Concourse

Chair: **Jean Robertson**, Herron School of Art and Design,
Indiana University

*Crumbling Plaster: The Failure of Art History as a Social
Science*, **Rachel Hooper**, Savannah College of Art and
Design

Art for Schools in Victorian England, **Andrea Korda**,
University of Alberta

*Art or Artifacts? Recreating the Collection of the Byrdcliffe
Library*, **Erica Obey**, Independent Scholar

Making a Meaningful Online Field Trip, **Veronica Davies**

Women’s Identity, Liturgy, and Sacred Space in Medieval and Renaissance Italy

Madison, 2nd Floor

Chair: **Joanne Allen**, American University
Women and Sacred Space in Renaissance Florence,
Joanne Allen, American University

*Image or Performance? Benvenuta Boiani’s Altar Frontal
and the Perception of the Liturgical Ritual*, **Zuleika
Murat**, University of Padua

*Two Women and One Psalter (Padua, Seminary Library,
MS 353)*, **Sabina Zonno**, University of Southern
California, Dornsife

9:30–10:30 AM

◆ Admin Presents: Institutions

Americas Hall II, Workshop Room 3rd Floor

Leader: **David Borgonjon**

Conference Crash Course

SEPC Lounge

Petit Trianon, 3rd Floor

◆ Starting Your Career: How to Use Networking to Build and Sustain a Life in the Arts

Americas Hall II, Workshop Room 1, 3rd Floor

Leaders: **Angie Wojak**, School of Visual Arts; **Stacy Miller**,
Parsons the New School for Design

10:00–11:00 AM

■ Tour of Epic Abstraction: Pollock to Herrera

Metropolitan Museum of Art, offsite event, see p. 92 for details

10:00 AM–12:00 PM

■ Tour of The Extended Moment: Photography from the National Gallery of Canada

Morgan Library and Museum, offsite event, see p. 92 for details

10:30 AM–12:00 PM

2nd Annual CAA Panel on Artists’ Space-Making Initiatives

Rendezvous Trianon, 3rd Floor

Chair: **Michele Gambetta**, ArtCondo

*Building a Live Work Art Space in the Hudson River Valley:
The Process, Challenges, and Successes*, **Deirdre Solin**

*Gallery House: Reimagining an Art School Fraternity
Experience*, **Josh Yavelberg**, University of Maryland
University College

Desperate Remedies: Ten Years as Artist Developer of a Five-Story 1904 Cast-Iron Column Condo, Just to Own My Studio, **Linda Cunningham**, Bronx Bricks

Housing Artists in an Autocratic Society, **Scott Pfaffman**

A World in Light: Impressionism in a Global Context, 1860–1920

Sutton Center, 2nd Floor

Chairs: **Katerina Atanassova**; **Tracey Lock**, Art Gallery of South Australia

The Making of an Art Historical Empire: French Histories of Impressionism in Translation, **Alexis Clark**, Duke University

Catalan Artists Ramon Casas i Carbó and Santiago Rusiñol i Prats in 1890s Barcelona, **Carmen Lord**, Pacific Northwest College of Art

Australian Impressionism Goes Transnational, **Catherine Speck**, University of Adelaide

An Illuminating Influence: Impressionism in Asia, **Margaret Richardson**, Christopher Newport University

Antiquarianism in Art. Ideology of Representation during the Renaissance: The Grotesques

Association for Textual Scholarship in Art History
Gramercy East, 2nd Floor

Chair: **David Cast**

New Investigations on the Renaissance Etymology of “Grotesque”, **Damiano Acciarino**, Università Ca’ Foscari Venezia and University of Toronto

Horace’s Pitchfork and the Mason’s Trowel: Grotesques in Architecture and the Nature of Nature, **Charles Burroughs**

The Grotesque as the Afterlife of Suppressed Worldviews, **Andrzej Piotrowski**, University of Minnesota

CAA Publications Committee Open Forum: Peer Review, Reviewed

Publications Committee

Concourse E, Concourse

Chair: **Roberto Tejada**, University of Houston

Participants: **Lalitha Gopalan**, University of Texas, Austin;

Rebecca Uchill, University of Massachusetts Dartmouth;

Ken Wissoker, Duke University Press

Clay, Stories, and Identities

National Council on Education for the Ceramic Arts

Nassau East, 2nd Floor

Chair: **Joshua Green**, National Council on Education for the Ceramic Arts

Discussant: **Patsy Cox**, California State University–Northridge
Ghetto Garniture, **Roberto Lugo**, Tyler School of Art of Temple University

Material Dialogues, **Sharif Bey**

POSTER SESSIONS

Poster sessions are informal displays that communicate the essence of presenters’ research, synthesizing main ideas and research directions. Join an extended discussion focused on topics of scholarly or pedagogical research. Poster displays are on view beginning Thursday at 9:00 AM through Saturday at 2:00 PM. On Thursday and Friday from 12:00 to 1:30 PM presenters will discuss their work, 3rd Floor Promenade.

#IMPACT: Education for Design Innovators
Chin-Juz Yeh, Fashion Institute of Technology;
Christie Shin, Fashion Institute of Technology

Art, Research and the World of Reborn Babies
Emilie St.Hilaire, Interdisciplinary Artist

Ar[t]chaeology: Intersections of Contemporary Art and Archaeology

Elena Stylianou, European University Campus
Artemis Eleftheriadou, Frederick University, Nicosia, Cyprus and **Yiannis Toumazis**, Pierides Foundation

Building a Scholarly Platform for Latin American and Latinx Visual Culture Research
Emily Engel, University of California, Santa Barbara

Decoding Dress: The Fashion History Timeline a hub for fashion research
Justine De Young, State University of New York

Digital Afterlife: A Practice-Based Research Initiative in the Post-Internet Arts and Humanities
Laura Kim, University of Colorado, Boulder; **Mark Amerika**, University of Colorado

OpenArt: The Open-Access Platform for Cataloging Art
Elizabeth Honig, University of California Berkeley

Preparing MFA Students to Teach College Art
Dahye Kim, Columbia University

Printmaking, Pedagogy, and Public Service
Beauvais Lyons, University of Tennessee

The Power of Perception: Art, Climate Change, and the History of US Environmental Policy
Melissa Fleming, Artist

User Experience along the St. James Way. Intervisibility testing with agent based modeling at the monastery of San Julián de Samos
Estefania Lopez-Salas, **Augustus Wendell**, New Jersey Institute of Technology

“Opening” Art History: Re-designing the Survey Course With Open Educational Resources
Natascha Chtena, University of California, Los Angeles

THURSDAY, FEBRUARY 14

10:30–12:00 PM

Immigration and Identity, **Natalia Arbelaez**, Harvard University

Contemporary Latinx Art

Grand Ballroom West, 3rd Floor

Chair: **Nadiah Fellah**

Margarita Cabrera: Art and Agency at the US-Mexico Border, **Angelique Szymanek**, Hobart and William Smith Colleges

La Chica Boom: Performing a Spictacle, **Ana Briz**, USC

Regarding Family Photography in Contemporary Latinx Art, **Deanna Ledezma**, University of Illinois at Chicago

Activista: Latinx Artists in the Age of Protest, **Rocio Aranda-Alvarado**, Independent Scholar/Curator

Design Incubation Colloquium 5.2: CAA Conference 2019 New York City

Design Incubation

Regent, 2nd Floor

Chairs: **Robin Landa Wiley**; **Elizabeth DeLuna**

Exploring Narrative Inquiry as a Design Research Method, **Anne Berry**, Cleveland State University

Downtown State of Flux, **Natacha Poggio**, University of Houston, Downtown

Pitch & Roll: Exploring Low-Risk Entrepreneurship for Student Designers, **Jennifer Kowalski**, Temple University

Cultural Competence for Designers, **Colette Gaiter**, University of Delaware

Design Activism and Impact: How Can Principles of Social Impact Assessment Improve Outcomes of Socially Conscious Design Efforts in Graphic Design Curriculum?, **Cat Normoyle**

Art, Interaction, and Narrative in Virtual Reality, **Slavica Ceperkovic**, Seneca College

Ten Case Studies in Eco-Activist Design, **Kelly MacArthur**, Michigan State University

Questioning the Canon: Discussing Diversity and Inclusion in the Classroom, **Sherry Freyermuth**, Lamar University

Form, Focus, and Impact: Pedagogy of a 21st-Century Design Portfolio, **Peter Lusch**, Lehigh University and **Liese Zahabi**, University of Maryland, College Park

Deskilling in the Age of Donald Trump

Trion Ballroom, 3rd Floor

Chair: **Christopher Reeves**, University of Illinois at Chicago

Resisting Objecthood: On Art in Public, **Maria Seda-Reeder**, University of Cincinnati

Caribbean Linguistic and Sonic Inventions as Models for DIY Resistance, **Mark Harris**

Defining the Intrasubjective: An Artist's Talk by **Kelsey Brod**, **Kelsey Brod**

On Art's Power, **Nicoletta Rousseva**

Discussions of Marketplace: Socially engaged and political art practice in commercial galleries

SAC ARTspace

Murray Hill Suite, 2nd Floor

Chairs: **TeaYoun Kim-Kassor**, Georgia College; **Steven Rossi**, Parsons School of Design, State University of New York at New Paltz

Panelists: **Meleko Mokgosi**, New York University; **William Powhida**, School of Visual Arts; **Kristen Becker**, Marianne Boesky Gallery; **Rachel Moore**, Helen Day Art Center

Edges of Media

Gramercy West, 2nd Floor

Chair: **Jared Stanley**, Texas Tech University

Restructured Balance: Approaching Theoretical Shifts through Printmaking-Based Installation Art, **Jared Stanley**, Texas Tech University

Fusing Both Arts to an Inseparable Unity: Frank O'Hara as a Visual Artist, **Daniella Snyder**

Art at the Edge of Poetry: The Work of Vlado Martek, **Adair Rounthwaite**

Laughing at You, Not with You: Camp, Performance Art, and the Influence of Cantinflas, **Sara Solaimani**

Feminist Matters, 1968 and Beyond

Committee on Women in the Arts

Concourse A, Concourse

Chair: **Sampada Aranke**, San Francisco Art Institute

Discussant: **Lydia Brawner**, Performa/Mellon Foundation

The Performance of Our Lives, **Kim Nguyen**, Wattis Institute for Contemporary Arts

The Performance of Our Lives, **Eunsong Kim**

Image Matters: Materializing Reproductive and Affective Labor in Feminist Art from the 1970s to the 1990s, **Kimberly Lamm**, Duke University

La Rivolta Continua: Carla Lonzi's Separatism and Claire Fontaine's Weaponization of Theory, **Vanessa Parent**

What We Want Is Not Free, **Jen Delos Reyes**, University of Illinois at Chicago

Go Public, Young Scholar

Nassau West, 2nd Floor

Chair: **Amy Werbel**, Fashion Institute of Technology, State University of New York

Public Engagement with Images of Ethnicity, Gender, Place, Race, and War in Illustrated Sheet Music, **Theresa Leininger-Miller**, University of Cincinnati

Public Space, Public Outreach: Redefining the Memorial Landscape, **Sarah Beetham**, University of Delaware

Navigating the Paradox of Public Scholarship, **Laura Holzman**, Indiana University, Purdue University Indianapolis

Indigenous Languages of the Americas and the Language of Art History

Bryant, 2nd Floor

Chairs: **Kristopher Driggers**, University of Texas Rio Grande Valley, University of Chicago; **Allison Caplan**, Tulane University

Discussant: **Dana Leibsohn**, Smith College

Reevaluating Scent and Sound in the Borgia Group Manuscripts, **Alanna Simone Radlo-Dzur**, Ohio State University

Of Teeth like Corn: Color Terminology and Representation in Nahua Turquoise Mosaics, **Allison Caplan**, Tulane University

Blue. Green. Yax. Naming, Valence, and the Sacrality of Maya Blue, **Amara Solari**, Penn State University and **Linda K. Williams**, University of Puget Sound

No Body, This Body: Marking Flesh, Figuration, Abstraction in Trans Art History

Beekman, 2nd Floor

Chair: **Eliza Steinbock**, Leiden University for the Arts in Society

Discussant: **David Getsy**, School of the Art Institute of Chicago

Other Genders: Forrest Bess and Postwar Abstraction, **Cyle Metzger**, Stanford University

Flaming Color: The Genderqueer Capacities of Color-as-Matter, **Lex Lancaster**, University of South Carolina

Serial Shooters: Portraits of Contrast and Conflict in Muholi Muholi's Hail the Dark Lioness (2012–16) and Pyuupiru's Self Portrait (2005–7) Series, **Eliza Steinbock**, Leiden University

Occasional Art: Intimacy, Transience, and Community in the 20th and 21st Centuries

Sutton North, 2nd Floor

Chair: **Christa Robbins**, University of Virginia

Jay DeFeo's The Rose and the Occasional in Postwar San Francisco, **Elizabeth Ferrell**, Arcadia University

Performance and Community over Commodity in 1980s West Berlin, **Briana Smith**, Harvard University

Viewer as Witness: On Sealing the Intimate, **Naomi Vogt**, University College London

Exile Modernism: The Photographic Work of Maya Deren and Alexander Hammid, **Andrew Witt**, Humboldt Universität, Berlin

Other Phenomenologies in American Art

Association of Historians of American Art
Clinton, 2nd Floor

Chairs: **Catherine Holochwost**, La Salle University;

Louise Siddons, Oklahoma State University

Strong, Living Bodies: Thomas Eakins and the American Delsarte System, **Erin Pauwels**

Surgical Operations, Modernist Painting, **Ashley Lazevnick**, Princeton University

Empathy in American Sculpture Since the 1960s, **Lynn Somers**

Intentional Religious Communities and the Disciplining of American Performance Art, **Karen Gonzalez Rice**, Connecticut College

Public Art and Political Change: All Things That Rise Must Converge

Professional Practices Committee

Gramercy East, 2nd Floor

Chairs: **Greg Shelnut**, University of Delaware; **Brian Bishop**, Framingham State University

Talking Back: Public Constructions and Discussions in Art, **A. D. Carson**, University of Virginia

this I too remember: Reflections on a Year of Public Art, **Steve Locke**, Massachusetts College of Art & Design

Strengthening Partnerships: Public Art and Public Domain, **M. Rowe**, Greater Des Moines Public Art Foundation

Recent Memorial Controversies: New York Policies and Their Implications, **Harriet Senie**, City College, City University of New York

Radical Female Artists: Wielding Media as Critique

Madison, 2nd Floor

The Secret History of Frida Kahlo's "Pitahayas", **Mel Becker Solomon**, Madison Museum of Contemporary Art

Eva Hesse in 1968: Plastics, Absurdity, Process, **Jessica Ziegenfuss**

From Taboo to Iconic: Revisiting Judy Chicago's Red Flag (1971), **Camilla Rostvik**, University of St. Andrews

Smile and Other Dildos, **Maggie Goddard**, Brown University

Technologies of Counter-Publicity

Sutton South, 2nd Floor

Chairs: **Philip Glahn**, Tyler School of Art, Temple University; **Cary Levine**, University of North Carolina

Telediscretion: Serge Boutourline's Media Environments, ca. 1970, **Larry Busbea**, University of Arizona

Self-Design, Counter-Information, and Contra-Plans: Enzo Mari in the 1970s, **Lindsay Caplan**, Brown University

THURSDAY, FEBRUARY 14

10:30 AM–12:00 PM

A New Platform for Publicity: [®]™ ark and Net Art's Battle for the Digital Public Sphere, **Megan Driscoll**, Center for Advanced Study in the Visual Arts

Intimate Strangers and Affective Economies: Ann Hirsch, Amalia Ulman, and Marisa Olson, **Monica Steinberg**, University of Hong Kong

Transitional Performances and Ephemeral Works SAC ARTspace

Gibson, 2nd Floor

Chairs: **Carissa Carman**, Indiana University Bloomington; **Niku Kashef**, California State University, Northridge, and Woodbury University; **Melissa Hilliard Potter**, Columbia College Chicago

Panelists: **Harley Spiller**, Franklin Furnace; **Chin Chih Yang**, Independent Artist

Using OERs for Teaching and Research

Concourse G, Concourse

Chairs: **Rebecca Easby**, Trinity Washington University; **Ian McDermott**, LaGuardia Community College, City University of New York

Terms of Production: Collaborative Frameworks for Open Creative Cultures, **Suzanne Rackover**, **Cissie Fu**, **Emily Carr** University of Art + Design

When a Textbook Is Not an Option: Developing and Managing OERs for Online Art History Courses, **Josh Yavelberg**, University of Maryland University College

Teaching Asian Art with OERs: From Survey to Seminar, **Kristina Kleutghen**, Washington University in St. Louis

Women's Devotion and Visual Culture in Early Modern Spain: The Convent of the Descalzas Reales Society for the Study of Early Modern Women

Morgan, 2nd Floor

Chairs: **Maria Cruz De Carlos**, Universidad Autónoma Madrid; **Tanya Tiffany**, University of Wisconsin–Milwaukee
Discussant: **Magdalena Sanchez**

Processions at the Celestial Palace: A Ritual and Spatial Approximation of Las Descalzas Reales, **Katherine Mills**, Harvard University

Pedro Perete's Engravings of the Life of Margaret of the Cross (1636), **Maria Cruz De Carlos**, Universidad Autónoma Madrid

Conventual and Courtly Devotion in the Descalzas Reales: Polychrome Sculptures of the Child Christ, **Tanya Tiffany**, University of Wisconsin–Milwaukee

11:00 AM–12:00 PM

■ Sotheby's Auction House Tour

Sotheby's Auction House, offsite event, see p. 92 for more details

◆ Artists As Publishers

Americas Hall II, Workshop Room 1, 3rd Floor
Leader: **James McElhinney**, Needlewatcher LLC

◆ Whiteness and Art Education: Developing a Reflective Practice

Americas Hall II, Workshop Room 2, 3rd Floor
Leader: **Hannah Heller**

◆ Workshop: Writing Your Dissertation

SEPC Lounge
Petit Trianon, 3rd Floor

12:00–1:30 PM

Poster Session Presentations

3rd Floor Promenade

■ Reunions and Receptions

See p. 92 for details

12:00–2:30 PM

■ Chelsea Gallery Walking Tour

New York Hilton Midtown, main lobby, offsite event
see p. 92 for more details

12:30–1:30 PM

▲ Affiliated Society Business Meetings

See p. 88 for more details

▲ CAA Affiliated Society Meeting

Sutton Center, 2nd floor

◆ Demystifying Museum Internships and Fellowships

Americas Hall II, Workshop Room 1, 3rd Floor
Discussants: **William Gassaway**, The Metropolitan Museum of Art; **Elizabeth Perkins**, The Metropolitan Museum of Art

◆ Drawing Into Painting Via Projection

Americas Hall II, Workshop Room 2, 3rd Floor
Leader: **Charles Browning**

■ Learning to Look: A Conversation about Late 15th-Century Woodblock Printed Books

American Institute for Conservation of Historic and Artistic Works

The Morgan Library & Museum, offsite event, see p. 92 for details

Chair: **Rebecca Rushfield**

Wood, Ink, Paper: Material Seminar on 15th-Century European Blockprints, **John McQuillen**, Pierpont Morgan Library & Museum

Roundtable: Job Search Horror Stories & Pointers

SEPC Lounge
Petit Trianon, 3rd Floor

12:30–2:30 PM

■ Banned: Challenges to International Engagement in the Visual Arts in the Age of Trump

The Museum of Modern Art, offsite event, see page 92 for details
Moderators: **Mariët Westermann**, The Andrew W. Mellon Foundation; **Frederick Asher**, University of Minnesota

2:00–3:00 PM

■ Behind the Locked Doors: Tour of Leslie-Lohman Museum of Gay and Lesbian Art

Leslie-Lohman Museum of Gay and Lesbian Art, offsite event, see p. 92 for details

◆ Cultivating an Equitable Classroom Environment

Americas Hall II, Workshop Room 1, 3rd Floor
Leader: **Carrie Neal**, Parsons

◆ Professional Strategies for Meeting the Demands of Tenure-Track and Term Appointments in Studio

Americas Hall II, Workshop Room 2, 4th Floor
Leader: **Michael Aurbach**, Vanderbilt University

2:00–3:30 PM

10th Critical Craft Forum: Craft Scholarship in the Next Ten Years

Nassau East, 2nd Floor
Chairs: **Namita Wiggers**, Warren Wilson College and Critical Craft Forum; **Jenni Sorkin**, University of California, Santa Barbara

Expanded Crafts: Text and Textile-Based Practices in South American Conceptualism, **Jacqueline Witkowski**

Women's Work: Transforming Contemporary Woodworking, **Phoebe Kuo**, 3D Design

Late 20th-Century Jewelry Rags: Design/Content/Meaning, **Renee Roll**

Where Did the "Users" Go? Understanding the Israeli "Craft as Design" Discourse in the Field of Israeli Ceramics, **Orly Nezer**, Vilensky Academy for Education

Information Technology and Craft in Rural America: How Information Technology Infrastructure, Innovation, and Behavior Influence the Aesthetic Progress of Contemporary American Quilting, **Renée Reizman**, University of California at Irvine

Shared Memory: Cloth, Coping, and Art in the Armenian Diaspora, **Emma Welty**, Purchase College, State University of New York

■ Art Students League Tours & Reception

The Art Students League of New York, offsite event, see p. 92 for details

Balancing Actions: Revisiting the myth of balance in Artmaking for the parent-artist

SAC ARTspace
Murray Hill Suite, 2nd Floor
Chair: **Niku Kashef**, California State University, Northridge, and Woodbury University

Coexistence in Contemporary Art

Sutton North, 2nd Floor
Chairs: **Amanda Boetzkes**, University of Guelph; **Christine Ross**, McGill University
Placeholder, **Andrea Haenggi**, Environmental Performance Agency

Harmony and Antagonism: Art at the Conjunction of Social De/Recomposition, **Jaleh Mansoor**, University of British Columbia

Hospitality and Cosmopolitanism in Lee Mingwei's Art, **Chu-Chiun Wei**

Capitalocene Coexistence, **T. Demos**, University of California, Santa Cruz

Ilusip Akiunnera: Art's Performance of Social Space in Post-Home-Rule Greenland, **David Norman**, University of Copenhagen

Contested Site: The Female Body in Contemporary Art

Concourse A, Concourse
Chair: **Katya Grokhovsky**, The Immigrant Artist Biennial
Discussant: **Farrah Karapetian**, Independent Artist
The Mouths of Women: Performance, **Cindy Rehm**, Chapman University

Pussy Artistically Grabs Back: The Female Body as Political Force in the United States, **Emily Newman**, Texas A&M University-Commerce

Re-storying the Female Body: A Presentation by Susan Silas and Nadja Verena Marcin, **Susan Silas**, **Nadja Marcin**

Unruly Images: Female Bodies and Feminist Polemics in the Contemporary Avant-Garde, **Charlene Lau**, Parsons School of Design

Curating Araki Nobuyoshi in the 21st Century, **Maggie Mustard**

Decolonizing the Web: Challenging the Limitations of Internet and Art Portal Discoverability

Sutton South, 2nd Floor
Chair: **Constance Cortez**, University of Texas Rio Grande Valley

Boosting Discoverability, Working against Privilege: The Asian American Arts Centre, **Karen Hwang**, Metropolitan New York Library Council

On Public Online Access to Visual Databases: Focusing on Chicana/o Murals of California, **Gabriela Gomez**

THURSDAY, FEBRUARY 14

2:00–3:30 PM

Rhizomes of Mexican American Art since 1848: A New Platform to Improve Discoverability, **Karen Mary Davalos**, University of Minnesota

Digital Art and Activism

SAC Media Lounge
Gibson, 2nd Floor

Ideals, Desires, Fabrications, and Compromises: Aspects of Gender in Art

Madison, 2nd Floor

In Bed with Monet, **Andrew Shelton**, Ohio State University

Money, Monsters, Masculinity, and Japan in Claude Monet's La Japonaise (1876), **Hyoungee Kong**, Penn State University

The Art of Misogyny, **Francesca Bacci**, University of Tampa

Discarding of the Veil: An Image of Female Empowerment, **Katherine Raymer**, University of Arizona

Japanese Material Culture in Ukiyo-e Art: Learning the Language of Objects

Sutton Center, 2nd Floor

Chair: **Elena Varshavskaya**, Rhode Island School of Design

Traditions and Artifacts of Sumo as Found in Ukiyo-e Prints, **Andrew Svedlow**

Representation of Gardens in Japanese Woodblock Prints during the Edo Period, **Anna Guseva**, Higher School of Economics

Mundanity of a Tokaido Town as Advertising Tour de Force, **Elena Varshavskaya**, Rhode Island School of Design

After Ukiyo-e: The American Reception of Postwar Japanese Prints, **Christopher Reed**, Penn State University

Migration and Colonial Modernities

Grand Ballroom West, 3rd Floor

Chairs: **Anooradha Siddiqi**, Barnard College, Columbia University; **Hollyamber Kennedy**, Columbia University

Discussant: **Kishwar Rizvi**, Yale University

The Humanitarian and the Colonial: Histories of Architecture and Territory in East Africa, **Anooradha Siddiqi**, Barnard College, Columbia University

Forced Migration, Displacement, and Repatriation: France and Colonized Algeria, **Samia Henni**, Cornell University

Informal Dwelling and Formations of State: Reflections on Methodology, **Huma Gupta**, Massachusetts Institute of Technology

Designing "Free Labor": Prefabricated Steel Housing and Settler Colonialism in Palm Springs, CA, **Manuel Shvartzberg Carrió**, Columbia University

Infrastructures of "Legitimate Violence": Notes on the Prussian Settlement Commission's Border Villages, **Hollyamber Kennedy**, Columbia University

Not Your Typical Residency: Artists and the Research Institute

Association of Research Institutes in Art History
Rendezvous Trianon, 3rd Floor

Chairs: **Marie-Stephanie Delamaire**, Winterthur Museum; **Amelia Goerlitz**, Smithsonian American Art Museum

Art as Historic Practice, **Ken Gonzales-Day**, Scripps College

Reflections on Creating Disruption and Decay within a Museum Collection, **Valerie Hegarty**, The Elizabeth Foundation for the Arts

Integrating Art and Research in Hybrid Collaborative Inquiries, **Joey Orr**, University of Kansas

The Terra Summer Residency in Giverny and After: Inventing Collaborative Practices from Scratch, **Veerle Thielemans**, Terra Foundation for American Art Europe

Artists in the Archives: 25 Years at the American Antiquarian Society, **Nan Wolverton**, American Antiquarian Society

Object Biographies: Downstream Histories and Unanticipated Artwork Conversations

Northern California Art Historians

Gramercy East, 2nd Floor

Chair: **Margaretta Lovell**, University of California, Berkeley

Discussant: **Derrick Cartwright**, University of San Diego
The Performance of Standing: Squamish Chief Mathias Joe Capitano's Totem Pole in San Francisco's Playland Amusement Park, 1949–Present, **Caroline Riley**, San Jose State University

Nampeyo's 1903 Clay Jar: Eager Irving Couse and the Pottery of Body and Earth, **Jason Vartikar**

"Portraitstudie" from Berlin to Philadelphia: Photography Periodicals and Transatlantic Photographic Exchanges in the 19th Century, **Katherine Mintie**

"A real look at ourselves for what we are": Wayne Thiebaud's Electric Chair Paintings, **Mary Okin**, University of California, Santa Barbara

Painted Books of Pre-Hispanic Mexico: New Discoveries

Bryant, 2nd Floor

Chair: **Anne Cassidy**, Carthage College

The Opossum and the Uayeb in the New Year Pages of the Madrid Codex, **Merideth Paxton**, Latin American and Iberian Institute, University of New Mexico

Yearbearer Imagery in Postclassic Codices: Thresholds of Time and Space, **Susan Milbrath**, University of Florida

The Chromatic Palettes of the Codex Vaticanus B: Characterization and Analysis in the Framework of the Mesoamerican Manuscripts' Color Technologies, **Elodie Dupey Garcia**, Instituto de Investigaciones Históricas, Universidad Nacional Autónoma de México

Cultural Interactions in Late Postclassic Mesoamerica: Exploring the Repainted Pages of the Codex Vaticanus B and Cognate Almanacs of the Maya Madrid Codex, **Gabrielle Vail**, University of North Carolina

Indigenous Artistic Process and Collaboration in the Mapa Uppsala (ca. 1540), **Jennifer Saracino**

Public Art and Political Elections

Public Art Dialogue

Trianon Ballroom, 3rd Floor

Chairs: **Marisa Lerer**, Manhattan College; **Jennifer Favorite**, Graduate Center, City University of New York

"Graphic Statues": Monuments of the American Woman Suffrage Movement, Newspaper Notoriety, and the Limits of Female Fame, **Nicole Williams**

Artivism on the American Streets: Imagery, Gender, and Urban Space, **Elizabeth Dastin**

Towards a Surreal Politik, **Ligorano Reese**

Queer and Feminist Art Censorship in the Age of Social Media

Beekman, 2nd Floor

Chair: **Clarity Haynes**, Brooklyn College

Censorship in the Age of Mechanical Reproduction, **Leah DeVun**, Rutgers University

Let's Be Counted, **Paul Sepuya**

Sex Work: The Silencing of Feminist Art and Radical Politics from a Historical Perspective, **Alison Gingeras-Uklanska**, Dallas Contemporary

Queer Feminist Invisibilities, **William Simmons**, University of Southern California

Social Practice and Service Learning

Concourse G, Concourse

Chairs: **Ellen Mueller**, Minneapolis College of Art and Design;

Karen Gergely, Graceland University

Improving Social Practice through Service Learning Pedagogy, **Kimberly Callas**, Monmouth University

Art in Public: Audiencing and Engagement, **Jennifer Ustick**, University of Cincinnati

Empathy and Politics: Negotiating Student Approaches and Community Impact, **Leslie Robison**, Flagler College

Metropolis—Studying in the City, **Karni Barzilay**, Curator of Kav 16—Community Gallery for Contemporary Art, Tel Aviv

Step into the Arena: Aesthetics and Athletics in the American Context

Clinton, 2nd Floor

Chair: **Jordana Moore Saggese**, University of Maryland, College Park

Discussant: **Jennifer Doyle**, University of California, Riverside
Black Apollos: African American Athletes in Edward Muybridge's Photographs and Gilded Age America, **John Ott**, James Madison University

TV Play: Athletic Imagery in Howardena Pindell's Video Drawings, **Sarah Cowan**, University of California, Berkeley

Becoming (of) Female Sporting Bodies in a Digital Reality: The WNBA in the NBA Live 18 Video Game, **Chia-Ying Liao**, University of Alberta

Teaching Art as Social Action: Pros, Cons, Observations, Experiences

Radical Art Caucus

Gramercy West, 2nd Floor

Chairs: **Jeffrey Kasper**; **Chloë Bass**, Queens College Art Department

Discussant: **Gregory Sholette**, Queens College, City University of New York

Spaces of Learning, **Susan Jahoda**, University of Massachusetts Amherst

Why Socially Engaged Art Can't Be Taught, **Jen Delos Reyes**, University of Illinois at Chicago

Walking the Talk: Despite the Institution, **Beverly Naidus**, University of Washington, Tacoma

We Live in Activist Times: Social Praxis Art, Art Activism, and the Political, **Todd Ayong**, Pratt Institute

Audacious Acts: A Means of Empowering Students and Future Activists, **Sheryl Oring**, University of North Carolina Greensboro

The Female Impact: Women and the Art Market in the Early Modern Era

Historians of Netherlandish Art

Morgan, 2nd Floor

Chairs: **Judith Noorman**, New York University; **Frans Grijzenhout**, University of Amsterdam

"You will think I have too warring a minde for my sexe": Elizabeth Stuart and the Necessity of Patronage in Exile, **Michele Frederick**, University of Delaware

THURSDAY, FEBRUARY 14

2:00–3:30 PM

Titia Brongersma: An Artist and Patron of the 17th-Century Netherlands, **Nicole Cook**, Philadelphia Museum of Art

Trading Zones: Agnes Block, or the Art of Female Patronage and Influence in 17th-Century Amsterdam, **Catherine Powell**, University of Texas

What Can CAA Do for Designers?

Regent, 2nd Floor

Chair: **Carma Gorman**, University of Texas at Austin

What Can CAA Do for Designers?, **Carma Gorman**, University of Texas at Austin

Where are all the Students? Boosting Engagement and Enrollment in Art Courses

Concourse E, Concourse

Chair: **Fred Kleiner**, Boston University

Participant: **Jennifer Pride**, Liberty University

Why Art Matters: Art History's Response to the Changing Art World

Nassau West, 2nd Floor

Chairs: **Gwen Robertson**, Colburn School; **Aandrea Stang**

From Advocacy to Reconciliation; Theater in Post-conflict Colombia, **J. Wren Supak**, University of Minnesota

Why Art Matters for Religious Feminism?, **David Sperber**, Yale University

Will Your Paintings Flake, Fade, or Fail? From Research to Reality.

Concourse B, Concourse

Chair: **Brian Baade**, University of Delaware

Participants: **Rustin Levenson**, ArtCareConservation NYC, Miami, LA; **Sarah Sands**, Golden Artist Colors; **Michael Skalka**, National Gallery of Art; **Matthew Skopek**, Whitney Museum of American Art

Workshop: Cover Letter Bootcamp

◆ SEPC Lounge

Petit Trianon, 3rd Floor

3:00–5:30 PM

■ Reunions and Receptions

See p. 92 for details

3:30–4:30 PM

◆ Art as a Social Vehicle for Cultural Diffusion

Americas Hall II, Workshop Room 2, 3rd Floor

Leader: **Tim Roda**

◆ How to Work with an Editor

Americas Hall II, Workshop Room 1, 3rd Floor

Leader: **Seph Rodney**, Hyperallergic

3:30–5:30 PM

Mock Interviews

SEPC Lounge

Petit Trianon, 3rd Floor

4:00–5:30 PM

19th Century Art Revolution; through the eyes of the Sennelier store in Paris

Concourse B, Concourse

Chair: **Pierre Guidetti**, Savoir-Faire

Affective Representations in the ancient Near East and Mediterranean

Nassau East, 2nd Floor

Discussant: **Amy Gansell**, St. John's University

Experiencing Royal Power: Mari's Investiture Scene as an Affective Image of Kingship, **Elizabeth Knott**

Golden Skin and Wooden Flesh: The Materiality of the Divine Body in Early 1st Millennium BCE Assyria and Babylonia, **Anastasia Amrhein**, University of Pennsylvania

Painting Imperial Memories in the Hellenistic World (ca. 4th–1st BCE), **Patricia Kim**, University of Pennsylvania

Art and Justice: New Pedagogical Approaches

Gramercy West, 2nd Floor

Chairs: **Courtney Long**; **Risa Puleo**

In Vinculis Invictus: Portraits in Prison, **Olivier Meslay**, Clark Art Institute

"The Criminal" in the Classroom: An Interdisciplinary Approach, **Lauren Boasso**, University of New Haven

Will It Grow or Strengthen the System? Thinking Abolition in Art Practice, **Ashley Hunt**

A Mirror, a Hammer, or Neither? Art and the Fact of the Prison, **Mary Patten**, School of the Art Institute of Chicago

Artists and Rebellion

SAC Media Lounge

Gibson, 2nd Floor

Chairs: **Donald Russell**, Provisions Library; **Edgar Endress**, George Mason University

Artists Everywhere: Alternative Avenues for Success

SAC ARTspace

Murray Hill Suite, 2nd Floor

Chairs: **Amelia Winger-Bearskin**, Decoded (Americas), IDEA New Rochelle; **Niku Kashef**, California State University, Northridge, and Woodbury University; **Alice Mizrahi**, Independent Artist, educator

Being With: Thoughts on the Collective, Living Collections Catalogue, Walker Art Center

Rendezvous Trianon, 3rd Floor

Chair: **Gwyneth Shanks**, Walker Art Center

Mabou Mines and Collective Theater, **Hillary Miller**, Queens College, City University of New York

Haus-Rucker-Co: Performing Collective Architecture, **Ross Elfline**, Carleton College

The Collective Practices of Raphael Montañez Ortiz, **Chon Noriega**, University of California Los Angeles

Senga Nengudi and Studio Z, **Adrienne Edwards**, New York University

Blackness, Care, Love

Sutton North, 2nd Floor

Chairs: **Rael Salley**, Maryland Institute College of Art;

LeRonn Brooks, Lehman College

Lay Down Body: Love, Loss, and Quilt, **Lisa Gail Collins**, Vassar College

Family Unity and Black Activism in the Favela: Januario Garcia's Photographs of the Morro do Salgueiro, Rio de Janeiro, 1983–84, **Abigail Lapin Dardashti**, Graduate Center, City University of New York

I've Got You: Embodying Blackness, Family Care, and Love, **Lyneise Williams**, University of North Carolina at Chapel

Photography, Appropriation, and Love in the Early Work of Romare Bearden, **Phoebe Wolfskill**, Indiana University

Building the Box of Useful Things: Contemporary Art and Design History

Design History Society

Regent, 2nd Floor

Chairs: **Timothy Stott**, Dublin Institute of Technology; **Lisa**

Godson, National College of Art and Design, Dublin

Modular Design in Stephen Willats' Multiple Clothing, **Gráinne Coughlan**, 59 Leinster Road

A Return to Craft: Mythology and Reality Television through Weaving, **Sasha Baskin**, Arrowmont School

A Frightening Beauty: Jennifer Angus's Insect Designs, **Jennifer Parsons**, University of Virginia

Cultivating and Leveraging Diversity through University—Community Partnerships

Nassau West, 2nd Floor

Chairs: **Anne T. Englot**; **Victor Davson**, Express Newark

Stable Ground: Art, Trauma, and the Law, **Jules Rochielle**, Social Practices Art Network

100 Years of Footage: Digital Filmmaking with the National Museum of the American Indian, **Melanie La Rosa**

Decolonizing Hinterlands

Grand Ballroom West, 3rd Floor

Framing South African Art History as a Particular Aesthetic Language: Decolonization as a Process of Recovery, **Danielle Becker**, Stellenbosch University

What's the 18th-Century Got to Do with It? Street Art, Public Spaces, and Contemporary French Identity, **Heidi Kraus**, Hope College

The South African and Brazilian Hinterlands As Represented in the Research, Art and Texts of W. J. Burchell (1781–1863), **Maria Wolff de Carvalho**, Fundação Armando Alvares Penteado

Distinguished Scholar Session Honoring Elizabeth Hill Boone

Grand Ballroom East, 3rd Floor

Elizabeth Hill Boone, Martha and Donald Robertson Chair in Latin American Studies, Roger Thayer Stone Center for Latin American Studies, Tulane University will be recognized as the Distinguished Scholar in this special session.

Discussant: **Joanne Pillsbury**, The Metropolitan Museum of Art

Panelists: **Lori Diel**, Texas Christian University; **Barbara Mundy**, Art History, Fordham University; **Dana Leibsohn**, Smith College

Filming Art, Filming Thinking

Madison, 2nd Floor

Chairs: **Simon Palfrey**, University of Oxford; **Andrea**

Bubenik, University of Queensland; **Mieke Bal**, University of Oxford

Textures of Paint and Time in Melancholia and Solaris, **Andrea Bubenik**, University of Queensland

Demons Land: A Poem Come True, **Simon Palfrey**, University of Oxford

Thinking as Art, Art as Thinking: Filming Reasonable Doubt, **Mieke Bal**, University of Oxford

THURSDAY, FEBRUARY 14

4:00–5:30 PM

Fulbright Arts Awards: Funding for expanding your practice in a global setting

Concourse E, Concourse

Chair: **Grant Stream-Gonzalez**, Institute of International Education

“Hands Up, Don’t Shoot!”: Bodies as Sites of Trauma in Contemporary Art

Concourse A, Concourse

Chair: **Monique Kerman**, Western Washington University
Vulnerable Young Men: Emerging African American Artists in Oakland, 1968, a Pivotal Year of the Black Panther Party, **Jo-Ann Morgan**, Western Illinois University

On the Run: Body Politics, Historical Trauma, and (Re) Presentations of the “Runaway” Slave, **Meg Jackson**, University of Denver

Durational Performance: The Art of Sustaining Discomfort, **Raegan Truax**, Stanford University

From Advocacy to Reconciliation; Theater in Post-conflict Colombia, **J. Wren Supak**, University of Minnesota

“Her Public Voice”: Teen Girls and Young Women in Ancient Contexts

Morgan, 2nd Floor

Chair: **Barbara Mendoza**, Santa Monica College
Girls Aloud! Representations of Adolescent Girls and Young Women in Egyptian Art, **Barbara Mendoza**, Santa Monica College

Arrhephorai in the Parthenon Frieze: Young Women Dignified in Sacred Roles, **Patrick Hunt**, Stanford University

The (In)visible Daughters: Recovering the Young Female Experience in Etruscan and Praenestine Art, **Bridget Sandhoff**, University of Nebraska Omaha

Belles of the Ball: Young Women, Marriage, and Chthonic Cult in South Italian Vase Painting, **Keely Heuer**, State University of New York at New Paltz

Age before Beauty? The Case of the Missing Roman Girls, **Eve D’Ambra**, Vassar College

“Inhabit the World in a Better Way”: Art between Political Practice and Relational Aesthetics

Trianon Ballroom, 3rd Floor

Chairs: **Kristopher Holland**, University of Cincinnati;

Sabine Flach, School of Visual Art

Mildred’s Lane, an Art Institute of Social Engagement, **Hovey Brock**

Learning to . . . : Relational Aesthetics Pedagogical Imperative, **Kristopher Holland**, University of Cincinnati

The Politics of Taste, **Sabine Flach**, School of Visual Art

Playing with the Past: Reflections and Discourses on the Holocaust, **Eva Klein**, University of Graz

Slipping into the Performative Darkness: The Black Radical Tradition Is the Avant-Garde, **Noel Anderson**, New York University

Latinx Sounds: Auditory Technologies of Resistance and Aural Practices of Social Transformation

US Latinx Art Forum

Sutton South, 2nd Floor

Chair: **Joshua Rios**, School of the Art Institute of Chicago
Latin@ Sonic Dissonance, Transcending Spatial Barriers, **Susana Sepulveda**, University of Arizona

Schizophonic Realism: The Sounds of Mexican Hyper-Machismo as Heard through Drug War Era Narcocorridos, **Esther Diaz Martin**, University of Texas at Austin

No Noise Disturbed the Quiet of the Morning (Vocal Mix), **Anthony Romero**, School of the Museum of Fine Arts at Tufts University

El Disco es Cultura, **Alex Chavez**, University of Notre Dame

Making/Writing Artists’ Lives

Gramercy East, 2nd Floor

Chairs: **Monica Bravo**, California College of the Arts, California College of the Arts; **Sarah Kanouse**, Northeastern University

The Perilous Journey of María Rosa Palacios, **Karina Skvirsky**, Lafayette College

Scoring Time: John Cage’s Diary, **Sandra Skurvida**, Fashion Institute of Technology, State University of New York

T. J. Dedeaux-Norris: A Memoir from Jail to Yale, **Tameka Norris**, University of Iowa

Luther Price, Autobiogriffure, **James Hansen**, Oberlin College

Maternal Subjectivity in Contemporary Art

Beekman, 2nd Floor

Chairs: **Robert Shane**, College of Saint Rose; **Susan Van Scoy**, St. Joseph’s College

Decolonizing Third World Feminism: The Representation of Pregnancy in Latina and Latin American Women Artists (1970s–1980s), **Lara Demori**, Independent scholar

Birth Stories of a Mutation Scenario: Chernobyl and the East German Body in Gundula Schulze Eldowy’s Birth Portraits, **Sara Blaylock**, University of Minnesota–Duluth

How We Are Fed: Artist Mothers and the Online Community, **Lauren Evans**, Samford University

“Milk and Tears” Shame and Maternal Subjectivity in Contemporary Art about Breastfeeding, **Robert Shane**, College of Saint Rose

Multiple Cosmologies: Celestial Imagery in the Medieval and Early Modern World

American Academy in Rome
Bryant, 2nd Floor

Chair: **Anna Majeski**, American Academy in Rome

Discussant: **Benjamin Anderson**, Cornell University

A Bohemian Vision of al-Sufi’s Astronomical Tradition: Clusters of Islamic Influence North and South of the Alps, **Eric Ramírez-Weaver**, University of Virginia

Astronomy and Jesuit Place Making in Early Qing Beijing, **Mari Hara**, University of Virginia

From Cethyn to Sicily. The Worlds of Georgius Fendulus’s “Liber astrologicae”, **Anna Majeski**, American Academy in Rome

Symbolism, the East, and Africa Art, Literature, and Music in Symbolism and Decadence

Sutton Center, 2nd Floor

Chair: **Deborah Cibelli**, Art Literature Music in Symbolism and Decadence

Raoul Dal Molin Ferenzona and the Reception of Eastern Philosophical Principles by Tuscan Artistic and Theosophic Circles, **Anna Mazzanti**, Politecnico di Milano

Paul Sérusier: His Spiritual Search through Papyrus, Theosophy, Schuré, Plato, and Others to Finally Find Refuge in the Landscape of an Isolated Corner in Brittany, **Caroline Boyle-Turner**

Colonialism: The Use and Abuse of Ivory in Belgian Symbolist Sculpture, **Albert Alhadeff**, University of Colorado Boulder

Vrubel and the Theme of the Orient, **Rosina Neginsky**, University of Illinois

The Critical Voice in Art of the United States 1776–1917

Clinton, 2nd Floor

Chair: **Janice Simon**, University of Georgia

The American Art-Union Bulletin: Provoking Critical Conversations, **Kimberly Orcutt**

Critically Assessing Feminine Artistic Power: Elizabeth Ellet’s Women Artists (1859), **Katherine Manthorne**, Graduate Center, City University of New York

Chronicler and Critic: Anne Hampton Brewster in Gilded Age Rome, **Adrienne Bell**, Marymount Manhattan College

US Art in Paris and Critical Constructions of Cultural Innocence, **Emily Burns**, Auburn University

The Poetry of Criticism: Modern Art and the Spectra Hoax, **Emily Gephart**, School of the Museum of Fine Arts

“Wicked Problems” in Visual Arts Education Education Committee

Concourse G, Concourse

Chair: **Virginia Spivey**, Independent Scholar

How Do We Create an Educational Pipeline that Will Introduce and Encourage More Diverse Populations to Pursue Arts-Based Careers?, **Dahlia Elsayed**

How Do We Prepare Graduates for the Lack of Sustainable Job Opportunities and Professional Placement in Arts-Related Careers?, **Michelle Corvette**, Belmont University

How Do Those of Us Entrenched in Academia Best Prepare Our Students for Careers Outside of the Relatively Narrow Professorial World that We Know?, **Amanda Wangwright**, University of South Carolina

4:30–6:00

■ **Bruce Nauman: Spatial Encounters Book Release**

Sperone Westwater, offsite event, see p. 92 for details

5:30–7:00 PM

■ **Reunions and Receptions**

See p. 92 for details

6:00–7:30 PM

Art, Architecture, and the Environment in the Ancient Mediterranean and Near East

Morgan, 2nd Floor

Chairs: **Kristen Seaman**, University of Oregon; **Isabelle Pafford**, San José State University

Introduction, **Kristen Seaman**, University of Oregon

Assyrian Entropy: City Sieges and Cosmic Dissolution in the Palace Relief Programs, **Breton Langendorfer**, University of Pennsylvania

The Imaginary of Trees: Strategies for Conjuring Landscape in Classical and Hellenistic Art, **Isabelle Pafford**, San José State University

Ephemeral Constructions: Materiality, Control, and Mediated Environments in the House of Loreius Tiburtinus, **Neville McFerrin**, Ohio University

Villam fruitur dives speculatio: Late Roman Villas in the Environment, **John Stephenson**, Appalachian State University

Beyond “Thoughts and Prayers”: Gun Violence, Activism, and Controversy in Contemporary Art

Trianon Ballroom, 3rd Floor

Chair: **Annie Dell’Aria**, Miami University

“The Most Fascinating and Well-Designed Artifacts of Our Time”: Collecting and Exhibiting Contemporary Guns in the Art Museum, **Michelle Millar Fisher**, Philadelphia Museum of Art

THURSDAY, FEBRUARY 14

6:00–7:30 PM

Disarming Arms, **Susanne Slavick**, Carnegie Mellon University

Feeds and Triggers: On Martin Roth's In November 2017 I collected a plant from the garden of a mass shooter (2017), **Arnaud Gerspacher**, Graduate Center, City University of New York

"Why don't they buy their own billboard . . . ?" Guerrilla Strategies, Media Infiltration, and the Role of Art in the Wake of School Shootings, **Nicole Scalissi**, University of Pittsburgh

Report US: Humanizing the Statistics, **Eileen Boxer**

On Repealing the Second Amendment with Art, **Joshua Smith**, Artist

Constructing Criticality in Digital Art History

Sutton South, 2nd Floor

Chairs: **Anne Collins Goodyear**, Bowdoin College Museum of Art; **Pamela Fletcher**, Bowdoin College

Florence as It Was: A Digital Reconstruction of the Renaissance City, **George Bent**, Washington and Lee University

Chronicling Critically: Researching, Writing, and Publishing 250 Years of the Royal Academy's Summer Exhibition, **Baillie Card** and **Tom Scutt**, Paul Mellon Centre for Studies in British Art

Queer Vernaculars and the Digital Ethics of Display, **Horace Ballard**, Williams College Museum of Art

Promises and Precautions about AI and Automated Image Matching, **Jorge Sebastian Lozano**, Universitat de València

Creating a Community of Scholars for a Community of Learners: Smarthistory as a Platform for the Discipline of Art History

Concourse G, Concourse

Chairs: **Beth Harris**, Smarthistory; Steven Zucker, Smarthistory
Discussant: **Naraelle Hohensee**, Smarthistory

New World Orders: Mobilizing and Re-Mapping Art History Online, **Elizabeth Rodini**, Johns Hopkins University

Smarthistory, Advocating for World Art History, **Lauren Kilroy-Ewbank**, Pepperdine University

Sharing Islamic Art with the World: Smarthistory.org as Public Scholarship, **Elizabeth Macaulay-Lewis**, Graduate Center, City University of New York

(Sm)Art(history) through the Ages: Using Smarthistory as a Survey Textbook, **Erin Thompson**, John Jay College, City University of New York

Creativity: (Re)Defining the Possible

Rendezvous Trianon, 3rd Floor

Chairs: **Louisa McDonald**, University of Nevada at Las Vegas; **Takeshi Okada**, University of Tokyo

Artistic Creation through Encounters Outside One's Own Repertoire, **Takeshi Okada**, University of Tokyo

Art and the Way Things Really Are, **Jonathan Fineberg**, University of the Arts, Philadelphia

From Tiananmen to Times Square, **Hongtu Zhang**

Early Modern Craftsmanship and Contemporary Techniques

Nassau East, 2nd Floor

Chair: **Estelle C. Lingo**, University of Washington, Seattle
Matters of Form: Mathurin Jousse's Material Theory of Metalworking, **Jason Nguyen**, University of Southern California

The Transmission of Craftsmanship: Making Pastel Sticks in 18th-Century Lausanne, **Isabelle Masse**, McGill University, Montreal

A Contemporary Solution to Making Renaissance Blue Pigments, **Michael Price**

Egg Tempera, Modern Surfactants, and Painting the Mixed Technique with Water-Soluble Oils, **Bryan Robertson**, Jefferson College

FIT and CAA co-host: The University Gallery in the 21st Century

■ Fashion Institute of Technology, offsite event, see p. 92 for details

From Beyond the Margin—Neglected History of Eastern European Fine Art: 1800–Present

Sutton Center, 2nd Floor

Chair: **Frank Boyer**

Some Fame for FAMA? Recuperating Neglected Aspects of Polish Avant-Garde Art and Performance of the 1960's, **Frank Boyer**

Letters to Lucy

Grand Ballroom West, 3rd Floor

Chairs: **Mary Savig**, Archives of American Art, Smithsonian Institution; **Josh Franco**, Archives of American Art, Smithsonian Institution

Surrealism between Women, **Ann Reynolds**, University of Texas at Austin

Writing toward Women's Liberation in the Arts: Lucy Lippard's Mailbox as Feminist Art Nexus, **Xuxa Rodríguez**, University of Illinois at Urbana-Champaign

Yours in Struggle: Searching for El Salvador in Lucy Lippard's Archive, **Erina Duganne**, **Muriel Hasbun**, Corcoran School of Art + Design

“Whatever you do, do not give up the art battlefield”:
Legal Activism, Contracts, and Collaboration between
*Seth Siegelau and Lucy Lippard, **Lauren van Haften-***
Schick, Cornell University

Perimeter, Periphery, Partition: Exploring Boundaries in Gardens and Landscapes (30th–8th Centuries BCE)

Bryant, 2nd Floor

Chairs: **Victoria Austen-Perry**, King’s College London;

Kaja Tally-Schumacher, Cornell University

Discussant: **Bettina Bergmann**, Mount Holyoke College
*Hortus conclusus: Ancient gardens in Their Sociopolitical context, **Samuli Simelius***

*Blurred Lines: Framing Garden Spaces at Villa A at Oplontis, **Victoria Austen-Perry**, King’s College London*

*Gardens, Families, and Boundaries: The Ara Pacis Augustae and the Tomb of Patron in Rome, **Rachel Foulk***

*A Spectrum of Life: Exploring Blurred Boundaries in Human and Plant Bodies in Roman Gardens, **Kaja Tally-Schumacher***

Plasticene: Material and Conceptual “Plastics” in the Practice, History, and Conservation of Art

Madison, 2nd Floor

Chairs: **Emily Verla Bovino**, Savannah College of Art and

Design–Hong Kong; **Roksana Filipowska**

Discussant: **Spyros Papapetros**, Princeton University

*“Plastic Values” in Hanne Darboven’s Kulturgeschichte 1880–1983 (Cultural History 1880–1983, 1980–83), **Emily Verla Bovino**, Savannah College of Art and Design–Hong Kong*

*Indifferent Plasticities: Michel Houellebecq, Jeff Koons, and the Sculpting of Disaffection, **Benjamin Dalton**, King’s College London*

*A Plastic Presence in Eva Hesse’s 1968 Chain Polymers, **Danielle O’Steen**, University of Maryland, College Park*

*Rotting Similitude: Dieter Roth’s Use of Food and Polyvinyl Chloride (PVC), **Roksana Filipowska**, University of Pennsylvania*

Redefining the University Art Gallery

Nassau West, 2nd Floor

Chair: **Alyssa Bralower**, University of Illinois Urbana-Champaign

*Land Grant: Mining the University, **Allison Rowe***

*A Performance Place for One Person: Maria Nordman and the California University Art Gallery, **Elizabeth Gollnick**, Columbia University*

*White Feelings: An Affective Indulgence, **Albert Stabler**, Appalachian State University*

*Hammering the Wedge: Toward a Permeable, Engaged New University Art Gallery, **Carolyn Jervis**, MacEwan University*

*SEWW: Women’s Wrestling and the University Art Gallery, **Katie Geha**, University of Georgia and **Kaleena Stasiak**, Southern Alabama University*

Spatial Dialogues in Feminism

Beekman, 2nd Floor

*Drawing a Groundless Ground: Notes on the Transatlantic Dialogues between ruby onyinyechi amanze and Wura-Natasha Ogunji, **Fernanda Villarroel**, University of Wisconsin–Madison*

*You Stand Corrected: Antirationality and Self-Definition in the Work of Adrian Piper, **Melinda Guillen**, University of California, San Diego*

*Intraplaces: Ecofeminism, Care, and Spatialized Art, **Elena Cologni**, Independent Artist and Scholar*

*Reclaimed Histories: Environmental Art and Feminist Intervention, **Lisa Strickland**, State University of New York at Stony Brook*

The Production of Public Space: Women Artists in Performance across the Globe

Concourse A, Concourse

Chair: **Joanna Matuszak**, Indiana University Bloomington

*Feminist Performance Art in Postwar Naples, Italy: Lina Mangiacapre and Le Nemesiache, **Ginny Sykes***

*Feminist Strategies in Public Space, **Carron Little***

*Subtle Performative Implementations, **Ieke Trinks**, Independent*

*Art in Odd Places: Body 2018—Agency. Self. Status. Other., **Katya Grokhovsky***

Troubling Inheritances: Reworking Cultural Mythologies

Gramercy West, 2nd Floor

Chairs: **Letha Ch’ien**, Sonoma State University; **Jennifer Shaw**, Sonoma State University

*The Question of Karbala: Heroic Imagery and Shi’i Muslim Mythologies in Post-1963 Baghdad, **Elizabeth Rauh**, University of Michigan*

*The Militant “Elsewhere”, **Faye Gleisser**, Indiana University*

*Cultivated Failure: Martin Kersels and the Performative Politics of Falling, **Joseph Salyer**, University of Wisconsin–Madison*

*Mythicized Bodies: Interrogating Antiracism through Critical Design, **Lauren Williams**, Art Center College of Design*

THURSDAY, FEBRUARY 14

6:00–7:30 PM

Walking Out of Class: Putting the “Ped” in Pedagogy

Sutton North, 2nd Floor

Chair: **Carol Padberg**, University of Hartford

Discussant: **Amanda Carlson**, University of Hartford

Comportment, Commons, and Coproduction: Pedagogical Strategies for World Making, Matthew Friday; **Iain Kerr**, State University of New York at New Paltz, Montclair State University

A Gateway for Growing a Multiplicity of Identity, **Andrew Oesch**, Ghost and Robot

Walking the Talk, **Beverly Naidus**, University of Washington, Tacoma

Site-Specific Learning: A New Pedagogical Approach to MFA Textile/Fashion Tutelage, **Umana Nnochiri**, Cross River University of Technology

Eco Materialism and the Reconfiguration of Creativity, **Linda Weintraub**, Artnow Publications

Where Industry Meets Academia: Who Is Leading the Pack in Design Research and Why?

Committee on Design

Regent, 2nd Floor

Chair: **Daniel Wong**, Design Incubation

An Investigative Inquiry into Graphic Design Industry Research Practices, **Rebecca Tegtmeyer**, Michigan State University

Feedback Loop: From the Classroom to Industry to the Classroom, **Lilian Crum**, Lawrence Technological University

A Multi-Modal Approach to Design Research, **Heather Quinn**

Cultivating Empathetic Engagement through Participatory Design, **Heidi Boisvert**, New York City College of Technology

Our “Zone of Occlusion” and the Role of Design History in Design Research: New Discoveries about Bell Telephone Laboratories, **Russell Flinchum**, North Carolina State University

Working Together on the Frontier: Art Collaborations with STEAM across Campus

Gramercy East, 2nd Floor

Chair: **Barbara Westman**, Slippery Rock University

Interdisciplinary Projects in Art Curriculum: An Important Part of Higher Education, **Barbara Westman**, Slippery Rock University

Print Media in the Ecosystem of Fermentation Sciences and Sustainability, **Johnny Plastini**, Colorado State University

Kinetic Art, BioArt, and Artbotics: Navigating the Sciences in Academia as an Artist, **Ellen Wetmore**, University of Massachusetts Lowell

Rewards and Reworkings of STEAM Collaboration, **Martha Carothers**, University of Delaware

ICAN—Center for Arts in Nursing, **Rich Gere**, Texas A&M University—Corpus Christi

The Skilled Observer in Art and Science, **Paul Solomon**, Western Michigan University

6:00–9:00 PM

Reunions and Receptions

See p. 92 for details

FRIDAY, FEBRUARY 15

8:30–9:30 AM

Roundtable: What Next? Navigating the Best Path to a Rewarding Career

SEPC Lounge

Petit Trianon, 3rd Floor

8:30–10:00 AM

17th-Century French Painting—New Thoughts

Madison, 2nd Floor

Chair: **Anne Bertrand-Dewsnap**, Marist College

Discussant: **Anne Bertrand-Dewsnap**, Marist College

Poussin’s Poetry, Modes of Style, and Legacy, **Lois Walsh-Gallina**, Marist College

Alexandre Ubeleski’s Work against a Background of French Painting in the Second Half of the 17th Century, **Barbara Hryszko**, Jesuit University Ignatianum

Toward a Definition of 17th-Century French Painting, **Anne Bertrand-Dewsnap**, Marist College

Artistic Practice and Economic Sustainability

SAC ARTspace

Murray Hill Suite, 2nd Floor

Chair: **Alice Mizrachi**, Independent Artist, educator

caa.reviews Editorial Board Meetings

Midtown, 4th Floor

Ceramics and the Global Turn

Concourse G, Concourse

Chair: **Meghen Jones**, Alfred University

Discussant: **Edward Cooke**, Yale University

Ceramics and the Portland Vase: Global Networks, **Rachel Gotlieb**, Gardiner Museum and Sheridan College

The Dragoon Vases and Monumentality at the Global Turn of Ceramic Studies, **Feng He**, Heidelberg University

Contact, Diversion, and Merger: Lucio Fontana's Ceramics Displayed in Tokyo, 1964, **Yasuko Tsuchikane**, The Cooper Union and Waseda University

Zulu Ceramics: a Label, a Tool, a Tradition, **Elizabeth Perrill**, University of North Carolina, Greensboro

Climate Change and British Art

Historians of British Art
Gramercy East, 2nd Floor

Chair: **Jongwoo Kim**, Historians of British Art, Carnegie Mellon University

Discussant: **Nadja Marcin**

Luke Howard and the Normal Landscape, **Nicholas Robbins**, Yale University

Abnatural Climates of the Kelmscott Chaucer, **Alison Syme**, University of Toronto

Lichen, Climate Change, and Ecological Aesthetics, **Kate Flint**, University of Southern California

After the Flood: John Akomfrah's Images of the Anthropocene, **William Bourland**, Georgetown University

"Like a Hurricane": John Everett Millais' Ophelia (1852), Nadja Verena Marcin's OPHELIA (2017-present), and the Hysteria of Nature, **Kimberly Rhodes**, Drew University

Collaborations in and out of the Classroom: New Ideas and Interdisciplinary Approaches

Community College Professors of Art and Art History
Concourse A, Concourse

Chair: **Susan Altman**, Middlesex County College

Curating an Audience, **Dianne Pappas**, Northern Essex Community College

Look Here! Artists Transforming the Archives, **Marc Tasman**, University Of Wisconsin-Milwaukee

Art in Spatial Context: Integrating GIS Projects into Art History, **Polly Hoover**, Wright College, City College of Chicago

Publishing Culture: Lessons from a Collaborative Practicum, **Paul Jaskunas**, Maryland Institute College of Art

Progressive Pedagogy: An Interdisciplinary Approach to Collaborative Design, **Darren McManus**, Raritan Valley Community College and **Peter Stupak**, Raritan Valley Community College

From Classroom to Museums in FLUX: A Teacher-Student Collaborative Work for Venice and Istanbul, **Jeffrey Baykal Rollins**, Independent Artist

Decolonizing Design Education: A Contextual-Pragmatic Approach.

Regent, 2nd Floor

Chair: **Pouya Jahanshahi**, Oklahoma State University
American Design Pedagogy: A Critical Look Within, **Lorraine Wild**

Major/Minor Graphic Design History, **Silas Munro**, Vermont College of Fine Arts

Decolonizing : A European Perspective, **Alice Twemlow**, School of Visual Arts

Shifting Design Pedagogy: Beyond a Connoisseurial Approach, **Dori Griffin**, Ohio University

The Assignment Problem: Making a Case for Critical Analysis of Design Assignments, **Aaris Sherin**, St. John's University

Does Art History Need Aesthetics?

Nassau West, 2nd Floor

Chair: **Thierry de Duve**, Hunter College

An Answer to the Question: "Does Art History Need Aesthetics?" Notes for a General Theory of the Artwork, **Hammam Aldouri**, Moore College of Art and Design

"The Ideal' is Nothing But the Material": André Breton on Hegel's Aesthetics, **Joyce Cheng**, University of Oregon

Kant After All, **Blake Stimson**, University of Illinois, Chicago

What Kind of Question Is That?, **Stephen Melville**, Independent

Has anyone ever seen an image of war? Reassessing the visual culture of war and related disasters, violence, and torture in the modern and contemporary moment

Sutton Center, 2nd Floor

Chairs: **Alexis Boylan**, University of Connecticut; **Matthew Baigell**, Rutgers University

Challenging the Erasure of War: The New York Avant-Garde and Media Censorship of World War II, **Gregory Gilbert**, Knox College

Appropriating, Reporting, and Re-Contextualizing of Wartime Sex Crimes by Female Artists, **Jungsil Lee**, George Washington University

David Birkin's 'Profiles' (2012): Invisible atrocity images and the 21st-century 'anxious spectator', **Kyveli Lignou-Tsamantani**, University of York

The Incommensurable, Incommensurably, **Lisa Lee**, Emory University

FRIDAY, FEBRUARY 15

8:30–10:00 AM

Haunted History

Rendezvous Trianon, 3rd Floor

Chair: **Paul Farber**, Monument Lab, University of Pennsylvania
On Protections and Proclamations: Monument Lab and Artist Responses to the “Sanctuary City”, **Paul Farber**, University of Pennsylvania, Monument Lab

Commemorating Absence: Reflections on A Sculptural Proposal for the Zocalo, Black Mirror/Espejo Negro, and FIRE & ICE, **Pedro Lasch**, Duke University

Remembering Rekia Boyd: Black Girls, Public Art, and Feminist Futures, **Salamishah Tillet**, Rutgers University

The Long Journey to Freedom through Time: Communion with Ghosts, Resurrection of Discourse, and Radical Reenactment, **Marisa Williamson**, Hartford Art School, University of Hartford

Impartial Integration: Decolonizing artistic and creative practices in Asia

Bryant, 2nd Floor

Chair: **Minna Valjakka**, National University of Singapore
Discussant: **Iftikhar Dadi**, Cornell University

Full Fathom Five: Excavating South Asia at the Lahore Biennale (2018), **Sonal Khullar**, University of Washington

Deceiving Dragons: Proposing New Narratives of Tradition in Asian Contemporary Art, **Jieun Rhee**, Myongji University

Sustainable Ziran: De/colonizing the Practice of Art/Education, **Ruobing Wang**, Lasalle College of the Arts

Spectacles and social engagement of The Street Art World Ltd., **Minna Valjakka**, National University of Singapore

Liberal Democracy and Social Practice

Women’s Caucus for Art

Nassau East, 2nd Floor

Chair: **Susan King**, Independent Scholar

The Vienna Project and its Sequel in the Midst of a Major Political Upset: Adaptations and Surprises, **Karen Frostig**, Lesley University

Bombing Liberally to Destroy Possibilities, **Elin O’Hara Slavick**, University of North Carolina

We Are All Americans: Countering Xenophobia and Fostering Empathy through Documentary and Social Practice, **Michele Jaquis**, Otis College of Art & Design

Linking Museum to Place

Sutton North, 2nd Floor

Chair: **Alick McLean**, Syracuse University In Italy

Crowds and the Contextual Display of Ancient Art, **Joanna Smith**

Modern Archaeology: Considering the Cité de l’Architecture et du Patrimoine’s Reconstruction of a Corbusian Flat, **Rachel Hunnicutt**, Parsons School of Design

Diasporic Contents & Archival Connections: A Road Map to Localizing Latinx Collections, **Patricia Ortega-Miranda**, University of Maryland, College Park

From Classification to Anecdote: Daniel Spoerri’s “Musée Sentimental”, **Leda Cempellin**, South Dakota State University

Connecting Art to Site through Popwalk, **David Lindsay**

Race and Modern and Contemporary Japanese Visual Culture

Japan Art History Forum

Beekman, 2nd Floor

Chair: **Namiko Kunimoto**, The Ohio State University

Erasing Race and Gender: Children’s Visual Culture during the Age of Empire, **Sabine Fruhstuck**, University of California, Santa Barbara

Images of Taiwanese Aborigines in Modern Japanese Art, **Chinghsin Wu**, Rutgers University-Camden

The Camel Breeder, the Veiled Bride, and the Belly Dancer: Arab Images in Contemporary Japanese Photography, **Ayelet Zohar**, Tel Aviv University

Facing Robots: The “Japanese” Face(s) of Embodied AI, **Jennifer Robertson**, University of Michigan

■ Reunions and Receptions

See p. 92 for details

■ Special Viewing Hours, Andy Warhol—From A to B and Back Again

Whitney Museum of American Art, offsite event, see p. 92 for details

The Art of Power: Himalayan Art in and as the Political Realm

Sutton South, 2nd Floor

Chair: **Ariana Maki**, University of Virginia

Discussant: **Karl Debreczeny**, Rubin Museum of Art
Paths of Reincarnation: Previous Birth as Visual System of Authentication, **Sarah Richardson**, University of Toronto

Illustrating Authority and Legitimacy in Early Modern Bhutanese Art, **Ariana Maki**, University of Virginia

Wisdom Doubles: Imaging Lamas and Emperors in Qing China, **Wen-shing Chou**, Hunter College, City University of New York

Tenzing Rigdol's My World Is in Your Blindspot, **Sarah Magnatta**, Denver Museum of Art, University of Denver

Transnationalism and Sculpture in the Long Nineteenth Century (ca. 1785–1915)

Association of Historians of 19th-Century Art
Morgan, 2nd Floor

Chairs: **Roberto Ferrari**, Columbia University; **Tomas Macsotay**, Universitat Pompeu Fabra

Figuring Union: Horatio Greenough, Luigi Persico, and Monumental Sculpture for the East Front of the United States Capitol, **Julia Sienkewicz**, Roanoke College

Transnational Exchange from Münster to Austin: Elisabet Ney, Sculptor, **Caterina Pierre**, City University of New York Kingsborough

Hébert's Monument to Queen Victoria on Parliamentary Hill, Ottawa: Transnationalism and the Ideology of Empire-Building in Canadian Sculpture, **Joan DelPlato**, Bard College at Simons Rock

Sculpting beyond Borders: Andrew O'Connor's Cosmopolitanism in the Age of Rodin, **Clarisse Fava-Piz**, University of Pittsburgh

Visualizing Scientific Thinking and Religion in the Early Modern Iberian World

Clinton, 2nd Floor

Chairs: **Brendan McMahon**; **Emily Floyd**, University College London

The Miracle and the Sanctuary: Transformations of Matter and Light in the Spanish Retablo and Camarín (c. 1700–1785), **Tomas Macsotay**, Universitat Pompeu Fabra

The Monster and the Saint: Religion, science, and the printed image in colonial Peru, **Emily Floyd**, University College London

The First Phoenix of New Spain: Natural Theology and Seventeenth-Century Mexican Feathered Microcarvings, **Brendan McMahon**

Antonio de Herrera y Tordesillas and the Picturing and Displaying of New World Sacrality in the Early Modern World, **Kristi Peterson**, Skidmore College

What Is Contemporary Art History Now? Ten Years of the Society of Contemporary Art Historians (SCAH)

Society of Contemporary Art Historians
Gramercy West, 2nd Floor

Chair: **Jacob Stewart-Halevy**, Tufts University
Discussant: **Katherine Anania**, Georgia College

Panelists: **Alexander Dumbadze**, George Washington University; **Suzanne Hudson**, University of Southern California; **Pamela Lee**, Yale University; **Daniel Quiles**, School of the Art Institute of Chicago; **Tobias Wofford**, Virginia Commonwealth University

What is Photography?

Trianon Ballroom, 3rd Floor

Chair: **Andres Zervigon**, Rutgers University

The Reality of Photography, **Douglas Nickel**, Brown University

Out of Bounds: Tracing the Political Potential of Nineteenth-Century Photography Within Indian Discourses of Vision, **Sushma Griffin**, University of Queensland

Photography as Experience, or, The Conditions of Possibility, **Sarah Miller**, Mills College

The Idea of Photography, **Jae Emerling**, University of North Carolina

9:30–10:30 AM

■ Curator-Led Tour: Nancy Holt and Blinky Palermo: To the People of New York City

Dia Art Foundation, offsite event, see page 92 for details

◆ Parametric Modeling with Rhino and Grasshopper

Americas Hall II, Workshop Room 2, 3rd Floor

Leader: **Aaron Nelson**

◆ Self-Promotion Leave-Behinds and Mailers—Don't get left behind

Americas Hall II, Workshop Room 1, 3rd Floor

Leader: **Elaine Cardella-Tedesco**

9:30–11:30 AM

■ Mock Interviews

SEPC Lounge

Petit Trianon, 3rd Floor

10:00 AM–12:00 PM

■ Tour of Lucio Fontana: On the Threshold

The Met Breuer, offsite event, see p. 92 for details

■ Visit to the Study Room of the Print Collection, New York Public Library

The New York Public Library, Schwarzman Building, offsite event, see p. 92 for details

10:15–11:00 AM

■ Arts Council of the African Studies Association (ACASA)—Behind-the-Scenes at the Brooklyn Museum

Brooklyn Museum, offsite event, see p. 92 for details

10:30–11:30 AM

▲ Nominating Committee Meeting

Holland, 4th Floor

FRIDAY, FEBRUARY 15

10:30 AM–12:00 PM

After the Golden Age: Apogee or Decline? Resituating Regional Buddhist Visual Cultures in Medieval South Asia (8th–13th Centuries CE)

Sutton South, 2nd Floor

Chair: **Nicolas Morrissey**, University of Georgia

Discussant: **Jinah Kim**, Harvard University

An Unnoticed mahābhayātārā Relief from Andhradeśa, **Akira Shimada**

Ritual Efficacy, Astral Deities, and Regional Patronage at Nandhadīrghika-vihāra, West Bengal, **Nicolas Morrissey**, University of Georgia

Questioning the Decline of the Late Medieval Buddhist Monasteries of Eastern India, **Abhishek Amar**

Monastic Funerary Iconography in South Asia from the 9th to the Early 13th Centuries, **Kurt Behrendt**, Metropolitan Museum of Art

Art and Design Pedagogy: Topics in Grading

Concourse A, Concourse

Chair: **Natasha Haugnes**, Academy of Art University, California College of the Arts

Exploring the Tensions between the Interpretive and the Generative, **Hoag Holmgren**

Critiquing in the Online Environment, **Martin Springborg**

Rubrics for Artists and Designers, **Natasha Haugnes**, Academy of Art University, California College of the Arts

Art Happens: Longevity to Legacy

SAC ARTspace

Murray Hill Suite, 2nd Floor

Chairs: **Reni Gower**, Virginia Commonwealth University;

Melissa Hilliard Potter, Columbia College Chicago

Artistic Biography in Early Modern Europe

Renaissance Society of America

Madison, 2nd Floor

Chairs: **Babette Bohn**; **Jeffrey Chipps Smith**, University of Texas-Austin

Surface Tensions: Dominicus Lampsonius's Lamberti Lombardi... Vita, **Edward Wouk**, University of Manchester

Rereading Vasari's Lives: Towards a New History of Northern Italian Terracotta Sculpture, **Ivana Vranic**, University of British Columbia

Early Modern Biographies and Artists' Workshop Practices, **Aoife Brady**, The National Gallery

Rembrandt's Death: Biography, Mortality, and the Nature of Fame, **Stephanie Dickey**, Queen's University

Balancing Actions: Video and new genres revisiting the myth of balance in Artmaking for the parent-artist

SAC MediaLounge

Gibson, 2nd Floor

Chair: **Myrel Chernick**, Independent Artist and Writer; **Niku Kashef**, California State University, Northridge, and Woodbury University

Contesting Space: Land, Nationality, Race, and Identity in Contemporary Art

Beekman, 2nd Floor

Performing Hyphenation, Performing Absurdity: Mehdi-Georges Lahlou's Dis-Orienting Aesthetics, **Conor Moynihan**, University at Buffalo

The Teepee Teacher: How a Student Art Controversy Revolutionized My Pedagogy, **Elizabeth Folk**

Whose Country Is It Anyway? Art and National Identity after Globalism, **Nicholas Smith**, University of Queensland

Negative Space(s), **Lisa Blas**, College of New Jersey

Design and/as Cultural History

Regent, 2nd Floor

Chairs: **Peter Fox**, Tulane University; **Eric Anderson**, Rhode Island School of Design

Changing Environments: Design and the Stakes of "Environment", **Robin Lynch**, McGill University

Industrial Design Writing and Anthropological Turns: Practices of Cultural History during the 1950s and beyond, **Jennifer Way**, University of North Texas

A Cultural History of Modernity? Mapping Exhibition Practices at the V&A Museum 2000–2011, **Jane Pavitt**, Kingston University and **Ghislaine Wood**, University of East Anglia

Footholds of Figural Art: Cross-Cultural Approaches to Stance and Standing

Morgan, 2nd Floor

Chairs: **Emmelyn Butterfield-Rosen**, Williams Graduate Program in the History of Art; **Tamar Mayer**, Tel-Aviv University

The Groundline, **Whitney Davis**, University of California Berkeley

The Knight with the Wounded Foot: Giovanni Battista Moroni and Figures of Ruination, **David Kim**, University of Pennsylvania

Supernatural Kinesis: Cherubim in an Andean Tapestry, **Maya Stanfield-Mazzi**, University of Florida

A Question of Ground(s): the Frontal Representation of the Body in Watteau's Gilles, **Etienne Jollet**, Panthéon-Sorbonne University Paris

Intervening Archives/Methodologies/Theories of Oceania

Pacific Art Association
Gramercy West, 2nd Floor
Chair: **Maggie Wander**

In Pursuit of the Pacific: Past and Present Visions of Tahiti,
Brittany Myburgh, University of Toronto

The Known Unknown: Mapping Ignorance in the Age of Discovery, **Mariah Briel**, University of California, Davis

When Communities Curate: Maḍayin: A Practice Based Approach to Yolŋu Art History, **Henry Skerritt**, Kluge-Ruhe Aboriginal Art Collection of the University of Virginia

Land Art Reconsidered: land use, water rights and indigenous sovereignty

Gramercy East, 2nd Floor
Chairs: **Leticia Bajuyo**, Texas A&M University—Corpus Christi;
Jason Brown

From the Center of the Earth: The Land Art of the Pueblo Artist Nora Naranjo-Morse, **Anya Montiel**

Expressions of the Land, **Alexis Elton**

(De)Centralized Public Space, **Audrey Molloy**

Pedagogy of Weather: Learning with Earthworks, Duration and Difference, **Chris Taylor**

Memory, Monuments, and the Body

Rendezvous Trianon, 3rd Floor
Discussant: **Lauren DiGiulio**, University of Rochester

Residual Memories: Material Investigations of Shared/ Sharing Traumatic Media between the US/UAE/ Kazakhstan, **Patrick Lichty**, Zayed University

Using Memorials to Reframe the Debates around Confederate Monuments, **Manda Remmen**, Sarah Fisher, **Kayce Mobley**, Emory & Henry College, Bethany College

Between the Body and Language: Narratives of Temporal Entanglement in Okwui Okpokwasili's Bronx Gothic, **Lauren DiGiulio**, University of Rochester

North American Landscapes and Counter-histories

Sutton Center, 2nd Floor
Chairs: **Jocelyn Anderson**, University of Toronto; **Julia Lum**, University of Toronto

Point Zero: The Emergence of America as Empire and the Intended Erasure of the Haudenosaunee (Iroquois), **Jolene Rickard**, Cornell University

Coffee House Slip: Global Trade and Environmental History in Francis Guy's Tontine Coffee House, N.Y.C., **Caroline Gillaspie**, The Graduate Center, City University of New York

Sewn in Place: Embroidered Maps of the Early Republic, **Elizabeth Eager**, Southern Methodist University

The Alternative Geographic Formulations of Robert S. Duncanson's Landscapes, **Samantha Noel**, Wayne State University

From Poetry into Paint: Narrative, Natives, and Freedom in Robert S. Duncanson's Landscapes, **Anna Arabindan-Kesson**, Princeton University

Photography, Myth, and Architecture

Trianon Ballroom, 3rd Floor
Chair: **Federica Soletta**

Discussant: **Peter Sealy**, University of Toronto
Timbuktu: Photographing the Myth and its Architecture, **Giulia Paoletti**, University of Virginia

Photographs of Portable Bridges, **Sean Weiss**, The City College of New York

Mirrors of Our Time: Photography and the Late Myths of Modernism in Arthur Drexler's "Transformations in Modern Architecture," 1979, **Michael Kubo**, University of Houston

A City of Forests, Webs, and Veins: Infrastructure and the Mythical Biology of Kowloon Walled City, **Carrie Cushman**, The Davis Museum at Wellesley College

Shifting Perceptions through and on Aesthetic Practices: Maps, Dots, Books, and Social Movements

Nassau West, 2nd Floor

Commonplace Books, Scrapbooks, Albums, and More as Precursors to the Digital Age, **Laura Dufresne**

Mapping Crime, **Jenny Hanson**, Augsburg University

Dot: A Small History of a Big Point, **Kathy O'Dell**, University of Maryland—Baltimore County

Another Aesthetics Is Possible, **Jennifer Ponce de León**, University of Pennsylvania

The Decolonial and the Querying & Querying "Self" in Latinx Art

Nassau East, 2nd Floor

Chair: **Angelique Szymanek**, Hobart and William Smith Colleges

Crafting a Queer Body of Resistance: The Knitted Activism of Ben Cuevas, **Guisela Latorre**, University of California, Santa Barbara

The Engaging Spirit of Viva Paredes: Toward a Decolonization of the Self, **Ann Marie Leimer**, Midwestern State University

To(o) Queer the Artist: An Aesthesis of Self-Making, **Mariana Ortega**

Decolonizing Self-Portraits in the Work of Kahlo, Mendieta, and Yreina D. Cervántez, **Laura Perez**, University of California, Berkeley

FRIDAY, FEBRUARY 15

10:30 AM–12:00 PM

The Duty of Care in Institutions

Sutton North, 2nd Floor

Chair: **Melissa Lee**, Tai Kwun Centre for Heritage and Art
A Good Neighbor: Building Communities in New Institutions, **Melissa Lee**, Tai Kwun Centre for Heritage and Art

LACMA Unframed: Creating Art through Shared Stories, **Marvella Muro**

Utterly Precarious: Communities and Action in Philadelphia, **Aaron Levy**

The Practice and the Other Practice: The Relationship Between Making Art and Teaching

Bryant, 2nd Floor

Chairs: **Courtney McClellan**; **Coe Lapossy**, University of Massachusetts Amherst

Constellations of Objects: Material Reuse as a Bridge Between the Classroom and the Studio, **Susannah Strang**, Arrupe College of Loyola University Chicago

Activating the Art Object through Conversation and Re-contextualization, **Priyanka Dasgupta**, New York University

Sites for Inclusive & Critical Pedagogy, **Deepanjan Mukhopadhyay**, University of North Carolina at Chapel Hill

A case study: radical reThink, **S. Barnet**, University of Suffolk

The Spectacle in Art from the Panorama to the Infinity Room

Concourse G, Concourse

Chairs: **Jason Rosenfeld**, Marymount Manhattan College; **Timothy Barringer**, Yale University

Sculptural Kinematics and Spectacular Sight in Antebellum America, **Caitlin Beach**, Columbia University

Monumental Art Against Concentrated Spectacle: Soviet Murals as Catalysts for Collectivist Politics, 1928–1968, **Angelina Lucento**, Central European University Institute of Advanced Study

The Populist Logic of Marta Minujín's Spectacular Environments: "La Menesunda" and "El Bataczo", **Michaela Mohrmann**, Columbia University

The Musical Century: Hanne Darboven's Sonorous Writing and Orchestral Installations, **Kate Doyle**, Case Western Reserve University

"Silent Companions": Staging Lubaina Himid's "Fashionable Marriage" (1986) and "Naming the Money" (2004), **Mora Beauchamp-Byrd**, Oklahoma State University

Visions of Mexico and the Iberian Peninsula

American Society for Hispanic Art Historical Studies
Clinton, 2nd Floor

Chair: **Jeffrey Schrader**, University of Colorado Denver

'If he is converted': A Mexican Feather Work 'Ecce Homo' in Southeastern Africa, **Kate Holohan**, Cantor Arts Center, Stanford University

Earthly and Heavenly Hierarchies—The Seven Archangels of Palermo in the Cathedral of Mexico City, **Orlando Hernandez-Ying**, Independent Scholar

Marian Devotions and Patronage in Eighteenth-Century Mexico City: Between Italy, Spain and America, **Luis Cuesta**, Universidad Iberoamericana

Approach and Reaction in Artistic Relations between Spain and Viceregal Mexico, **Marcus Burke**, Hispanic Society of America

◆ Condition Reporting for Artists

Americas Hall II, Workshop Room 2, 3rd Floor

Leader: **Ingrid Neuman**, Rhode Island School of Design Museum

◆ Pedagogy Workshop: Five Activities in Collaboration and Contemplation to Add to Your Classroom

Americas Hall II, Workshop Room 1, 3rd Floor

Leader: **BFAMFAPhD**, collective

11:30 AM–12:30 PM

Roundtable: Neoliberal Ecosystems in the Arts

SEPC Lounge

Petit Trianon, 3rd Floor

12:00–1:30 PM

Poster Session Presentation

3rd Floor Promenade

■ Reunions and Receptions

See p. 92 for details

12:30–1:30 PM

▲ Affiliated Society Business Meetings

See p. 92 for more details

◆ Exploring Opacity and Transparency in Color Theory

Americas Hall II, Workshop Room 2, 3rd Floor

Leader: **Patricia Chow**, Claremont Graduate University

Graduate Student Screenings

SAC Media Lounge

Gibson, 2nd Floor

◆ Grant writing + Project Funding for Artists and Arts Organizations

Americas Hall II, Workshop Room 1, 3rd Floor

Leader: **Jenn Dierdorf**, A.I.R. Gallery

Objects of African Descent: Tracing the lineage and influence of everyday African objects and culture throughout the diaspora and beyond

Sutton North, 2nd Floor

Panelist: **Stephen Burks**, Stephen Burks Man Made

The Forgotten Federal Artists: CETA and the Cultural Council Foundation's Artist Project 1977-1980

Grand Ballroom East, 3rd Floor

Chair: **Blaise Tobia**, Drexel University

◆ **Workshop: Digital Tools for Arts Professionals**

SEPC Lounge

Petit Trianon, 3rd Floor

12:00–2:30 PM

■ **Chelsea Gallery Walking Tour**

New York Hilton Midtown, main lobby, offsite event

See p. 92 for more details

■ **Lower East Side Galleries: Walking Tour**

New York Hilton Midtown, main lobby, offsite event

See p. 92 for more details

1:30–5:30 PM

■ **Symposium—Field/Fair/Museum: Franz Boas, George Hunt, and the Making of Anthropology**

Bard Graduate Center, offsite event, see p. 92 for details

2:00–3:00 PM

◆ **Content Advisories: Productive Discomfort in the Contemporary Classroom**

Americas Hall II, Workshop Room 1, 3rd Floor

Leaders: **Hope Childers**, Alfred University; **Bethany Johnson**, Alfred University

◆ **Women into University Work: prep for the job interview.**

Americas Hall II, Workshop Room 2, 3rd Floor

Leader: **Hilary Robinson**, Loughborough University

2:00–3:30 PM

Below the Mason-Dixon Line: Artists and Historians Considering the South

Southeastern College Art Conference

Rendezvous Trianon, 3rd Floor

Chair: **Rachel Stephens**, University of Alabama

Between Two Worlds: Portrait of William McIntosh,

Southern Slave Owner and Lower Creek Chief, **Naomi**

Slipp, Auburn University at Montgomery

Where You Come From is Gone: Reinhabiting the Ruins of the Native South, **Catherine Wilkins**, University of South Florida and **Jared Ragland**, University of Alabama

Louisiana Trail Riders, **Jeremiah Arianz**, Louisiana State University

Menace and Glory: An Artist Comes to Grips with the South's Checkered Past, **Kristin Casaletto**

Nostos Algos: A Collaboration about Return, **Nell Gottlieb**

CAA Annual Business Meeting Part II

Midtown, 4th Floor

Jim Hopfensperger, CAA President and **Hunter O'Hanian**, CAA executive director invites all CAA members to attend the Annual Business Meeting. New CAA board members will be announced at this meeting.

Blue Black: Color and Abstraction in the Contemporary Moment

Nassau West, 2nd Floor

Chairs: **Alessandra Raengo**, Georgia State University; **Lauren Cramer**

To the Black Square, **Stephen Best**, University of California, Berkeley

"Afro-American Abstraction": Black Artists and Medium Hybridity at the Turn of the 80s, **Abbe Schriber**, Columbia University

Yellow and Blues: Delaney, Baldwin, and Synesthetic Expressionism, **Amy Elias**, University of Tennessee

Blackouts, **Sampada Aranke**, University of Illinois, Chicago

Design as Social Justice

Regent, 2nd Floor

Design That Matters: Design Thinking for Disability, **Hyuna Park**, University of Kansas

Growing Up Modern, **Julia Jamrozik**, State University of New York, at Buffalo

Creative Tactics of Disobedient Voices in the Case of Graphic Design under Chinese Authoritarianism, **Wendy Wong**, York University

Taste, Consumption, and Respectability in Early 20th-Century Visual Culture in China, **Sandy Ng**, Hong Kong Polytechnic University

FRIDAY, FEBRUARY 15

2:00–3:30 PM

Dirt, Mud, Sand, Sludge

Gramercy East, 2nd Floor

Chairs: **Niko Vicario**, Amherst College; **Bert Winther-Tamaki**, University of California, Irvine

Backfill: Agencies of Sand in Syrian "Postwar" Painting, **Anneka Lenssen**, University of California, Berkeley

Matta's Mud: Decolonizing Art in Havana, circa 1964, **Niko Vicario**, Amherst College

Sandú Darié on Petroleum and the Sea, **Rachel Price**, Princeton University

Endō Toshikatsu: Killing Earth, **Bert Winther-Tamaki**, University of California, Irvine

Ecology of the Studio: Art in the Waste Stream

SAC ARTspace

Murray Hill Suite, 2nd Floor

Chairs: **Joan Giroux**, Columbia College Chicago;

Cara Tomlinson, Lewis & Clark College

Panelists: **Mary Mattingly**, Pratt Institute and Nomad/9 (University of Hartford); **Billy Dufala**, RAIR (Recycled Artist in Residency); **Marion Wilson**, Independent Artist; **John Sabraw**, Ohio University

Empowering Career Pathways in Museums with Design Thinking: An Interactive Workshop

Museum Committee

Sutton North, 2nd Floor

Chair: **Antoniette Guglielmo**, Getty Leadership Institute

Discussants: **Jennifer Reynolds-Kaye**, Yale Center for British Art; **LaTanya Autry**, Mississippi Museum of Art and Tougaloo College

Design Thinking as a Method for Museums, **Laura Flusche**, Museum of Design Atlanta

Diversity in Mid-Career: Aligning Expectations, **Anuradha Vikram**, Otis College of Art and Design

Walking the Talk: The Design Thinking Process, **Antoniette Guglielmo**, Getty Leadership Institute

Exclusion/Isolation: Solitude in the Nineteenth Century

Sutton Center, 2nd Floor

Chairs: **Alexandra Courtois de Viçose**; **Catharine Telfair**, University of California, Berkeley

"Sororal Solitude in Fernand Khnopff's Portrait of Mille Khnopff and I Lock the Door Upon Myself", **Catharine Telfair**, University of California, Berkeley

Isolated Views: Manufactured Vistas in the Bois de Boulogne, **Theresa Cunningham**, The Pennsylvania State University

"From Fashioned Isolation to Organized Labor: Social Protest and the Victorian Seamstress", **Alice Walkewicz**, The Graduate Center, City University of New York

"Culs-de-jatte in the cul-de-sac: Graphic and Cultural Isolation of Disabled Bodies in French Press Cartoons", **Alexandra Courtois de Viçose**

Good Artists Torrent, Great Artists Fork

SAC Media Lounge

Gibson, 2nd Floor

How to Get Published and How to Get Read

Concourse B, Concourse

Chair: **Geraldine Richards**, Routledge, Taylor & Francis

Icons of the Midwest: Elizabeth Hawes at the Cincinnati Art Museum and Feminism in American Fashion

Midwest Art History Society

Concourse A, Concourse

Chairs: **Heidi Hornik**, Baylor University; **Paula Wisotzki**, Loyola University Chicago

Elizabeth Hawes and the Feminine Mystique, **Cynthia Amnéus**, Cincinnati Art Museum

Fashioning Feminism: Flapper Styles and the Politics of Women's Freedom in the 1920s, **Einav Rabinovitch-Fox**, Case Western Reserve University

The Stout Woman's Body During the Emergence of the Ready-to-Wear Industry, **Carmen Keist**, Bradley University

Making Space

Gramercy West, 2nd Floor

Real Beauty Is in the Eyes of the Beholder: An Exploration of Tattoo Art and the Aesthetics of Pain, **Sarah Haq**, Shiv Nadar University

Filipino Progress: The Role of the "Native" in Botong Francisco's Histories of the Philippines, **Nicola John**, University of St. Andrews

The Radical Art of Trespassing, **Anna Khimasia**, Independent

The Private Revealed: Iranian Youth's Underground Search for a New Modernity through the Lens of Contemporary Photographers, **Fazilat Soukhakian**, Utah State University

Mock Interviews

SEPC Lounge

Petit Trianon, 3rd Floor

Nomadic Art as a Cultural Model

Sutton South, 2nd Floor

Chairs: **Petya Andreeva**, Oakland University; **Yong Cho**, Yale University

Discussant: **Nancy Steinhardt**, University of Pennsylvania
Audience and Receptivity in Animal-Style Art: Rewriting the Prehistory of the Silk Road, **Petya Andreeva**, Oakland University

Northern Wei Silverware: Identity, Nobility, and Hybridity, **Fan Zhang**, New York University

Early Liao Dynasty Metalwork and Its Turkic Cognates, **Francois Louis**, Bard Graduate Center

Art or Craft? Rethinking Silk Tapestry in Mongol China, 13th–14th Centuries, **Yong Cho**, Yale University

Patronage and Piety in Fifteenth-Century French and Flemish Altarpieces

Madison, 2nd Floor

Chair: **Barbara Lane**, Queens College and The Graduate Center, City University of New York

Carthusian Patronage and Visionary Experience in Enguerrand Quarton's Coronation of the Virgin, **Emma Capron**, The Frick Collection

Simulating Experience in the Triptych of Dreux Budé and Jeanne Peschard, **Jennifer Courts**, University of Southern Mississippi

A Prayer for an Heir: The Role of the Patron in the Portinari Altarpiece, **Barbara Lane**, Queens College and The Graduate Center, City University of New York

Queer Work / Queer Archives

Queer Caucus for Art

Nassau East, 2nd Floor

Chairs: **Miriam Kienle**; **Jennifer Sichel**, University of Chicago
Shattered Worlds: Making AIDS Matter, **Robb Hernandez**, University of California, Riverside

Marie and Me: Making Friends in the Archive, **Francesca Balboni**, University of Texas, Austin

Between Think, Ink and Thing: Researching "Chicago's National Black Queer Arts Magazine," 1987–1993, **Solveig Nelson**, University of Chicago

The Papi Project, **Oliverio Rodriguez**, California State University

Reconsidering the Status of the Artist in Early Modern Spain and Latin America (1600–1715)

Clinton, 2nd Floor

Chair: **Lisandra Estevez**, Winston-Salem State University
Vicencio Carducho's Last Wills and Testaments: Affective Ties and Professional Success, **Laura Bass**, Brown University

Race, Rhetoric, and Reality in Art Historical Discourse: Reconsidering Painters of African Descent in the 17th-Century Spanish World, **Sabena Kull**, University of Delaware, Denver Art Museum

Gregorio Vázquez de Arce y Ceballos, Painter of Nueva Granada (1638–1711), **Alessia Frassani**, Independent Scholar

Beyond Bread and Roses: Indigenous Innovation in Andean Paintings of San Diego de Alcalá, ca. 1715, **Catherine Burdick**, Centro de Investigación en Artes y Humanidades (CIAH) y Facultad de Arte, Universidad Mayor, Santiago, Chile

Scrolling: Image, Narrative, and Performance

Morgan, 2nd Floor

Chairs: **Neeraja Poddar**, Philadelphia Museum of Art; **Pika Ghosh**, University of North Carolina

Discussant: **Pika Ghosh**, University of North Carolina

The Bundle and the Text: The Materiality of Rolled Mughal Farmans, **Sylvia Houghteling**, Bryn Mawr College

The Philadelphia Museum of Art's Gosainkund Scroll: A Phenomenological Approach, **Neeraja Poddar**, Philadelphia Museum of Art

Moving through Story, **Anna Seastrand**, University of Minnesota–Twin Cities

Teaching Art Theory and Criticism in Undergraduate Studio Art Programs

Bryant, 2nd Floor

Chair: **Ann Kim**

Teaching the Theory and Practice of Erasure in the Undergrad Classroom, **Thomas Stubblefield**, **Thomas Ladd**, University of Massachusetts, Dartmouth

Theory Embodied: Life Drawing Re-Imagined, **Christopher Lonagan**, Loyola University

Learning (Art Criticism) by Example: The Exhibition Proposal Assignment, **Mary Slavkin**, Young Harris University

Gained in Translation, **Matt Drissell**, Dordt College

The Mellon Foundation at Fifty: Reflecting on Five Decades of Philanthropy in the Academy

THE
ANDREW W.
MELLON
FOUNDATION

Trianon Ballroom, 3rd Floor

Chair: **Dianne Harris**, The Andrew W. Mellon Foundation
Creative Collaborations, **Michael Ann Holly**, Clark Art Institute

From Analog to Digital: 50 Years of Redefining Collaboration in Art History, **Paul Jaskot**, Duke University

Diversity Matters: On Access, Knowledge, and Histories of Art, **Steven Nelson**, University of California, Los Angeles

Art History and Archaeology in New York City: The Past and the Future, **Zainab Bahrani**, Columbia University

FRIDAY, FEBRUARY 15

2:00–3:30 PM

Advancing Knowledge—Making a Difference, **M. Elizabeth Cropper**, Center for Advance Study in the Visual Arts

“When Home Won’t Let You Stay”: Art and Migration in the 21st Century

Beekman, 2nd Floor

Chairs: **Ruth Erickson**, Institute of Contemporary Art;

Ellen Tani, Bowdoin College Museum of Art, Institute of Contemporary Art, Boston, Stanford University

Discussant: **Anooradha Siddiqi**, Barnard College, Columbia University

Learning from Tania El Khoury’s ear-whispered at Bryn Mawr College, **Carrie Robbins** and **Laurel McLaughlin**, Bryn Mawr College

The Migrant Sound: Albanian Iso-Polyphony, Contemporary Auditory Culture, and the Mediation of Transit, **James Thomas**

Richard Mosse’s Thermal Imaging and the Precarious Spectator of Migration, **Sarah Bassnett**, The University of Western Ontario

Making Migration Visible: Traces, Tracks & Pathways, **Julie Poitras Santos**, Maine College of Art

Writing about Art: Women Authors and Art Critics in the Late Nineteenth-Century

Concourse G, Concourse

Chair: **Leanne Zalewski**, Central Connecticut State University

“Debating the American Woman Artist’s Presence in Paris”, **Julia Dabbs**, University of Minnesota, Morris

“Women Critics and Impressionism in the Midwest: A Case Study of Lucy Monroe”, **Claire Hendren**, Université Paris Nanterre

“Degas’ Ballet Dancers between Marc de Montifaud’s ‘Goddesses of the Opera’ and Paul Mantz’s Naked Vice”, **Vasile-Ovidiu Prejmerean**, The Institute for Archaeology and Art History of the Romanian Academy Cluj-Napoca and University of Fribourg, Switzerland

“‘That many-sided and elevated spirit in criticism’: Women Art Writers and the Promotion of the ‘New Art Criticism’ in late-nineteenth century Britain”, **Maria Alambritis**, Birkbeck and National Gallery London

2:00–4:00 PM

■ Special Tour of The Frick Collection

The Frick Collection, offsite event, see p. 92 for details

3:30–4:30 PM

◆ Getting Unstuck and Getting Published: The Minimum Viable Product Approach to Writing

Americas Hall II, Workshop Room 1, 3rd Floor

Leader: **Amy Whitaker**, New York University

◆ Teaching to Audience: Adapting Lesson Plans to Diverse Communities

Americas Hall II, Workshop Room 2, 3rd Floor

Leader: **Suzu Kopf**, John Hopkins University

3:30–5:30 PM

■ Distinguished Artist Interviews

SAC ARTspace

Murray Hill Suite, 2nd Floor

Organized by CAA’s Services to Artists Committee, the Distinguished Artist Interviews feature esteemed artists who discuss their work with a colleague. This event is free and open to the public.

Julie Mehretu interviewed by **Julia Bryan-Wilson**, University of California, Berkeley.

Guadalupe Maravilla interviewed by author **Sheila Maldonado**.

4:00–5:30 PM

Art and the Ecologies of Data

Gramercy East, 2nd Floor

Chair: **Patricia Kim**, University of Pennsylvania

Discussant: **Amanda Boetzkes**, University of Guelph

The Altering Shores, **Roderick Coover**

Embodied Science, Small Data, and Weedy Resistance with the EPA (Environmental Performance Agency), **Ellie Irons**

Endangered Data, **Zachary Norman**

Coloring Print: Reproducing Race Through Material, Process, and Language

Association of Print Scholars

Morgan, 2nd Floor

Chair: **Christina Michelin**, University of Minnesota—Twin Cities

Red Ink: Ethnographic Prints and the Colonization of Dakota Homelands, **Annika Johnson**, University of Pittsburgh

Sites of Contest and Commemoration: The Printed Life of Richard Allen, America’s Early Race Leader, **Melanee Harvey**, Howard University

A Franco-Indian Album: Firmin Didot’s Indian Paintings and Le Costume Historique’s Chromolithography (1888), **Holly Shaffer**, Brown University

The White Native Body in Asia: Woodcut Engraving and the Creation of Ainu Stereotypes, **Christina Spiker**, St. Olaf College, St. Catherine University

Controversial Historical Murals on Campus: Placement, Dialogue, and the Freedom of Expression

Rendezvous Trianon, 3rd Floor

Chairs: **Cynthia Bland**, University of Wisconsin Stout;

Heather Stecklein

An Old Solution for an Old Problem? Kenneth Adams, Jesús Guerrero Galván, and the Prospect of Intramural Interpretation, **Breanne Robertson**, Marine Corps History Division

Murals all around us: Bridging Campus and Community at the Colorado Springs Fine Arts Center at Colorado College, **Rebecca Tucker**, Colorado College

After the Party Ends: Judy Chicago and the University of Houston Clear Lake, **Beth Merfish**, University of Houston Clear Lake

▲ Council of Field Editors Meeting

Holland, 4th Floor

Craft, Mascot, Mask: Contemporary Indigenous American Art

Gramercy West, 2nd Floor

Rebellions: Bear Allison's Cherokee Booger Mask Photographs and Meatyard's Family Album, **Claire Raymond**, University of Virginia

Making Connections across the Divide: Indigenous Aesthetics, Craft Traditions, and the Legacy of Western Modernism, **Lisa Roberts-Seppi**, State University of New York at Oswego

Racist Human Mascots: A Guide for Artists and Designers to Determine the Qualifications of Racism in Commercialized Art, **Thomas Elder**

Ethics in Design: Critical Perspectives

Regent, 2nd Floor

Chairs: **Andrew DeRosa**; **Laura Scherling**, Teachers College, Columbia University

Swiping Left on Empathy: Gamification and Commodification of the (Inter)Face, **Sarah Martin**, Indiana University, Bloomington

Designing Ethics in Large Scale Sociotechnical Systems, **Jeffrey Chan**, Singapore University of Technology and Design

Who Owns the Smart City? Towards an Ethical Framework for Civic AI, **Michael Madaio**, Carnegie Mellon University

Global Missions and Artistic Exchange in the Early Modern World

Madison, 2nd Floor

Chairs: **Katherine McAllen**, UTRGV; **Cristina González**, Oklahoma State University

Discussant: **Clara Bargellini**, National University of Mexico

"With His Holy Arm He Will Defend Them:" Visual Representations of St. Francis Xavier's Relics throughout the Global Jesuit Missionary Network, **Rachel Miller**

"Llegó en malissimo estado la estatua de San Luis Gonzaga:" The difficult organization of art shipments in the 17th and 18th Century from Europe to Jesuit Institutions in the Americas, **Corinna Gramatke**,

The Global Itineraries of the Martyrs of Japan: Early Modern Religious Networks and the Circulation of Images Across Asia, Europe and the Americas, **Raphaèle Preisinger**, University of Bern, Switzerland

Saint Thomas, the Jesuits, and the Reinvention of Christian Art in India, **Erin Benay**, Case Western Reserve University

Open Session for Emerging Scholars of Latin American Art

Association for Latin American Art

Clinton, 2nd Floor

Chairs: **Theresa Avila**, CSU Channel Islands; **Arden Decker**,

Spectacle of Stone: The Art of Passage in the Ancient Maya Landscape, **Catherine Popovici**, The University of Texas at Austin

Global Import: Implications of Transnational Conflicts in the Art of Juan Manuel Echavarría and Doris Salcedo, **Jamie DiSarno**, University at Buffalo

Art in an Age of Crisis: Women Artists and the Mexican War on Drugs, **Alberto McKelligan Hernández**, Portland State University

Paragone Open Session: Topics on the Past and Present of Rivalry in the Arts

Society for Paragone Studies

Concourse G, Concourse

Chair: **Sarah Lippert**, University of Michigan-Flint

Discussant: **Vasile-Ovidiu Prejmorean**, The Institute for Archaeology and Art History of the Romanian Academy Cluj-Napoca and University of Fribourg

Face Off: The Artistic Rivalry between Guercino and Guido Reni, **Kimberly Schrimsher**, Emory University

John W. Alexander's Challenge to William Merritt Chase and Personal Journalism in Gilded Age America, **Nicole Williams**, Yale University

Interart Traffic: Parody and the Politics of Identity, **Jessi DiTillio**, University of Texas at Austin

Pop Goes Film Criticism, **Matt Von Vogt**, Indiana University

FRIDAY, FEBRUARY 15

4:00–5:30 PM

Putting Teaching into Practice: Professors as Curators in College and University Teaching Museums

Sutton North, 2nd Floor

Chair: **Horace Ballard**, Williams College Museum of Art, Brown University

Cooperation, Collaboration, and Coalition: What the Pedagogy of a Gallery is Uniquely Equipped to Teach, **Meredith Lynn**, Florida State University

Fashion Collaboration: Art Historians and the Archive, **Annette Becker**

Curating Curiosities and Wonders: Student and Community Collaborations in a University Teaching Gallery in Newport, RI, **Anthony Mangieri**, **Ernest Jolicoeur**, Salve Regina University

Teaching into Practice in 'Marking Time': A Class, an Exhibition, a Catalogue, a Collaboration, and a Foundation, **Reva Wolf**, State University of New York at New Paltz

Reuse, Hybridity, and Otherness: Premodern East Asian Examples

Sutton South, 2nd Floor

Chair: **Cynthea Bogel**, Kyushu University

Cartographic and Cosmological Hybridity in Japanese Folding Screens, **D. Moerman**, Barnard College, Columbia University

Othering the Samurai: Exotic Materials on Japanese Campaign Coats, **Anton Schweizer**, Kyushu University

Transmission and Talisman in Ancient Buddhist Visual Culture, **Cynthea Bogel**, Kyushu University

From Dirty Clothes to Substitute Body: Reuse of Used Clothing in the Image-Making Tradition of Korea, **Youn-mi Kim**, Ewha Womans University

Teaching art entrepreneurship as a new paradigm for the 21st century art schools.

Bryant, 2nd Floor

Chair: **Jacek Kolasinski**, Florida International University

Stronger Together: The Resurgence of Hyper-localism, **Michelle Carollo**, NEW INC, New Museum

Shifting Culture through Co-Curricular Pathways, **Stephanie Chin**, Maryland Institute College of Art

The Art-to-Work Incubator, **Ellen Wetmore**, University of Massachusetts Lowell

Art Entrepreneurship: Art School as a Foundation to a Sustainable Career, **Michael Azgour**, Stanford University

Entrepreneurship in Art, **Robert Hacker**, FIU—Florida International University

The Anti-Black Interior? Enslavement and Refinement in Domestic Spaces

Sutton Center, 2nd Floor

Chairs: **Jennifer Van Horn**, University of Delaware; **Maurie McInnis**, University of Texas Austin

Silver, Slavery, and the Laboring Black Body, **Adrienne Childs**

The Racial Politics of Early Photography: Daguerreotypes, Domestic Space, and White Supremacy, **Matthew Fox-Amato**

Warp against Weft: Making Homespun in Confederate Interiors, **R. Dibble**

Somewhat Out of Order: The Redemption of the Sea Island Planters, **Dana Byrd**

The Gastronomic Turn: Art and Food Since 1960

Nassau West, 2nd Floor

Chairs: **Andrea Gyorody**, Allen Memorial Art Museum;

Laura Fried, Active Cultures

Milk and Materiality: Joe Goode and Figuration in the Early 1960s, **Katia Zavistovski**, Los Angeles County Museum of Art

The Disappearing Score: Alison Knowles' Identical Lunch and Changing Tastes, **Lucia Fabio**, Independent Curator

Working as a Hive to Cook, Grow and Create Change, **Juan Chavez**, Artist

The Proof is in the Pudding: Conflict Kitchen in Transition, **Dawn Weleski**, Conflict Kitchen

The Mellon Foundation at Fifty: Reflecting on Five Decades of Philanthropy in the Museum

THE
ANDREW W.
MELLON
FOUNDATION

Trianon Ballroom, 3rd Floor

Chair: **Alison Gilchrest**, The Andrew W. Mellon Foundation

Scholarship and Practice: Strengthening and Connecting Science, Conservation, and the Humanities in Museums and Higher Education, **Angelica Rudenstine**, **Debra Hess Norris**, Independent Art Historian and Consultant, University of Delaware

Pathways and Pipelines: The Object, the Museum, and the Emerging Professional, **Martha Tedeschi**, Harvard Art Museums

Being Curious, Uncomfortable, and Uncertain: Adventures in Interdisciplinary Teaching and Learning, **Sanchita Balachandran**

Response, Responsibility, and Risk: Museums in Collaboration, **Saralyn Reece Hardy**, Spencer Museum of Art, University of Kansas

The Practice of Fashion: Designing the American Body

Concourse A, Concourse

Chairs: **Emma McClendon**, The Museum at the Fashion Institute of Technology; **Lauren Peters**, Columbia College Chicago

A Stain on an All-American Brand: How Brooks Brothers Once Clothed Slaves, **Jonathan Square**, Harvard University

The Tie-Waist Skirt and the Makings of Maternity: Fashioning the Pregnant Body in the Twentieth Century, **Amber Winick**, Bard Graduate Center

Rearticulating the "Imagined Mexican Landscape" of Olvera Street, **Michelle McVicker**, Parsons School of Design

Preserving the American Body in the First Ladies Hall of the NMAH, **Emily Mazzola**, University of Pittsburgh

Governing American and Canadian Masculinity: The Gendered Messages and Meanings Conveyed through Trump and Trudeau's Dressed Bodies, **Ben Barry**, Ryerson University

Trans Representations: Intersectional Gender Identities in Contemporary Art and Visual Culture

Nassau East, 2nd Floor

Chair: **Ace Lehner**, University of California, Santa Cruz
Trans Representations: Non-Binary Visual Theory in Contemporary Art, **Ace Lehner**, University of California, Santa Cruz

Intersectional Liminality in Raafat Hattab's Ho(u)ria (2010), **Sascha Crasnow**, University of Michigan

T4T: Adoration and Resistance in Photographs by and for the Trans Community, **Jordan Reznick**, University of California, Santa Cruz

Twentieth-Century Design and the Immigrant Professional in the Americas

Beekman, 2nd Floor

Chair: **Laura McGuire**, University of Hawaii at Manoa
Ladislav Sutnar: A Master in Two Worlds, **R. Remington**, Rochester Institute of Technology

American by Design: Immigrant Cabinetmakers in the Colonial Revival, 1900–1940, **Erica Lome**, University of Delaware

Immigration and American Design Education: Walther Sobotka's Design Pedagogy and Philosophy in 1940s Pittsburgh, **Michelle Jackson-Beckett**, Parsons School of Design, Bard Graduate Center

Furniture Designs by Cornelis Zitman: A Forgotten Legacy of Venezuelan Mid-Century Modern Design, **Jorge Rivas Perez**, Denver Art Museum

4:30–5:30 PM

Roundtable: Alternative Careers in the Visual Arts

SEPC Lounge
Petit Trianon, 3rd Floor

5:00–7:00 PM

Cocktail Hour and Exhibition Tour

Bard Graduate Center, offsite event, see p. 92 for details

5:30–7:00 PM

Reunions and Receptions

See p. 92 for details

5:30–7:30 PM

ARTexchange

Services to Artists Committee
Grand Ballroom East Foyer, 3rd Floor

The Services to Artists Committee creates CAA's pop-up exhibition from artist members submissions. The annual social event provides an opportunity for artists to share their work and build affinities with other artists, historians, curators, and cultural producers. Cash bar.

The Andrew W. Mellon Foundation: Celebrating Five Decades of Philanthropy



Herb'N Kitchen, Lobby Level

RSVP to: www.Regonline.com/mellon_reception_caa

6:00–7:30 PM

A Carolingian Legacy in the Arts of Normandy and Anglo-Norman England

Madison, 2nd Floor

Chair: **Terence Dewsnap**

The Invention of Norman Visual Culture & the Carolingian Past, **Lisa Reilly**, University of Virginia

Inventory and Legacy at Bayeux Cathedral, **Elizabeth Pastan**, Emory University

Saint-Pierre at Jumièges: A Fragment in Time, **Jenny Shaffer**

A Reckoning with the Recent Future of Art Historical Knowledge Production

Gramercy West, 2nd Floor

Chairs: **Alpesh Patel**, Florida International University; **Yasmeen Siddiqui**, Minerva Projects

Trans-Canon: On the Transversal Politics of Transnational Feminist Art's Knowledge Projects, **Marsha Meskimmon**

Exhibitions as Knowledge Production: Indigenous Art at documenta 14 and Crystal Bridges Museum of American Art, **Candice Hopkins**

FRIDAY, FEBRUARY 15

6:00–7:30 PM

Towards the Dark, **Allan deSouza**, University of California, Berkeley

Art History Enters the Smithsonian: From Aby Warburg to the Archives of American Art, **Josh Franco**, Binghamton University, State University of New York

Exhibition History IS Contemporary Craft History, **Namita Wiggers**, Warren Wilson College and Critical Craft Forum

Art And Materiality In The Age of Global Encounters, 1492–1898

Clinton, 2nd Floor

Chairs: **Maite Alvarez**, J Paul Getty Museum; **Charlene Villaseñor Black**, University of California, Los Angeles
Metonymic Earth: Handsteine as Landscapes of Generation and Transformation, **Jessica Stevenson Stewart**, Cantor Arts Center at Stanford University

Between Redemption and Damnation: Philip II's Pearls, **Monica Dominguez**, University of Delaware

Made for Export: 17th-Century Southeast Asian Ivories and Creation of a New Aesthetic, **Jessie Park**, Harvard Art Museums

Between Old World and New: Art, Paper, Travel, and the Global Cotton Trade in the Nineteenth Century, **Michelle Foa**, Center for Advanced Study in the Visual Arts, National Gallery of Art

Beyond the Mirror: Specularity and Its Uses International Association of Word and Image Studies

Nassau West, 2nd Floor

Chair: **Véronique Plesch**, Colby College

Discussant: **Véronique Plesch**, Colby College

Speculation on Mermaids and Myths, **Danijela Zutic**, McGill University

Levina Teerlinc and Sofonisba Anguissola's Mirror of Friendship, **Louis Alexander Waldman**, University of Texas at Austin

Specular Space: Scenes from the Dressing Room, **Louisa Iarocci**, University of Washington

Mirrors, Divination, and Transcendence: Robert Smithson's Reflections on Photography, **Alexander Bigman**, Institute of Fine Arts at New York University

Chemical Printing and Drawing on Stone: Changing Perspectives on Lithography

Morgan, 2nd Floor

Chairs: **Christine Giviskos**; **Elizabeth Rudy**, Harvard Art Museums

Discussant: **Christina Taylor**

Grand Old Endicott Days when Lithography was an Art, **Georgia Barnhill**, American Antiquarian Society

Rodolphe Bresdin's Le Bon Samaritain and the Politics of Lithography, **Laurel Garber**, Northwestern University

Rebels with a Cause: Nineteenth-Century American Lithographers, Modernity, and Visual Culture, **Erika Piola**, Library Company of Philadelphia

Boundaries Set in Stone: Lithography and the Production of the Pyrenees in Nineteenth-Century France, **Kelly Presutti**, Massachusetts Institute of Technology

Facing Death in Global Modernity, 1600–1900

Sutton Center, 2nd Floor

Chairs: **Camille Mathieu**, University of Exeter; **Kristopher Kersey**, University of Richmond

Discussant: **David Lubin**, Wake Forest University

The Evidentiary Construction of Death in Henry Wallis's Chatterton (1856), **Lela Graybill**, University of Utah

Walter Pater and the Work of Death, **Jeremy Melius**, Tufts University

Prison Martyrs: Representing Death in Colonial India, **Mira Waits**, Appalachian State University

Fashioning Resistance

Concourse A, Concourse

Chair: **Johanna Amos**, Queen's University

Occupational Hazards, or What Happens When Parisian Women Embrace Military Wear, c. 1815, **Heather Belnap**, Brigham Young University

The Queen's Veil: Visibility Politics in the French Colonial Archive, **Axelle Boyer**

As "a hedge, as a convenience, a good thing": Elizabeth Petipher Cash's Continued Fashioning of a Plain Appearance, **Hannah Rumball**, University of Brighton

Fashion of Resistance among Widows in Eastern Nigeria, **Louisa Onuoha**, National Commission for Museums and Monuments, Nigeria

Get Up, Stand Up: Contingent Faculty and the Future of Higher Education in the Visual Arts

Foundations in Art: Theory and Education

Bryant, 2nd Floor

Chairs: **Naomi Falk**, University of South Carolina; **Richard Moninski**, University of Wisconsin-Platteville

Happy Faculty + Happy Students = Happy Administration: Balancing Stakeholder Needs in Higher Education, **Christopher Williams**

This Isn't Working, **Mark Stemwedel**

Strengthening Adjunct Support by Mobilizing a Customized Mentorship Program, **Laura Huaracha**, Carthage College, **Erin Freeman**, **Cherly Lott**, Savannah College of Art and Design

Life, Agency & Ecology: Aesthetics of Human-Nonhuman Encounters in Environmental and Biological Art

Gramercy East, 2nd Floor

Chairs: **Ellen Levy**, Rutgers University; **Elizabeth Demaray**, Rutgers University

Discussant: **Ellen Levy**, Rutgers University

Trans-Species Collaboration and the New New Media, **Elizabeth Demaray**, Rutgers University

Human-Nonhuman Relations in New Media Art, **Carlos Castellanos**, Kansas State University

New Mediums of Life, **Orkan Telhan**, University of Pennsylvania

Nineteenth-Century Ecologies: Home, Landscape, and Natural History

Trion Ballroom, 3rd Floor

Caspar David Friedrich's Transparent Paintings: From Optics to Natural History, **Nina Amstutz**, University of Oregon

John Ruskin's Botanical Drawings: Challenging Victorian and Art Historical Plant Blindness, **Lindsay Wells**

Before Heart of the Andes: Frederic Edwin Church and the (Eco)Tourist Gaze in the Natural Bridge, **Virginia, J. Barrington Matthews**, College of William and Mary

Reconstructing the Postwar Family: Presence, Absence, and Loss in Thomas Eakins's Home Scene, **Debra Hanson**, Virginia Commonwealth University

Picturing and Performing Martial Masculinities

Concourse G, Concourse

Chairs: **Chassica Kirchhoff**, The Metropolitan Museum of Art; **Sean Kramer**, University of Michigan

(In)visible Bodies and Battles: Masculinity and Military Patterns of the Upper Missouri, **Kimberly Minor**, University of Oklahoma

Two-Timing Masculinity: Performing Martial Ideals in the Double Portrait of Yokoyama Matsusaburō, **Chun Wa Chan**, University of Hong Kong

Epaulettes Irreverence: Bolívar, Washington, and Cold War Culture, **Delia Solomons**, Institute of Fine Arts, New York University

Power, Resistance, and Gender Issues in the Arts of Women

Coalition of Women in the Arts Organization (CWAO)

Nassau East, 2nd Floor

Chair: **Kyra Belan**, Broward College

Disarming Misogyny as a Dude, **Rebekah Modrak**, University of Michigan

Unclean Animals: Navigating Personal Guiding Mythologies, **Alison Stinely**, Old Dominion University

Desire, Resistance, and Power: Agnes Varda's L'Opéra Mouffe, **Rebecca DeRoo**

A Temporary Placement to A Permanent Interest, **Carrie Edinger**

Race in the History of Design: Objects, Identity, Methodologies

Design Studies Forum

Regent, 2nd Floor

Chair: **Kristina Wilson**, Clark University

Refined Violence: Silverware and Slavery, **Macushla Robinson**, Art Gallery of NSW

Race and the British Arts and Crafts Movement, **Imogen Hart**, University of California, Berkeley

Afrochic: Race and the Emergence of American Fashion, **Camara Holloway**, Association for Critical Race Art History

Tuareg Trousers and Saris: Fashioning White Femininity through Ethnic Masquerade, **Victoria Pass**, Maryland Institute College of Art

■ Still Striking: Creativity and Aging

Grand Ballroom East, 3rd Floor

Chairs: **Douglas Dreishpoon**, Helen Frankenthaler

Foundation; **Randy Kennedy**, Hauser & Wirth

Panelists: **Mary Helimann**, Artist;

John Giorno, Poet; **Bob Stewart**, Musician

Free and open to public.

Strategic Partnerships and the Future of the Academic Museum

Sutton North, 2nd Floor

Chairs: **Liliana Milkova**, Allen Memorial Art Museum, (Oberlin College); **Shalini Le Gall**, Colby College Museum of Art

Discussant: **Stephanie Wiles**, Yale University Art Gallery

Creating a Culture of Inquiry through Museum-Based Faculty Development, **Jessica Hunter Larsen**, IDEA at Colorado College

Developing Metaphoric Thinking through Art and Science, **Jodi Kovach**, Gund Gallery, Kenyon College

Reaching Out and Looking In: Academic Collaboration at the Colby Museum, **Shalini Le Gall**, Colby College Museum of Art

Site-Specific Teaching and Learning at Harvard Art Museums, **Jessica Martinez**, Harvard Art Museums

Academic Partnerships and the Museum's Broader Role in the College Experience, **Liliana Milkova**, Allen Memorial Art Museum, Oberlin College

FRIDAY, FEBRUARY 15

6:00–7:30 PM

Supporting Immigrant Artists and Communities

Beekman, 2nd Floor

Chair: **Michael Royce**, New York Foundation for the Arts

Discussants: **Katya Grokhovsky**; **Raquel de Anda**, No Longer Empty

Current in Motion, **Jodie Lyn-Kee-Chow**, School of Visual Arts

The Mistress of Loneliness, **Yali Romagoza**, The Mistress of Loneliness

Textile Ecologies: Environmental Aesthetics and Transmaterial Dynamics of Cloth

Sutton South, 2nd Floor

Chairs: **Sylvia Houghteling**, Bryn Mawr College; **Vera-Simone Schulz**, Kunsthistorisches Institut in Florenz—Max-Planck-Institut

Wharf and Weft: Epineta, Linen, and Marine Ecology, **Einav Zamir**, University of Texas at Austin

“Multiply the Harvests of the Earth”: The River Nile in Early Byzantine Textile Design, Manufacture, and Meaning, **Katherine Taronas**, Harvard University

Bed of Leaves: The Ecology of a Canadian Quilt, **Vanessa Nicholas**, York University, Toronto

Ethel Mairet’s “Textile Biotechnics” and the Aesthetics of Materials, **Antonia Behan**, Bard Graduate Center

6:00–8:00 PM

■ Reunions and Receptions

See p. 92 for details

6:30–8:30 PM

■ Tour of Faith and Empire: Art And Politics In Tibetan Buddhism

The Rubin Museum of Art, offsite event, see p. 92 for details

SATURDAY, FEBRUARY 16

8:00–10:00 AM

▲ CAA Publications Committee Meeting

Holland, 4th Floor

8:30–10:00 AM

Achaemenid Persian Art and Architecture in the Museum

Concourse G, Concourse

Chairs: **Alexander Nagel**, Fashion Institute of Technology, State University of New York; **Martina Rugiadi**, The Metropolitan Museum of Art

Ex-Situ. Evoking Ancient Near Eastern Architecture at the Louvre in Paris, **Thomas Ariane**, Musée du Louvre

An Exhibition on Achaemenid Persian Art in Karlsruhe, **Eckart Koehne**, Baden State Museum, Karlsruhe

“Columns with Cows on Them”: Creating Narratives of Achaemenid and Islamic Art in the Museum, **Martina Rugiadi**, The Metropolitan Museum of Art

Displaying and Learning about Achaemenid Persian Art in Washington D.C. in the 20th century, **Alexander Nagel**, Fashion Institute of Technology, State University of New York

What is Achaemenid Persian Glyptic Art? Beyond the London Darius Cylinder, **Mark Garrison**, Trinity University

All Together Now: Artists’ Collectives Push and Pull

Association for Critical Race Art History

Nassau East, 2nd Floor

Chair: **Camara Holloway**

Panelists: **Ambika Trasi**, South Asian Women’s Creative Collective; **Anjali Goyal**, South Asian Women’s Creative Collective; **Robyn Hillman-Harrigan**, Canaries Collective; **Cheryl Derricotte**, The 3.9 Art Collective of San Francisco

Analogy + Interaction .. creating a context for curiosity through Games + Play

AIGA

Morgan, 2nd Floor

Chair: **Cary Staples**, University of Tennessee

Educational Platforms for Immersive Student-Driven Learning, **Zach Duer**, Virginia Tech

Art and technology: historical approaches to video game pedagogy, **Kelli Wood**, University of Michigan

Understanding the Student Perspective of Art History Survey Course Outcomes Through Game Development, **Josh Yavelberg**, **Kelly Donahue-Wallace**, University of North Texas

Artist-Run as Inheritance of Artist Salon

Gramercy East, 2nd Floor

Chair: **Anthony Bowers**, University of Pennsylvania

Discussants: **Elizabeth Milroy**, Drexel University; **Toisha**

Tucker; **Lydia Rosenberg**, Art Academy of Cincinnati
Artist Run in Context, **Natessa Amin**, Moravian University, Fjord Gallery

Between Object & Viewer: Spectatorship, Theatricality, Mediation

Sutton Center, 2nd Floor

Framing Collections, Painting the Frame: On the Still-Life Paintings of Frans II Francken (1581–1642), **Jamie Richardson**

In Defense of Theatricality: The Politics of Affect in Early 18th-Century France, **Aaron Wile**, University of Southern California

Tales from the Table: The Politics of Dessert in Franz Anton Bustelli's Harlequin, **Monica Zandi**

Paintings of Prints and Photographs: The Temporality of Trompe l'Oeil and the Enduring Value of Painting, **Katherine Harnish**, Washington University

Changing pedagogies: a history and evaluation of new curricular demands and delivery

Regent, 2nd Floor

Flipping the Art Classroom: Adapting Teaching Research to Art Pedagogy, **Amy Babinec**

What's Going On? An International Comparative Study of PhD Methods in Art and Design, **Jane Prophet**, University of Michigan

The Populism of Allan Kaprow's Experimental Pedagogy, **Emily Capper**, University of Minnesota

Collecting Culture from WWII to the 1960s

Clinton, 2nd Floor

Peggy Guggenheim during World War II: Preserving a Generation of Art, **Meghan Ruyle**, Illinois College

Diorama Nation: Glass, Vision, and Patriotism in the Hall of North American Mammals, **Kimiko Matsumura**, Rutgers University

MoMA and the Modern Brand, **Sandra Zalman**, University of Houston

Communist Kitsch

Bryant, 2nd Floor

Chairs: **Adair Rounthwaite**; **Milena Tomic**, OCAD University
Revolutionary Porcelain and Lenin Rugs: The Status of Decorative Art in the Soviet Union, **Nikolas Drosos**, Getty Research Institute

'Bizarre Comparison': A Prehistory of Kitsch in 20th Century China, **Jennifer Lee**, School of the Art Institute of Chicago

Can Kitsch Be Exorcised?, **Mechtild Widrich**, School of the Art Institute of Chicago

Dada Studies as Countercultural Practice: Intervening in the Art Historical Institution

Beekman, 2nd Floor

Chairs: **Brett Van Hoesen**, University of Nevada, Reno; **Kathryn Floyd**, Auburn University

Wayward Student Bodies: Countercultural Praxis, Dance Notation, and Critical Pedagogy at the University of Iowa, circa 1970, **Kristen Carter**, University of British Columbia

Xiamen Dada / Dada in China: The Revolution of Culture, **Thomas Haakenson**, California College of the Arts

From Aa to Africa and Back Again: A Case Study of Tristan Tzara and the Museum of Modern Art circa 1935–36, **Hilary Whitham**, University of Pennsylvania

From Document to Monument: Dada Manifestos as art-historical material?, **Gunther Reisinger**, University of Technology Graz

Design History/Design Heritage

Gramercy West, 2nd Floor

Chairs: **Rebecca Houze**, Northern Illinois University; **Grace Lees-Maffei**, University of Hertfordshire

Poets of Wood: Dürer, Goethe, and Modern German Design, **Freyja Hartzell**, Bard Graduate Center

Designing Identities at the Franco-Moroccan Exposition, **Ashley Miller**, University of California Berkeley

Spectacular Enchantment: The Design and Heritage of the Public Wintergardens at the Auckland Domain, **Jacqueline Naismith**, Massey University, New Zealand

Mining Southeastern Ohio: The Production of Regional Identities, **Samuel Dodd**, Ohio University

Ecocritical Approaches to Colonial Art History

Concourse A, Concourse

Chairs: **C.C. McKee**, Northwestern University; **Claudia Swan**, Northwestern University

A Mass of Materials: Expanding the Boundaries of a High Chest, **Laura Igoe**

Coral, Sand, Sea Shells, Data: Testing the Building Materials and the Indigenous Knowledge of Eighteenth-Century Mauritius, **Dwight Carey**, University of California, Los Angeles

The Last Fish: an Ecomaterialist Visual Culture of Ocean Commons, **Maura Coughlin**, Bryant University

Through the Yellow Haze: Land Rehabilitation and the Art of the Chang'an School, **Yang Wang**, University of Colorado Denver

Public Monuments and Sculpture in Postwar Europe European Postwar and Contemporary Art Forum

Nassau West, 2nd Floor

Chair: **Martina Tanga**, deCordova Sculpture Park and Museum

Dancing on Graves: The Contested Ground of the Treptower Ehrenmal in a United Germany, **David Ehrenpreis**, James Madison University

Not Pop: Frano Angeli's Oppressive—Visual Remembering, Interior Monument, Public Space, **Christopher Bennett**, The University of Louisiana at Lafayette

Berlin's Counter-Monument Challenge, **Rebecca Pollack**, City University of New York Graduate Center

SATURDAY, FEBRUARY 16

8:30–10:00 AM

■ Reunions and Receptions

See p. 92 for details

Sally Dixon's Media Circuits: Reimagining Institutional Dynamics and Global Exchanges in 1970s Experimental Media Arts

Madison, 2nd Floor

Chairs: **Benjamin Ogrodnik**, University of Pittsburgh;

Melissa Ragona, Carnegie Mellon University

Expanded Acts of Perception: Sally Dixon's Generative Letters, **Melissa Ragona**, Carnegie Mellon University

Reimagining Sally Dixon's Travel Sheet: A Data-Driven Approach to Studying Experimental Media, **Lindsay Mattock**, University of Iowa

Models of Curating Experimental Media Art in the 1970s: Sally Dixon's Independent Film Maker Series, **Benjamin Ogrodnik**, University of Pittsburgh

Stewarding Time-Based Media Collections into the Future: Challenges and Opportunities, **Emily Davis**, Carnegie Mellon University

The Artist as Public Intellectual: 1968 to Today

Sutton South, 2nd Floor

Chair: **Cara Jordan**, Graduate Center, City University of New York

The possibilities of crossbench artistic practice in the post-Soviet transition: The case of George Steinmann, **Ingrid Ruudi**, Estonian Academy of Arts

Television as counterpublic?—Alexander Kluge and his vision of montage as a theory of relationships, **Sarah Hegenbart**, Technical University Munich

Theorizing Politics—General Idea's Production of Meaning, **Virginia Solomon**, University of Memphis

Speaking truth to power in the globalized art world: Be Dammed and the limits of denounce, **Paloma Checa-Gismero**, University of California, San Diego

The Politics of Ornament: National Ideology, the Everyday, and Modern Design in East Asia

Rendezvous Trianon, 3rd Floor

Chair: **Ren Wei**, Dickinson College

Discussant: **Yukio Lippit**, Harvard University

Design As Life and Art: Imaging Japan's Modern Lifestyle through Mitsukoshi Department Store Publications, **Nozomi Naoi**, Yale University, NUS College

Reconciling the Local, the National, and the Global: Lu Xun's book design project in 1920s China, **Ren Wei**, Dickinson College

The grammar of socialist ornament in the Great Hall of the People, 1959, **Christine Ho**, University of Massachusetts Amherst

From Kōgei to Kurafuto: the politics of everyday in the evolution of 'design' in Japan, **Yuko Kikuchi**, University of the Arts London

9:00–10:00 AM

◆ Workshop: What No One Tells You About Publishing

SEPC Lounge

Petit Trianon, 3rd Floor

9:30–10:30 AM

◆ First Impressions on the Job Market: The CV and Cover Letter as Application Documents for Faculty Positions in Art History and Studio Art

Americas Hall II, Workshop Room 1, 3rd Floor

Leader: **Anthony Mangieri**, Salve Regina University

◆ Incorporating Non-Native English Speakers in Art Classes

Americas Hall II, Workshop Room 1, 3rd Floor

Leader: **Nichole Van Beek**

10:30 AM–12:00 PM

Asian Diasporic Art and the Narrative of Modernism

Diasporic Asian Art Network

Rendezvous Trianon, 3rd Floor

Chairs: **SooJin Lee**, Hongik University, South Korea; **Midori Yamamura**, Kingsborough Community College, City University of New York

Discussant: **Heather Lenz**, Director of the Film Kusami—Infinity *Recently Discovered Letters by Yasuo Kuniyoshi*, **Tom Wolf**, Bard College

Asian American Artists from Hawai'i in New York City: 1920–80, **Margo Machida**, University of Connecticut

Archives as Method: When the Artist Becomes the Art, **SooJin Lee**, Hongik University, South Korea

Beyond Copyright: Pushing at the Art/Law Collision

Madison, 2nd Floor

Chairs: **Winnie Wong**, University of California; **Peter Karol**, New England Law | Boston

Discussants: **Joan Kee**, University of Michigan at Ann Arbor; **Amy Adler**, New York University School of Law; **Martha Buskirk**, Montserrat College Of Art

Permissive Certificates as Artist Control, **Peter Karol**, New England Law | Boston

Adjudicating Authenticity, **Amy Adler**, New York University School of Law

Virtual Public Space: Rights and Responsibilities in an Augmented World, **Martha Buskirk**, Montserrat College of Art

Contract Aesthetics, **Virginia Rutledge**

SATURDAY, FEBRUARY 16

8:30AM–5:30PM

THE FEMINIST ART PROJECT, RUTGERS UNIVERSITY

TFAP@CAA 2019 Day of Panels: Rape, Representation, and Radicality

Trianon Ballroom, 3rd Floor

Free and open to the public.

Rape, Representation, and Radicality

Symposium Chairs: **Christen Clifford**, The New School; **Jasmine Wahi**, School of Visual Arts; Project for Empty Space

Intersectional feminist art has long dealt with the oppressions and violations stemming from colonialism, slavery, and *couverture*. *Rape, Representation, and Radicality* is a full-day symposium that will explore sex, power, and justice through intersectional art and activism, academics, and healing. The forum brings academic study, intellectual discourse, and visceral candor together to create a shared space and to demand bodily autonomy.

Rape, Representation, and Radicality will address how sexual assault has affected feminist art practices, and who has power and why. Presenters will discuss what institutional changes are needed to work towards sexual justice, and how race and gender impact the experiences and responses within the context of contemporary feminist discourse. The hidden legacy of Women of Color, within the conversation about sexual violence, sexual empowerment, artistic praxis, and art history, must be re-contextualized and revised to be included accurately. The current cultural narrative around sexual violence necessitates re-orientation to include those who are left out of the conversation. This forum will present strategies to understand, rectify, reclaim and move forward towards healing.

8:30–10:00 AM

Welcome and Introductory Remarks: **Connie Tell**, The Feminist Art Project, Center for Women in the Arts and Humanities, Rutgers University; **Christen Clifford**, The New School; **Jasmine Wahi**, School of Visual Arts, and Project for Empty Space

The Un-Heroic Act: Representations of Rape in Contemporary Women's Art in the U.S.

Presenter: **Monika Fabijanska**, Independent Curator

Sexing the Canvas: The Rape of the Black Female Body in Art

Presenter: **Indira Bailey**, Penn State

10:30AM–12:00PM

Gender, Sexuality, and Power: Social Activist Art Practices

Panelists: **Suzanne Lacy**, University of Southern California Roski School of Art and Design, **Emma Sulkowicz**, Independent Artist; Resident Artist, Museum of Arts and Design; **Maria Magdalena Campos-Pons**, School of the Museum of Fine Arts

Moderator: **Vivien G. Fryd**, Vanderbilt University

12:00–12:30PM: LUNCH BREAK

12:30–2:00PM

Taking Back the Narrative

Conversation between **Jaishri Abichandani**, Independent Artist, and **Christen Clifford**, Independent Artist, The New School

Performances

Bad Woman **Katya Grokhovsky**

Operation Catsuit **Ayana Evans**

Action **IV Castellanos**

2:00–3:30PM

Rewriting Narratives in the #MeToo Moment

Panelists: **Natalie Frank**, Independent Artist, **Pricilla Frank**, Journalist, *The Huffington Post*

4:00–5:30PM

Looking for Sexual Justice—Representing Sexual Violence across Film and Video Art

Conversation between **Kalliopi Minioudaki**, Independent Scholar and **Talia Lugacy**, The New School

Visible Invisibility: WoC in the context of the MeToo Movement

Presenters: **Maria Hupfield**, Independent Artist; **Viva Ruiz**, Independent Artist

Healing Exercise and Finale

Christen Clifford and **Jasmine Wahi**

SATURDAY, FEBRUARY 16

10:30–12:00 PM

Business of Contemporary Art in the Demise of Small or Mid-Size Galleries

Gramercy East, 2nd Floor

Chair: **Kyunghee Pyun**, Fashion Institute of Technology, State University of New York

Discussant: **Lane Relyea**, Northwestern University

Participant: **Natasha Degen**, Fashion Institute of Technology, State University of New York

The Evolution of the Small to Mid-Level/Mid-Sized Gallery Business Model in New York City, **Jinkyong Choi**, Kang Collection Korean Art

The Crisis-Driven Gallery Model: Development of Chelsea-type, Regional, and Hybrid Types, **Jeff Taylor**, Western State Colorado University

The Collective / Collection: Contemporary African Art and Its Commercialization, **Dana Liljegren**

The Role of Artist Empowerment in a Changing Gallery System, **Heather Bhandari**, Brown University

CAA Open Forum on Diversity and Inclusion

Committee on Diversity Practices

Concourse B, Concourse

Panelists: **Jim Hopfensperger**, Western Michigan University; **Julie L. McGee**, University of Delaware; **Hunter O'Hanian**, CAA, **Roberto J. Tejada**, University of Houston

Design Exhibitions & Exhibition Design: Curating Process, Object and Experience in the Design Museum

Clinton, 2nd Floor

Chairs: **Leda Cempellin**, South Dakota State University;

Sarah Lawrence, Parsons School of Design, New School

Discussant: **Yelena McLane**, Florida State University

Exhibiting Change: Design in the 21st Century Museum, **Laura Flusche**, **Susan Sanders**, Museum of Design Atlanta

Curating Design as Experiential: Evolutions in Exhibition Making, **Andrea Lipps**, Cooper-Hewitt, Smithsonian Design Museum

Effective or Not? The Design of Exhibitions of Design, **Judith Fox** and **Ginger Duggan**, c2-curatorsquared

New Potentials between Object, Space, and People, **Lyn Rice** and **Astrid Lipka**, Rice+Lipka

DIGITAL ART: New Dimensions

Morgan, 2nd Floor

Strange Mothers: Toward a Digital Aesthetics of Interruption, **EL Putnam**, Dublin Institute of Technology

Artificial Intelligence! Artificial Art?, **Philip Galanter**, Texas A&M University

Digital Art: Toward A New Abstraction and Narrative, **Roz Dimon**

Film Digitalia vs. Film Failure: This Intimate Hard Drive, **Matt Whitman**, Parsons School of Design, New School

Empires of Pleasure across Eighteenth-Century Cultures

Concourse G, Concourse

Chairs: **Dipti Khara**, New York University; **Meredith Martin**, New York University

Disguised as Paradise: Representations of Courtesans and their Beholders in Safavid Isfahan, 1590–1722, **Farshid Emami**, Oberlin College

Delight in Otherness: Western Figures in Qing Palace Interiors, **Mei Rado**, Parsons School of Design

“Let him esteem the English as his best and only friends”: *Cross-Cultural Friendship as a Pictorial Problem in Eighteenth-Century British Painting*, **Zirwat Chowdhury**, Independent Scholar

Fascisms Past in Contemporary Artistic and Curatorial Practice

Bryant, 2nd Floor

Chair: **Miriam Paeslack**, European Architectural History Network

Discussant: **Vanessa Rocco**, Southern New Hampshire University

Oil and Fascism: Isa Genzken at the Venice Biennale, **Dan Adler**, York University

Model Fragments: Exhibiting NS Architectural Sovereignty in Berlin, **Naomi Vaughan**, University of Michigan, Ann Arbor

Fascism Lite: Comparing the Presentation of Fascist Art In 1949 & 2018, **Antje Gamble**, Murray State University

Curating Fascism, **Raffaele Bedarida**, The Cooper Union; **Sharon Hecker**, Independent

Frenemies: Unlikely Cultural Exchange in the Pre- and Early Modern World

International Committee

Sutton Center, 2nd Floor

Chairs: **Noa Turel**, University of Alabama at Birmingham

Discussant: **Brigit Ferguson**, Hamilton College

Sweden and Rome in the 17th Century: Christina, Queen of Sweden, the Goths and the Vandals. Collector, Patron, Barbarian Cultural Ambassador, **Theresa Kutasz Christensen**, Penn State

Subsuming the Saracens: The Rhetoric of Luxury Exotica in Early Renaissance France and the Netherlands, **Noa Turel**, University of Alabama at Birmingham

Citizen Franklin: Picturing a Revolutionary Ambassador in Louis XVI's France, **Ashley Bruckbauer**, University of North Carolina Chapel Hill

From Monuments to Anti-Monuments of Contemporary Art in the Age of Globalization

Nassau West, 2nd Floor

Chair: **Jung-Ah Woo**, POSTECH

Discussant: **Andrew Weinstein**, Fashion Institute of Technology, State University of New York

International Soil: Hans Haacke's Der Bevölkerung Reconsidered, **Jack McGrath**, Barnard College

Horizontal Markers, **Margrethe Troensegaard**, The University of Oxford

The Art of the Anti-Monument: Ed Kienholz's Non-Memorials for a Non-War, **Nicole Sully**, University of Queensland

Bahc Yiso's Artistic Activities and the Establishment of "Minor Injury," in Brooklyn, New York, **Yeon Shim Chung**, Hongik University

Haunted: Cross-Historical and Cross-Cultural Specters in Print Practice

Sutton North, 2nd Floor

Chairs: **Katherine Anania**; **Villa I Tatti**, Harvard University
Center for Italian Renaissance Studies; **Alexis Salas**

A Printed Palimpsest of Indigenous Identities: Oscar Howe's Illustrations for North American Indian Costumes (1564–1950), **Sarah Sik**, The Kentucky College of Art and Design at Spalding University

Radical Revivals: Printmaking in Lahore, c. 1983, **Gemma Sharpe**

The image is not a likeness: the concealed image and the contest of global art history, **Elisabeth Stoney**, Zayed University

Spectral Ships: Hercules Segers and Traces of Early Capital, **Caroline Fowler**, Princeton University

Kinesthetics: Gesture beyond Opticality

Nassau East, 2nd Floor

Chairs: **Rebekah Rutkoff**; **Judith Rodenbeck**, University of California, Riverside

Mistake as Medium: The Kinesthetics of Printing Errors, **Mal Ahern**, Yale University

The Museum of Walking and Radical Listening, **Angela Ellsworth**, Arizona State University

Dissonant Kinesthetics: Writing—the Work of Yvonne Rainer, **Thyrza Goodeve**, School of Visual Arts

Walking on the Moon/Kinematic Glitching, **Judith Rodenbeck**, University of California, Riverside

Body Doubles: Robert Beavers' Gestural Cinema, **Rebekah Rutkoff**

Negotiating Change in Arts Professions: Emerging and Established Voices

Student and Emerging Professionals Committee

Sutton South, 2nd Floor

Chairs: **Rachel Kreiter**; **Nathan Manuel**, Dutchess & the Queen

Manifestation in Public Space

Regent, 2nd Floor

Disrupting Display: Gene Moore's Shop Windows, **Leah Werier**

Making Public Art: Transitional Reflections, **Sandy Litchfield**, University of Massachusetts Amherst

Activating Public Space as a Flâneur: Surveillance of the Black Dandy, **Christopher Kojzar**

Witnessing and the White Cube: Regina José Galindo's (279) Golpes and El Objetivo, **Laura Stowell**

Rethinking Ethnographic Surrealism

Beekman, 2nd Floor

Chair: **Rachel Silveri**, University of Florida

Artaud in Mexico: Cultural Otherness and Indigenous Identity, **Pierre Taminiaux**, Georgetown University

The "Magical Climate of Totemism": Wolfgang Paalen's Theory of Emotion, **Becky Bivens**, University of Illinois, Chicago

Asger Jorn's Sociology of Art, **Niels Henriksen**, Princeton University

What is American? Exploring Iberian Contact Zones in the "New World"

Concourse A, Concourse

Chairs: **Naomi Slipp**, Auburn University at Montgomery; **Mark Castro**, Independent Art Historian

The Caribbean as Nexus: Crafting an Art History of the Americas, **Mark Castro**, Independent Art Historian

Creole Houses and Spaces in Colonial Puerto Rico, **Paul Niell**, Florida State University

The Performance of Racial Identity in a Spanish Colonial Portrait from Louisiana, **Wendy Castenell**, Alabama State University

Furniture—A Touchstone for Understanding Cultural Exchange and Transmission of Style in Colonial North America, **Alexandra Kirtley**, Philadelphia Museum of Art

SATURDAY, FEBRUARY 16

10:30–12:00 PM

Women Artists in Germany, Scandinavia, and Central Europe, 1880–1960

Historians of German, Scandinavian, and Central European Art and Architecture
Gramercy West, 2nd Floor

Chair: **Kerry Greaves**

Organismic Womanhood: Rita Kernn-Larsen and the Gender Politics of Surrealist Biology, **Emil Meilvang**, University of Oslo

The Women Members of the Young Yiddish Group, **Nora Butkovich**, Virginia Commonwealth University

Redefining Mary Bauermeister's 'Maternal' and Material Practices, **Lauren Hanson**, University of Texas at Austin

White Shadows: The Photographs of Anneliese Hager, **Lynette Roth**

10:30 AM–1:00 PM

■ Open Source: Artist Roundtable Event

SAC ARTspace

Murray Hill Suite, 2nd Floor

11:00 AM–12:00 PM

◆ Cash Flow Planning for Creative Professionals

Americas Hall II, Workshop Room 1, 3rd Floor

Leader: **Aric Mayer**

◆ Have, Want, Need: Toward a Collective Approach to Education

Americas Hall II, Workshop Room 2, 3rd Floor

Leader: **Natalia Nakazawa**

12:00–2:30 PM

■ Chelsea Gallery Walking Tour

New York Hilton Midtown, main lobby, offsite event

See p. 92 for more details

12:30–1:30 PM

▲ Affiliated Society Business Meetings

See p. 88 for more details

◆ Techniques of Early American Historic Decoration Demonstration: Reverse Glass Painting & Women's Hand Painted Furniture

Americas Hall II, Workshop Room 2, 3rd Floor

Leader: **Mary Roth**, City College, City University of New York

◆ Writing Successful Grant Applications

Americas Hall II, Workshop Room 1, 3rd Floor

Leader: **Jacquelyn Gleisner**, University of New Haven

2:00–3:30 PM

Architectural Conversions and Imperial Imaginations

Concourse G, Concourse

Chairs: **Ralph Ghoche**, Barnard College, Columbia University;

Maria Gonzalez Pendas, Columbia University

Discussant: **Nebahat Avcioglu**

On Image Crafting and Conversion: Remembering St. Louis in Colonial and Postcolonial Tunisia, **Daniel Coslett**, Western Washington University

By Hammer and Chisel: Resource Extraction and the Statue Bugeaud in French Algiers, **Ralph Ghoche**, Barnard College, Columbia University

Orientalism and the Mudéjar: Appropriating Medieval Islamic Architecture for the 1929 Iberoamerican Exposition in Seville, Spain, **Lia Dykstra**, Brown University

The Alhambra Manifesto and the Politics of Spirit in Fascist Spain, **Maria Gonzalez Pendas**, Columbia University

Art and Diagrams Across Cultures

Beekman, 2nd Floor

Moses Maimonides's (1138–1204) Architectural Diagrams of the Second Temple, **Zhenru Zhou**, University of Chicago

Leonardo da Vinci's Book on Painting and Arab Optics, **Francesca Fiorani**, University of Virginia

Skin to Skin: Animality and Interconnectedness in the Caribou-Skin Coats Painted by Innu Women during the 18th Century, **Catherine Girard**, Eastern Washington University

Bridging the Mediterranean with the Orient: The Catafalque of a 17th-Century Assyrian Woman, **Silvia Tita**, Center for Advanced Study in the Visual Arts

Art and Financial Bubbles

Gramercy East, 2nd Floor

Chair: **Maggie Cao**, University of North Carolina at Chapel Hill

How Bubbles Gained Currency: Perception and Economic Speculation in Eighteenth-Century British Print Culture, **Shana Cooperstein**

Cupid's Bubbles: Love, Capital and the Culture of Credit, **Nina Dubin**, University of Illinois at Chicago

The Most Restless of Capitals: Charles Meryon's Crypto-Games, **Richard Taws**, University College London

Crisis on Cash: Images of Inflation on German Emergency Money, 1914–1923, **Tom Wilkinson**, Warburg Institute

Commemorating the Deceased, Celebrating the Living: Monumental Funerary Architecture in the World of Islam

Nassau West, 2nd Floor

Chair: **Onur Ozturk**, Columbia College Chicago

Discussant: **Conor Moynihan**, University at Buffalo
Living Memory of Ottoman Martyrs in Nicosia, Cyprus,
Suna Guven, Middle East Technical University

Shah Balawal's Tomb and its Adjacent Baradari: Socio Political Role in the History and Cultural Life of Lahore,
Kanwal Khalid, Foreman Christian College University/
Govt. College for Women Gulberg

The Dar of al-Hallaj: Ceremonial Commemoration of a Martyr Mystic, **Angela Andersen**, Centre for Studies in Religion and Society, University of Victoria

The Politics of Female Commemoration in Medieval Kayseri: the Tomb of Suli Pasa, **Onur Ozturk**, Columbia College Chicago

Comradeship

Rendezvous Trianon, 3rd Floor

Chair: **J. Myers-Szupinska**, California College of the Arts
Panelists: **Zdenka Badovinac**, Museum of Modern Art, and Museum of Contemporary Art Metelkova, Ljubljana;
J. Myers-Szupinska, California College of the Arts; **Kate Fowle**, Independent Curators International

Decolonization, Process and Education

Concourse A, Concourse

Decolonizing Illustration: Rerooting Culture, Language, and Activist Practice, **Daniel Drennan ElAwar**, Emily Carr University

Translating Ink: How Printmaking Can Bridge Language Barriers, **Nicole Foran**

Educating Diversely: The Artist Talk Platform, **Arianna Garcia-Fiadini**, Concordia University

Paring Down: Minimalism, Craft, and Subversive Points of View, **Dana Hemenway**

Diasporic Bauhaus: Functionalisms, Geographies, and Holisms beyond Germany

Bryant, 2nd Floor

Chair: **Charissa Terranova**, University of Texas at Dallas

Discussant: **Eva Forgacs**, Art Center College of Design
The "Múhely" in Budapest (1928–38): The Legacy of the Bauhaus in Hungary, **Márton Orosz**, Museum of Fine Arts, Budapest

Heiress, Entrepreneur, Educator, Geneticist, and Architect: How Walter Gropius Seeded Connections in the UK,
Charissa Terranova, University of Texas at Dallas

From Exhibition to Book: Gyorgy Kepes's "New Landscape" Project and Its Postwar Position within Biocentric Discourse, **Oliver A. I. Botar**, University of Manitoba, Winnipeg

"Hitler's Revenge": Critiques of the Bauhaus, ca. 1968,
John Blakinger, University of Southern California

The Long Shadow of the Supine Dome: Science and Experimental Arts Pedagogy from Black Mountain to Cal Arts, **Hannah Higgins**

Faculty Inclusivity: A Way Forward

Committee on Diversity Practices

Sutton South, 2nd Floor

Chairs: **Flora Anthony**, Kennesaw State University; **Nicole De Armendi**, Converse College

Faculty Inclusivity: A Way Forward, **Flora Anthony**, Kennesaw State University

Globalizing the Architectural History Syllabus

Morgan, 2nd Floor

Chair: **Eliana AbuHamdi Murchie**, MIT

Decolonizing Architectural Pedagogy, **Shundana Yusaf**, University of Utah

Mysterious? According to Whom? Globalizing the Architectural History Syllabus, **Fernando Martinez Nespral**

Are We Teaching Global Yet?, **Eliana AbuHamdi Murchie**, Massachusetts Institute of Technology

Looking East: Russian Orientalism in a Global Context Society of Historians of East European, Eurasian, and Russian Art and Architecture

Gramercy West, 2nd Floor

Chairs: **Maria Taroutina**, Yale University, NUS College;

Allison Leigh, University of Louisiana at Lafayette

Picturing the Cathay in Russia: Political use of Chinoiserie interiors under Empress Elisabeth Petrovna and Emperor Peter III, **Ekaterina Heath**, The University of Sydney

The "The Picturesque Caucasus" of Grigorii Gagarin and Vasily Timm, **Andrew Nedd**, Savannah College of Art and Design

The "Splendor of the Caliph's Dwellings" on the Banks of the Neva River: Saint Petersburg and the Moorish Revival, **Katrin Kaufmann**, University of Zurich

Mania and Militarism in the life of Central Asian early photography, **Inessa Kouteinikova**, ARTIKA

Pavel Kuznetsov's "Distant and Strange" Agricultural Laborers, **Marie Gasper-Hulvat**, Kent State University at Stark

SATURDAY, FEBRUARY 16

2:00–3:30 PM

Metaveillant Issues

Sutton Center, 2nd Floor

Chair: **Julia Scher**, Kunsthochschule fuer Medien Koeln

Discussant: **Timothy Kent**, artist

“*Veillant*”, **Julia Scher**, Kunsthochschule fuer Medien Koeln

Surveillance Culture, **Barbara London**, curator, writer, consultant, Yale University

Schismatic Technics, **Charlotte Kent**, Montclair State University

Performance Art: Making not Faking

Nassau East, 2nd Floor

Chair: **Robert Derr**

Performance Art: Making not Faking, **Robert Derr**

Creativity of Practice in Performance Art in Africa, **Massa Lemu**

Art in Odd Places (AiOP), **Ed Woodham**, Art in Odd Places Festival

Archiving Performance in an Academic Setting: The Case of Franklin Furnace, **Evan Robert Neely**, Pratt Institute and **Martha Wilson**, Franklin Furnace Archive, Inc.

Performance Art: An Ephemeral Art Form, **Deborah Oliver**

Rhythm, Race, and Aesthetics of Being Together

Madison, 2nd Floor

Chairs: **John Paul Ricco**, University of Toronto; **Kris Cohen**, Reed College

Busta Rhymes at the End of the World, **Aria Dean**

Rhythm in Deconstruction, **Naomi Waltham-Smith**, University of Warwick

In the Meantime, **Christian Nyampeta**

Group Form after Computation, **Kris Cohen**, Reed College

Rhythm of the Night, **John Paul Ricco**, University of Toronto

Social Action, Censorship, and Campus Art Museums

RAAMP

Sutton North, 2nd Floor

Chair: **Celka Straughn**, Spencer Museum of Art, University of Kansas

Discussant: **Hunter O’Hanian**, CAA

Panelists: **Daniel Bejar**; **Saralyn Reece Hardy**; Spencer Museum of Art, University of Kansas; **Paul Rucker**, Artist

The Place of Art. The Re-definition of the Exhibition Format in the 70s

Clinton, 2nd Floor

Chair: **Clarissa Ricci**, Iuav University in Venice

Theme-Driven Shifts in Late Postwar Exhibition Practice (Documenta 5, 1972), **Maria Bremer**, Bibliotheca Hertziana—Max Planck Institute for Art History

Galerie 1-36 and Conceptual Exhibition Making in 1970s France, **Inesa Brasiske**, Vilnius Academy of Arts

How Video Art Called for new Exhibition Formats, **Ariane Noel de Tilly**, Emily Carr University of Art + Design

Going Local: The First Latin American Biennial, **Camila Maroja**, McGill University

Theorizing Community-Based Art in Nonurban Locations

Regent, 2nd Floor

Chairs: **Justin Jesty**, University of Washington; **Noni**

Brynjolson, University of California, San Diego

Rural Mythologies: How Can Socially Engaged Curatorial Models Disrupt Dominant Narratives about the UK Countryside?, **Rosemary Shirley**, Manchester Metropolitan University

The Politics of Attraction in Rural Art Projects in Japan, **Justin Jesty**, University of Washington

Strangers with Cameras: Mediating Difference, Division, and Distrust in Appalshop’s Rural Placemaking Projects, **Noni Brynjolson**, University of California, San Diego

Trojan Horses in the Chinese Countryside: The Bishan Commune and the Practice of Socially Engaged Art in Rural China, **Mai Corlin**, University of Copenhagen

■ Special Session on New Research on Brazilian Art by the National Committee for the History of Art

Institute of Fine Arts NYU, offsite event, see page 97 for details

4:00–5:30 PM

Contemporary Performance Art Research in the Context of Art History and Other Disciplines

Nassau East, 2nd Floor

Chairs: **Jovana Stokic**, New York University; **Bertie Ferdman**, City University of New York

From the Institution of Performance to the Performance of Institutions, **Jonah Westerman**, Purchase College, State University of New York

Queer / Performativity: A Genealogy, **Amelia Jones**, University of Southern California

Designing Landscapes: Encounter, Reception, and Aleatory Effects of Monuments

American Council for Southern Asian Art
Concourse A, Concourse

Chairs: **Divya Kumar-Dumas**, University of Pennsylvania;
Pia Brancaccio, Drexel University

Discussant: **James Wescoat**, Massachusetts Institute of Technology

Multivalent Monuments: Inscribed Columns as Venerable Objects in Gupta North India, **Elizabeth Cecil**, Florida State University

Buddhist Monumentality: Colossal Sculptures and the Formation of a Transnational Buddhist Landscape in South Asia, **Pia Brancaccio**, Drexel University

Writings on the Mirror Wall: Recovering Designs for Sigiriya, Sri Lanka, **Divya Kumar-Dumas**, University of Pennsylvania

Spatiality and Sainthood: Textual Representations of the Makli Necropolis in Sindh, Pakistan, **Fatima Quraishi**, University of California, Riverside

Familiar Objects: Taking Another Look at Medieval Art

International Center of Medieval Art
Sutton North, 2nd Floor

Chair: **Lynn Jones**, Florida State University

Discussant: **Robert Nelson**, Yale University

The Miniatures in the Rabbula Gospels and Iconographic Analysis: Everything Old Is New Again, **Felicity Harley-McGowan**, Yale University

Looking Again and Again: The Cross of the Scriptures at Clonmacnoise, **Heather Pulliam**, Edinburgh University

Touching the Treasury: The Golden Spaces of the Uta Codex (Munich: Bayerische Staatsbibliothek, CLM 13601), **Eliza Garrison**, Middlebury College

Reexamining the Message of the Vestibule Mosaic of Hagia Sophia, **Lynn Jones**, Florida State University

Global Fascism

Gramercy East, 2nd Floor

Chairs: **Paul Jaskot**, Duke University; **R. Mark Antliff**, Duke University

Fascist Parades: The Urban Setting, **John Beldon Scott**, University of Iowa

Global Fascism in Finland: Alvar Aalto and Flexible Standardization, **Nader Vossoughian**, New York Institute of Technology

Where the Cinema of Attractions Meets the Easel: Pyke Koch, National Socialist Propaganda, and the Nederlandsche Kultuurkamer, **Stephanie Huber**

Franco's Dream: Islamic Heritage and Global Politics, 1936-1975, **Michele Lamprakos**

Human-Centered Design Research

Bryant, 2nd Floor

Chair: **Audrey Bennett**, University of Michigan

Design Thinking in the Third World: A Case Study of Women and Craft in Morocco, **Ann Shafer**, State University of New York-FIT

The Semiotics of Pain: Examining the Communication of Pain Across Languages, **Kelly (Guewon) Park** and **Cassini Nazir**, The University of Texas at Dallas

Architectural Design Characteristics, Uses, and Perceptions of Community Spaces in Permanent Supportive Housing, **Yelena McLane** and **Jill B. Pable**, Florida State University

User Experience of Navigating Public Space, **Michele Washington**, Columbia University

Nudging People to Use Revolving Doors: Improving the Choice Architecture at Building Entryways, **Andrew Shea**, Parsons School Of Design

Inhabiting Modernity: Home and Homemaking in Postwar Italy

Italian Art Society

Gramercy West, 2nd Floor

Chairs: **Lara Demori**, Independent; **Elisabetta Rattalino**

Bringing the Change Home: Artists, Countryside, and Domestic Space in Postwar Italy, **Elisabetta Rattalino**

Habitat, **Teresa Kittler**

Visual Interpretations of Domestic Activities in Postwar Italy, **Silvia Bottinelli**, School of the Museum of Fine Arts

New Investigations into Pre-Columbian Materials and Process

Concourse G, Concourse

Chair: **Leah McCurdy**, University of Texas at Arlington

The Cosmology and Ethnobotany of Two Floral Motifs at Teotihuacan, **Lois Martin**, Fordham University

What the Ancient Maya Learned at Art School, **Leah McCurdy**, University of Texas at Arlington and **M. Kathryn Brown**, University of Texas at San Antonio

The Biology of the Aztec Feather Costume, **Mary Brown**, Independent Scholar

Of Mutable Monuments and Changing Attitudes: Learning from the Long History of Altering, Appropriating, and Recontextualizing Italian Art

Regent, 2nd Floor

Chairs: **Felicia Else**, Gettysburg College; **Roger Crum**, Dayton University

Tracing Legitimacy through Erasure: Imperial Palimpsests at sixth-century Sant'Apollinare Nuovo in Ravenna, **Hallie Meredith**, Washington State University

SATURDAY, FEBRUARY 16

4:00–5:30 PM

From the Italian Court Theater to the English Royal Palace: The Changing Function of Andrea Mantegna's Triumphs of Caesar, **Bryn Schockmel**, History of Art & Architecture

The Restoration and the Reinterpretation of Pisa's Camposanto following World War Two, **Cathleen Hoeniger**, Queens University

A Provocative Way of Re-imagining the Notion of Mutable Monument Today: Alterazioni Video's Incompiuto., **Francesca Pietropaolo**, Independent Scholar

Race, Vision, and Surveillance

Sutton Center, 2nd Floor

Chairs: **Kim Bobier**, Pratt Institute; **Marisa Williamson**, Hartford Art School, University of Hartford

Picturing Marronage: Archives of Frustrated Surveillance, **Sarah Johnson**, University of Chicago

In and Out of Africa: Race and Representations of the Sudan in Modern Egyptian Art, **Lara Ayad**, Skidmore College

Warm Data: Mariam Ghani and Chitra Ganesh's Index of the Disappeared, **Jeannine Tang**, Center for Curatorial Studies, Bard College

Surveillance and Grenfell Tower in Visual Culture: Kidulthood (2006), Adulthood (2009) and Brotherhood (2016), **Nicola Mann**, Richmond, The American International University in London

Reconstruction and Ruins: A Vision from Historical Heritage to Contemporary Culture

Beekman, 2nd Floor

Mapping Architectural Practice in the Mediterranean: A Database of Southern Italian Construction Techniques ca. 1050–1250 CE, **Joseph Williams**, University of Maryland School of Architecture, Planning and Preservation

Between the Rococo and the Modern Reconstruction: Notes on the Rededos of the Chapel of Christ of Health in San Juan, Puerto Rico, **Daniel Expósito Sánchez**, University of Puerto Rico, Río Piedras Campus

The Postapocalyptic Imagination: Envisioning Ruins in Historical and Contemporary Visual Culture, **Meghan Bissonnette**

Reinventing Museums in Southeast Asia from the Colonial to the National, the Regional to the Global

Rendezvous Trianon, 3rd Floor

Chairs: **Pearlie Rose Baluyut**, State University of New York Oneonta; **Emily Stokes-Rees**, Syracuse University

From Silk Road Memories to Belt Road Visions: Exhibiting the Past to Envision the Future, **Marina Kaneti**, National University of Singapore

Re-imagining Asia: From Essentialism to Cosmopolitanism in the Asian Civilisations Museum, Singapore, **Emily Stokes-Rees**, Syracuse University

A Little Red Dot with Large (Art) Aspirations, **Joyce Toh**, Singapore Art Museum

A Relic of Reciprocity: The National Museum of the Philippines, **Pearlie Rose Baluyut**, State University of New York Oneonta

Technologies of Data and Visualization in Art and Discourse

Morgan, 2nd Floor

We Are Come Ashore into a New World: Mapping and the Microscope, **Pamela Mackenzie**, University of British Columbia

Visualizing Data Concerning the Canon according to Illustration Experts, 1830–1970, **Jaleen Grove**, Rhode Island School of Design

World of Matter: An Eco-Aesthetic Approach to the Complex "Ecologies" of Matter, **Ana Varas Ibarra**, University of Essex

For Posterity and Pedagogy: Using 3D Models and 360 Capture to Preserve Exhibitions, **Francesca Albrezzi**, University of California, Los Angeles

Tracing Islam through Artistic & Cultural Practices

Nassau West, 2nd Floor

The Caliph and the Bathing Beauties of the Umayyad Palace of Qusayr 'Amra: Power and the Feminine in Early Islam, **Heba Mostafa**, University of Toronto

Intellectual Diversity and Acceptance of Thought in Premodern India: The Case of Akbar's Atelier, **Sadia Kamran**, University of Punjab

Netherlandish Print Images of Muslims That Made Their Way to New Spain: A Transcultural Tale, **Carolyn Van Wingerden**

The Great al-Umari Mosque, Beirut: A Symbol of Urban Renovation, **May Farhat**, Holy Spirit University

What do you show when there's nothing to show?: Social practice and the gallery

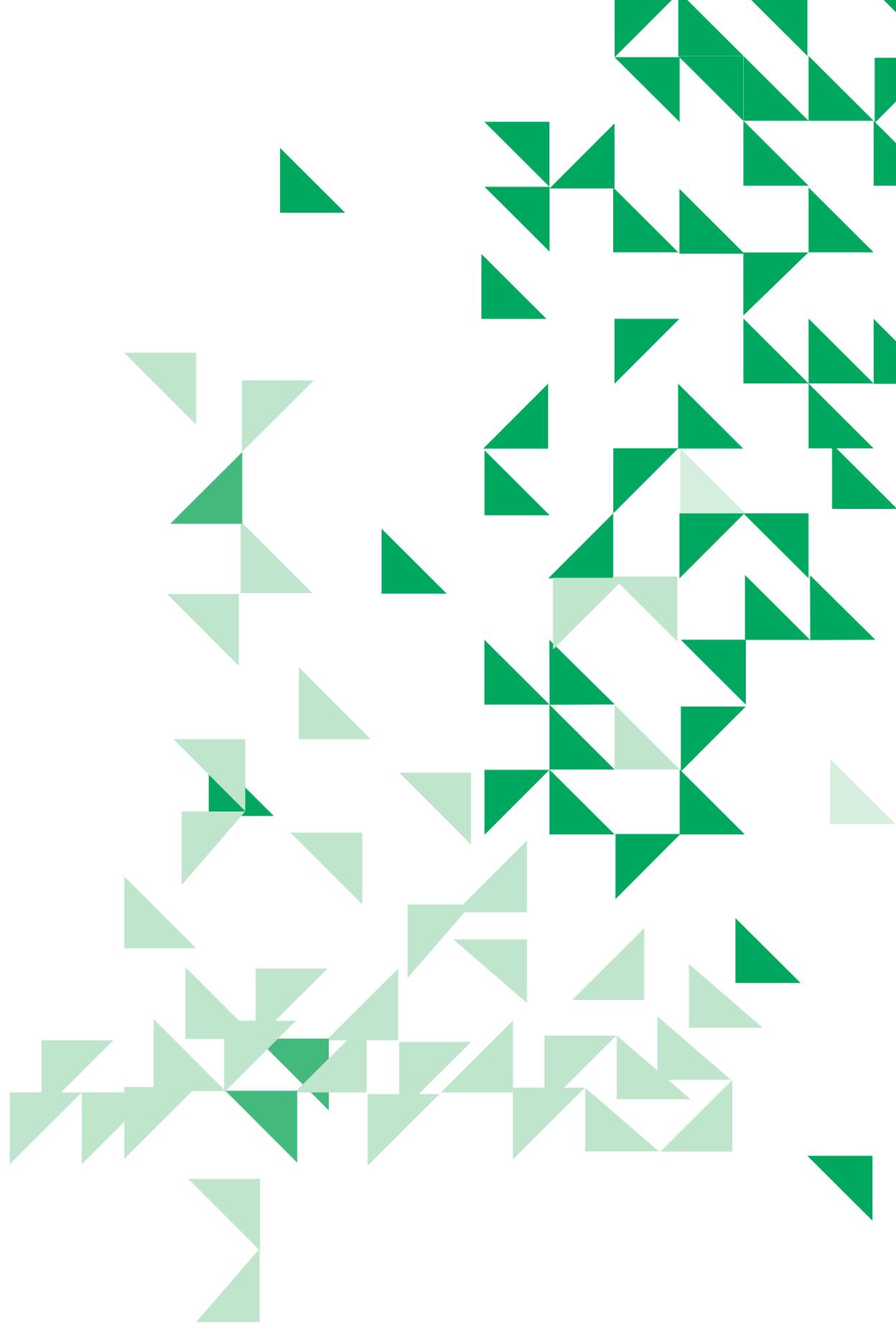
Clinton, 2nd Floor

Chairs: **Nancy Nowacek**; **Allison Rowe**

Discussant: **Sanjit Sethi**, Corcoran School of the Arts and Design

Identifying Social Practices in Education—and the reverse, **Nisa Mackie**

Built to Last: Constructing a Commons for the MCA, **January Arnall**, Museum of Contemporary Art Chicago



CAA COMMITTEE LOUNGES

Free and open to the public

Services to Artists Committee (SAC) and the Student and Emerging Professionals Committee (SEPC) offer dedicated programming during the CAA Annual Conference.

The Services to Artists Committee (SAC) was formed by the CAA Board of Directors to seek broader participation by artists and designers in the organization and at the Annual Conference. SAC identifies and addresses concerns facing artists and designers; creates and implements programs and events at the conference and beyond; explores ways to encourage greater participation and leadership in CAA; and identifies ways to establish closer ties with other arts professionals and institutions. To this end, committee members are responsible for the programming of ARTspace, Media Lounge, and its related events including ARTexchange and the Distinguished Artist Interviews.

ARTspace

ARTspace events, including the Distinguished Artist Interviews, take place in the **Murray Hill Suite, 2nd floor** of the New York Hilton Midtown.

ARTexchange will take place in the **Grand Ballroom Foyer, 3rd Floor**.

MEDIA LOUNGE

Media Lounge is CAA's main stage of new media explorations where students, academics, and artists come together to build camaraderie. These methods of working with conceptual and technical content provides fodder for a dynamic dialogue of how artists place themselves in the larger distinction of media, both analog and digital.

Each year Media Lounge coordinates a central theme to explore the interrelationship of media across a topic. Programming is located in **Gibson, 2nd Floor.**

See pg. 76

SEPC LOUNGE

The Student and Emerging Professionals Committee (SEPC) provides CAA with a crucial voice for those in school, just out of school, considering going back to school, shifting gears, changing tracks, or getting back into the game. We help connect our constituents to CAA's network of resources, provide professional development programming at the annual conference, and advocate for students and emerging professionals within the organization. Our lounge space is open to attendees—come say hi and get to know more about our programs and priorities throughout CAA 2019.

Programming is located in the SEPC Lounge, located in **Petit Trianon, 3rd Floor.**

See pg. 77

Murray Hill Suite, 2nd Floor

WEDNESDAY, FEBRUARY 13

2:00–3:30 PM

University Galleries: Strategies for Active Engagement

Chairs: **Patricia Briggs**, Jamestown Community College; **Steve Rossi**, Parsons School of Design, State University of New York at New Paltz

Panelists: **Jeanne Brasile**, Walsh Gallery, Seton Hall University, **Hollis Hammonds**, St. Edward's University; **Natalia Zubko**, Parsons School of Design; **Beau Kenyon**, Northeastern University College of Arts, Media, and Design

Free from market constraints university galleries are uniquely situated to show innovative and experimental work. This panel will bring together a mix of gallery directors, artists, and educators to discuss successful approaches for organizing campus exhibitions and collaborations. Panelists will share projects, discuss their strategies of engagement with the wider campus community, and offer advice on approaching campus galleries for exhibition opportunities.

4:00–5:30 PM

Alternative Models: Artist-run Galleries and Curatorial Collectives

Chairs: **Sarah Comfort**, Artist, Critical Distance Centre for Curators, Toronto; **Steven Rossi**, Parsons School of Design, State University of New York at New Paltz

Panelists: **Jacob Rhodes**, Field Projects; **Andrew Prayzner**, Tiger Strikes Asteroid; **Evonne Davis**, Gallery Aferro; **Rachael Gorchov**, Tiger Strikes Asteroid; **Rhianna Hurt**, Brooklyn Art Space & Trestle Gallery

Artists have been forming collectives to establish artist-run galleries as alternatives to institutional spaces and commercially-driven art enterprises for decades. Whether they're non-profit spaces that receive government funding or totally independent projects that engage with commercial markets on their own terms, exhibition projects organized by artist-collectives continue to provide an important platform within the field of contemporary practice. This panel will look at existing artist-run galleries and curatorial collectives, and discuss how and why they form, how they survive and how the artist-run gallery continues to evolve.

THURSDAY, FEBRUARY 14

10:30 AM–12:00 PM

Discussions of Marketplace: Socially engaged and political art practice in commercial galleries

Chairs: **TeaYoun Kim-Kassor**, Georgia College; **Steven Rossi**, Parsons School of Design, State University of New York at New Paltz

Panelists: **Rachel Moore**, Helen Day Art Center; **William Powhida**, School of Visual Arts; **Kristen Becker**, Marianne Boesky Gallery; **Meleko Mokgosi**, New York University

DIY artist run spaces, non-profit art centers, public interventions, there are many exhibition contexts available to artists that provide near total freedom, but what about showing work in a commercial context? What challenges are unique to artists working in this type of venue? What sorts of compromises or opportunities should an artist anticipate while showing politically and socially engaged work in a commercial gallery context? Join us for a discussion on these and many more questions related to this contentious issue

2:00–3:30 PM

Balancing Actions: revisiting the myth of balance in Artmaking for the parent-artist

Chair: **Niku Kashef**, California State University, Northridge Woodbury University

An artist is never off the clock, art making and ideas don't happen on schedule. Balancing family time, studio time and work time leaves little personal time—time to think, time to be. For those balancing a teaching practice with studio work, contingent faculty work, and other ways to maintain some economic viability, much additional time is taken away from a personal practice. Many artists consider the decisions of starting a family in what sort of art career they want. But these discussions are not new. This panel asks the questions: Where are we now? Are there sustainable practices for individual artist-parents? Are there new support systems (or new ones we can create)? How far has the needle moved? What has changed with residencies, family and career planning, education and resources? Where can we go from here? Panelists and audience members will consider and discuss truths and strategies that parent-artists face and the actions that create some version of balance integral to social, studio and family practice.

4:00–5:30 PM

Artists Everywhere: Alternative Avenues for Success

Chairs: **Amelia Winger-Bearskin**, Decoded (Americas); IDEA New Rochelle; **Alice Mizrachi**, Independent Artist; **Niku Kashef**, California State University, Northridge, Woodbury University

This panel considers the alternative markets and career paths for artists; bringing together artists, cultural producers and organizations who don't have their primary practice in the studio or academia. We'll discuss the "hows" and "whys" for creating new avenues of opportunity and definitions of success. Non-art-world communities, public and social practice, activism, collaborations and job markets for the artist.

FRIDAY, FEBRUARY 15

8:30–10:00 AM

Artistic Practice and Economic Sustainability

Chair: **Alice Mizrachi**, Independent Artist

In this interactive panel, we will brainstorm with artists and cultural producers, talking about the questions of how we create sustainable models for our practice that are conducive to artists today and in the future; discuss how we make money as artists and implement a method that creates space for future artists to thrive and succeed; and ways we can build structures that are more equitable and inclusive. Panelists consider how we can implement business practices for artists and new systems to place and value of work for artists.

10:30 AM–12:00 PM

Art Happens: Longevity to Legacy

Chairs: **Reni Gower**, Virginia Commonwealth University; **Melissa Hilliard Potter**, Columbia College Chicago

In an art world that values youth and immediate gratification, how does a mature artist sustain a decades-long career? Getting old is not for sissies and being in it for the long haul takes stamina, grit and discipline. Through four sequential conversations between Reni Gower and Victor Ford; Melissa Potter and Juan Sanchez; TeaYoun Kim-Kassor and Annet Couwenberg; Patricia Briggs and David Rich, this session features artists (ages 60 – 83) who have remained active and productive for over 40 years. Come meet these artists and hear their amazing stories. Be motivated by their longevity and inspired by their legacies.

2:00–3:30 PM

Ecology of the Studio: Art in the Waste Stream

Chairs: **Joan Giroux**, Columbia College Chicago; **Cara Tomlinson**, Lewis & Clark College

Panelists: **Billy Dufala**, RAIR (Recycled Artist in Residency) **Aurora Robson**; **Mary Mattingly**, Pratt Institute and Nomad/9 (University of Hartford.); **Marion Wilson**, Independent Artist; **John Sabraw**, The Ohio University.

What is the artist's responsibility for the material, historical, environmental and psychological costs of their production? What does a sustainable practice look like in terms of material and immaterial resources? This panel examines how artists are addressing the waste stream by intercepting, diverting and interrupting it through critical practice. These artists and artist residency present models of material-based practices that incorporate waste materials and sustainable cradle to grave systems of production.

3:30–5:30 PM

Distinguished Artist Interviews

Organized by CAA's Services to Artists Committee, the Distinguished Artist Interviews feature esteemed artists who discuss their work with a colleague.

Julie Mehretu interviewed by **Julia Bryan-Wilson**, University of California, Berkeley.

Guadalupe Marravilla interviewed by author **Sheila Maldonado**.

This event is free and open to the public.

5:30–7:30 PM

ARTexchange

Grand Ballroom East Foyer

The Services to Artists Committee creates CAA's pop-up exhibition from artist members submissions. The annual social event provides an opportunity for artists to share their work and build affinities with other artists, historians, curators, and cultural producers. Cash bar.

WEDNESDAY, FEBRUARY 13

10:30 AM–1:00 PM

Open Source: Artist Roundtable Event

Organizers: **Niku Kashef**, California State University, Northridge, Woodbury University; **Sarah Comfort**, Artist, Critical Distance Centre for Curators, Toronto; **Steven Rossi**, Parsons School of Design, State University of New York at New Paltz

CAA Services for Artists Committee hosts “Open Source: Artist Resource Roundtables.” This community-building intimate roundtable session allows artists to meet with local institutions, artist run centers, and skilled professionals in business and professional development. Discussions support individual artist needs for open source skill-share, networking, and camaraderie.

MEDIA LOUNGE

Gibson, 2nd Floor

WEDNESDAY, FEBRUARY 13

2:00–3:30 PM

Data Détournement

Organizers: **Derek Curry**, Northeastern University
Jennifer Gradecki, Northeastern University

Panelists: **Hasan Elahi**, University of Maryland
Ben Grosser, University of Illinois at Urbana-Champaign

The unbridled datification of everyday life in contemporary networked societies has created a situation where people are increasingly being reduced to data points. Artists and creative practitioners have developed tactics to subvert or exert agency over this datification process. This panel will feature artists working with data in ways that both expose its limitations and open up ontological, epistemological, and ethical questions. Like early photographers, these artists demonstrate that data is not always (if ever) an indexical trace, but is situated, contingent and shaped by socio-technical agencements. The work of these artists raises questions about the limitations and qualities of representation through data and presents creative tactics for evading and overloading dataveillance technologies, appropriating data for alternative ends, and the infiltration and manipulation of existing data sets.

THURSDAY, FEBRUARY 14

10:30 AM–12:00 PM

Transitional Performances and Ephemeral Works

Chairs: **Carissa Carmen**, Indiana University Bloomington; **Niku Kashef**, California State University, Northridge, Woodbury University; **Melissa Hillard Potter**, Columbia College Chicago

Panelists: **Harley Spiller**, Franklin Furnace
Chin Chih Yang, Independent Artist

Artists, cultural producers and institutions discuss the ‘hows’ of transitional performances and ephemeral works in public spaces.

12:30–1:30 PM

Graduate Student Screenings

A curated selection of current MA/MFA graduate student video and digital artworks.

2:00–03:30 PM

Digital Art and Activism

Moderator: **Dorothy Santos**, University of California, Santa Cruz

Organizers: **Morehshin Allahyari**; **Angela Washko**, Carnegie Mellon University

Responding to the structural conditions and byproducts of technologically mediated life, artists Morehshin Allahyari and Angela Washko will discuss their artistic activism in digitally mediated environments. The two artists will present their political and poetic work as well as strategies to reflect on what activist practice might look like in today’s media-saturated landscape. The conversation will be moderated by writer, curator and researcher Dorothy R. Santos.

4:00–5:30 PM

Artists and Rebellion

Chairs: **Edgar Endress**, George Mason University
Donald Russell, Provisions Library

This program brings together media artist works that have been made as an action of political or intellectual rebellion. And considers how political work has changed the landscape of the studio practice, as well as what challenges, censorship and limitations have been set on the artist’s voice and space.

FRIDAY, FEBRUARY 15

10:30 AM–12:00 PM

Balancing Actions: Video and new genres revisiting the myth of balance in Artmaking for the parent-artist

Chair: **Myrel Chernick**, Independent Artist and Writer;
Niku Kashef, California State University, Northridge
Woodbury University

An artist is never off the clock, art making and ideas don't happen on schedule. Balancing family time, studio time and work time leaves little personal time—time to think, time to be. In this MediaLounge program a curated screening of artists' time-based and new genre works revisit the myths of having it all as an often-precarious balance between art making, family-life and other distractions. Works shown respond to and explore the role of parent-artist.

12:30–1:30 PM

Graduate Student Screenings

A curated selection of current MA/MFA graduate student video and digital artworks.

2:00–3:30 PM

Good Artists Torrent, Great Artists Fork

Organizers: **Nick Bontrager**, Texas Christian University
Taylor Hokanson, Columbia College Chicago

Associate Professors Nick Bontrager (TCU) and Taylor Hokanson will lead a pair of hands-on coding/soldering workshops at NMC/CAA 2019. At the first event, participants will assemble their own mini circuit board and interface it with an open source, wifi-enabled conference badge. At the second workshop, Bontrager and Hokanson will demonstrate how to alter the code that runs on the badges, allowing participants to craft custom interactive behaviors and games. Finally, we'll take these badges out to a bar and see what they can do! Participation limited to 20. Participants should a laptop (helpful but not required), and can pay \$30 if they want to keep a 'badge'.

SEPC LOUNGE

Petite Trianon, 3rd floor

WEDNESDAY, FEBRUARY 13

3:30–5:30 PM

Mock Interviews

Each year at CAA, Students and Emerging Professionals Committee (SEPC) offers 20-minute mock interviews for students and emerging professionals. Participants practice one-on-one with a seasoned interviewer and receive candid feedback. By pre-conference registration only. Free of charge.

THURSDAY, FEBRUARY 14

8:00–9:30 AM

Welcome breakfast

9:30–10:30 AM

Conference Crash Course

New CAA member? First time here? What does SEPC do, anyway? Get tips on navigating the conference and learn more about how CAA and SEPC can help you year-round.

11:00 AM–12:00PM

Workshop: Writing Your Dissertation

Troubleshooting a crucial part of your intellectual development that you've never done before and won't do again.

12:30–1:30 PM

Roundtable: Job Search Horror Stories & Pointers

How bad can it be? Part catharsis and part guidance, we'll discuss the myriad indignities of job hunting and share tips on how to reduce angst about the process.

2:00–3:00 PM

Workshop: Cover Letter Bootcamp

Bring a job description and a laptop, leave with a first draft.

3:30–5:30 PM

Mock Interviews

By pre-conference registration only.

THURSDAY, FEBRUARY 14

4:00–5:30 PM

Concourse G

Wicked Problems in Visual Arts Education

CAA's Education Committee invites members to take part in a face-to-face forum where educators, students, and emerging professionals can discuss "wicked problems" in visual arts and humanities education. This session aims to foster creative thinking and collaboration among diverse participants invested in addressing pressing concerns in the field. Group discussions will be facilitated by members of the Education and Student and Emerging Professionals committees. Additionally, a Wicked Problems website will archive ideas, allow for ongoing exchange, and provide access to those unable to attend the session in person. wickedproblems2019.caa.hcommons.org/

FRIDAY, FEBRUARY 15

8:30–9:30 AM

Roundtable: What Next? Navigating the Best Path to a Rewarding Career

With a daunting job market and a rise in quit lit, decisions about the future can be anxiety-inducing: Pursue an advanced degree, or find immediate employment? Will graduate school limit career options, or build transferable skills? What are some resources to support informed decisions? Experienced voices provide their perspectives and field your questions.

9:30–11:30 AM

Mock interviews

By pre-conference registration only.

11:30 AM–12:30 PM

Roundtable: Neoliberal Ecosystems in the Arts

Students and emerging historians and artists face the dilemma of exposure and experience for their unpaid creative or intellectual labor. Participants are invited to join the conversation on how to navigate the pitfalls of academic capitalism while defining an individual voice.

12:30–1:30 PM

Workshop: Digital Tools for Arts Professionals

Digital and web-based platforms are abundant, but which of these tools are worth the time and money?

2:00–4:00 PM

Mock interviews

By pre-conference registration only.

4:30–5:30 PM

Roundtable: Alternative Careers in the Visual Arts

Not everyone is on the tenure track or working at a museum. Arts professionals from many backgrounds discuss their paths.

SATURDAY, FEBRUARY 16

9:00–10:00 AM

Workshop: What No One Tells You About Publishing

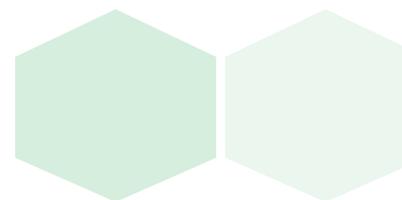
Writing is the easy part. Who pays for what? How do you clear permissions? Why does no one tell you this stuff?

10:30 AM–12:00PM

Negotiating change in arts professions: Emerging and established voices

Sutton South

This year, SEPC's session features a dialogue between a distinguished scholar and a younger arts professional, moderated by the members of the committee.





CULTURAL AND ACADEMIC NETWORK HALL

Free and open to the public

The Network Hall is the place to participate in a workshop, meet prospective employers, and see exhibits from institutional members and other cultural organizations. It's also the place for professional development advice and mentoring, having conversations, and sharing ideas.

This year, we've increased the number of workshops in the Network Hall, with the generous support of the Emily Hall Tremain Foundation. Workshops are free and open to the public, with prior registration.

See the index of Cultural and Academic Network Hall exhibitors for a full list of participating exhibitors.

DATES:

Thursday, February 14–Saturday, February 16

HOURS:

Thursday–Friday: 9:00 AM–6:00 PM,
Saturday: 9:00 AM–2:30 PM

LOCATION:

Americas Hall II
New York Hilton Midtown

IDEA EXCHANGE

Idea Exchange is an opportunity to host informal roundtable discussions on topics ranging from fellowship applications and gallery representation to student engagement in the classroom and preserving women artists' legacies.

Discussions are led by an individual knowledgeable in their respective field. A complete list of the topics for the Idea Exchange will be posted on the app, the conference website, and at the Network Hall. Check out the schedule to find a topic that is of interest to you!

Idea Exchange will be held in the Cultural and Academic Network Hall as follows:

DATES AND TIMES:

Thursday, February 14: 10:30 AM;
12:30 PM; 2:00 PM; 4:00 PM

Friday, February 15: 10:30 AM;
12:30 PM; 2:00 PM; 4:00 PM

Saturday, February 16: 10:30 AM; 12:30 PM

CANDIDATE CENTER AND INTERVIEW BOOTHS

Interview booths are located in the Network Hall. These spaces will give candidates the opportunity to meet prospective employers in a private and professional setting. CAA's standards and guidelines for candidates and interviews are available at collegeart.org. CAA supports the highest standards in professional practices and does not condone or support employment interviews occurring in hotel guest rooms. If a candidate is asked to interview in a hotel guest room, they should feel free to tell the prospective employer that booths are available. If a candidate does not feel comfortable telling a prospective employer about this opportunity, they should simply inform a CAA employee who will make sure that a confidential request has been made that the interview be held in one of the interview booths. To book one of the interview booths, simply speak to someone at the CAA desk in the Network Hall.

The Network Hall will also feature the Candidate Center, where candidates will have computer access to the Online Career Center to review job listings, post a résumé, apply for positions, request interviews, print résumés, and receive interview-related messages during the conference. Check emails often, as messages are sent regularly from employers. Access to computers is on a first-come, first-served basis.

CAREER RESOURCES

Artists' Portfolio Review and Career Development Mentoring appointments offer artists, art historians, art educators, and museum professionals at all stages of their careers the opportunity to engage in one-on-one consultations with veterans in their field. Sessions are made by appointment only and in advance of the conference. Limited slots may be available. See the CAA desk in the Network Hall for more information.

WORKSHOPS

Americas Hall II, 3rd floor

WEDNESDAY, FEBRUARY 13

2:00–3:00 PM

Decolonial Strategies for the Art History Classroom

Workshop Room 1

Leaders: **Amber Hickey**, University of California, Santa Cruz;
Anastasia Tuazon, Stony Brook University

We come together in this open workshop format to discuss how we are working towards decolonizing our art history classrooms. Participants may come simply to listen and ask questions, or ready to share their own decolonial pedagogical practices.

How to draw a Cup: Step one: draw a cup—Inside Out and Back—Learning Personal Creativity Through Visual Literacy

Workshop Room 2

Leader: **David Loncle**

Workshop addressing the challenge of developing the individual creativity of students. This workshop is a simulated introductory drawing class designed to enhance creativity, engagement, visual literacy and personal visual awareness. Appropriate for educators at any career level. David Jacobsen Loncle has 8 years of experience teaching undergraduate studio art, painting and drawing.



Tremaine Foundation

Many thanks to the Emily Hall Tremaine Foundation for the generous support of our workshops.

WEDNESDAY, FEBRUARY 13

3:30–4:30 PM

Is There A Place For Color Theory In Today's Art Classroom? Color Theory—Color Mixing

Workshop Room 2

Leader: **Dee Solin**

Where Does Color Theory Belong In today's Classroom? Dee Solin, an MFA graduate from The School of Visual Arts in New York City, will lead a hands on painting workshop in CMYK Color Mixing, with a discussion about Color Theory, Color Wheels, Color Mixing Guides, Johannes Itten's "Color Contrasts" and Josef Albers "Interaction of Color" as it relates to today's interdisciplinary artists.

The Future is Latinx: Advantages of Hiring Specialists of U.S. Latinx Art & Art History

Workshop Room 1

Leader: **Rose Salseda**, Stanford University

This workshop will address the cross-field, interdisciplinary nature of U.S. Latinx art, explicating why institutions hiring specialists will both offer a more complete understanding of American and global art and demonstrate their ethical commitment to addressing shifts in US demographics. Topics include: terminology (-a/o/x, Hispanic, Latin, etc.); statistics; best practices.

THURSDAY, FEBRUARY 14

9:30–10:30 AM

Admin Presents: Institutions

Workshop Room 2

Leader: **David Borgonjon**

This intensive workshop is intended to equip artists with skills and ideas for founding, running, and closing institutions. Participants will be encouraged to prototype a fantastical organization—one that they would like to see—from scratch and close it, as an exercise in the institutional imagination.

Starting Your Career: How to Use Networking to Build and Sustain a Life in the Arts

Workshop Room 1

Leaders: **Angie Wojak**, School of Visual Arts; **Stacy Miller**, Parsons the New School for Design

Angie Wojak, Director of Career Development at SVA, and Stacy Miller, Faculty at Parsons School of Design, and co-authors of Starting Your Career as an Artist, will lead this interactive workshop on how to activate your network and connect with opportunities.

11:00 AM–12:00 PM

Artists As Publishers

Workshop Room 1

Leader: **James McElhinney**, Needlewatcher LLC

Following the success of his limited-edition Hudson Highlands Suite (Needlewatcher Editions. 2017), visual artist, author, publisher and 2017 Pollock-Krasner Grant recipient James Lancel McElhinney unpacks a playbook for artist-publishers that includes forming business-entities, creating business-plans, locating backers and funding, content-development, editions production, product registration, marketing, and distribution.

Whiteness and Art Education: Developing a Reflective Practice

Workshop Room 2

Leader: **Hannah Heller**

This workshop focuses on developing a reflective teaching practice, looking at manifestations of whiteness in art education. Participants will learn about different definitions of whiteness and what its impacts are for education, and engage with different critically reflective techniques to evaluate various impacts of their racial identity in practice.

12:30–1:30 PM

Drawing Into Painting Via Projection

Workshop Room 2

Leader: **Charles Browning**

Using overlay projections of paintings on the live figure to abstract the subject and address the entirety of the composition, this workshop will explore the intimate relationship of drawing and painting. The immediacy and gesture of the drawn line and mark become the basis for translation and transformation in paint.

2:00–3:00 PM

Cultivating an Equitable Classroom Environment

Workshop Room 1

Leader: **Carrie Neal**, Parsons School of Design

Come for a facilitated conversation about strategies for building syllabi and projects that center student learning in an engaged and equitable way. Faculty will leave with guiding questions for shaping their own syllabi and projects, information on social emotional capacities, sample community operational agreements, and a sample inclusion statement.

Professional Strategies for Meeting the Demands of Tenure-Track and Term Appointments in Studio

Workshop Room 2

Leader: **Michael Aurbach**, Vanderbilt University

The demands of a new teaching position can be overwhelming in the first few years. This session is designed to help junior faculty find a balance between research and teaching while making meaningful progress toward retention and tenure. Some basic strategies to employ during the probationary periods will be discussed.

3:30–4:30 PM

Art as a Social Vehicle for Cultural Diffusion

Workshop Room 2

Leader: **Tim Roda**

Cultural diffusion is a mixing of culture due to migration. Cultural diffusion is central in my art, which draws upon my Italian-American culture and travels between mediums. In this workshop, participants will learn about and investigate how Art can be a social vehicle for cultural diffusion in the classroom.

How to Work with an Editor

Workshop Room 1

Leader: **Seph Rodney**, Hyperallergic

This workshop will look to inform writers, artists, and thinkers who would like to contribute to a respected arts publication how to make successful pitches, deal with different types of editors and editing, and establish and maintain good working relationships. The workshop will be facilitated by an editor at Hyperallergic.

FRIDAY, FEBRUARY 15

9:30–10:30 AM

Parametric Modeling with Rhino and Grasshopper

Workshop Room 2

Leader: **Aaron Nelson**

This workshop will be an introduction to building algorithms using the Grasshopper visual scripting language within Rhino 3D. Parametric modeling has a variety of applications in art and design including Generative Art, Structural Engineering, Architectural Design, and Advanced Fabrication. Participants should have a laptop with Rhino 6 installed (trial OK).

Self-Promotion Leave-Behinds and Mailers—Don't get left behind

Workshop Room 1

Leader: **Elaine Cardella-Tedesco**

A workshop and discussion on self-promotional leave-behinds and mailers. What works, what doesn't? Let's explore containers, fold-outs, die-cuts, and clever constructions. View self-promotion objects from working illustrators,

including: postcards, zines, tee-shirts, bookmarks, pencils, etc. Think outside the box—make the box!

11:00 AM–12:00 PM

Condition Reporting for Artists

Workshop Room 2

Leader: **Ingrid Neuman**, Rhode Island School of Design Museum

Condition Reporting is one of the quintessential tools that can serve as a baseline for the work that an artist creates. Come learn about how to document your work so that you can create a detailed and accurate reference which will serve as a useful record when you submit your work for exhibition.

Pedagogy Workshop: Five Activities in Collaboration and Contemplation to Add to Your Classroom

Workshop Room 1

Leader: **BFAMFAPhD**, collective

Participants will learn four short activities in contemplation and collaboration: attunements, individual agreements, group agreements and asset mapping. After a short demonstration of the activities, participants will form small groups to focus on one activity and will support one another in determining how to adapt it to their context.

12:30–1:30 PM

Exploring Opacity and Transparency in Color Theory

Workshop Room 2

Leader: **Patricia Chow**, Claremont Graduate University

In this hands-on workshop, we will experiment with watercolor, gouache and acrylic paint to understand how opacity and transparency affect color mixing. We will discuss modern color theory based on the light spectrum as well as traditional color systems used by European masters and traditions from East Asia.

Grant writing + Project Funding for Artists and Arts Organizations

Workshop Room 1

Leader: **Jenn Dierdorf**, A.I.R. Gallery

Project funding workshop for individual artists or arts organizations. Workshop will cover finding appropriate funding sources (not limited to grants), tailoring projects to be fundable, formulating clear, concise written grant proposals and building constructive relationships in your artistic community. Please bring any current or former proposals to work on.

FRIDAY, FEBRUARY 15

2:00–3:00 PM

Content Advisories: Productive Discomfort in the Contemporary Classroom

Workshop Room 1

Leaders: **Hope Childers**, Alfred University; **Bethany Johnson**, Alfred University

This workshop demonstrates a new approach to dealing with discomfort in an academic setting. Students of art and art history necessarily examine difficult, provocative, even distressing material in the college classroom. Our Content Advisories Module includes six adaptable discussion exercises, enabling faculty and students to navigate position-taking, empathy-building, and communication.

Women into University Work: prep for the job interview.

Workshop Room 2

Leader: **Hilary Robinson**, Loughborough University

This workshop welcomes an intersectional, inclusive group. Recognising that women face particular issues in gaining academic employment at all levels, this workshop will help you prepare for your job interview by anticipating questions, developing answers, and thinking about your performance.

3:30–4:30 PM

Getting Unstuck and Getting Published: The Minimum Viable Product Approach to Writing

Workshop Room 1

Leader: **Amy Whitaker**, New York University

Taking a “minimum viable product” approach to writing will help you move through drafts, submit and publish, and test ideas for different audiences. This workshop provides both practical industry knowledge and a creative-process writing framework, from an author of three books and multiple articles across peer-reviewed and non-academic outlets.

Teaching to Audience: Adapting Lesson Plans to Diverse Communities

Workshop Room 2

Leader: **Suzy Kopf**

As an adjunct teaching at a community college, a prominent art school and a world renown university, I think about my audiences constantly and how to best teach to their various interests and goals. This workshop will focus on reframing lessons to appeal and land with diverse groups of people.

SATURDAY, FEBRUARY 16

9:30–10:30 AM

First Impressions on the Job Market: The CV and Cover Letter as Application Documents for Faculty Positions in Art History and Studio Art

Workshop Room 1

Leader: **Anthony Mangieri**, Salve Regina University

The CV and cover letter are the first contact that a job candidate has with a search committee when applying for a faculty position. This workshop will help you to craft compelling CVs and cover letters that will get you an interview and will empower you as a job seeker.

Incorporating Non-Native English Speakers in Art Classes

Workshop Room 2

Leader: **Nichole Van Beek**

Language barriers and cultural differences can make learning more challenging for non-native English speakers. In this workshop, we will discuss specific difficulties teachers and students face, and outline strategies for bridging communication gaps and incorporating the awareness of differences in language and culture into studio art classes.

11:00 AM–12:00 PM

Cash Flow Planning for Creative Professionals

Workshop Room 1

Leader: **Aric Mayer**, Cake Machine

Every artist and creative professional is the CEO of their own enterprise, with diverse income sources and expenses. Participants will learn how to adapt, implement and teach an MBA level cash flow budgeting framework used by corporations to support multidimensional creative careers and project planning.

Have, Want, Need: toward a Collective Approach to Education

Workshop Room 2

Leader: **Natalia Nakazawa**

This workshop is designed for educators and social practice artists interested in social imagination: the awareness of the relationship between personal experience and society. Through articles by educational theorists and thinkers, personal storytelling, and hands-on zine making, we will examine approaches to teaching that expand the narratives about what is possible.

12:30–1:30 PM

**Techniques of Early American Historic Decoration
Demonstration: Reverse Glass Painting & Women’s
Hand Painted Furniture**

Workshop Room 2

Leader: **Mary Roth**, The City College, City University of New York

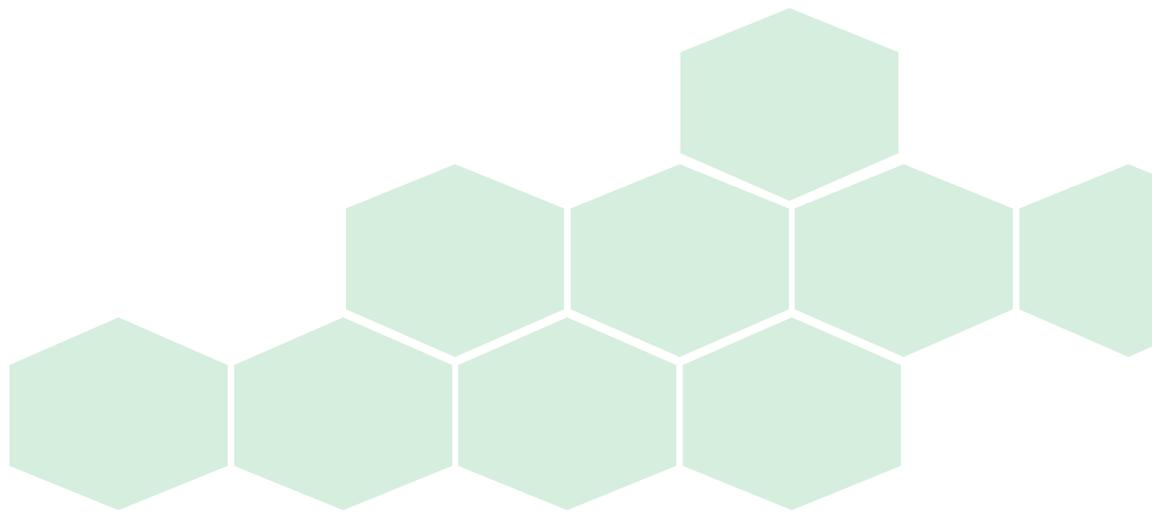
Reverse glass painting involves creating a mirror image of a picture on glass. The foreground is painted first, the background last, so that the image can be viewed correctly on the opposite side. The basics of women’s hand painted furniture, an early American School Girl Art form, will be demonstrated.

Writing Successful Grant Applications

Workshop Room 1

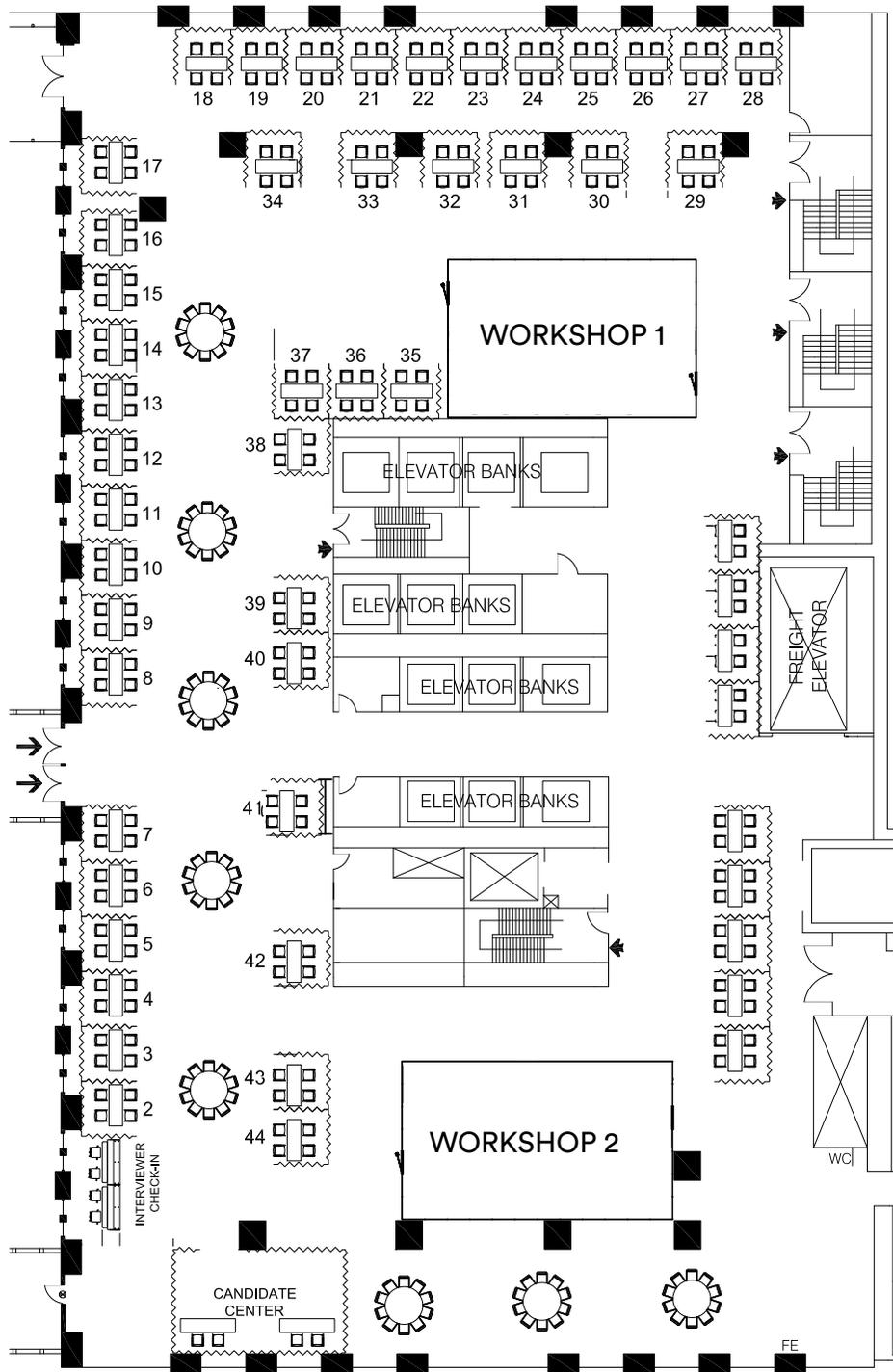
Leader: **Jacquelyn Gleisner**, University of New Haven

This informative workshop will walk through the research and writing process for grants across creative disciplines. A list of resources and grant opportunities will be provided and the entire process will be reviewed in depth—from the initial selection and research to the writing and acceptance of the application.



NEW YORK HILTON MIDTOWN, AMERICAS HALL II

CULTURAL AND ACADEMIC NETWORK HALL



CULTURAL AND ACADEMIC NETWORK HALL

EXHIBITORS LIST

Art Students League of New York	13
Artists Thrive	40
Boston University School of Visual Arts	6
California College of the Arts	16
Christie's Education	8
Cranbrook Academy of Art	44
Drexel University's Westphal College of Media Arts and Design	2
Foundation for Individual Rights in Education	11
The Frick Collection, Frick Art Reference Library	4
Fulbright Program	9
Georgia Museum of Art at the University of Georgia	17
Hofstra University School of Health Professions and Human Services	43
Lehigh University, Department of Art, Architecture and Design	38
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MEETINGS

CAA PROFESSIONAL COMMITTEE AND EDITORIAL BOARD MEETINGS

These meetings are followed by a joint lunch as a way to promote greater communication between committee members.

Please check the schedule for the following CAA meetings which meet at other times: Publications Committee, Nominating Committee, Annual Conference Committee, Publications Editorial Boards, and Council of Field Editors.

Unless otherwise noted, the following meetings are open to CAA committee, editorial board members only and take place at the New York Hilton Midtown.

AFFILIATED SOCIETY BUSINESS MEETING

CAA's Affiliated Societies conduct business meetings at the Annual Conference. Although free and open to the public, these meetings are designed for members of the Affiliated Society and their invited guests. Each Affiliated Society reserves the right to use their meeting time as they see fit and/or require membership in their particular organization for participation in the meeting.

CAA PROFESSIONAL COMMITTEE AND EDITORIAL BOARD MEETINGS

WEDNESDAY, FEBRUARY 13

8:00–10:00 AM

Committee on Design

East, 4th Floor

Education Committee

New York, 4th Floor

International Committee

Hudson, 4th Floor

Professional Practices Committee

Holland, 4th Floor

Services to Artists Committee

Harlem, 4th Floor

10:00 AM–12:00 PM

Committee on Diversity Practices

Holland, 4th Floor

Committee on Intellectual Property

East, 4th Floor

Committee on Women in the Arts

Hudson, 4th Floor

Museum Committee

New York, 4th Floor

Students and Emerging Professionals Committee

Harlem, 4th Floor

12:00–2:00 PM

CAA Professional Committee Luncheon

Check app for location

12:00–2:30 PM

Art Journal Editorial Board

Green, 4th Floor

2:00–3:00 PM

Professional Committee “All Chairs”

Green, 4th Floor

THURSDAY, FEBRUARY 14

7:30–9:00 AM

The Art Bulletin Editorial Board

Green, 4th Floor

12:30–1:30 PM

CAA Affiliated Society

Sutton center, 2nd Floor

Open to all

FRIDAY, FEBRUARY 15

8:30–10:00 AM

caa.reviews Editorial Board

Hudson, 4th Floor

10:30–11:30 AM

Nominating Committee

Holland, 4th Floor

12:30–1:30 PM

Annual Conference Committee

Holland, 4th Floor

2:00–3:30 PM

CAA Annual Business Meeting Part II

Hudson, 4th Floor

Open to all

4:00–5:30 PM

Council of Field Editors

Hudson, 4th Floor

SATURDAY, FEBRUARY 16

8:00–10:00 AM

CAA Publications Committee

East, 4th floor

12:30–1:30 PM

Resources for Academic Art Museum Professionals

(RAAMP) Meeting

Sutton North, 2nd Floor

Open to all

AFFILIATED SOCIETY BUSINESS MEETINGS

WEDNESDAY, FEBRUARY 13

12:30–1:30 PM

Arts Council of the African Studies Association

Madison, 2nd Floor

Association for Textual Scholarship in Art History

Beekman, 2nd Floor

New Media Caucus

Sutton North, 2nd Floor

THURSDAY, FEBRUARY 14

12:30–1:30 PM

Alliance for the Arts in Research Universities

Nassau West, 2nd Floor

Association of Historians of 19th-Century Art

Madison, 2nd Floor

CAA Affiliated Society Meeting

Sutton Center, 2nd Floor

Catalogue Raisonné Scholars Association

Gramercy East, 2nd Floor

Community College Professors of Art and Art History

Clinton, 2nd Floor

Diasporic Asian Art Network

Harlem, 4th Floor

Historians of Islamic Art Association

Bryant, 2nd Floor

Public Art Dialogue

Concourse A, Concourse

The Feminist Art Project

Lincoln, 4th Floor

12:30–2:00 PM

Association for Latin American Art

New York, 4th Floor

4:00–5:30 PM

Association of Research Institutes in Art History

New York, 4th Floor

FRIDAY, FEBRUARY 15

12:30–1:30 PM

American Council for Southern Asian Art

Nassau West, 2nd Floor

Association of Historians of American Art

Sutton Center, 2nd Floor

European Postwar and Contemporary Art Forum

Hudson, 4th Floor

Historians of British Art

Gramercy East, 2nd Floor

Historians of German, Scandinavian, and Central European Art and Architecture

Harlem, 4th Floor

International Art Market Studies

Nassau East, 2nd Floor

Italian Art Society

Bryant Suite, 2nd Floor

Queer Caucus for Art

Regent, 2nd Floor

Society of Contemporary Art Historians

Green, 4th Floor

Society of Historians of East European, Eurasian, and Russian Art and Architecture

Madison Suite, 2nd Floor

US Latinx Art Forum

Clinton, 2nd Floor

Visual Resources Association (VRA)

Morgan, 2nd Floor

Women's Caucus for Art

Beekman, 2nd Floor

SATURDAY, FEBRUARY 16

12:30–1:30 PM

American Society for Hispanic Art Historical Studies

Clinton, 2nd Floor

Design Incubation

Beekman, 2nd Floor

Japan Art History Forum

Rendezvous Trianon, 3rd Floor

National Committee for History of Art

Gramercy West, 2nd Floor

SECAC

Bryant Suite, 2nd Floor

EVENTS

OFFSITE EVENTS

Many organizations have graciously organized events for CAA conference attendees. Enjoy the opportunity to connect with art professionals at museums, cultural institutions, and receptions in a variety of venues.

Many events require RSVP. Please check listing. For the most updated information, please visit the conference's website or download the CAA 2019 app.

REUNIONS AND RECEPTIONS

Unless labeled otherwise, all receptions are at the New York Hilton Midtown.

Find your institution's event, reconnect and network with colleagues and classmates on p. 97.

MUSEUMS AND CULTURAL LISTINGS

See p. 99 for a list of institutions offering free or discounted admission.

CAA STAFF PICKS

See p. 102 for CAA staff ideas about where to go in NYC!

OFFSITE

TUESDAY, FEBRUARY 12

9:30 AM–4:00 PM

The Artist as Entrepreneur

New York Foundation for the Arts (NYFA), 20 Jay Street, Suite 740, Brooklyn, NY 11201

CAA has partnered with NYFA to deliver NYFA's renowned program "Artist as Entrepreneur," the day before the CAA Annual Conference begins. The program has been customized to fit the needs of CAA artist members as well as New York-based artists.

WEDNESDAY, FEBRUARY 13

10:00–11:00 AM

Sotheby's Auction House Tour

Sotheby's Auction House, 1334 York Ave, New York, NY 10021

A private tour sponsored by Sotheby's Institute of Art. Come tour the Auction House and get a behind the scenes look at how they bring some of the world's most famous art works to the public. Sotheby's Institute of Art faculty will also be on hand to answer questions.

RSVP: Susan Roth, s.roth@sia.edu.
Limit 30 people.

12:00–2:30 PM

Chelsea Gallery Walking Tour

New York Hilton Midtown, meet in main lobby

Join expert art gallery guide Merrily Kerr on a trip to Chelsea to see six of the season's most important shows by artists working in a variety of disciplines. Tours will take place regardless of weather. We will travel together by public transportation, round-trip travel will cost \$6.00 (single ride); please purchase your MetroCard in advance. Contact merrily@newyorkarttours.com with questions.

Price: \$36. Limit 30 people per tour. Advance registration is required through CAA's event page, available tickets may be purchased in conference registration area.

4:00–6:00PM

The Studio as Muse: How Artists' Homes and Workplaces Stimulate Scholarship and Creativity

Dedalus Foundation, 25 East 21st St, New York, NY 10010

Everyone is welcome to this panel discussion and reception sponsored by Historic Artists Homes and Studios (HAHS). This event will introduce attendees to the diversity of work HAHS properties perform. The panelists will explore the ways artists' workplaces have stimulated their scholarship and creativity, and how the specificity of place, vistas, and material goods provokes fresh insights

and learning. Presenters include: Wanda M. Corn, Robert and Ruth Halperin Professor Emerita of Art History, Stanford University; Judith Shea, sculptor; Kazumi Tanaka, artist; and Bonnie Yochelson, independent scholar. HAHS is grateful to the Dedalus Foundation for hosting this event. For more information on HAHS: www.artistshomes.org. This event is free with reception to follow.

RSVP: Valerie Balint; vbaint@savingplaces.org.

5:30–7:00 PM

Columbia University, Department of Art History and Archaeology—Reception

Columbia University, West 116th and Broadway, Department of Art History and Archaeology.

Judith Lee Stronach Center, Room 825 Schermerhorn Hall, New York, NY 10027

6:30–8:00 PM

The Burke Prize: Craft as Resistance; Craft as Protest

Critical Craft Forum
Museum of Arts and Design, 2 Columbus Circle, New York, NY 10019

Drawing on themes explored by artists on view in the inaugural Burke Prize exhibition, this program highlights practices that are conscious of and engage with community, and underscores diverse ways that craft can be a tool of protest, sociopolitical commentary, and ultimately, change.

Price: \$15, or free with CAA registration badge

RSVP: madmuseum.org

8:00–10:00 PM

Hauser and Wirth Publishers Party

Hauser & Wirth, 548 West 22nd St, New York, NY 10011

Attendees will have access to the exhibitions on view in the galleries. Food and drink will be available in the Bookshop and Roth Bar. Books will be available for sale during the event.

Advance registration is required through CAA's event page, available tickets may be purchased in conference registration area.

THURSDAY, FEBRUARY 14

10:00–11:00 AM

Tour of Epic Abstraction: Pollock to Herrera

The Metropolitan Museum of Art, 1000 5th Ave., New York, NY 10028

Join curator Randall Griffey at The Met Fifth Avenue for a tour of *Epic Abstraction: Pollock to Herrera*, an exhibition exploring large-scale abstract painting, sculpture, and assemblage through more than 50 works from the 1940s into the 21st century. Many of the artists represented in the exhibition worked in large formats not only to explore aesthetic elements of line, color, shape, and texture but also to activate scale's metaphoric potential to evoke expansive—"epic"—ideas and subjects, including time, history, nature, the body, and existential concerns of the self in the postwar period.

Limited to 25. RSVP: padget.sutherland@metmuseum.org

10:00 AM–12:00 PM

Tour of The Extended Moment: Photography from the National Gallery of Canada

The Morgan Library & Museum, 225 Madison Ave., New York, NY 10016

Free guided tour of exhibition *The Extended Moment: Photography from the National Gallery of Canada* with Joel Smith, Richard L. Menschel Curator and Department Head of Photography.

RSVP: media@themorgan.org by February 12.
Limit 50 people.

11:00 AM–12:00 PM

Sotheby's Auction House Tour

Sotheby's Auction House, 1334 York Ave., New York, NY 10021

A private tour sponsored by Sotheby's Institute of Art. Come tour the Auction House and get a behind the scenes look at how they bring some of the world's most famous art works to the public. Sotheby's Institute of Art faculty will also be on hand to answer questions.

RSVP: Susan Roth, s.roth@sia.edu
Limit 30 people.

12:30–2:30 PM

BANNED: Challenges to International Engagement in the Visual Arts in the Age of Trump

The Museum of Modern Art, 11 West 53rd St., New York, NY, 10019.

This event, moderated by Mariët Westermann, The Andrew W. Mellon Foundation, and Frederick Asher, University of Minnesota, explores the impact of the current ban on travel to the United States by artists, scholars, and works of art from North Korea, Syria, Iran, Yemen, Libya, Somalia, and Venezuela. Speakers from several of these countries will participate via Skype and

pre-recorded presentations. Scholars and artists in the room will respond and discuss ways to sustain a global arts community in the midst of political obstruction.

Free and open to conference attendees.

12:00–2:30 PM

Chelsea Gallery Walking Tour

New York Hilton Midtown, meet in main lobby

Join expert art gallery guide Merrily Kerr on a trip to Chelsea to see six of the season's most important shows by artists working in a variety of disciplines. Tours will take place regardless of weather. We will travel together by public transportation, round-trip travel will cost \$6.00 (single ride); please purchase your MetroCard in advance. Contact merrily@newyorkarttours.com with questions.

Price: \$36. Limit 30 people per tour. Advance registration is required through CAA's event page, available tickets may be purchased in conference registration area.

2:00–3:00 PM

Behind the Locked Doors: Tour of Leslie-Lohman Museum of Gay and Lesbian Art

Leslie-Lohman Museum of Gay and Lesbian Art, 26 Wooster Street, New York, NY 10013

Discover the world's only queer art museum with a special tour through its collection's department. The museum registrar will provide a one-hour tour of the department that includes the library, artist files, and selected objects. Some of the artwork is sexually explicit in nature. Space is limited to 25 participants.

Advance registration is required through CAA's event page. Available tickets may be purchased in conference registration area.

2:00–3:30 PM

Art Students League Tours and Reception

The Art Students League of New York, 215 West 57th St., New York, NY 10019

The Art Students League was founded in 1875 by artists, for artists. Today, thousands of students study drawing, painting, sculpture, printmaking and mixed media. This tour of our 125-year-old Landmark building (a six-minute walk from the Hilton) features student and instructor exhibitions, and a look at the League's iconic studios.

RSVP: theartstudentsleague.org/event/caa-tour

4:30–6:00 PM

Bruce Nauman: Spatial Encounters Book Release

Sperone Westwater, 257 Bowery, New York, NY 10002

Join authors Constance Lewallen and Dore Bowen for the release of *Bruce Nauman: Spatial Encounters* (University of California Press), the first book devoted solely to Bruce Nauman's corridors and other architectural installations.

6:00–7:30 PM

FIT and CAA co-host: The University Gallery in the 21st Century

School of Art and Design, Fashion Institute of Technology, 227 West 27th St., New York, NY 10001

Join Hunter O'Hanian, CAA executive director and chief executive officer, and Troy Richards, dean of the school of art and design, for a conversation in FIT's new gallery about disrupting the traditional exhibition model, doing something different right here and now.

Reception to follow. Advance registration is required through CAA's event page, available tickets may be purchased in conference registration area.

FRIDAY, FEBRUARY 15

8:30–10:00 AM

Special Viewing Hours, Andy Warhol—From A to B and Back Again

Whitney Museum of American Art, 99 Gansevoort Street, New York, NY 11014

We are delighted to offer CAA conference participants the opportunity to visit the Whitney's exhibition *Andy Warhol—From A to B and Back Again*. Free admission with conference badge.

RSVP: bit.ly/2OY9xsN

9:30–10:30 AM

Curator-Led Tour: Nancy Holt and Blinky Palermo: To the People of New York City

Dia Art Foundation, 535 West 22nd St., New York, NY 10011

Join Kelly Kivland, associate curator, and Megan Witko, exhibitions manager and assistant curator, for a tour of two new exhibitions at Dia:Chelsea. *Nancy Holt* features the artist's early and rarely-seen installations that explore the complexities of perception, and Blinky Palermo's *To the People of New York City* returns to New York City after thirty years.

RSVP: curatorial@diaart.org

10:00–11:00 AM

Tour of Lucio Fontana: On the Threshold

The Met Breuer, 945 Madison Ave., New York, NY 10021

Join curator Iria Candela at the Met Breuer for Lucio Fontana: On the Threshold, the first retrospective of Lucio Fontana (1899–1968) in the United States in more than four decades. The founder of Spatialism and one of the most innovative artists of the 20th century, Fontana is widely known for his slashed paintings that became symbols of the postwar era. The exhibition will present extraordinary examples of this iconic series and will explore Fontana's beginnings as a sculptor as well as his pioneering work with environments, thus contextualizing the radical gesture of the Cuts within his broader practice.

RSVP: padget.sutherland@metmuseum.org

10:00 AM–12:00 PM

Visit to the Study Room of the Print Collection, New York Public Library

The New York Public Library, Schwarzman Building, Room 308, 476 5th Ave., New York, NY 10018

The Print Collection of The New York Public Library invites conference attendees to visit its study room to view selections from its collection of over 200,000 works on paper. Keyed to conference topics, the selections will demonstrate the depth of the Collection's holdings by connecting works on paper from different times and places via common style or subject matter. Attendance is limited to 15 people.

Advance registration is required through CAA's event page, available tickets may be purchased in conference registration area.

10:15 AM–12:00 PM

Arts Council of the African Studies Association (ACASA)—Behind-the-Scenes at the Brooklyn Museum

Brooklyn Museum, 200 Eastern Parkway, Brooklyn, NY 11238

Join Kristen Windmuller-Luna, Sils Family Consulting Curator of African Arts, for a behind-the-scenes tour of the new exhibition *One: Egúngún*. Featuring a Yoruba (Nigerian) masquerade costume composed of over 300 African, Asian, and European textiles, the exhibition uses new research and multiple perspectives to emphasize the global connections and contemporary contexts of African masquerades. Limited space

RSVP: bkm.nyc/caa2019acasa

12:00–2:30 PM

Chelsea Gallery Walking Tour

New York Hilton Midtown, meet in main lobby

Join expert art gallery guide Merrily Kerr on a trip to Chelsea to see six of the season's most important shows by artists working in a variety of disciplines. Tours will take place regardless of weather. We will travel together by public transportation, round-trip travel will cost \$6.00 (single ride); please purchase your MetroCard in advance. Contact merrily@newyorkarttours.com with questions.

Price: \$36. Limit 30 people per tour. Advance registration is required through CAA's event page, available tickets may be purchased in conference registration area.

FRIDAY, FEBRUARY 15

12:00–2:30

Lower East Side Galleries: Walking Tour

New York Hilton Midtown, meet in main lobby

Join Paddy Johnson, Founding Editor of Art F City, on a tour of New York's Lower East Side galleries. Paddy has published in magazines such as New York magazine, The New York Times, and The Economist. In 2008, she became the first blogger to earn a Creative Capital Arts Writers grant. Paddy was nominated for best art critic at The Rob Pruitt Art Awards in 2010 and 2013. In 2014, she was the subject of a VICE profile. Tour will take place regardless of weather.

We will travel together by public transportation to the Lower East Side. Round trip travel will cost \$6.00 (single ride); please purchase your MetroCard in advance at any subway station.

Price: \$20. Limit 15 people. Advance registration is required through CAA's event page, available tickets may be purchased in conference registration area.

1:30–5:30 PM

Symposium—Field/Fair/Museum: Franz Boas, George Hunt, and the Making of Anthropology

Bard Graduate Center, 18 West 86th St., New York, NY 10024

This symposium marks the opening of The Story Box, a BGC Focus Exhibition that examines the hidden histories and complex legacies of one of the most influential books in the field of anthropology: Franz Boas's *The Social Organization and the Secret Societies of the Kwakiutl Indians* (1897).

Register online: bgc.bard.edu/events.

2:00–4:00 PM

Special Tour of The Frick Collection

The Frick Collection, 1 East 70th St., New York, NY 10021

This gallery tour provides an introduction to The Frick Collection, a Fifth Avenue mansion built between 1913 and 1914 that contains one of the country's most important collections of old master paintings, sculpture and decorative arts. We will consider its founder's core collection and original house, its transformation into a museum in the 1930s, its evolving collection from Ingres to Meissen and the current plans to make more of the building publically accessible.

RSVP: pullins@frick.org
Limited to 20 people.

5:00–7:00 PM

Cocktail Hour and Exhibition Tour

Bard Graduate Center, 18 West 86th Street, New York, NY 10024

Visit the Bard Graduate Center Gallery to see the exhibitions *Jan Tschichold and The New Typography: Graphic Design Between the World Wars* and *The Story Box: Franz Boas, George Hunt and the Making of Anthropology*. A Graduate Student Educator will offer a tour of the exhibitions at 6:00 PM.

RSVP: alana.pagano@bgc.bard.edu. Limited space is available for the tour, please indicate your interest in joining the tour when you RSVP. Free.

5:30–7:30 PM

The Andrew W. Mellon Foundation: Celebrating Five Decades of Philanthropy



Herb'N Kitchen, Lobby Level

RSVP: Regonline.com/mellon_reception_caa

6:30–8:30

Tour of Faith and Empire: Art And Politics In Tibetan Buddhism

The Rubin Museum of Art, 150 West 17th Street New York, NY 10011

Faith and Empire explores the intersection of politics, religion, and art in Tibetan Buddhism in the courts of Asia from the 7th to 19th centuries. At its heart is the force of religion to claim political power, both symbolically as a path to legitimation (sacral kingship), and literally as a ritual technology to physical power (magic). This tour is limited to 30 people.

RSVP: edoorly@rubinmuseum.org.

SATURDAY, FEBRUARY 16

12:00-2:30 PM

Chelsea Gallery Walking Tour

New York Hilton Midtown, meet in main lobby

Join expert art gallery guide Merrily Kerr on a trip to Chelsea to see six of the season's most important shows by artists working in a variety of disciplines. Tours will take place regardless of weather. We will travel together by public transportation, round-trip travel will cost \$6.00 (single ride); please purchase your MetroCard in advance. Contact merrily@newyorkarttours.com with questions.

Price: \$36. Limit 30 people per tour. Advance registration is required through CAA's event page, available tickets may be purchased in conference registration area.

2:00-4:00 PM

Special Session on New Research on Brazilian Art by the National Committee for the History of Art

Institute of Fine Arts, 1 East 78th Street, New York, NY, 10075

The National Committee of the History of Art invites all CAA members to a special session on "New Research on Brazilian Art." This session is planned in conjunction with the international CIHA congress in São Paulo (2020). The session is chaired by Edward J. Sullivan (Institute of Fine Arts, New York University), who will also lead off with a paper on 20 years of research on Brazilian art in the US Luisa Valle (The Graduate Center and Hunter College, City University of New York) will follow with a presentation on Roberto Burke Marx and Brasilia, followed by Esther Gabara (Duke University) on her current *Pop América* exhibition, and Brian Bentley (Institute of Fine Arts, New York University) on Pop Art in Brazil.

REUNIONS AND RECEPTIONS

Unless labeled otherwise, all receptions are at the New York Hilton Midtown.

WEDNESDAY, FEBRUARY 13

5:30-7:00 PM

Columbia University, Department of Art History and Archaeology

Columbia University, West 116th and Broadway, Department of Art History and Archaeology, Judith Lee Stronach Center, Room 825 Schermerhorn Hall, New York, NY 10027

6:00-8:00 PM

American Academy in Rome and Society of Fellows

American Academy in Rome, 7 E 60th St, New York, NY 10022. For information contact Ilana Pfefer at i.pfefer@aarome.org; 212-751-7200 ext. 343

THURSDAY, FEBRUARY 14

8:30-10:00 AM

Crystal Bridges Museum of American Art, Tyson Scholars Program

Hudson, 4th Floor

The Graduate Center, City University of New York, PhD Program in Art History

East, 4th Floor

12:00-1:30 PM

Bryn Mawr College, Department of the History of Art

East, 4th Floor

Center for Advanced Study in the Visual Arts

Grand Ballroom West Foyer, 3rd Floor

National Gallery of Art Interns and Museum Fellows Reunion

Green, 4th Floor

3:30-5:30 PM

Northwestern University Department of Art History

10 Rockefeller Plaza, Suite 800

Reservations are required.

RSVP: art-history@northwestern.edu or

847-491-3230

5:30-7:00 PM

Association of Art Historians and Wiley

Sheraton New York Times Square Hotel, Riverside Suite, 3rd Floor

Grinnell College, Department of Art and Art History
Hudson, 4th Floor

Harvard University, History of Art and Architecture
New York, 4th Floor

Institute for Doctoral Studies in the Visual Arts (IDSVA)
Sheraton New York Times Square Hotel, Liberty Rooms 1 & 2,
3rd Floor

**Penn State University, Department of Art History and
School of Visual Arts**
Grand Ballroom West Foyer, 3rd Floor

Terra Foundation for American Art
Sheraton New York Times Square Hotel, Riverside Ballroom,
3rd Floor

Transart Institute for Creative Research
Holland, 4th Floor

Tufts University, School of the Museum of Fine Arts
Sheraton New York Times Square Hotel, Lenox Ballroom, 2nd
Floor

University at Buffalo, Department of Art
Sheraton New York Times Square Hotel, Liberty 5, 3rd Floor

University of Chicago, Department of Art History
Reception, East, 4th Floor

**University of Connecticut, Department of Art and
Art History**
Harlem, 4th Floor

**University of Southern California, Dornsife
Department of Art History and the USC Visual Studies
Research Institute**
Lincoln, 4th Floor

**University of Texas at Austin, Department of Art and
Art History**
Sheraton New York Times Square Hotel, Liberty 4, 3rd Floor

Yale University, Department of the History of Art
Green, 4th Floor

6:00–8:00 PM
Cranbrook Academy of Art
Cranbrook Academy of Art Alumni + Friends
Knoll Showroom 1330 Avenue of the Americas New York, NY,
10019

6:30–8:30 PM
**Washington University in St. Louis, Sam Fox School of
Design and Visual Arts**
James Cohan Gallery—Lower East Side 291 Grand Street.
RSVP: sfs.alumni@wustl.edu or 314-935-7382

7:00–8:30 PM
The Courtauld Institute of Art
Herb’N Kitchen, Lobby Level
Please contact: michael.sherry@courtauld.ac.uk with questions.

7:00–9:00 PM
**Historians of German, Scandinavian, and Central
European Art and Architecture (HGSCEA)**
Special location in Chelsea. Please contact: James van Dyke,
at vandykej@missouri.edu

FRIDAY, FEBRUARY 15

8:30–10:00 AM
Boston University Alumni Breakfast
East, 4th Floor

**Smithsonian American Art Museum Annual Reunion of
S.I. Fellows and Interns**
Grand Ballroom West Foyer, 3rd Floor

Stanford University, Department of Art and Art History
Lincoln, 4th Floor

**University of Pittsburgh, Department of the History of
Art and Architecture**
Green, 4th Floor

12:00–1:30 PM
**Clark Art Institute Research and Academic Program &
Williams Graduate Program in the History of Art**
Grand Ballroom West Foyer, 3rd Floor

**Princeton University, Department of Art and
Archaeology**
Sheraton New York Times Square Hotel, Riverside Ballroom,
3rd Floor

Stony Brook University, Department of Art
East, 4th Floor

University of Virginia, McIntire Department of Art
Lincoln, 4th Floor

5:00–6:30 PM
VCUarts Alumni and Friends
Oldcastle Pub & Restaurant, 160 W. 54th Street, New York,
NY. For information please contact Kelly Kerr, VCUarts, at
artsevents@vcu.edu or 804-828-9182.

5:30–7:00 PM
**Brown University, Department of the History of Art
and Architecture**
Harlem, 4th Floor

**Duke University, Department of Art, Art History, and
Visual Studies**
Green, 4th Floor

MUSEUMS AND CULTURAL LISTINGS

The following organizations have generously opened their doors to CAA conference attendees. Present your CAA 2019 badge upon entry during the days and hours listed below for free or discounted admission.

AMERICAN FOLK ART MUSEUM

2 Lincoln Square, New York, NY 10023

Special Hours: Tuesday through Thursday, 10:00 AM–7:00 PM; Friday, 10:00 AM–7:30 PM; Saturday, 11:30 AM–7:00 PM; Sunday, 12:00–6:00 PM; closed Mondays

On view in February: *Paa Joe: Gates of No Return*; *John Dunkley: Neither Day nor Night*

ASIA SOCIETY MUSEUM

725 Park Avenue New York, NY 10021

Hours: Tuesday through Sunday, 11:00 AM–6:00 PM; Friday, 11:00 AM–9:00 PM; closed Mondays

On view in February: *In Focus: China and Europe / Art and the Encounter*

BARD GRADUATE CENTER GALLERY

18 West 86th Street, New York, NY 10024

Special Hours: February 15, 11:00 AM–7:00 PM; February 16 and 17, 11:00 AM–5:00 PM

On view in February: *Jan Tschichold and the New Typography: Graphic Design between the World Wars*; *The Story Box: Franz Boas, George Hunt and the Making of Anthropology*

20% discount on BGC publications

BROOKLYN MUSEUM

200 Eastern Parkway, Brooklyn, NY 11238

Hours: Wednesday, Friday, Saturday, and Sunday, 11:00 AM–6:00 PM; Thursday 11:00 AM–10:00 PM; closed Mondays and Tuesdays

On view in February: *Half the Picture: A Feminist Look at the Collection*; *Frida Kahlo: Looks Can be Deceiving*; *Syria, Then and Now: Stories from Refugees a Century Apart*; permanent collection

J. Paul Getty Trust

Grand Ballroom West Foyer, 3rd Floor

Maryland Institute College of Art

Lincoln, 4th Floor

University of San Diego, Department of Visual Arts Alumni

New York, 4th Floor

University of Michigan, Department of the History of Art

Faces and Names, 159 West 54th Street (between 6th and 7th avenue), New York, NY 10019, (212) 586-9311.

Email Rachel Sutton: rachelsu@umich.edu, for more information

University of Pennsylvania, Department of the History of Art

Holland, 4th Floor

Washington University in St. Louis, Department of Art History and Archaeology

East, 4th Floor

Yale Center for British Art and Paul Mellon Centre

Sheraton New York Times Square Hotel, Empire Ballroom West, 2nd Floor

5:30–7:30 PM

The Andrew W. Mellon Foundation: Celebrating Five Decades of Philanthropy



Herb'N Kitchen, Lobby Level

RSVP: Regonline.com/mellon_reception_caa

6:00–7:30 PM

The Metropolitan Museum of Art Fellows Alumni

Metropolitan Museum of Art, 1000 Fifth Avenue, New York, NY 10028.

Please contact William Gassaway, william.gassaway@metmuseum.org or (212) 396-5026

6:00–8:00 PM

New York University, Institute of Fine Arts

Institute of Fine Arts, NYU 1 East 78th Street, New York, NY 10075

Please contact Kathryn Falato, kathryn.falato@nyu.edu
Phone: 212-992-5873

SATURDAY, FEBRUARY 16

8:30–10:00 AM

University of Kansas, Kress Foundation Department of Art History

Green, 4th Floor

THE CENTER FOR BOOK ARTS

28 West 27th Street, 3rd Floor, New York, NY 10001

Hours: Monday through Friday, 11:00 AM–6:00 PM;
Saturday, 10:00 AM–5:00 PM

On view in February: *Politics of Place; Maria Veronica San Martin: In Their Memory; Scholarship for Advanced Studies in Bookbinding*

DIA:BEACON

3 Beekman Street, Beacon, NY 12508

Hours: Friday through Monday 11:00 AM–4:00 PM

On view in February: Permanent collection

DIA:CHELSEA

541 and 545 West 22nd Street, New York, NY 10011

Hours: Tuesday through Saturday, 11:00 AM–5:00 PM;
closed Mondays and Sundays

On view in February: *Nancy Holt; Blinky Palermo: To the People of New York City*

THE FRICK COLLECTION

1 East 70th Street, New York, NY 10021

Hours: Tuesday through Saturday, 10:00 AM–6:00 PM;
Sunday 11:00 AM–5:00 PM; closed Mondays

On view in February: Permanent collection

GREY ART GALLERY, NEW YORK UNIVERSITY

100 Washington Square East, New York, NY 10003

Hours: Tuesday, Thursday, Friday, 11:00 AM–6:00 PM;
Wednesday 11:00 AM–8:00 PM; Saturday 11:00 AM–5:00 PM;
closed Mondays and Sundays

On view in February: *Fritz Ascher: Expressionist; Metamorphoses: Ovid According to Wally Reinhardt*

SOLOMON R. GUGGENHEIM MUSEUM

1071 5th Avenue, New York, NY 10128

Hours: Sunday through Wednesday, Friday, 10:00 AM–5:45 PM;
Saturday, 10:00 AM–7:45 PM

On view in February: *Hilma af Klint: Paintings for the Future; R.H. Quaytman, + x: Chapter 34; Implicit Tensions: Mapplethorpe Now; Guggenheim Collection: Brancusi; Thannhauser Collection*

\$5 discount off of general admission adult

THE JAMES GALLERY, THE GRADUATE CENTER, CITY UNIVERSITY OF NEW YORK

365 5th Avenue, New York, NY 10016

Hours: Tuesday through Thursday, 12:00 PM–7:00 PM;
Friday and Saturday, 12:00 PM–6:00 PM

On view in February: *Ellen Rothenberg: ISO 6346 ineluctable immigrant*

THE JEWISH MUSEUM

1109 5th Avenue, New York, NY 10128

Hours: Saturday, Sunday, Monday, and Tuesday, 11:00 AM–5:45 PM; Thursday, 11:00 AM–8:00 PM; and Friday, 11:00 AM–4:00 PM

On view in February: *Scenes from the Collection; Martha Rosler: Irrespective*

LESLIE-LOHMAN MUSEUM OF GAY AND LESBIAN ART

26 Wooster Street, New York, NY 10013

Hours: Wednesday through Sunday, 12:00–6:00 PM;
Thursday, 12:00–8:00 PM; closed Mondays and Tuesdays

On view in February: *On Our Backs: The Revolutionary Art of Queer Sex Work*

THE METROPOLITAN MUSEUM OF ART: THE MET BREUER

945 Madison Avenue, New York, NY 10021

Hours: Tuesday through Thursday, 10:00 AM–5:30 PM;
Friday and Saturday, 10:00 AM–9:00 PM; Sunday, 10:00 AM–5:30 PM; closed Mondays

THE METROPOLITAN MUSEUM OF ART: THE MET CLOISTERS

99 Margaret Corbin Drive, New York, NY 10040

Hours: Open seven days a week, 10:00 AM–4:45 PM

On view in February: Permanent collection

THE METROPOLITAN MUSEUM OF ART: THE MET FIFTH AVENUE

1000 5th Avenue, New York, NY 10028

Hours: Sunday through Thursday, 10:00 AM–5:30 PM;
Friday and Saturday, 10:00 AM–9:00 PM

On view in February: *Art of Native American: The Charles and Valerie Diker Collection; In Praise of Painting: Dutch Masterpieces at The Met; Jewelry: The Body Transformed; Epic Abstraction; Monumental Journey: The Daguerreotypes of Girault de Prangey*

MOMA PS1

22-25 Jackson Ave, Long Island City, NY 11101

Hours: Thursday through Monday, 12:00–6:00 PM;
closed Tuesdays and Wednesdays

On view in February: *Bruce Nauman: Disappearing Acts*;
James Turrell, Meeting

THE MUSEUM OF MODERN ART

11 West 53rd Street, New York, NY 10019 (enter at 18 West
54th Street)

Hours: Sunday through Thursday, 10:30 AM–5:30 PM;
Friday, 10:30 AM–8:00 PM; Saturday and Sunday,
10:30 AM–5:30 PM

On view in February: *Bruce Nauman: Disappearing Acts*;
Constantin Brancusi Sculpture

NEUE GALERIE NEW YORK

1048 5th Avenue, New York, NY 10028

Hours: Monday, 11:00 AM–6:00 PM; Thursday through
Sunday, 11:00 AM–6:00 PM; closed Tuesday and
Wednesday

On view in February: *Selections from the Permanent
Collection, Gustav Klimt*

During the time of the conference, the museum will be in
between exhibitions. Only one gallery room will be open
for viewing, and admission will be by donation/pay-what-
you-wish. All CAA conference attendees will be able to
skip any queues to the museum when presenting their
badge.

THE NOGUCHI MUSEUM

9-01 33rd Road, Queens, NY 11106

Hours: Wednesday, Thursday, Friday 10:00 am–5:00 pm;
Saturday and Sunday 11:00 am–6:00 pm; closed Monday
and Tuesday

On view in February: *Akari: Sculpture by Other Means*;
Akari Unfolded: A Collection by YMER&MALTA; permanent
collection

THE RUBIN MUSEUM OF ART

150 West 17th Street New York, NY 10011

Hours: Monday, 11:00 AM–5:00 PM; Wednesday,
11:00 AM–9:00 PM; Thursday, 11:00 AM–5:00 PM;
Friday, 11:00 AM–10:00 PM; Saturday, 11:00 AM–6:00 PM

On view in February: *Faith and Empire: Art and Politics
in Tibetan Buddhism; Masterworks of Himalayan Art*;
*Gateway to Himalayan Art; Shrine Room Projects: Wishes
and Offerings, Wheel of Intentions*

THE SCHOMBURG CENTER FOR RESEARCH IN BLACK CULTURE

515 Malcolm X Boulevard, New York, NY, 10037

Hours: Monday, Thursday, Friday, and Saturday,
10:00 AM–6:00 PM; Tuesday and Wednesday,
10:00 AM–8:00 PM; closed Sundays

On view in February: *Syncretic Vibrations: Exploring the
Mosaic of Blackness through the Melville J. and Frances
S. Herskovits Collection*; exhibitions will also be on view
at the Latimer-Edison Gallery and the Langston Hughes
Lobby and Cosmogram

THE UKRAINIAN MUSEUM

222 East 6th Street, New York, NY 10003

Hours: Wednesday through Sunday, 11:30 AM–5:00 PM;
closed Monday and Tuesday

On view in February: *Andy Warhol: Endangered Species*;
*Timeless Treasures: Recently Acquired Folk Costumes
and Textiles*

CAA STAFF PICKS 2019 ANNUAL CONFERENCE

ART AND ENTERTAINMENT

Dream House: Sound and Light Environment by La Monte Young and Marian Zazeela

MELA Foundation
275 Church St., 3rd Floor, New York, NY 10013
—*Joelle Te Paske*

The Kitchen

Innovative work by emerging and established artists.
512 West 19th St., New York, NY 10011
—*Re'al Christian*

How! Happening: An Arturo Vega Project

Gallery dedicated to the creativity of the Lower East Side
6 East 1st St., New York, NY 10003
—*Mira Friedlaender*

Lower East Side Tenement Museum

Museum to see the immigrant experience.
103 Orchard St., New York, NY 10002
—*Janet Landay*

Nuyorican Poets Café

Performance Poetry, Theater, Live Latin Jazz.
236 East 3rd St., New York, NY 10009.
(Reverend Pedro Pietri Way) between Avenues B and C
—*Paul Skiff*

Walter De Maria, The New York Earth Room

141 Wooster St., New York, NY 10012
—*Daniel Tsai*

FOOD AND DRINK

Bar Pitti

Italian plates and celebrity spotting.
268 6th Ave., New York, NY 10014
—*Olivia Knauss*

Chef Yu

High-quality Chinese dishes.
520 8th Ave., New York, NY 10018
—*Doreen Davis*

The Ear Inn

NYC's oldest bar since 1817
326 Spring St., New York, NY 10013.
—*Teresa Lopez*

Great Northern Food Hall

Danish sandwiches, baked goods, and more.
Grand Central Terminal, Vanderbilt Hall West
89 East 42nd St., New York, NY 10017
—*Alison Chang*

Honey's

Mead on tap.
93 Scott Ave., Brooklyn, NY 11237
—*Heather Holmes*

Japanese Ramen Noodle Brasserie

65 4th Ave. (between 9th and 10th St.) New York, NY 10003
—*Allison Walters*

Julius

Historic gay bar in the West Village
159 West 10th St., New York, NY 10014
—*Hunter O'Hanian*

Laut

Malaysian, Thai, and Singaporean Food
15 East 17th St., New York, NY 10003
—*Mia Rubin*

Mastro's Steakhouse

1285 Avenue of Americas, New York NY 10019
—*Denise Williams*

New Wonjo

Korean BBQ fun
23 West 32nd St., New York, NY 10001
—*Mira Friedlaender*

Nom Wah Tea Parlor

Old school dim sum
13 Doyers St., New York, NY 10013
—*JoAnn Wong*

Red Lobster

Seafood and more in the heart of NYC.
Five Times Square, New York, NY 10036
—*Abdul Muhammad*

Sofreh

Iranian cuisine.
75 St. Marks Ave., Brooklyn, NY 11217
—*Nick Obourn*

Tacos Cholula

Street vendor of quality Mexican fare
142 East 2nd St.,
New York, NY 10009
—*Joe Hannan*

Tannat Wine & Cheese

Wine and small plates near The Met Cloisters.
4736 Broadway, New York, NY 10040
—*Tiffany Dugan*

Taverna Kyklades

Excellent traditional Greek food
228 1st Ave., New York, NY 10009

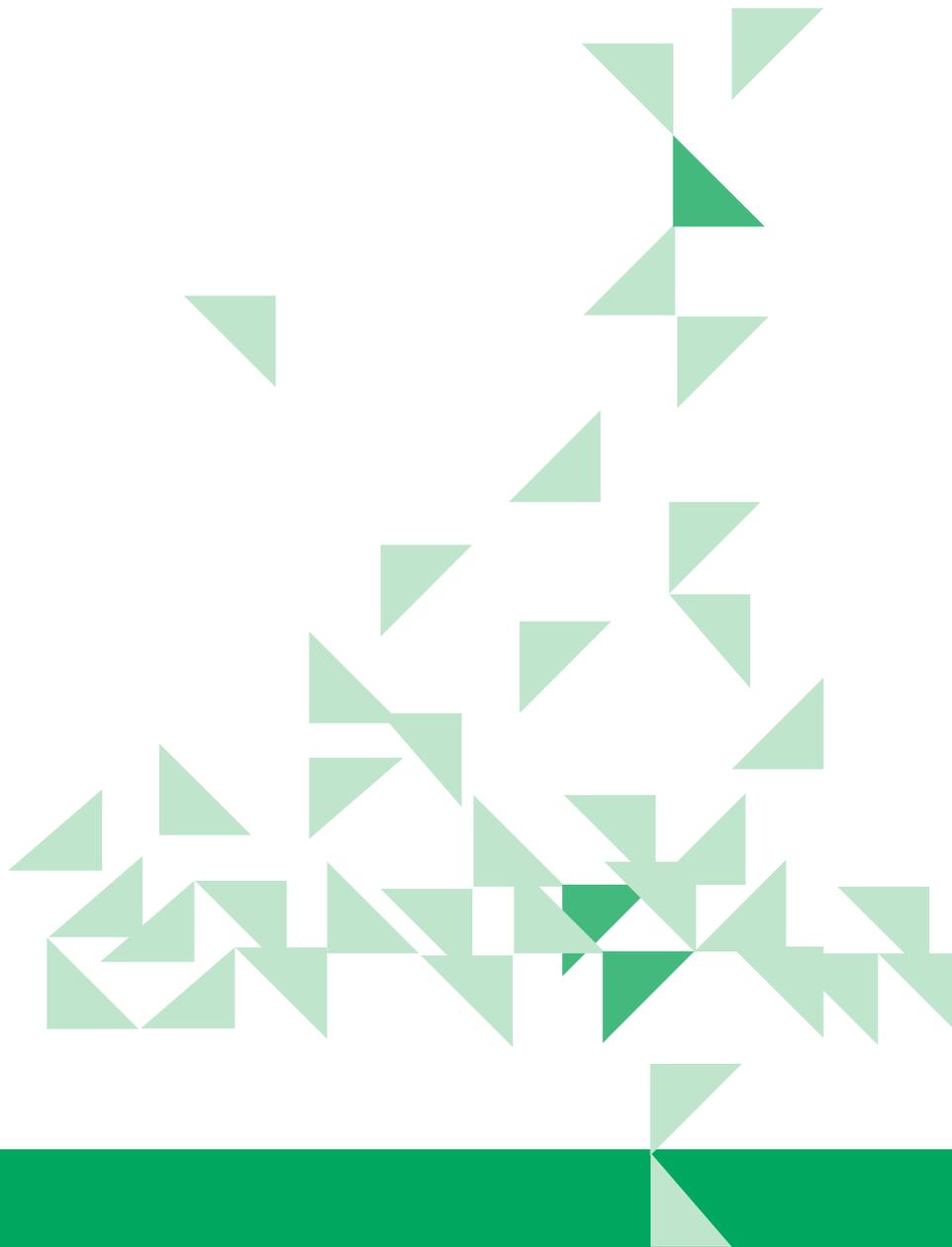
Wo Hop

Chinese eats in bright, no-frills digs.
17 Mott St., New York, NY 10013
—*Wayne Lok*

OTHER

Mount Sinai Beth Israel

Best place to have a stroke or receive stroke treatment
281 1st Ave., New York, NY 10003
—*Hunter O'Hanian*



BOOK AND TRADE FAIR

The Book and Trade Fair hosts more than 100 publishers, art materials manufacturers, and services for professionals in the field. Stop by to explore the products and talk directly to the exhibitors. Meet an editor, discover a great book, test a new brush, chat with authors, explore opportunities, and more!

- See the newest art books, journals, and magazines
- Attend book signings
- Test the latest materials and tools and watch demonstrations
- Discuss your book ideas with experienced art editors
- Meet the editors of *The Art Bulletin*, *Art Journal*, *Art Journal Open*, and *caa.reviews*
- Learn about new survey textbooks and teaching aids for your classroom
- Investigate digital-image resources for your classroom or library
- Learn about academic testing and research firms
- Meet with representatives from professional associations

A wide variety of art materials will be on view, and many of the experts who manufacture them will be on hand to discuss their products, which include:

- Paints and brushes
- Graphic materials and graphic-design supplies
- Paper
- Easels and tools
- Printmaking supplies
- Digital-studio supplies

Admission is **FREE** with your conference registration badge. For those not registered for the full conference, Book and Trade Fair tickets are available onsite in the 2nd floor Promenade registration area:

Member: \$15 with credit card

Nonmember: \$25 with credit card

HOURS AND TIMES

Thursday–Friday: 9:00 AM–6:00 PM

Saturday: 9:00 AM–2:30 PM

Rhineland Gallery and Americas Hall
New York Hilton Midtown

CAA BOOTH

THURSDAY, FEBRUARY 14

12:00-1:00PM

Meet the Editors: *Art Journal* and *Art Journal Open*

CAA booth, Book and Trade Fair

Jordana Moore Saggese, Editor-in-Chief, AJ

Kirsten Swenson, Reviews Editor, AJ

Mechtild Widrich, Reviews Editor Designate, AJ

Rebecca K. Uchill, Editor-in-Chief, AJO

FRIDAY, FEBRUARY 15

12:00-1:00PM

Meet the Editors: *The Art Bulletin*

CAA booth, Book and Trade Fair

Milette Gaifman and Lillian Tseng, Coeditors-in-Chief
Designate

James A. van Dyke, Reviews Editor

1:00-2:00PM

Meet the Editor: *caa.reviews*

CAA booth, Book and Trade Fair

Juliet Bellow, Editor-in-Chief

EXHIBITOR SESSIONS

THURSDAY, FEBRUARY 14

2:00-3:30 PM

Where are all the Students? Boosting Engagement and Enrollment in Art Courses

Concourse E, Concourse

Chair/Workshop Leader: **Fred Kleiner**, Boston University

Participant: **Jennifer S. Pride**, Liberty University

Where are all the Students? Boosting Engagement and Enrollment in Art Courses—While driving enrollment in Art courses can be a challenge, supporting the growth of visual literacy can help students gain the knowledge to confidently continue their journey through Art History—at university and beyond. Discover how two instructors embrace this lifelong skill and engage students in their Art courses, increasing their desire to come back for more!

Will Your Paintings Flake, Fade, or Fail? From Research to Reality

Concourse B, Concourse

Chair/Workshop Leader: **Brian Holden Baade**, University of Delaware

Participants: **Rustin Levenson**, ArtCareConservation NYC, Miami, LA, **Sarah Sands**, Golden Artist Colors, **Michael R. Skalka**, National Gallery of Art, **Matthew Skopek**, Whitney Museum of American Art

Recent research suggests that some of the materials used in painting are far less stable than once believed. Zinc white, a staple of color mixtures, is now considered problematic and is thought to lead to cracking and paint delamination. Water miscible oil paints allow freedom from the use of organic solvents but may create paint films that remain sensitive to water.

Do the results obtaining in limited lab experiments equate to disaster in the real world? Do these pigments and paints pose a serious risk to the longevity of art made from them or do we need to proceed with caution before abandoning materials that have a history in art making? Finally, do we even have replacements for some of these materials if they are indeed deleterious? A panel of painting conservators, experts on art materials, and an art materials industry representative will discuss these topics and field questions from the audience.

4:00–5:30 PM

19th Century Art Revolution; through the eyes of the Sennelier store in Paris

Concourse B, Concourse

Chair/Workshop Leader: **Pierre Guidetti**, Savoir-Faire

See how the 19th century changed the world of art making through the eyes of the Sennelier store in Paris. You will find some enjoyable historical facts and hear anecdotes of master painters from Cezanne to Picasso to Hockney. Pierre has had the opportunity to befriend the likes of Willem De Kooning, David Hockney, Wayne Thiebaud, Max Ginsburg, Daniel Greene, Wolf Kahn, Richard Serra and countless other American Artists. By listening to the desires and aspirations of artists, Pierre has interpreted their needs by sourcing, then importing the world's finest creative materials. Pierre is driven by the idea that art can change lives, and perhaps change the world. His life's work is to share the joys of creativity, and of course, Savoir-Faire.

Fulbright Arts Awards: Funding for expanding your practice in a global setting

Concourse E, Concourse

Chair/Workshop Leader: **Grant Stream-Gonzalez**, Institute of International Education

This session will provide an overview of arts awards offered through the Fulbright program as well as practical information for those seeking to apply. As the flagship international exchange program sponsored by the Department of State, Bureau of Educational and Culture Affairs, the Fulbright Program is committed to providing opportunities for practicing and performing artist to develop their craft and/or teaching while living abroad. Through self-directed projects, artists are given the freedom to explore their creative interests, expand their networks and develop their careers, in addition to enhancing mutual understanding both in-country and upon return to the US. Chaired by IIE staff, this panel will consist of Fulbright arts alumni from both the Student and Scholar Programs who will speak to the nature of their projects and experience.

FRIDAY, FEBRUARY 15

2:00–3:30 PM

How to Get Published and How to Get Read

Concourse B, Concourse

Chair/Workshop Leader: **Geraldine Richards**, Routledge, Taylor & Francis

This panel discussion is designed for scholars and artists looking to submit an article or book proposal for academic publication. Whether you are a seasoned publishing veteran or new to the publishing landscape, this session offers practical advice on how to get published and how to get read, with helpful insight from journals editors, book authors, and visual arts Routledge staff.



EXHIBITOR INDEX

Organization Booth

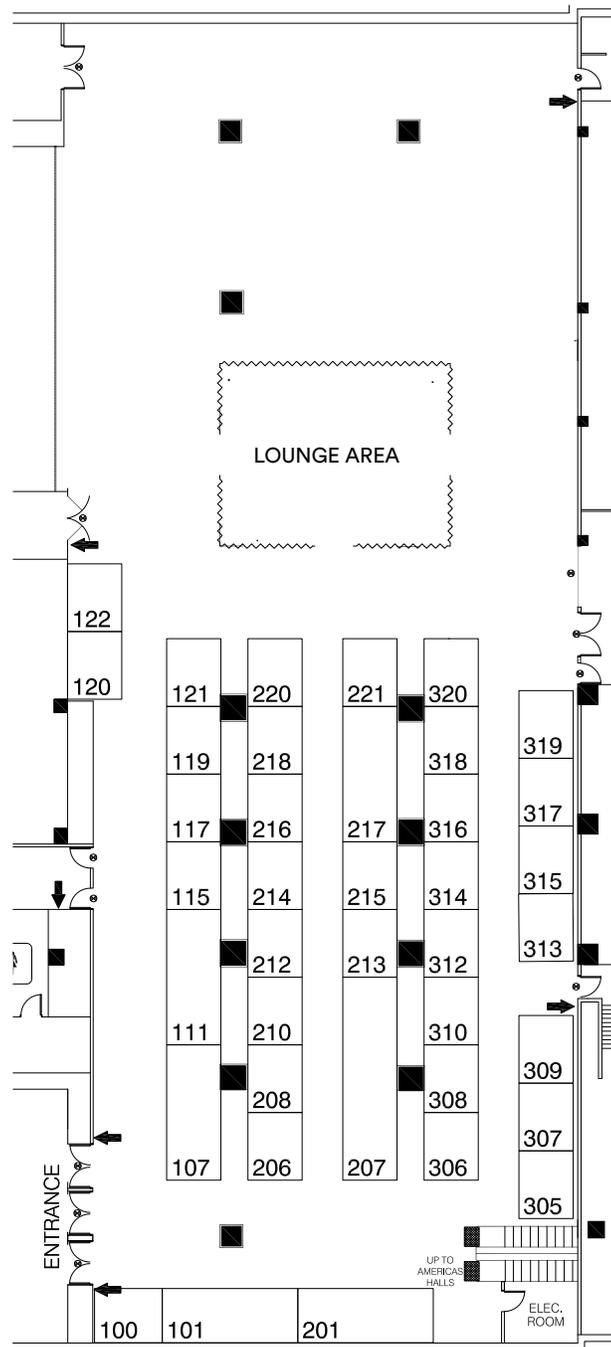
Allworth Press an imprint of Skyhorse Publishing, Inc.	122, Rhinelander Gallery
American University in Cairo Press	305, Rhinelander Gallery
apexart	115, Rhinelander Gallery
Art Condo / Magic Palette Inc.	314, Rhinelander Gallery
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Art in Embassies Program	318, Rhinelander Gallery
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Manchester University Press	704, Americas Hall I

EXHIBITOR INDEX

Organization Booth

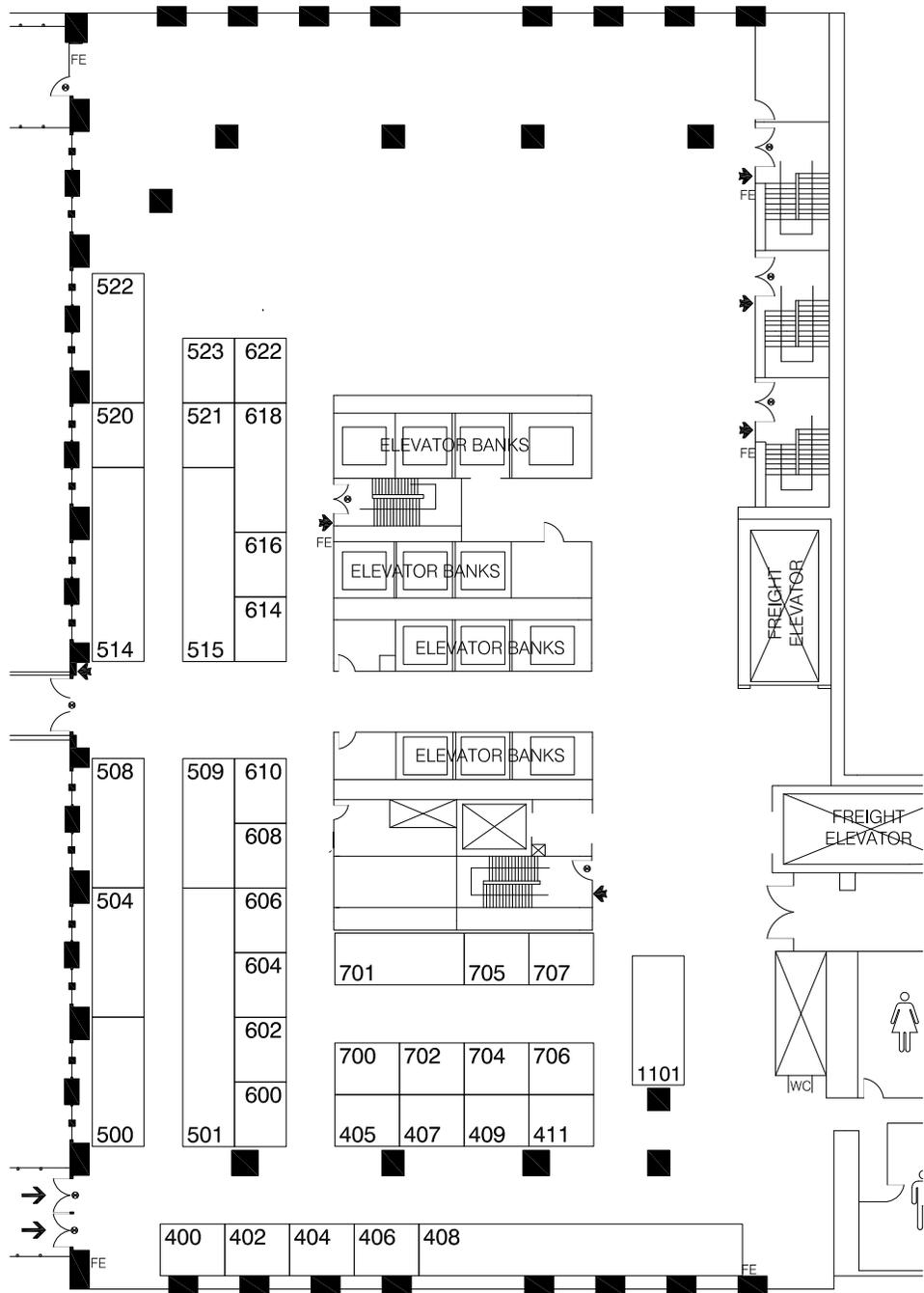
Manchester University Press	704, Americas Hall I
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Rodovid Press / Ukrainian Museum	600, Americas Hall I
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NEW YORK HILTON MIDTOWN, **RHINELANDER GALLERY** BOOK AND TRADE FAIR



54th STREET

NEW YORK HILTON MIDTOWN, AMERICAS HALL I BOOK AND TRADE FAIR



54th STREET

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Tatiana Flores, Rutgers University, Association for Latin
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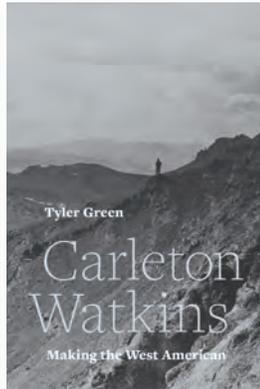
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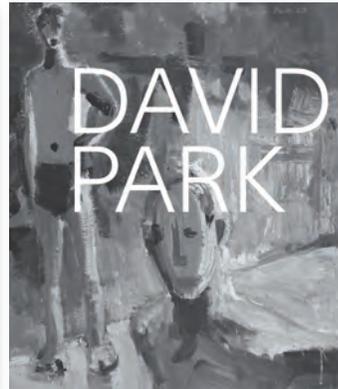
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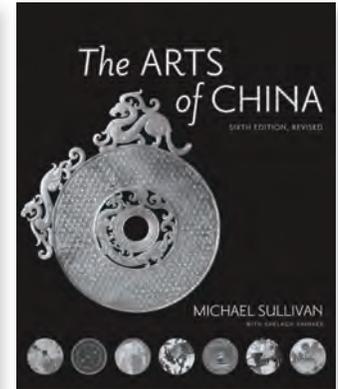
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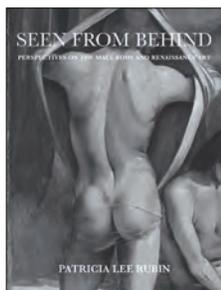


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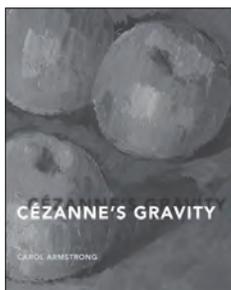
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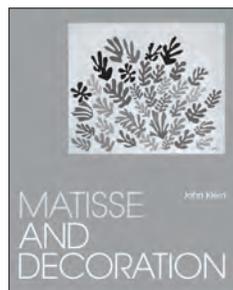
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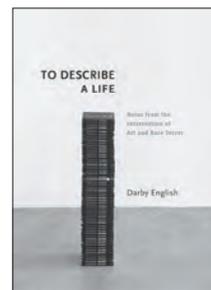
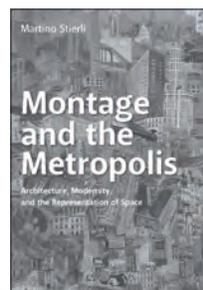
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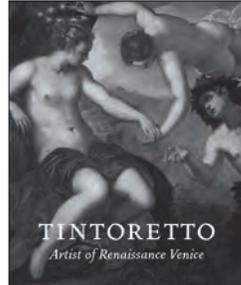
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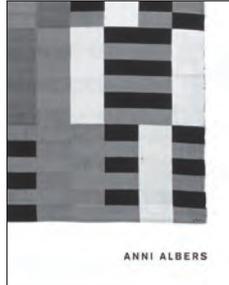
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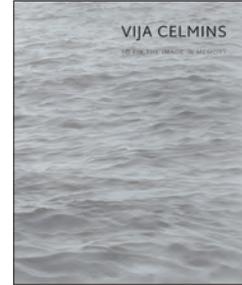
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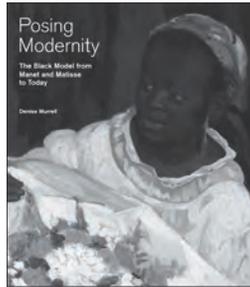
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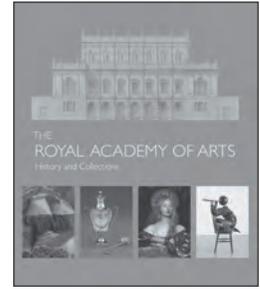
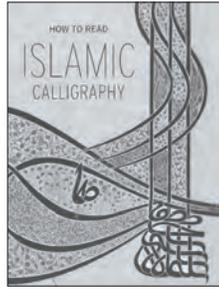
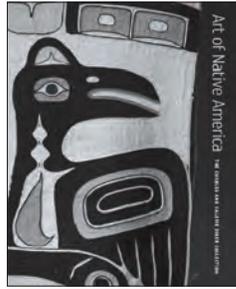
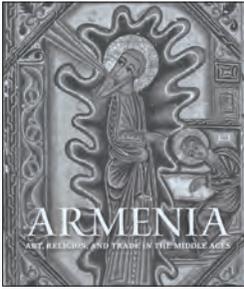
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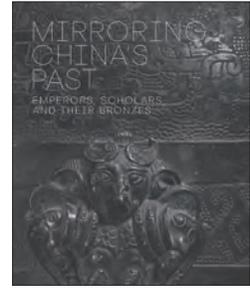
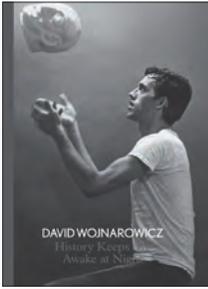
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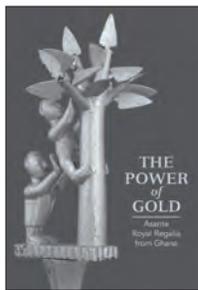
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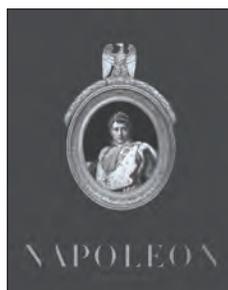


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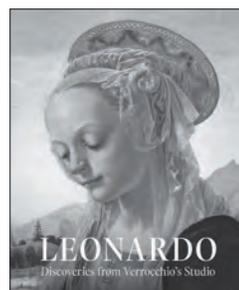
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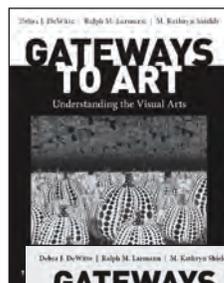


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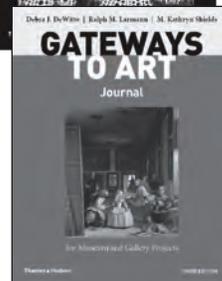


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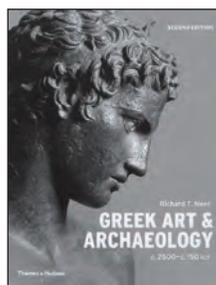
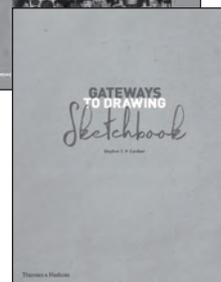
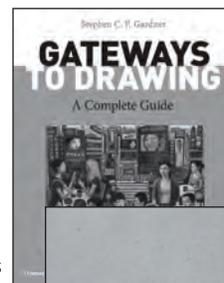
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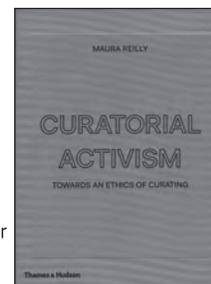
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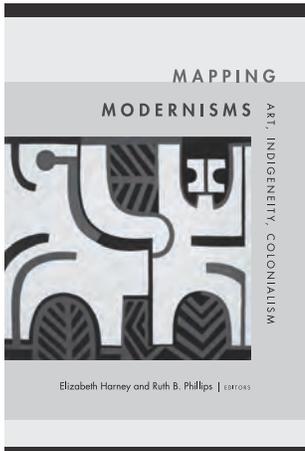
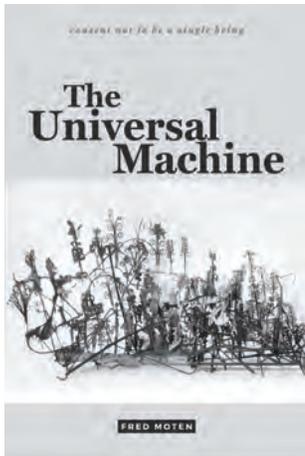
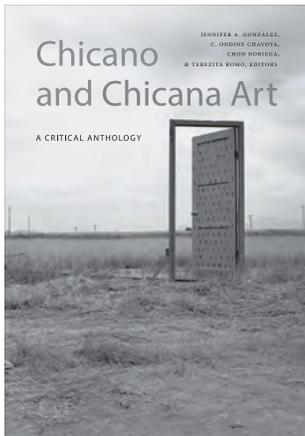
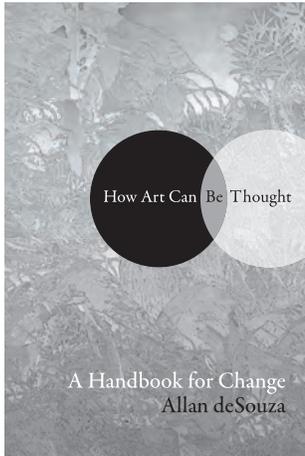
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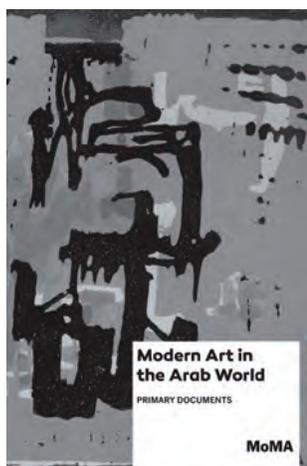
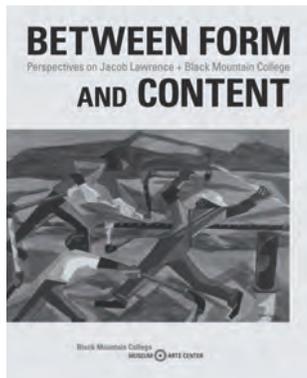
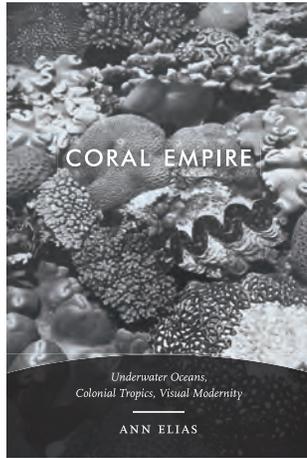
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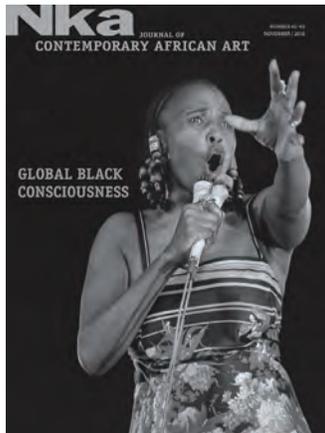
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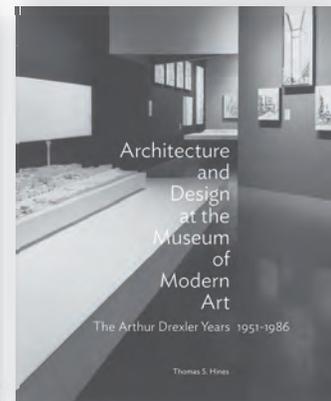
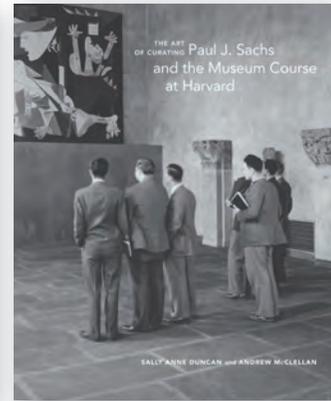
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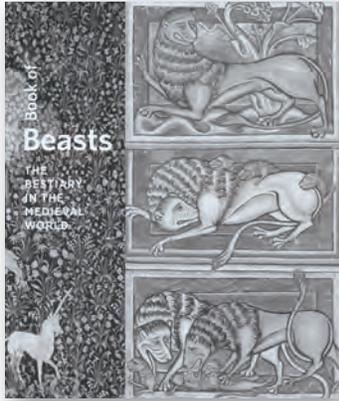
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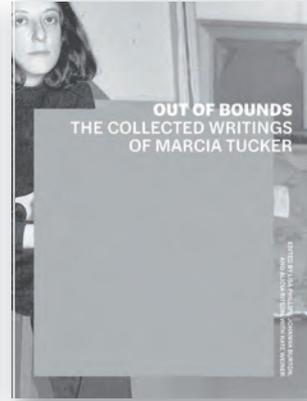
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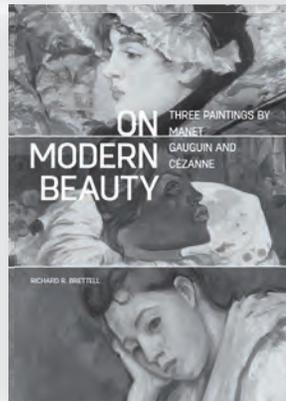
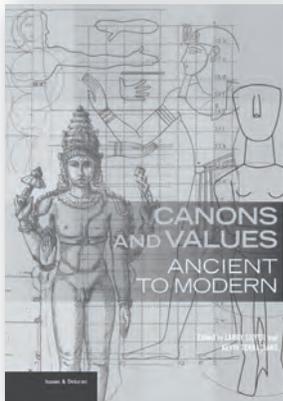
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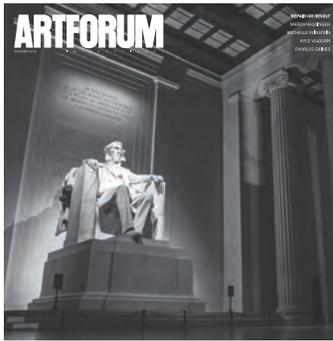
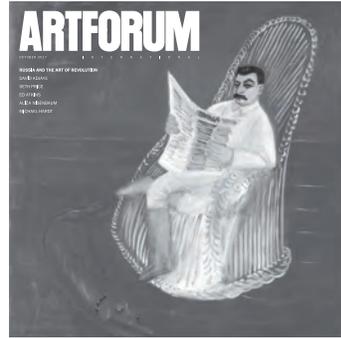
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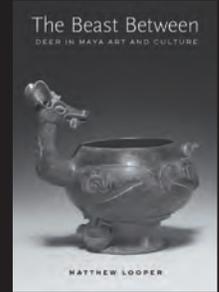
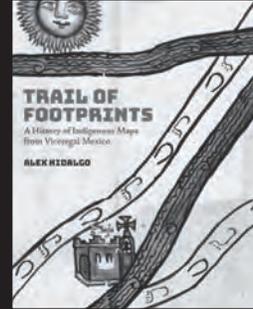
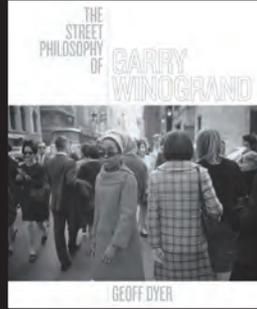
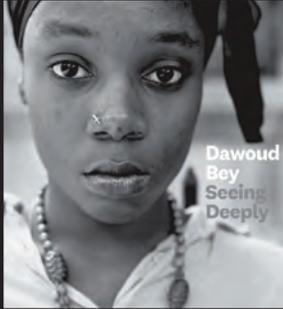
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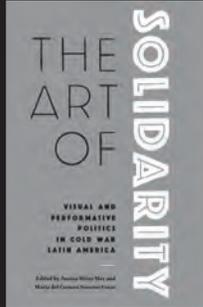
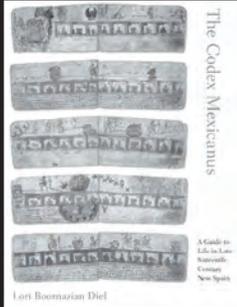
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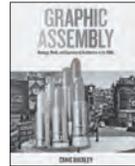
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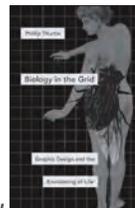
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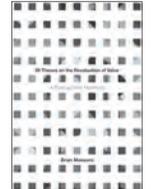
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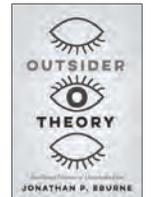
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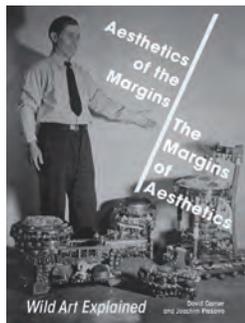
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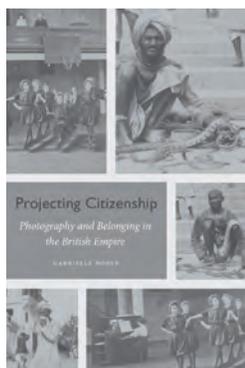
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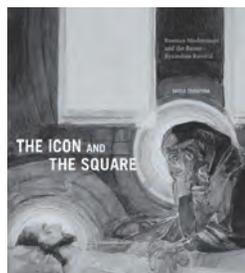
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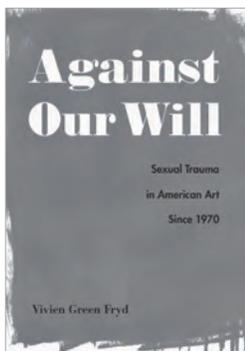
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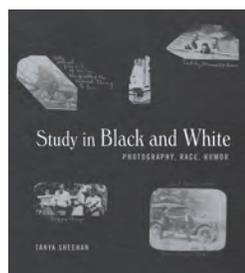
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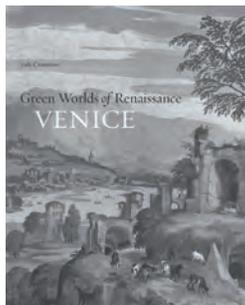
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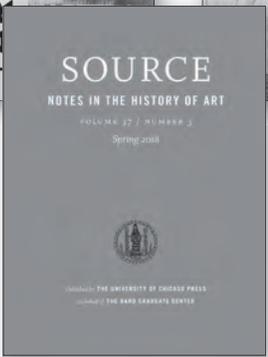
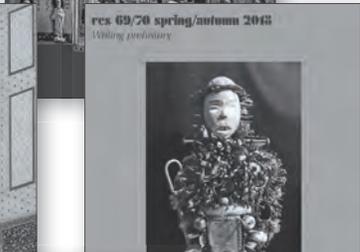
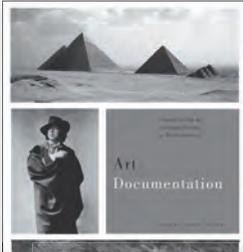
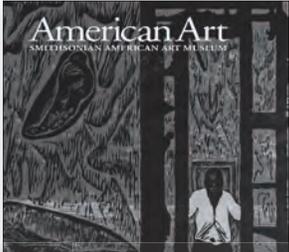


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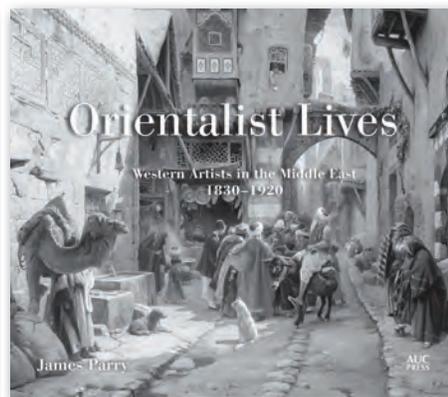
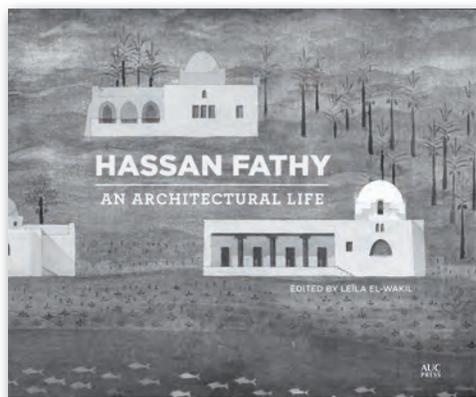


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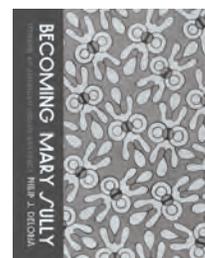
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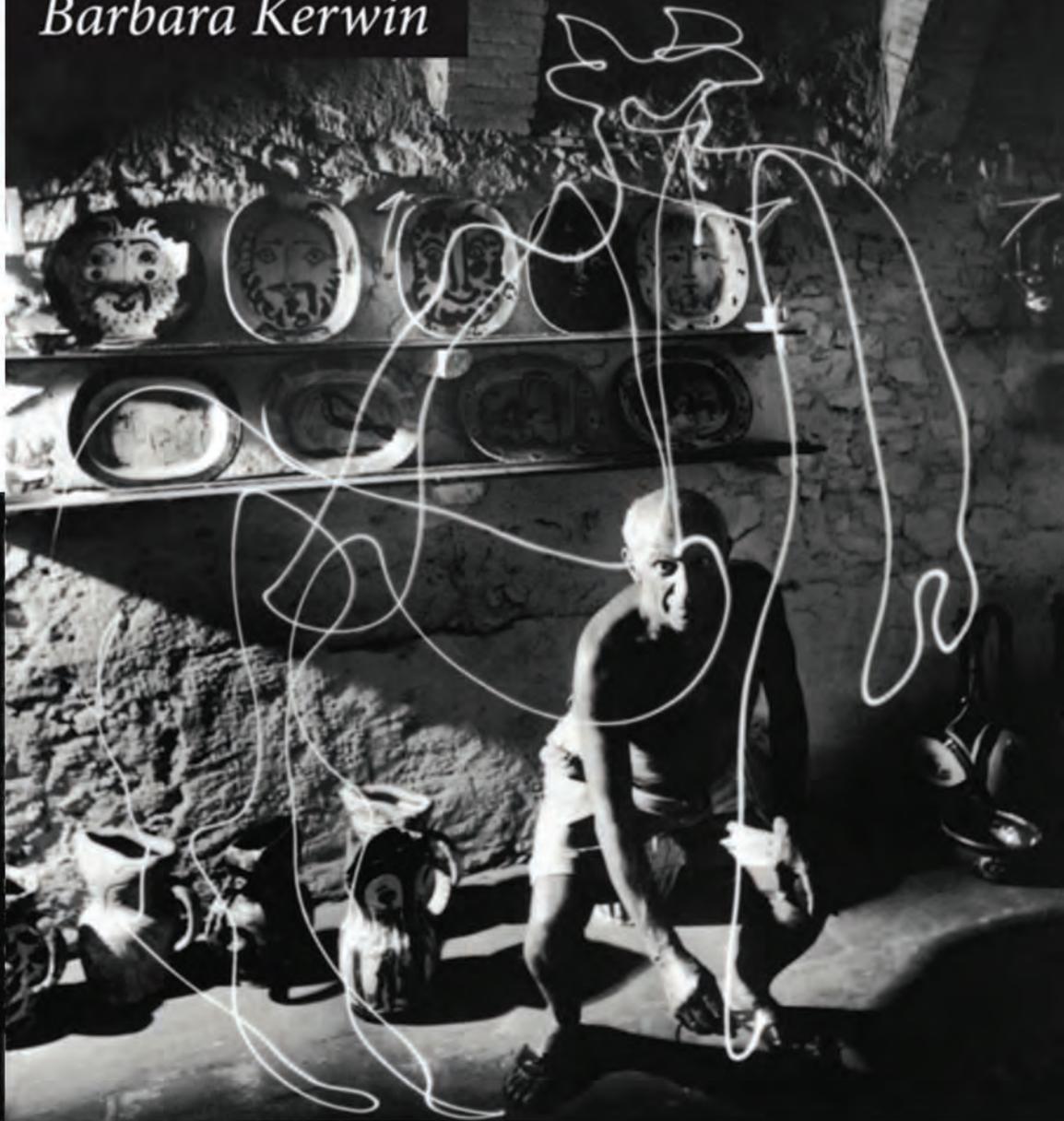

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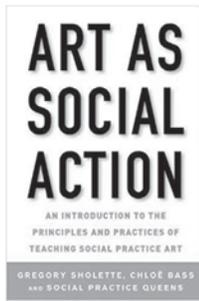
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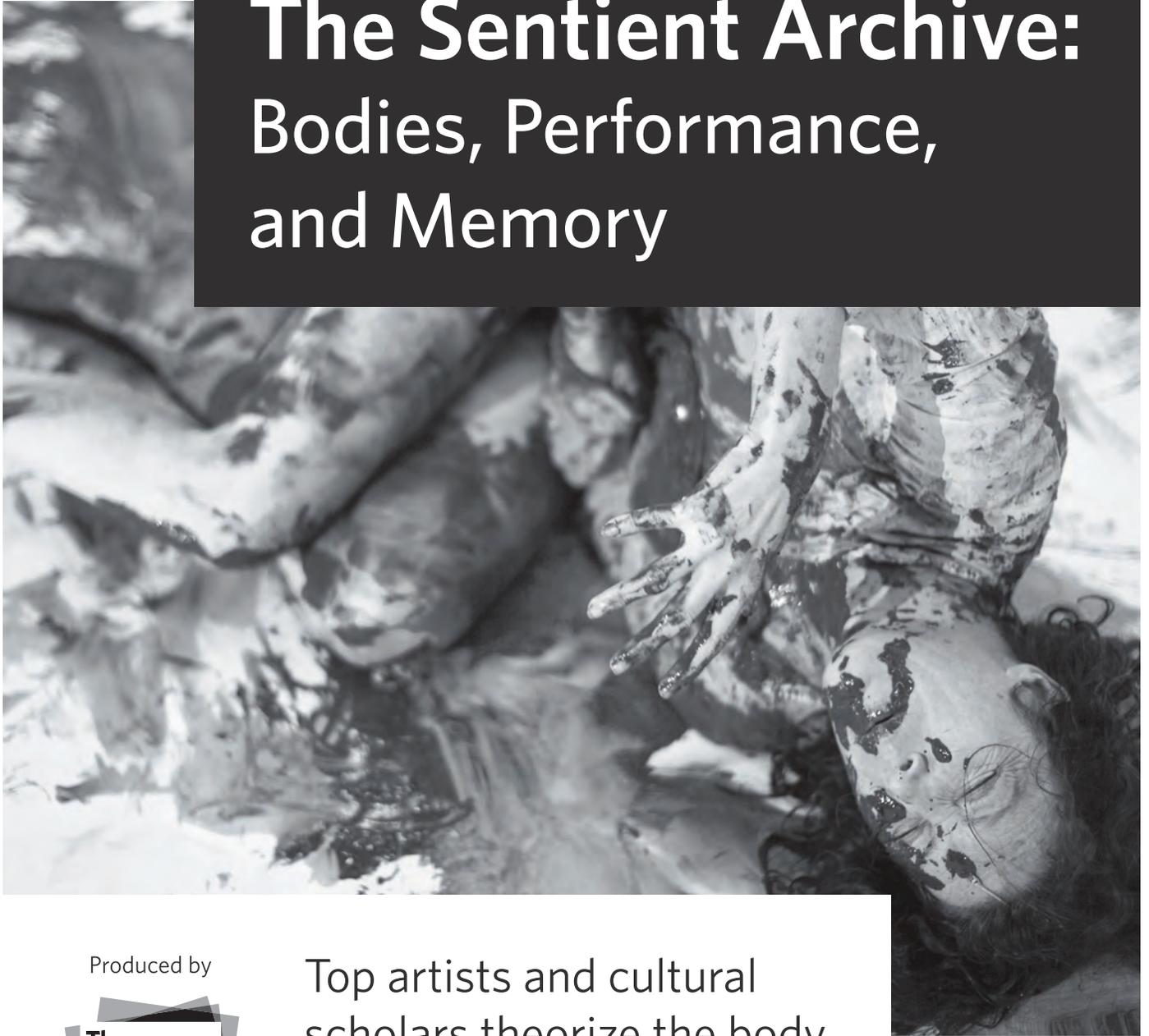
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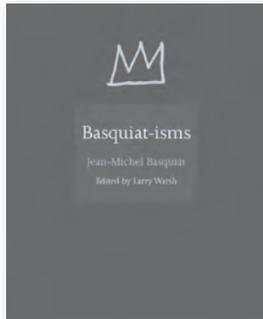
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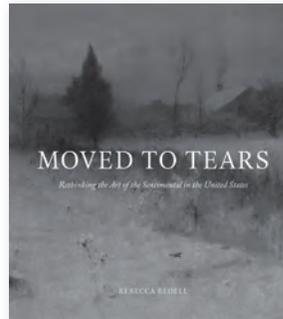
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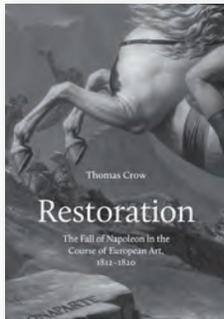


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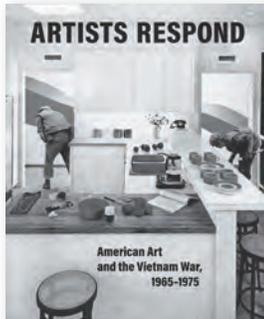


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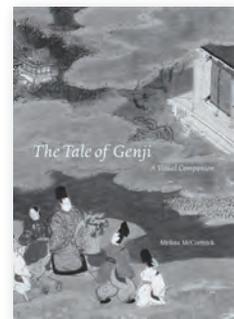
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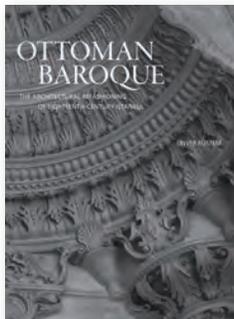


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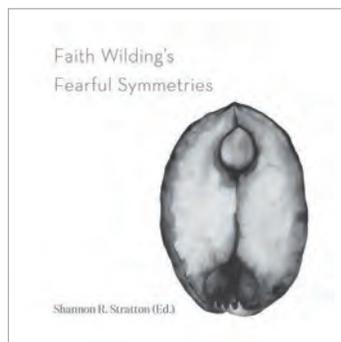


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What's Next? Eco Materialism & Contemporary Art

By Linda Weintraub

By paying tribute to matter, materiality, and materialization, the examples of contemporary art assembled in *What's Next? Eco Materialism and Contemporary Art* challenge the social, cultural and ethical norms that prevailed in the twentieth century. This significant frontier of contemporary culture is identified as Eco Materialism because it affirms the emergent philosophy of Neo Materialism and attends to the pragmatic urgency of environmentalism. In this highly original book, Linda Weintraub surveys the work of 40 international artists who present materiality as a strategy to convert society's environmental neglect into responsible stewardship. These bold art initiatives, enriched by their associations with philosophy, ecology and cultural critique, bear the hallmark of a significant new art movement. This accessible text, augmented with visuals, charts and questionnaires, invites students and a wider readership to engage in this timely arena of contemporary art.



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Faith Wilding's Fearful Symmetries

Edited by Shannon R. Stratton

Deeply influenced by studies of female iconology, the medieval, the subconscious and hybrid bodies, Faith Wilding's art is instantly recognizable. In keeping with Wilding's own artworks, this book is a bricolage: memoirs and watercolours sit alongside critical essays and family photographs to form an overall history of both Wilding's life and works, as well as the wider feminist art movement of the 1970s and beyond.

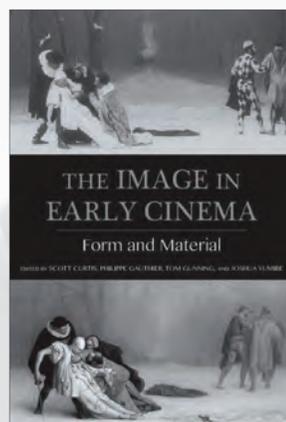
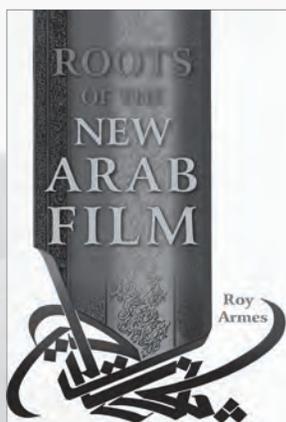
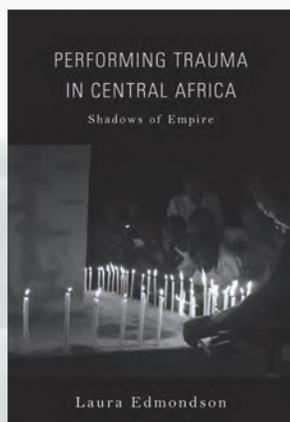
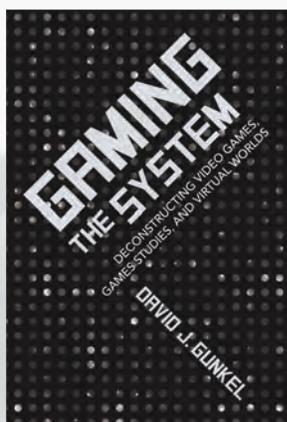
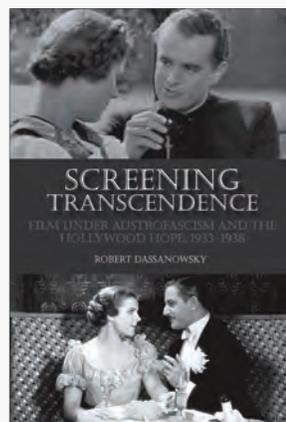
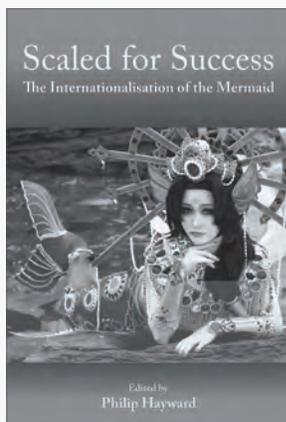
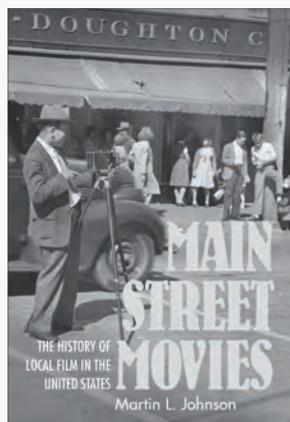
This collection spans 50 years of Wilding's artistic production, feminist art pedagogy and participation in, and organizing of, feminist art collectives, such as the Feminist Art Program, Womanhouse, Womenspace Gallery and the Woman's Building. Featuring contributions from scholars and artists, including Amelia Jones, the book is the first of its kind to celebrate the career of an artist who helped shape the feminist art of today. Intimate, philosophical and insightful, *Faith Wilding's Fearful Symmetries* is a beautiful book intended for artists, scholars and a broader audience.



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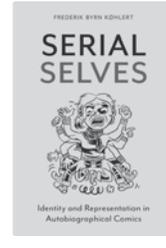


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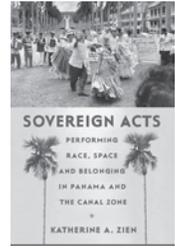


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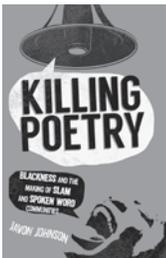


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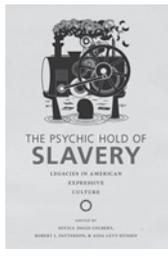
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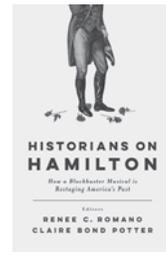


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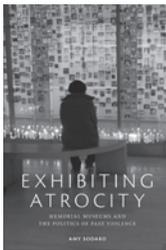


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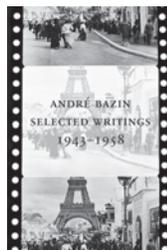


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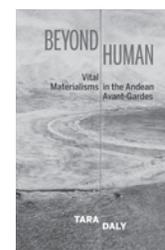


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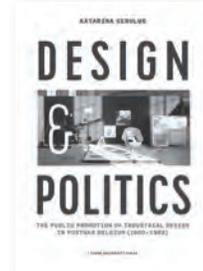
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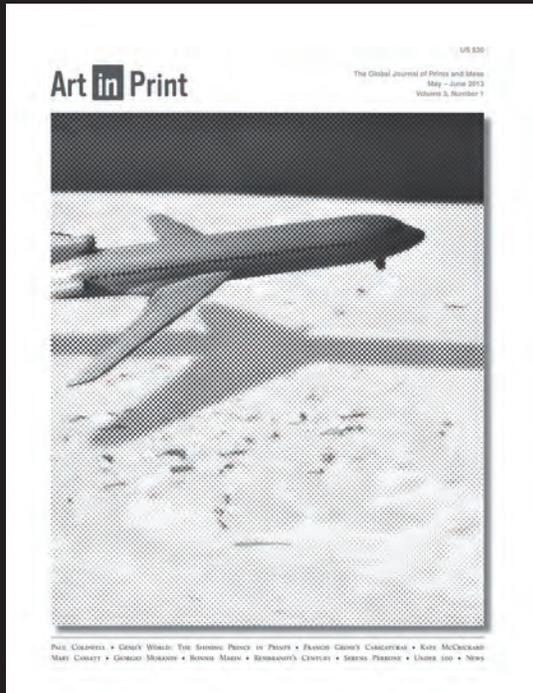


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