



103rd ANNUAL CONFERENCE

NEW YORK

FEBRUARY 11-14, 2015

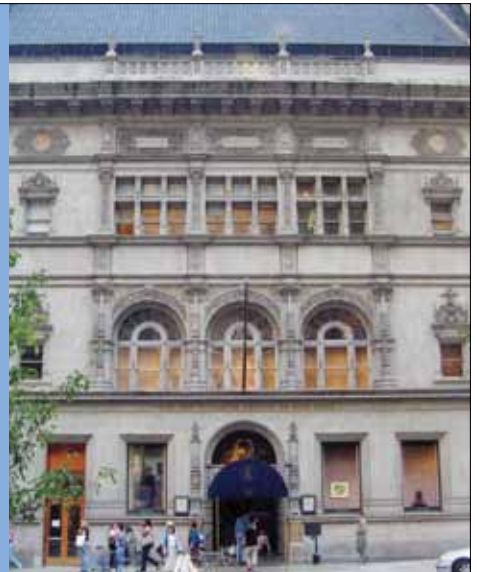
CONFERENCE PROGRAM

Join Us at the League
Friday, February 13 at 2:00PM

Free Panel Discussion & Reception

*Learning to See Anew:
Priorities in Drawing and Education*

(At 215 West 57th Street, an 8-minute walk from the Hilton)

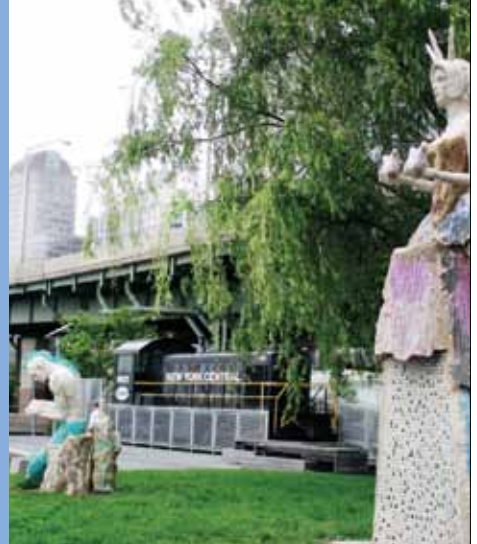


The Art Students League of New York

215 West 57th Street, New York, NY 10019
TEL: (212) 247-4510
www.theartstudentsleague.org
info@artstudentsleague.org



Residencies
Studio Classes
Workshops
Professional
Development



(Re)connect with the League: Booth 2104





103rd Annual Conference in New York

Wednesday, February 11–Saturday, February 14, 2015

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SAVE THE DATES!

WASHINGTON, DC 104rd ANNUAL CONFERENCE FEBRUARY 3-6, 2016

The *Conference Program* is published in conjunction with the 103rd Annual Conference of the College Art Association. For the detailed, chronological listing of sessions, meetings, and events, see the conference website at <http://conference.collegeart.org>. Please note that information is subject to change.

The conference will be held at the New York Hilton Midtown, 1335 Avenue of the Americas, from February 11–14, 2015. Unless otherwise noted, all activities will take place at this location.

CAA is not responsible for lost or stolen articles.

Thank You!

We extend our special thanks to the CAA Annual Conference Committee members responsible for the 2015 program: Jacqueline Francis, California College of Arts, Vice President for Annual Conference; Al Acres, Georgetown University; Ray Hernández-Durán, University of New Mexico; Sharon Loudon, Loudon Studio; Jennifer Milam, University of Sydney; Sheila Pepe, Pratt Institute; Doralynn Pines, Metropolitan Museum of Art, retired; and John Richardson, Wayne State University. Regional Representatives: Julie McGee, University of Delaware; and Casey Ruble, Fordham University. We also thank all the volunteers and staff members who help to make the conference possible.

CAA is deeply grateful to Glenn Lowry, Director of The Museum of Modern Art, for hosting this year's reception.

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Photo: Dave Rittinger

A special thanks to our conference sponsors:



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Art in America

Welcome to New York!

Dear Friends:

New York City, with its incomparably diverse array of cultural attractions, provides the setting for the 2015 Annual Conference, the world's largest forum for the visual arts. This exciting gathering of artists, art historians, critics, museum curators, arts administrators, and art educators will convene for the best in new scholarship, innovative art, and lively discussion of the arts and culture today.

The conference will be officially launched on Wednesday evening with Convocation, at which this year's Awards for Distinction recipients will be honored. The Keynote Address will be delivered by Dave Hickey, the distinguished art critic. Following Convocation, The Museum of Modern Art will host this year's Opening Reception.

This year's meeting will include four full days of sessions in all areas of studio art and art history, ranging from panels in which artists, critics, and scholars present their most current work, to sessions on professional practices, career development, pedagogy, and museum and curatorial issues.

Among the special highlights are the Distinguished Scholar Session devoted to Robert Farris Thompson, the eminent scholar of African art, and the Distinguished Artists Interviews in ARTspace, which will be headlined by William Pope.L and Ursula von Rydingsvard.

Preceding the Annual Conference CAA is hosting THATCamp (The Humanities and Technology Camp), an unconference which offers participants the opportunity to explore with others the latest developments in digital art and humanities. The results of THATCamp will be shared at the Annual Conference at a session held on Thursday, February 12, from 9:30 AM–noon.


As the world's best-attended international art conference, CAA's New York meeting will facilitate networking opportunities and enable you to exchange information and ideas with colleagues from across the globe. Career opportunities abound in conjunction with the single largest job placement service for art professionals in all fields. Mentoring workshops will help students, emerging scholars, and early-career artists to develop professional résumés and portfolios. You also don't want to miss the annual Book and Trade Fair, where you can view exciting new publications, artists' products, and educational services.

Many of New York's most prestigious museums will be hosting openings and receptions and offering free admission to all conference attendees.

Thank you for participating in the world's largest international arts conference!



DeWitt Godfrey
CAA President



Linda Downs
CAA Executive Director

PARTICIPATE

KEEP YOUR PHONES ON
(BUT YOUR RINGERS OFF)!

CAA will be live-tweeting
throughout the conference.

Continue the conversation online!



#CAA2014

@collegeart



Conference Highlights

Choose from more than 200 stimulating sessions, panel discussions, roundtables, and meetings on a plethora of topics in art scholarship and practice.

Though we can't possibly list them all, here are a few of the special events we have in store:

- Sessions led by distinguished artists and art historians
- Convocation Keynote address by Dave Hickey
- Opening Reception at The Museum of Modern Art
- The Thirteenth Annual Distinguished Scholar session honoring Robert Farris Thompson
- The CAA Awards for Distinction, including the Distinguished Artist Award for Lifetime Achievement, the Charles Rufus Morey Book Award, and others
- The Annual Distinguished Artists' Interviews with William Pope.L and Ursula von Rydingsvard
- At the Book and Trade Fair, the latest books, catalogues, and art journals; paints, inks, and brushes; educational services and teaching tools—and more
- Free Wi-Fi in the session rooms, Interview Hall, and Exhibit Hall at the New York Hilton Midtown

Download the FREE CAA Annual Conference Mobile App

All the information you need to navigate the conference right at your fingertips.

Download the app and you can:

- Search and browse sessions and events
- Create a personalized schedule
- Find your way with maps of the conference venue
- Browse exhibitors in the Book and Trade Fair
- Share events on Twitter and Facebook

The app works on most mobile platforms including iPhones and iPads, Android devices, and Blackberries. To download, visit conference.collegeart.org/app.

CONFERENCE AT A GLANCE

	TUESDAY FEBRUARY 10	WEDNESDAY FEBRUARY 11	THURSDAY FEBRUARY 12	FRIDAY FEBRUARY 13	SATURDAY FEBRUARY 14
Conference Registration	5:00–7:00 PM	8:00 AM–7:00 PM	8:00 AM–7:00 PM	8:00 AM–7:00 PM	8:30 AM–2:30 PM
CAA Membership	5:00–7:00 PM	8:00 AM–7:00 PM	8:00 AM–7:00 PM	8:00 AM–7:00 PM	8:30 AM–2:30 PM
Career Services					
Orientation	6:30–8:00 PM				
Interviewer Center		8:00 AM–7:00 PM	8:00 AM–7:00 PM	8:00 AM–7:00 PM	
Candidate Center		9:00 AM–7:00 PM	9:00 AM–7:00 PM	9:00 AM–7:00 PM	
Interview Hall		9:00 AM–7:00 PM	9:00 AM–7:00 PM	9:00 AM–7:00 PM	9:00 AM–NOON
Mentoring Sessions			8:00 AM–5:00 PM	8:00 AM–5:00 PM	
Sessions		7:30–9:00 AM 9:30 AM–NOON 12:30–2:00 PM 2:30–5:00 PM	7:30–9:00 AM 9:30 AM–NOON 12:30–2:00 PM 2:30–5:00 PM 5:30–7:00 PM	7:30–9:00 AM 9:30 AM–NOON 12:30–2:00 PM 2:30–5:00 PM 5:30–7:00 PM	7:30–9:00 AM 9:30 AM–NOON 12:30–2:00 PM 2:30–5:00 PM
ARTspace and Media Lounge		8:00 AM–5:00 PM	8:00 AM–5:00 PM	8:00 AM–5:00 PM	8:00 AM–5:00 PM
ARTexchange				5:30–7:30 PM	
CAA Convocation and Reception		5:30–9:00 PM			
Book and Trade Fair			9:00 AM–6:00 PM	9:00 AM–6:00 PM	9:00 AM–2:30 PM
School and Department Reunions and Receptions			7:30–9:00 AM 12:30–2:00 PM	7:30–9:00 AM 12:30–2:00 PM 5:30–7:00 PM	7:30–9:00 AM 12:30–2:00 PM
Annual CAA Business Meeting (open to all CAA members)				5:30–7:00 PM	

SESSIONS AT A GLANCE

All sessions will be held at the New York Hilton Midtown unless otherwise noted.

Wednesday, February 11

7:30–9:00 AM

Catalogue Raisonné Scholars Association

Business Meeting

Gramercy B, 2nd Floor

Wednesday, February 11

9:30 AM–12:00 PM

Curating Virtually: New Media and Digital Arts Global Interventions

Mercury Ballroom, 3rd Floor

Chair: Jan Christian Bernabe, Center for Art and Thought

American Illustration and the Art Historical Canon

Rendezvous Trianon, 3rd Floor

Chair: Dennis Dittrich, New Jersey City University

Installing Abstraction

Nassau Suite, 2nd Floor

Chair: Paul Galvez, Wellesley College

The Budapest Sunday Circle and Art History: Lukács, Mannheim, Antal, Hauser, Balázs, and the Critique of Culture

West Ballroom, 3rd Floor

Chairs: Paul Jaskot, DePaul University; Andrew F. Hemingway, University College London

Performative Architecture before the Modern Era

Beekman Parlor, 2nd Floor

Chair: Wei-cheng Lin, University of North Carolina at Chapel Hill

Original Copies: Art and the Practice of Copying

Sutton Parlor South, 2nd Floor

Chair: Stephanie Porras, Tulane University

Committee on Women in the Arts

Women in the Marketplace: The Rise of the Artisan Cooperative

Trianon Ballroom, 3rd Floor

Chair: Claudia Sbrissa, St. John's University

Mesoamerican Iconography: Interactions of Images and Texts, and Images as Texts

Regent Parlor, 2nd Floor

Chair: George Scheper, Johns Hopkins University

Money Matters: The Art Market in Late Imperial and Modern China

Petit Trianon, 3rd Floor

Chairs: Kuiyi Shen, Stanford University; Rui Zhang, Tsinghua University

Composite Art in the Colonies of Europe: Stealing, Smiting, Enshrining, Erasing, Recarving, and Recontextualizing

Sutton Parlor North, 2nd Floor

Chairs: Kaylee Spencer, University of Wisconsin-River Falls; Linnea H. Wren, Gustavus Adolphus College

Truth Telling and Parafiction: Practice and Theory

Gramercy A, 2nd Floor

Chairs: Monica Steinberg, The Graduate Center, City University of New York; Sarah S. Archino, Institut national d'histoire de l'art, Paris

Art + Speak: The State of English Language Education in Art Schools

Sutton Parlor Center, 2nd Floor

Chairs: Allison Yasukawa, Maryland Institute College of Art; Mark Augustine, School of the Art Institute of Chicago

Wednesday, February 11

12:30–2:00 PM

Education Committee

Learning to Teach and Teaching to Learn: Developing a Scholarship of Teaching and Learning for Art History

Petit Trianon, 3rd Floor

Chairs: Leda Cempellin, South Dakota State University; Julia A. Sienkewicz, Duquesne University

Catalogue Raisonné Scholars Association

Catalogue Raisonné Case Studies: New Findings, Fresh Insights, and Important Reconsiderations

Gramercy B, 2nd Floor

Chair: Susan Cooke, Estate of David Smith

Association for Critical Race Art History

Building a Multiracial American Past

Sutton Parlor North, 2nd Floor

Chair: Susanna Gold, New York Public Library, Schomburg Center for Research in Black Culture

Services to Artists Committee

Advanced Degrees in Art and Design: Different Directions and Perspectives

Rendezvous Trianon, 3rd Floor

Chair: Jim Hopfensperger, Western Michigan University

Society of Contemporary Art Historians

Histories and Economies of Contemporary Art

Gramercy A, 2nd Floor

Chairs: Suzanne Hudson, University of Southern California; Kirsten J. Swenson, University of Massachusetts, Lowell

International Association of Word and Image Studies

Questioning Artist's Books

Morgan Suite, 2nd Floor

Chair: Philippe Kaenel, Université de Lausanne

European Postwar and Contemporary Art Forum

The Cobra Movement: New Perspectives

Madison Suite, 2nd Floor

Chair: Karen Kurczynski, University of Massachusetts, Amherst

Midwestern Art History Society
Icons of the Midwest: Rembrandt's *Lucretia* at the Minneapolis Institute of Arts
Clinton Suite, 2nd Floor
Chair: Henry Luttikhuisen, Calvin College

Italian Art Society
Di politica: Intersections of Italian Art and Politics since World War II
Nassau Suite, 2nd Floor
Chairs: Elizabeth Mangini, California College of the Arts;
Christopher Bennett, independent scholar

Pacific Arts Association
Mission Accomplished? The Legacy of Religious Missionary Movements on the Art of Oceania
Regent Parlor, 2nd Floor
Chair: Carol Mayer, University of British Columbia

Association of Art Museum Curators
Exploring New Models of Curatorial Scholarship
Sutton Parlor South, 2nd Floor
Chair: Emily Neff, Association of Art Museum Curators

Mellon Research Initiative
Field/Work: Object and Site, Archaeology
Lecture Hall, 1st Floor, Institute of Fine Arts, 1 East 78th Street
Chair: David O'Connor, Institute of Fine Arts, New York University

Visual Culture Caucus
Occupation and Representation
Mercury Ballroom, 3rd Floor
Chair: Kristen Oehrich, Williams College

Association of Academic Museums and Galleries
Engaging Intersections: The Academic Gallery as a Catalyst for Connection
Trianon Ballroom, 3rd Floor
Chairs: Neysa Page-Lieberman, Columbia College Chicago;
Shelly Rosenblum, University of British Columbia

ARTspace
Services to Artists Committee
Are We There Yet: Creative Communities Outside of Art Centers
Murray Hill Suite, 2nd Floor
Chairs: Steven Rossi, State University of New York at New Paltz;
David J. Brown, Fine Art Museum, Western Carolina University

International Association of Art Critics
How Dare We Criticize: Contemporary Art Critics on the State of Their Art
Beekman Parlor, 2nd Floor
Chair: Barry Schwabsky, *The Nation*

Student and Emerging Professionals Committee
The ArtLife Connundrum: Creating Balance between a Career in the Arts and Life Concerns
Sutton Parlor Center, 2nd Floor
Chair: Megan Young, Dishman Art Museum

National Council on Education for the Ceramic Arts
Terracotta...the New Black: Clay Crosses Over
West Ballroom, 3rd Floor
Chairs: Paul Sacaridiz, University of Wisconsin–Madison;
Joshua Green, National Council on Education for the Ceramic Arts

Wednesday, February 11
2:30–5:00 PM

Walt Disney and the "Birth of an American Art"
Gramercy B, 2nd Floor
Chair: Garry Apgar, independent scholar

The Studio History of Art
Trianon Ballroom, 3rd Floor
Chairs: Benjamin Binstock, the Cooper Union for the Advancement of Science and Art; Margaret MacNamidhe, School of the Art Institute of Chicago

Reading Chinese Art
Petit Trianon, 3rd Floor
Chairs: Elizabeth Childs-Johnson, independent scholar;
Katharine P. Burnett, University of California, Davis

Biblical Archetypes in the Middle Ages
Sutton Parlor Center, 2nd Floor
Chairs: Meredith Cohen, University of California, Los Angeles;
Mailan S. Doquang, Princeton University

Rethinking American Art and the Italian Experience, 1760–1918
Rendezvous Trianon, 3rd Floor
Chairs: Melissa Dabakis, Kenyon College; Paul Kaplan, Purchase College, State University of New York

Copyright and the Visual Arts in America: A Historical Perspective
Nassau Suite, 2nd Floor
Chairs: Marie-Stephanie Delamaire, Columbia University;
Mazie M. Harris, J. Paul Getty Museum

Skeuomorphic: The Skeuomorph from the Acropolis to iOS
Bryant Suite, 2nd Floor
Chairs: Nicholas Herman and Sarah M. Guerin, Université de Montréal

Architecture in Islamic Painting
Morgan Suite, 2nd Floor
Chair: Abdallah Kahil, Lebanese American University

Casualties of Culture War: Sexuality in the North American Museum
East Ballroom, 3rd Floor
Chair: Jonathan D. Katz, University at Buffalo, State University of New York

Fashion and the Contemporary Avant-Garde

Beekman Parlor, 2nd Floor
Chair: Charlene Lau, York University

The Posthumous Author-Function: Artists' Estates and the Writing of Art History

West Ballroom, 3rd Floor
Chairs: Rachel Middleman, California State University, Chico;
Anne Monahan, The Phillips Collection and George Washington University

Collective Consciousness: A Dialogue on Drawing

Gramercy A, 2nd Floor
Chair: Richard Moninski, University of Wisconsin-Platteville

Global Peripheries: Art Biennials as Networks of Cultural Representation and Contestation

Regent Parlor, 2nd Floor
Chairs: Cristian Nae, George Enescu University of Arts; Judy Peter, University of Johannesburg

ARTspace

Surveillance as Art Practice

Murray Hill Suite, 2nd Floor
Chairs: Trish Stone, University of California, San Diego;
Jessamyn Lovell, University of New Mexico

Preserving the Artistic Legacies of the 1960s and 1970s

Sutton Parlor South, 2nd Floor
Chairs: Molleen Theodore and Anne Turner Gunnison, Yale University Art Gallery

Sculptural Hybrids: Current Approaches to the Intersection of Sculpture, Science, and Technology

Madison Suite, 2nd Floor
Chair: Elona Van Gent, University of Michigan

The Period of the Period Room: Past or Present?

Sutton Parlor North, 2nd Floor
Chair: Elizabeth Williams, Rhode Island School of Design Museum

Thursday, February 12

7:30–9:00 AM

American Society for Eighteenth-Century Studies

Business Meeting

Morgan Suite, 2nd Floor

Italian Art Society

Business Meeting

Madison Suite, 2nd Floor

Women's Caucus for Art

Business Meeting

East Ballroom, 3rd Floor

Thursday, February 12

9:30 AM–12:00 PM

Seeing Others Seeing: Interpersonal Experience in Contemporary Art

Rendezvous Trianon, 3rd Floor
Chairs: Cristina Albu, University of Missouri-Kansas City;
Dawna L. Schuld, Indiana University

ARTspace

Art Collectives and the Contemporary World

Murray Hill Suite, 2nd Floor
Chairs: Brianne Cohen, Université Catholique de Louvain;
Robert Bailey, University of Oklahoma

A Social Medium: Photography's History of Sharing

Nassau Suite, 2nd Floor
Chairs: Elizabeth Cronin and Stephen C. Pinson, New York Public Library

The Architecture of Synagogues in the Islamic World

Madison Suite, 2nd Floor
Chair: Mohammad Gharipour, Morgan State University

Dance in the Art Museum

Gramercy A, 2nd Floor
Chairs: Jennie Goldstein, Stony Brook University, State University of New York; Amanda Jane Graham, Northwestern University

Women's Caucus for Art

The Difference Disability Makes: Disability, Community, and Art

East Ballroom, 3rd Floor
Chair: Petra Kuppers, University of Michigan

Unfolding the Enlightenment

Beekman Parlor, 2nd Floor
Chairs: Alyce Mahon, University of Cambridge; Nebahat Avcioglu, Hunter College, City University of New York

Science Is Measurement: Nineteenth-Century Science, Art, and Visual Culture, Part I

Sutton Parlor South, 2nd Floor
Chair: Nancy Marshall, University of Wisconsin-Madison

Indigenous Contemporary Art

Gramercy B, 2nd Floor
Chair: Kate Morris, Santa Clara University

Patron of Diversity: The Golden State, the People's University, and the "Rise of the Rest"

Bryant Suite, 2nd Floor
Chair: Elaine O'Brien, California State University, Sacramento

The Turbulent Decade: East Asian Art in the Global 1960s

Petit Trianon, 3rd Floor
Chair: Thomas O'Leary, Saddleback College

The Art and Architecture of Religious Pluralism

Morgan Suite, 2nd Floor
Chair: Timothy Parker, Norwich University

Guerilla Approaches to the Decorative Arts and Design

Mercury Ballroom, 3rd Floor
Chairs: Haneen Rabie, Princeton University; Catherine L. Whalen, The Bard Graduate Center

THATcamp CAA: What Happened and What's Next

Sutton Parlor Center, 2nd Floor
Chairs: Joyce Rudinsky, University of North Carolina at Chapel Hill; Victoria Szabo, Duke University

Public Art Dialogue

Museums and Public Art: Coexistence or Collaboration?

West Ballroom, 3rd Floor
Chairs: Harriet Senie, City College, City University of New York; Cher Krause Knight, Emerson College

The Global History of Design and Material Culture

Sutton Parlor North, 2nd Floor
Chair: Paul Stirton, Bard Graduate Center

Early Modern Cross-Cultural Conversions

Regent Parlor, 2nd Floor
Chairs: Bronwen Wilson, Sainsbury Institute for Art; Claudia Swan, Northwestern University

Imagining a US Latina/o Art History, Part I

Trianon Ballroom, 3rd Floor
Chair: Adriana Zavala, Tufts University

Thursday, February 12

12:30–2:00 PM

Renaissance Society of America

Spatial Histories of the Early Modern Italian City: Social Configurations of Time and Space

Petit Trianon, 3rd Floor
Chair: Karen-Edis Barzman, Binghamton University, State University of New York

Association for Textual Scholarship in Art History

Mannerism and Maniera: Beauty and Spirituality

Sutton Parlor South, 2nd Floor
Chairs: Tina Bizzarro, Rosemont College; Liana Cheney, Università di Aldo Moro

International Survey of Jewish Monuments

Trends and New Initiatives in Jewish Heritage Documentation and Preservation

West Ballroom, 3rd Floor
Chair: Samuel Gruber, International Survey of Jewish Monuments

CAA Museum Committee

The Global Museum: Art Museum Leadership in the Twenty-First Century

Gramercy B, 2nd Floor
Chairs: Antoniette Guglielmo, Getty Leadership Institute; Leslee Katrina Michelsen, Museum of Islamic Art, Doha

Community College Professors of Art and Art History Foundations Flipped? Active Learning in Art History and the Studio

Morgan Suite, 2nd Floor
Chair: Monica Hahn, Community College of Philadelphia

National Council of Arts Administrators

Yes Is a World: Creativity in an Expanding Field

Sutton Parlor North, 2nd Floor
Chairs: Jim Hopfensperger, Western Michigan University; Nan E. Goggin, University of Illinois at Urbana-Champaign

Association for Latin American Art

Emerging Scholars of Latin American Art

Regent Parlor, 2nd Floor
Chair: Margaret Jackson, University of New Mexico

Women's Caucus for Art

Igniting Regions through Art and Activism

East Ballroom, 3rd Floor
Chairs: Catherine Judge, Moongate Studio; Krista Jiannacopoulos, independent artist

New Media Caucus

Technologies of Wonder

Sutton Parlor Center, 2nd Floor
Chair: Aleksandra Kaminska, Simon Fraser University

Mellon Research Initiative

Field/Work: Object and Site, Conservation and the Future of Art

Lecture Hall, 1st Floor, Institute of Fine Arts, 1 East 78th Street
Chair: Michele Marincola, Institute of Fine Arts, New York University

Art Historians of Southern California

The Study of Visual Culture in the Age of Zeroes and Ones

Beekman Parlor, 2nd Floor
Chair: Walter Meyer, Santa Monica College

ARTspace

Services to Artists Committee

Breaking the Rules: The "Other" Career Paths

Murray Hill Suite, 2nd Floor
Chairs: Stacy Miller, Parsons The New School for Design; Niku Kashef, California State University, Northridge, and Woodbury University

Historians of British Art

Home Subjects: Domestic Space and the Arts in Britain, 1753–1900

Rendezvous Trianon, 3rd Floor
Chairs: Morna O'Neill, Wake Forest University; Anne Nellis Richter, American University

CAA International Committee

Global Art History: Historical Connections

Mercury Ballroom, 3rd Floor
Chairs: Rosemary O'Neill, Parsons The New School for Design; Gwendoline M. Farrelly, Rhode Island School of Design

CAA Publications Committee
A Digital Publications Future

Trianon Ballroom, 3rd Floor
Chair: Suzanne Preston Blier, Harvard University

Archives of American Art, Smithsonian Institution
Handwriting and American Art

Nassau Suite, 2nd Floor
Chairs: Mary Savig, Archives of American Art; Akela M. Reason, University of Georgia

Association of Historians of American Art
American Art in Unlikely Places: Exhibitions beyond the Transatlantic Axis

Gramercy A, 2nd Floor
Chair: Alex Taylor, Tate

American Council for Southern Asian Art
Business Meeting

Bryant Suite, 2nd Floor

Art Historians Interested in Pedagogy and Technology
Business Meeting

Madison Suite, 2nd Floor

Thursday, February 12

2:30–5:00 PM

Renaissance Society of America
Comparative Spatial Histories of the Early Modern City: A Transregional Study

Petit Trianon, 3rd Floor
Chair: Karen-Edis Barzman, Binghamton University, State University of New York

ARTspace
CAA Services to Artists Committee
Art from Research

Murray Hill Suite, 2nd Floor
Chairs: Blane De St. Croix, Indiana University; Martha Schwendener, New York University

Historians of Netherlandish Art
Blessed and Cursed: Exemplarity and (in)fama in Northern Art of the Early Modern Period

Bryant Suite, 2nd Floor
Chair: John Decker, Georgia State University

China in the Japanese Visual Imagination

Madison Suite, 2nd Floor
Chair: Karen Fraser, Santa Clara University

Rosso Reconsidered

Morgan Suite, 2nd Floor
Chairs: Vivien Greene, Guggenheim Museum; Heather P. Ewing, Center for Italian Modern Art

Rethinking the Decorative Woman in Central Europe, 1900–1950

Nassau Suite, 2nd Floor
Chairs: Olivia Gruber Florek, independent scholar; Megan Brandow-Faller, Georgetown University

Distinguished Scholar Session Honoring Robert Farris Thompson

East Ballroom, 3rd Floor
Chair: Grey Gundaker, College of William and Mary

Games and Gambits in Contemporary Art

Gramercy A, 2nd Floor
Chairs: Jaimey Hamilton Faris, University of Hawai'i at Mānoa; Mari Dumett, Fashion Institute of Technology

The Meaning of Prices in the History of Art

Regent Parlor, 2nd Floor
Chairs: Christian Huemer, Getty Research Institute; Hans J. Van Miegroet, Duke University

Anemic Cinema: Dada/Surrealism and Film in the Americas

Sutton Parlor South, 2nd Floor
Chairs: Samantha Kavky, Penn State Berks; Jonathan P. Eburne, Penn State University

DIY Education Experiments: Artist-Run Education or Education as Art? Part I

Mercury Ballroom, 3rd Floor
Chair: Michael Mandiberg, College of Staten Island, City University of New York

Association of Historians of Nineteenth-Century Art
What Is Realism? Part I

Beekman Parlor, 2nd Floor
Chair: Elizabeth Mansfield, National Humanities Center

The Tiny and the Fragmented: Miniature, Broken, and Otherwise "Incomplete" Objects in the Ancient World

Sutton Parlor North, 2nd Floor
Chairs: Susan Rebecca Martin, Boston University; Stephanie M. Langin-Hooper, Southern Methodist University

The Global in the Local: Art under and between World Systems, 1250–1550

Trianon Ballroom, 3rd Floor
Chairs: Jennifer Purtle, University of Toronto; Alexander Nagel, Institute of Fine Arts, New York University

The Performative Audience of Contemporary Art

Gramercy B, 2nd Floor
Chair: Jessica Santone, University of Kentucky

Creativity and the Contemporary Workshop

Sutton Parlor Center, 2nd Floor
Chairs: Jessica Stephenson and Linda A. Hightower, Kennesaw State University

Queer Caucus for Art

Irreverent: A Conversation about Sex and Censorship

Rendezvous Trianon, 3rd Floor
Chairs: Anne Swartz, Savannah College of Art Design; Jennifer Tyburczy, University of South Carolina

The Ethics of Social Practice

West Ballroom, 3rd Floor

Chair: Jonathan Wallis, Moore College of Art and Design

Thursday, February 12

5:30–7:00 PM

American Council for Southern Asian Art

Dialogues in Stone: Rock as Medium and Message in South and Southeast Asian Art

Bryant Suite, 2nd Floor

Chair: Catherine Becker, University of Illinois at Chicago

Coalition of Women in the Arts Organization

Women Artists and Installation Art

Nassau Suite, 2nd Floor

Chair: Kyra Belan, Broward College

Visual Resources Association

From Creation to Classification to Consideration: How Technology is Changing the Role of Artist Archives

Sutton Parlor North, 2nd Floor

Chair: Melissa Brown, Pratt Institute

Leonardo Education and Art Forum

Navigating the Digital Divide

Gramercy A, 2nd Floor

Chair: David Familian, University of California, Irvine

CAA Committee on Diversity Practices

Global Art History: Historical Connections Roundtable

Mercury Ballroom, 3rd Floor

Chairs: Rosemary O'Neill, Parsons The New School for Design;

Gwendoline M. Farrelly, Rhode Island School of Design

ARTspace

Tremaine Foundation

Best Practices: Teaching Best Practices to Artists

Murray Hill Suite, 2nd Floor

Chair: Heather Pontonio, Tremaine Foundation

Mellon Research Initiative

Field/Work: Object and Site, The Field of Art History and Its Work

Lecture Hall, 1st Floor, Institute of Fine Arts, 1 East 78th Street

Chair: Patricia Rubin, Institute of Fine Arts, New York University

CAA Services to Artists Committee

Pedagogy and Diversity: The Global Factor

Rendezvous Trianon, 3rd Floor

Chair: Sunanda Sanyal, Art Institute of Boston at Lesley University

Historians of Netherlandish Art

Crowd-Sourcing the State of the Field: The Interpretation of Northern European Art in the Twenty-First Century

Beekman Parlor, 2nd Floor

Chair: Catherine Scallen, Case Western Reserve University

Art Historians Interested in Pedagogy and Technology

Using the Scientific Method and Online Resources: A Hands-On Technology and Pedagogy Session

Madison Suite, 2nd Floor

Chairs: Sarah Scott, Wagner College; Marjorie A. Och, University of

Mary Washington

New York Foundation for the Arts

Artist as Entrepreneur: Core Principles for Building a Sustainable Practice

Trianon Ballroom, 3rd Floor

Chair: David Terry, New York Foundation for the Arts

Art Libraries Society of North America

Documenting Artists: Creating, Collecting, and Preserving Ephemeral Materials

Petit Trianon, 3rd Floor

Chairs: Tony White, Maryland Institute College of Art;

Francine Snyder, Guggenheim Museum

American Society for Hispanic Art Historical Studies

George Kubler's Portugal, Spain, and Latin America: The Art Historian on the Banks of a River

Gramercy B, 2nd Floor

Chair: Reva Wolf, State University of New York at New Paltz

Association for Latin American Art

Business Meeting

Regent Parlor, 2nd Floor

Association of Historians of Nineteenth-Century Art

Business Meeting

Sutton Parlor South, 2nd Floor

New Media Caucus

Business Meeting

Sutton Parlor Center, 2nd Floor

Queer Caucus for Art

Business Meeting

Morgan Suite, 2nd Floor

Friday, February 13

7:30–9:00 AM

Community College Professors of Art and Art History

Business Meeting

Morgan Suite, 2nd Floor

Design Studies Forum

Business Meeting

Bryant Suite, 2nd Floor

Historians of Eighteenth-Century Art and Architecture

Business Meeting

Madison Suite, 2nd Floor

Friday, February 13

9:30 AM–12:00 PM

The Double-Sided Object in the Renaissance

Rendezvous Trianon, 3rd Floor

Chair: Shira Brisman, University of Wisconsin

Design Studies Forum

Rethinking Labor

Beekman Parlor, 2nd Floor

Chair: David Brody, Parsons The New School for Design

Artistic Exchange between the Spanish and British Empires, 1550–1900

Madison Suite, 2nd Floor

Chairs: Michael Brown, San Diego Museum of Art;

Niria E. Leyva-Gutierrez, LIU Post

How Should We Train the Next Generation of Art Critics?

Trianon Ballroom, 3rd Floor

Chair: John Corso, Oakland University

Remaking the American Gallery

Sutton Parlor North, 2nd Floor

Chair: Sharon Corwin, Colby College Museum of Art

Making and Being Made: Visual Representation and/of Citizenship, Part I

Sutton Parlor Center, 2nd Floor

Chairs: Corey Dzenko, Monmouth University; Theresa Avila, independent scholar

In the Field: Artists' Use and Misuse of Social Science since 1960

Sutton Parlor South, 2nd Floor

Chairs: Ruth Erickson, Institute of Contemporary Art;

Catherine Elizabeth Spencer, University of St. Andrews

The Art of Travel: People and Things in Motion in the Early Modern Mediterranean

Regent Parlor, 2nd Floor

Chair: Elisabeth Fraser, University of South Florida

Research and Academic Program, Clark Art Institute

Clark Key Issues: Influence

East Ballroom, 3rd Floor

Chair: Rachel Haidu, University of Rochester

Historic Preservation and Changing Architectural Function

Gramercy A, 2nd Floor

Chair: Maile Hutterer, University of Oregon

Art Historical Scholarship and Publishing in the Digital World

West Ballroom, 3rd Floor

Chairs: Emily Pugh, The Getty Research Institute; Petra T. D. Chu, Seton Hall University

The Gaze, the Stare, and the Look Away: New Images of Resistance in the Aesthetics of Disability

Gramercy B, 2nd Floor

Chair: JoAnn Purcell, Seneca College

At the Expositions: An Art History of National Displays of Culture, Technology, Design, Part I

Mercury Ballroom, 3rd Floor

Chair: Victoria Rovine, University of North Carolina at Chapel Hill

"Good Business is the Best Art": Corporate, Commercial, and Business Models as Medium

Petit Trianon, 3rd Floor

Chairs: Virginia Solomon, University of Southern California;

Sarah Hollenberg, University of Utah

ARTspace

The Not-So-Silent Partner: Artistic Practice and Collaboration, Part I

Murray Hill Suite, 2nd Floor

Chairs: MacKenzie Stevens, Hammer Museum;

Monica Jovanovich-Kelley, Millsaps College

Pursuing Perception: Contemporary Approaches to Color Theory

Bryant Suite, 2nd Floor

Chair: Katherine Sullivan, Hope College

Contemporary Asian Craft Worlds

Morgan Suite, 2nd Floor

Chairs: Jennifer Way, University of North Texas; Rebecca M. Brown,

Johns Hopkins University

Motion Pictures: Contemporary Visual Practices of Movement and Stillness

Nassau Suite, 2nd Floor

Chairs: Marta Zarzycka, Utrecht University; Bettina Papenburg,

Heinrich-Heine-Universität Düsseldorf

Friday, February 13

12:30–2:00 PM

Association of Historians of Nineteenth-Century Art

Future Directions in Nineteenth-Century Art History

Rendezvous Trianon, 3rd Floor

Chair: Bridget Alsdorf, Princeton University

Society of Architectural Historians

Expanding the Modern Debate: Architects' Writings in Latin America

Sutton Parlor South, 2nd Floor

Chairs: Luis Castaneda, Syracuse University; Patricio del Real,

Museum of Modern Art

National Endowment for the Humanities

Pushing the Boundaries: NEH Funding for Global Art History

Gramercy B, 2nd Floor

Chair: Perry Collins, National Endowment for the Humanities

Design Studies Forum

Design and the Socially Mediated

Sutton Parlor North, 2nd Floor

Chair: Peter Fine, University of Wyoming

Society of Historians of East European, Eurasian, and Russian Art and Architecture

Infiltrating the Pedagogical Canon

Regent Parlor, 2nd Floor

Chair: Marie Gasper-Hulvat, Kent State University at Stark

Historians of German and Central European Art and Architecture

Charting Cubism across Central and Eastern Europe

Nassau Suite, 2nd Floor

Chairs: Anna Jozefacka and Luise Mahler, Hunter College, City University of New York

ARTspace

Committee on Women in the Arts

Balancing Act, Part II: Art, Family, and Other Distractions

Murray Hill Suite, 2nd Floor

Chairs: Niku Kashef, California State University, Northridge, and Woodbury University; Micol Hebron, Chapman University

Diasporic Asian Art Network

Geography of the Imagination: The Island

Bryant Suite, 2nd Floor

Chairs: Margo Machida, University of Connecticut; Leila Philip

Committee on Intellectual Property

Presenting a Code of Best Practices for Fair Use in the Creation, Curation, and Scholarly Publication of Art

Trianon Ballroom, 3rd Floor

Chair: Judy Metro, National Gallery of Art

Radical Art Caucus

Activist Architecture: Contemplating the Criticality of Built Structure

Gramercy A, 2nd Floor

Chair: Stephanie Rhyner

Public Art Dialogue

Student Debt, Real Estate, and the Arts

Mercury Ballroom, 3rd Floor

Chairs: Juilee Decker, Rochester Institute of Technology; Norie Sato, independent artist

Northern California Art Historians

Old Spaces, New Narratives: Islamic Architecture in the Twentieth and Twenty-First Centuries

Petit Trianon, 3rd Floor

Chair: Jennifer Roberson, Sonoma State University

American Institute for Conservation of Historic and Artistic Works

Learning to Look: The Transition from Egg Tempera to Oil Paint in Fifteenth-Century Italy

Great Hall, The Metropolitan Museum of Art, 1000 5th Avenue

Chair: Rebecca Rushfield

Exhibitor Session

Testing for Quality in Artists Materials: What It Can Mean for the Future of Your Art

West Ballroom, 3rd Floor

Chair: Sarah Sands, Golden Artist Colors

Mid America College Art Association

Alternative Exhibition

Sutton Parlor Center, 2nd Floor

Chair: Scott Sherer, University of Texas at San Antonio

American Society for Eighteenth-Century Studies

The Materiality of Art and Experience in the Eighteenth Century

Beekman Parlor, 2nd Floor

Chairs: Kristel Smentek, Massachusetts Institute of Technology; Michael E. Yonan, University of Missouri-Columbia

Association of Historians of American Art

Business Meeting

Madison Suite, 2nd Floor

Pacific Arts Association

Business Meeting

Morgan Suite, 2nd Floor

Friday, February 13

2:30–5:00 PM

ARTspace

Annual Distinguished Artists' Interviews

Murray Hill Suite, 2nd Floor

William Pope.L will be interviewed by Jenny Schlenzka, MoMA PS 1. Ursula von Rydingsvard will be interviewed by Mark Stevens, *New York* magazine.

Four Perspectives on Sound Art: History, Practice, Structure, and Perception

East Ballroom, 3rd Floor

Chairs: China Blue, The Engine Institute, Inc.; Margaret Schedel, Stony Brook University

The Market for Medieval Art in America

Gramercy B, 2nd Floor

Chairs: Christine Brennan, The Metropolitan Museum of Art; Marianne Wardle, Nasher Museum of Art at Duke University

Queer Experimental Film and Video

Petit Trianon, 3rd Floor

Chair: Cecilia Dougherty, College of Staten Island, City University of New York

Two for One: Doppelgängers, Alter Egos, Mirror Images, and Other Dupes in Western Art, 1900–2000, Part I

Mercury Ballroom, 3rd Floor

Chair: Mary Edwards, Pratt Institute

Association of Historians of American Art

Crowds in the American Imagination

Rendezvous Trianon, 3rd Floor

Chairs: James Glisson, The Huntington Library, Art Collections, and Botanical Gardens; Leslie J. Ureña, National Gallery of Art

Divine Impersonators: Substance and Presence of Precolumbian Embodiments

Nassau Suite, 2nd Floor
Chairs: Patrick Hajovsky, Southwestern University;
Kimberly L. Jones, Dallas Museum of Art

What Have You Done for Art History Lately? Initiatives for the Future of a Discipline

West Ballroom, 3rd Floor
Chairs: Amy Hamlin, St. Catherine University; Karen J. Leader, Florida Atlantic University

White People: The Image of the European in Nonwestern Art during the "Age of Exploration" (1400–1750)

Gramercy A, 2nd Floor
Chairs: James Harper, University of Oregon; Philip Scher, University of Oregon

Dreams of Utopia: Postcolonial Art, Institutions, and Curatorial Practices

Regent Parlor, 2nd Floor
Chair: Erica James, Yale University

Old Technologies in Contemporary Latin American Art

Madison Suite, 2nd Floor
Chair: Daniela Kern, Federal University of Rio Grande do Sul

New York 1880: Art, Architecture, and the Establishment of a Cultural Capital

Beekman Parlor, 2nd Floor
Chairs: Margaret Laster, New-York Historical Society;
Chelsea Bruner, independent scholar

Techniques of Reversal

Morgan Suite, 2nd Floor
Chairs: David Pullins, Harvard University; Jennifer L. Roberts, Harvard University

Global Baroques: Shared Artistic Sensibilities in the Seventeenth and Eighteenth Centuries

Sutton Parlor North, 2nd Floor
Chair: Ünver Rüstem, University of Cambridge

Shifting Sands: "Ancient" Art and the Art Historical Canon Today

Trianon Ballroom, 3rd Floor
Chairs: Ann Shafer, Brown University; Amy Gansell, St. John's University

In the Name of Affect

Sutton Parlor Center, 2nd Floor
Chairs: Jeannine Tang, Center for Curatorial Studies, Bard College;
Soyoung Yoon, The New School

Leonardo Education and Art Forum

BIOS: Biology in Art, Architecture, and Design

Bryant Suite, 2nd Floor
Chair: Charissa Terranova, University of Texas at Dallas

Expanded Animation: Breaking the Frame

Sutton Parlor South, 2nd Floor
Chair: Lynn Tomlinson, Towson University

Friday, February 13

5:30–7:00 PM

Annual Members' Business Meeting
SPEAK OUT! OPEN DISCUSSION ON THE FUTURE OF CAA
Rendezvous Trianon, 3rd Floor

The College Board Advanced Placement Art History Program
Ignition Sequence Initiated, Prepare for Launch: The Redesigned Advanced Placement (AP) Art History Experience
Petit Trianon, 3rd Floor
Chair: Wendy Free, The College Board

International Center of Medieval Art
Moving Women, Moving Objects (300–1500)
Gramercy A, 2nd Floor
Chairs: Tracy Chapman Hamilton, Sweet Briar College;
Mariah Proctor-Tiffany, California State University, Long Beach

Foundations in Art: Theory and Education
What Do Foundation Professors Do in the Studio?
Sutton Parlor Center, 2nd Floor
Chair: Chris Kienke, University of Illinois at Urbana-Champaign

Society for the Study of Early Modern Women
The Spectatrix in Early Modern Art
Gramercy B, 2nd Floor
Chair: Maria Maurer, University of Alabama at Birmingham

Critical Craft Forum
Curating and Craft: What Happens Now?
Sutton Parlor South, 2nd Floor
Chair: Namita Gupta Wiggers, Critical Craft Forum and independent scholar

American Society for Hispanic Art Historical Studies
Business Meeting
Madison Suite, 2nd Floor

Diasporic Asian Art Network
Business Meeting
Bryant Suite, 2nd Floor

Historians of German and Central European Art and Architecture
Business Meeting
Nassau Suite, 2nd Floor

Historians of Islamic Art Association
Business Meeting
Morgan Suite, 2nd Floor

Japan Art History Forum
Business Meeting
Beekman Parlor, 2nd Floor

Leonardo Education and Art Forum

Business Meeting

Sutton Parlor North, 2nd Floor

Public Art Dialogue

Awards Ceremony

Mercury Ballroom, 3rd Floor

Society of Historians of East European, Eurasian, and Russian Art and Architecture

Business Meeting

The Metropolitan Museum of Art, Watson Library
1000 Fifth Avenue

Friday, February 13

6:30–9:00 PM

DIY Education Experiments: Artist-Run Education or Education as Art? Part II

Martin E. Segal Theatre Center, The Graduate Center,
365 Fifth Avenue

Chair: Michael Mandiberg, College of Staten Island,
City University of New York

Saturday, February 14

7:30 AM–9:00 AM

North American Association for the History of Photography

Business Meeting

Bryant Suite, 2nd Floor

Saturday, February 14

9:30 AM–12:00 PM

The Talisman: A Critical Genealogy, Part I

West Ballroom, 3rd Floor

Chairs: Benjamin Anderson, Cornell University; Yael R. Rice,
Amherst College

Photography and Failure: Examining the Histories and Historiography of a Medium

Nassau Suite, 2nd Floor

Chair: Kris Belden-Adams, University of Mississippi

Distance Making? Studio Pedagogy Online and Offline

Morgan Suite, 2nd Floor

Chair: Deborah Bright, Pratt Institute

The Art of the Deal: Dealers and the Global Art Market from 1860 to 1940, Part I

Gramercy A, 2nd Floor

Chairs: Lynn Catterson, Columbia University; Charlotte Vignon,
The Frick Collection

Contemporary Art of Central America and Its Diaspora

Regent Parlor, 2nd Floor

Chairs: Kency Cornejo, University of New Mexico;
Tatiana Reinoza, University of Texas at Austin

Arts Council of the African Studies Association

African Art and Economics in Urban Spaces

Bryant Suite, 2nd Floor

Chair: Jordan Fenton, Ferris State University

The Material Imagination: Critical Inquiry into Performance and Display of Medieval Art

Gramercy B, 2nd Floor

Chairs: Elina Gertsman, Case Western Reserve University;

Bissera V. Pentcheva, Stanford University

American Council for Southern Asian Art

Art Lovers and Literaturewallahs: Communities of Image and Text in South and Southeast Asia

Rendezvous Trianon, 3rd Floor

Chair: Sonal Khullar, University of Washington

The Philosophy and Forms of Handmade Pottery

Mercury Ballroom, 3rd Floor

Chair: Janet Koplos, *Art in America*

Complicating the Picture: Intersections of Photography with Printmaking since 1990

Sutton Parlor North, 2nd Floor

Chairs: Jimin Lee, University of California, Santa Cruz;

Ruth Pelzer-Montada, Edinburgh College of Art

Society of Historians of East European, Eurasian, and Russian Art and Architecture

Reconsidering Art and Politics: Towards New Narratives of Russian and Eastern European Art, Part I

Beekman Parlor, 2nd Floor

Chairs: Galina Mardilovich, independent scholar; Maria Taroutina,
Yale-NUS College

New Genealogies of American Modernism at Midcentury, Part I

East Ballroom, 3rd Floor

Chairs: Angela Miller, Washington University in St. Louis;

Jody Patterson, Plymouth University

Should You Stay or Should You Go? Discussing the Debt to Asset Ratio of the MFA

Petit Trianon, 3rd Floor

Chairs: Leah Modigliani, Tyler School of Art, Temple University;

Stephanie Syjuco, University of California, Berkeley

Global Perspectives on the Museum

Sutton Parlor Center, 2nd Floor

Chair: Elizabeth Rodini, Johns Hopkins University

Solid as a Rock? African American Sculptural Traditions and Practices

Sutton Parlor South, 2nd Floor

Chair: James Smalls, University of Maryland, Baltimore County

Comic Modern

Trianon Ballroom, 3rd Floor

Chairs: Margaret Werth, University of Delaware;

Heather Campbell Coyle, Delaware Art Museum

Saturday, February 14

10:00–11:30 AM

ARTspace

Towards a Better Future: Art, Activism, Ideas, and Opportunities beyond the Studio, Part I

Murray Hill Suite, 2nd Floor

Chairs: David Brown, Fine Art Museum, Western Carolina University; Everlena-Zoe Charlton, American University

Saturday, February 14

10:30–12:00 PM

Doing Digital Art History

Concourse G, Concourse Level

Chairs: Anne Goodyear, Bowdoin College; Anne L. Helmreich, Getty Foundation; Paul B. Jaskot, DePaul University

Saturday, February 14

12:00–1:30 PM

ARTspace

Towards a Better Future: Art, Activism, Ideas, and Opportunities beyond the Studio, Part II

Murray Hill Suite, 2nd Floor

Chair: David Brown, Fine Art Museum, Western Carolina University

Saturday, February 14

12:30–2:00 PM

Queer Caucus for Art

Queer Threads Unraveled

Mercury Ballroom, 3rd Floor

Chairs: John Chaich, Queer Threads; Jeanne Vaccaro

Art, Literature and Music in Symbolism and Decadence

Symbolist Art and the Unconscious

Bryant Suite, 2nd Floor

Chair: Deborah Cibelli, Art, Literature and Music in Symbolism and Decadence

The College Board Advanced Placement Studio Art

Purpose, Process, Preparation and Their Relationship to Foundation Programs

Sutton Parlor South, 2nd Floor

Chairs: Dale Clifford, Savannah College of Art and Design; M. Colleen Harrigan, Clarkstown South High School

Historians of Eighteenth-Century Art and Architecture

Donald Posner and the Study of Seventeenth- and Eighteenth-Century French and Italian Art

Sutton Parlor North, 2nd Floor

Chairs: Andria Derstine, Allen Memorial Art Museum, Oberlin College; Rena M. Hoisington, The Baltimore Museum of Art

Creative Capital Foundation

Creative Capital's Professional Development Program

Rendezvous Trianon, 3rd Floor

Chair: Sean Elwood, Creative Capital Foundation

American Institute of Graphic Arts/AIGA

Why Do They Do What They Do as They Do? Examining Select Approaches to Graduate Education in "Graphic Design"

Petit Trianon, 3rd Floor

Chair: Michael R. Gibson, University of North Texas

Oxford University Press

Encyclopedia of Aesthetics, 2nd Edition

Sutton Parlor Center, 2nd Floor

Chair: Gregg Horowitz, Pratt Institute

Association of Art Editors

Did You Read That? Art Editing on the Web

Madison Suite, 2nd Floor

Chair: Christopher Howard, College Art Association

Southeastern College Art Conference

Art and Traveling: Inspiration from Far Away Places

Gramercy A, 2nd Floor

Chair: Jason John, University of North Florida

Japan Art History Forum

The Presence of Japanese Art and Its Collections in Spain

Morgan Suite, 2nd Floor

Chairs: Yayoi Kawamura, Universidad de Oviedo; Muriel Gomez, Universitat Oberta de Catalunya

Funding Strategies for Feminist Artists and Scholars

Concourse G, Concourse Level

Chairs: Donna Moran, Pratt Institute; Margaret Murphy

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

What Is Contemporary Islamic Art?

Beekman Parlor, 2nd Floor

Chairs: Nada Shabout, University of North Texas; Sarah A. Rogers, Association for Modern and Contemporary Art of the Arab World, Iran, and Turkey (AMCA)

Exhibitor Session

How to Get Published and How to Get Read

Trianon Ballroom, 3rd Floor

Chairs: Sarah Sidoti, Kath Burton, and Tara Golebiewski, Taylor & Francis Group

SGC International

Printmaking as a Watering Hole

Gramercy B, 2nd Floor

Chair: Jon Swindler, University of Georgia

Association for Critical Race Art History

Business Meeting

Nassau Suite, 2nd Floor

Foundations in Art: Theory and Education

Business Meeting

Regent Parlor, 2nd Floor

Saturday, February 14

2:30–5:00 PM

The Talisman: A Critical Genealogy, Part II

West Ballroom, 3rd Floor

Chairs: Benjamin Anderson, Cornell University; Yael R. Rice, Amherst College

The Art of the Deal: Dealers and the Global Art Market from 1860 to 1940, Part II

Gramercy A, 2nd Floor

Chairs: Lynn Catterson, Columbia University; Charlotte Vignon, The Frick Collection

Making and Being Made: Visual Representation and/of Citizenship, Part II

Morgan Suite, 2nd Floor

Chairs: Corey Dzenko, Monmouth University; Theresa Avila, independent scholar

Two for One: Doppelgängers, Alter Egos, Reflected Images, and Other Duples in Western Art, 1900–2000, Part II

Regent Parlor, 2nd Floor

Chair: Mary Edwards, Pratt Institute

After Emory: Redefining Art and Art History in the American University

Trianon Ballroom, 3rd Floor

Chairs: Bill Gaskins, Cornell University; Kirsten Pai Buick, University of New Mexico

Semi-Automatic Images: Making Art after the Internet

Sutton Parlor South, 2nd Floor

Chairs: Cadence Kinsey, University College London; John Hill, LuckyPDF and Flat Time House

When Nobody's Looking: Art in the Absence of Viewers

Sutton Parlor Center, 2nd Floor

Chairs: Beatrice Kitzinger, Harvard University; Gregory Michael Vershbow, University of Wisconsin-Madison

Blurring the Boundaries: Allusion, Evocation, and Imitation in Ancient and Medieval Surface Decoration

Gramercy B, 2nd Floor

Chairs: Sarah Lepinski, National Endowment for the Humanities; Susanna McFadden, Fordham University

Association of Historians of Nineteenth-Century Art

What Is Realism? Part II

Nassau Suite, 2nd Floor

Chair: Elizabeth Mansfield, National Humanities Center

Science is Measurement: Nineteenth-Century Science, Art, and Visual Culture, Part II

Madison Suite, 2nd Floor

Chair: Nancy Marshall, University of Wisconsin-Madison

New Genealogies of American Modernism at Midcentury, Part II

East Ballroom, 3rd Floor

Chairs: Angela Miller, Washington University in St. Louis; Jody Patterson, Plymouth University

Video across Borders: Global Histories, Local Practices

Rendezvous Trianon, 3rd Floor

Chairs: Rebecca Peabody, Getty Research Institute; Kenneth Rogers, York University

At the Expositions: An Art History of National Displays of Culture, Technology, Design, Part II

Petit Trianon, 3rd Floor

Chair: Victoria Rovine, University of North Carolina at Chapel Hill

Collecting and the Institutionalization of Contemporary Art (1990–2015)

Sutton Parlor North, 2nd Floor

Chairs: Roberta Serpolli, independent scholar; Eleonora Charans, independent scholar

The Not-So-Silent Partner: Artistic Practice and Collaboration, Part II

Mercury Ballroom, 3rd Floor

Chairs: Mackenzie Stevens, Hammer Museum; Monica Jovanovich-Kelley, Millsaps College

Society of Historians of East European, Eurasian, and Russian Art and Architecture

Reconsidering Art and Politics: Towards New Narratives of Russian and Eastern European Art, Part II

Beekman Parlor, 2nd Floor

Chairs: Maria Taroutina, Yale-NUS College; Galina Mardilovich, independent scholar

Imagining a US Latina/o Art History, Part II

Bryant Suite, 2nd Floor

Chair: Adriana Zavala, Tufts University

MEMBERSHIP

CAA MEMBERS SAVE ON CONFERENCE REGISTRATION. NOW IS THE TIME TO RENEW YOUR MEMBERSHIP AND TAKE ADVANTAGE OF CAA'S MANY BENEFITS.

Become a CAA member and save money on your conference registration. The Annual Conference is CAA's premier membership event. If you are not a current member or if your CAA membership has lapsed or is about to, we urge you to join, rejoin, or renew now to save money on your registration, and take advantage of the many other benefits of membership throughout the year. For a list of membership benefits, and to join, rejoin, or renew your membership online, please visit www.collegeart.org/membership.

CAA members save on conference registration. Now's the time to renew your membership and take advantage of CAA's many benefits:

- **NEW!** Access new issues online along with the back catalogue of *The Art Bulletin*, the preeminent journal for art historians first published in 1913, and *Art Journal*, a cutting-edge publication of contemporary art and ideas
- Receive print copies of *The Art Bulletin* or *Art Journal* in your mailbox
- **NEW!** Online access to three additional journals in the Taylor & Francis collection (*Word and Image*, *Digital Creativity*, and *Public Art Dialogue*) at no extra cost
- Register at member rates for the 103rd Annual Conference and save up to \$225!
- Take advantage of CAA's Online Career Center, the best job search tool in the arts to post and apply for jobs online, post and search CVs, and make use of other professional-development aids
- Participate in Career Services at the Annual Conference and interview for jobs, take part in mentoring sessions, and attend professional-development workshops
- Network with professionals in the visual arts at the conference and via the online Member Directory, which is searchable by first and last name, organization or institution name, and city, state, and country
- List your recent solo exhibition, book published, new position, or grant received on the CAA website
- Receive special rates on products and services such as subscriptions to more than forty art magazines and journals, including *Artforum*, *Art in America*, the *Oxford Art Journal*, and a 50 percent discount on JPASS, JSTOR's individual access plan
- Receive the online weekly newsletter, *CAA News*
- Nominate and vote for candidates for the Board of Directors and serve on the Board of Directors and CAA committees

Career Services at the Annual Conference offers:

- Online Career Center job postings
- Interviews for positions at colleges, universities, museums, and other nonprofit institutions
- Workshops related to the job search
- Roundtable discussions about on-the-job issues in the visual arts
- Mentoring sessions and portfolio reviews with established professionals in the visual arts
- Orientation session on Tuesday evening, open to all, that provides an overview of Career Services

MEMBERSHIP ONLINE

Visit www.collegeart.org/membership to join, rejoin, or renew your membership online. Online membership requires payment by MasterCard, Visa, American Express, or Discover credit card, or via PayPal.

MEMBERSHIP ONSITE

You may also join, rejoin, or renew your CAA individual membership at the conference in the registration areas, Second and Third Floor Promenades, during the following hours:

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

Onsite membership may be paid by MasterCard, Visa, American Express, or Discover credit card; by check drawn from a US bank (payable to College Art Association); or by cash.

CHECK-IN AND ONSITE REGISTRATION

Conference registration allows you entry to all sessions, the Book and Trade Fair, and select area museums and galleries. To attend Career Services at the conference, you must be a current CAA member and bring your CAA membership ID card and password. If you wish to attend Career Services but not register for the whole conference, you may do so with a current CAA membership ID card and password. Conference registration for nonmembers does not include access to Career Services.

There are no refunds on Annual Conference registration. Registration is not transferable.

CHECK-IN AND ONSITE REGISTRATION LOCATION

Second Floor Promenade, New York Hilton Midtown

- Information
- Membership
- Onsite Registration
- Purchase of single-time-slot, single-day, special-event, and Book and Trade Fair tickets, and *Abstracts 2015*
- Replacement badges

Third Floor West Promenade, New York Hilton Midtown

- Check-in for early, advance, complimentary, exhibitor, and press registrants

REGISTRATION HOURS

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

To receive the member rate for registration, you must first be a current CAA member (see page 20).

INDIVIDUAL REGISTRATION RATES							
	NONMEMBER	BASIC MEMBER	PREMIUM/DONOR MEMBER*	INSTITUTIONAL MEMBER	PART-TIME FACULTY/INDEPENDENT MEMBER	RETIRED MEMBER	CAA STUDENT MEMBER
ONSITE	\$685	\$550	\$310	Not available onsite	\$310	\$210	\$185
ONSITE SINGLE-TIME-SLOT TICKET	\$70	\$50	\$50	Not available onsite	\$35	\$35	\$35
ONSITE SINGLE-DAY TICKET	\$195	\$145	\$145	Not available onsite	\$100	\$100	\$100

***Members with categories that are no longer available (Annual Income levels, Associate, and Sponsoring) will receive the Premium Member rate for registration.**

SINGLE-TIME-SLOT REGISTRATION

Single-time-slot registration is available **onsite only**, during registration hours. Single time-slot refers to morning (9:30 AM–noon) or afternoon (2:30–5:00 PM) sessions. With the purchase of a single-time-slot ticket, you may enter any and all sessions within that particular time period. Purchase of a single-time-slot ticket does not include a conference badge, *Conference Program*, conference tote, *Abstracts 2015*, entrance to the Book and Trade Fair and to select area museums and galleries, or *Directory of Attendees*. Price per ticket: \$70 (nonmember); \$50 (member); \$35 (CAA student, retired or part-time/independent member); pay by MasterCard, Visa, American Express, or Discover credit card; by check drawn from a US bank, payable to College Art Association; or cash. The lines for single-time-slot registration are often long so be sure to arrive at least forty minutes before the session starts.

SINGLE-DAY REGISTRATION

Single-day registration is available onsite only during registration hours. A single-day ticket includes a one-day conference badge and *Conference Program*, but not access to the *Abstracts 2015* or *Directory of Attendees* or entrance to the Book and Trade Fair. Price per day: \$195 (nonmember); \$145 (member); and \$100 (CAA student, retired or part-time independent member); payable by credit card, check, or cash. The lines for single-day registration are often long so be sure to arrive at least forty minutes before the morning session starts.

INSTITUTIONAL MEMBER REGISTRATION

Faculty and staff cannot register through their institution's membership onsite. Only individuals may register at the onsite rate.

BADGES, CONFERENCE PROGRAM, DIRECTORY OF ATTENDEES, ABSTRACTS 2015

You will receive your conference badge, *Conference Program*, and tote at the conference registration and check-in area beginning on Tuesday at 5:00 PM. Each registrant is entitled to one *Program* and online access to *Abstracts 2015* and the *Directory of Attendees*. When purchased in advance, tickets to special events will also be in your registration packet.

Badges: A conference badge entitles you to attend all sessions, the Book and Trade Fair, and free admission to select area museums. Please wear your badge at all times. **There will be a \$50 charge, payable by credit card, check, or cash, to replace a lost badge.**

Conference Program: Additional copies of the *Conference Program* may be purchased onsite for \$10, by credit card, check, or cash.

Directory of Attendees: The online *Directory* contains the name, address, affiliation, email address, and phone number of all early registrants. It will be available online only to all registrants. If you do not want to be listed, please check the appropriate box on the registration form. Only early registrants are eligible to be listed in the *Directory*.

Abstracts 2015: The online *Abstracts 2015* is free for conference registrants and \$35 for nonregistrants (payable onsite with credit card, check, or cash).

LODGING AND TRAVEL

CONFERENCE HOTELS

NEW YORK HILTON MIDTOWN (HEADQUARTERS HOTEL)

1335 Avenue of the Americas
New York, NY 10010
212-586-7000 / 800-445-8667

Located at the crossroads of midtown, at Sixth Avenue between West 53rd and West 54th Streets, the New York Hilton Midtown is within close proximity to the city's best recreational and tourist attractions including Central Park, Fifth Avenue, Rockefeller Center, Radio City Music Hall, Broadway, Times Square, and renowned cultural institutions such as the Museum of Modern Art (MoMA) and Carnegie Hall.

SHERATON NEW YORK TIMES SQUARE HOTEL

811 Seventh Avenue at 53rd Street
New York, NY 10019
212-581-1000 / 800-325-3535

One of the most iconic buildings in the Big Apple, the Sheraton New York Times Square Hotel has stood proudly against the city skyline since 1962. Now better than ever, this sophisticated stopover features 1,781 recently renovated accommodations in the heart of Midtown. The Sheraton is just one block away from the Hilton New York.

THE MANHATTAN AT TIMES SQUARE HOTEL

790 Seventh Avenue
New York, NY 10019
800-610-5386

Located a block from the Hilton, The Manhattan at Times Square Hotel is just two blocks from Rockefeller Center and four blocks from MoMA. The hotel is close to nearly every New York subway line for direct access to all areas of Manhattan and New York City.

THE MANHATTAN AT TIMES SQUARE HOTEL (STUDENT BLOCK)

A valid student ID card will be required at check-in to secure the discounted student rate.

TRAVEL AND TRANSPORTATION

SUPER SHUTTLE

Discounted fares on airport transportation!

Use Code CAA15

All conference attendees traveling to and from Manhattan and LaGuardia Airport (LGA), John F. Kennedy International Airport (JFK), and Newark International Airport (EWR) are entitled to \$5 off roundtrip shared ride, \$2 off one-way shared ride, and 10% off private van service. There is also \$2 off Hilton Express Service with nonstop service from the Hilton to LGA and JFK airports only. Book online at <http://groups.supershuttle.com/collegartassociation.html> using code CAA15.

AVIS

Discounted fares on rental cars!

Use code D173699

Special discounts are available on a wide selection of vehicles from eco-friendly and fuel-efficient compacts and hybrids to stylish premium and luxury sedans. Reserve online using the Avis book-now link or contact Avis at 800-331-1600 using code D173699. Offer valid for reservations between February 8 and February 17, 2015.

TO AND FROM AIRPORTS

By Taxi

For trips between (to and from) Manhattan and JFK International Airport, the flat fare is \$52 plus any tolls. A New York State Tax Surcharge of \$0.50 will be added to each trip. For a trip to Newark Airport the fare is the amount shown on the taximeter, which includes a surcharge of \$17.50, plus any tolls. From LaGuardia Airport, fares to midtown Manhattan range from \$25–37.

By Subway or Bus

AirTrain JFK links the A and E trains directly to JFK. It takes about an hour from most parts of the city, and just like the subway, AirTrain runs 24/7. Travel to and from JFK via AirTrain is \$5 as you enter or exit the system. Children under 5 ride free. You pay the fare with Pay-Per-Ride MetroCard at either the Sutphin Boulevard or Howard Beach stations (unlimited ride cards are not accepted for AirTrain).

For service between LaGuardia and Midtown Manhattan, take the Q70 Limited or Q47 buses. Connections to the E, F, M, R and 7 trains on the New York City subway are available at Roosevelt Avenue/74th Street. For more information, visit the MTA's website http://web.mta.info/nyct/service/NewQ70LimitedStopService_brochure.htm.

Transportation to Newark Airport is via New Jersey Transit. From Newark Airport, connect to the New Jersey Transit station via AirTrain. From Penn Station, take the Northeast Corridor or North Jersey Coast lines to Newark Liberty International Airport Station. A New Jersey Transit ticket purchased at Penn Station or Newark Airport includes the price of AirTrain. Be sure to take the ticket when entering or leaving the airport, since the ticket must be shown to the train conductor upon entering and used upon leaving the airport via AirTrain.

GETTING AROUND NEW YORK

By Bus and Subway

The fare for a subway or local bus ride is \$2.50; if purchasing a new MetroCard, there is a \$1 fee. You can buy or add money to MetroCards at MetroCard Vending Machines, which are located in subway stations. The larger machines accept cash, credit cards, or ATM/debit cards. The small MetroCard Vending Machines are for credit cards or ATM/debit cards only. Buses take MetroCards or exact change in coins; bills are not accepted.

A SingleRide ticket costs \$2.75 and is sold only at vending machines. The SingleRide ticket is good for a subway or bus trip within two hours of purchase, and no transfers are included.

Pay-Per-Ride Bonus adds an additional 5% to your MetroCard with the purchase or addition of \$5 or more. In addition, MetroCard Vending Machines sell 7-Day Unlimited or 30-Day Unlimited Ride MetroCards; 7-Day Express Bus Plus MetroCard (\$55); and 1-Day Unlimited Ride Fun Pass (\$8.25).

By Taxi

Yellow cabs take both cash and credit/debit cards. The rates for taxicabs are as follows: initial fare is \$2.50; each 1/5 mile (4 blocks) is an additional \$0.50. Each one minute idle is \$0.50. There is a peak surcharge of \$1.00 (after 4:00 PM until 8:00 PM, Monday–Friday); there is a night surcharge of \$0.50 (after 8:00 PM until 6:00 AM). New York State tax is an additional \$0.50 per ride. Tolls are extra, but additional riders are free.

SERVICES

Internet Access

The New York Hilton Midtown provides wireless service in the lobby and all guest rooms, for \$14.99/24 hours.

Business Center

The Hilton's full-service business center, located on the second 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.

Child Care

Hotels maintain a list of licensed, bonded agencies offering onsite child-care services. You must make your own arrangements. Contact your hotel's concierge for additional information.

Food and Beverage

The Hilton has many dining options. Herb N' Kitchen, the Hilton's new concept restaurant, is open daily from 6:00 AM–1:00 AM. For cocktails and light fare, visit the Lobby Lounge, which is open daily from 11:00 AM to midnight, or Bridges Bar, which is open Monday–Saturday from 5:30 PM–2:00 AM. For late night entertainment, Minus5° Ice Bar is open daily from 2:00 PM–1:00 AM.

Special Accommodations

CAA is committed to providing access to all individuals attending the conference. Those needing any special accommodations (e.g., sign-language interpretation, large-type print materials, or transportation) should email Paul Skiff at pskiff@collegearg.org by January 9, 2015.

CAREER SERVICES

CAA Career Services at the Annual Conference is the most effective job market in the visual arts and art scholarship. Career Services comprises:

- Candidate Center
- Interviewer Center
- Interview Hall (interview booths and tables)

Events and services include:

- Up-to-the-minute job listings in the Online Career Center
- Semiprivate booths and convenient tables for job interviews
- Workshops related to the job search
- Professional-development roundtable discussions about on-the-job issues in the arts
- Mentoring sessions and portfolio reviews with senior professionals in the visual arts
- Networking and job-search advice
- A helpful Career Services Orientation to get you started
- And more!

CAREER SERVICES ORIENTATION AND NAVIGATING THE CONFERENCE

Tuesday, February 10, 6:30–8:00 PM
Mercury Ballroom, 3rd Floor, New York Hilton Midtown

Job candidates, interviewers, and others interested in using Career Services are urged to attend this Orientation. Learn the various components of Career Services—the Candidate Center, the Interview Hall, and the programs and services CAA provides for interviewers and candidates—so that you can take best advantage of it. You may also receive advice on your job search in a relaxed Q&A session. You will be given a copy of CAA’s Career Services Guide, which can help you navigate Career Services events and provide answers to frequently asked questions. The guide will also be made available on the conference website.

CANDIDATE CENTER

Wednesday, February 11–Friday, February 13, 9:00 AM–7:00 PM
Concourse A, Concourse Level, New York Hilton Midtown

At the conference, the Candidate Center is open to all current CAA members. It offers computer access to the Online Career Center so that you can review up-to-the-minute job listings, post a résumé, apply for positions, request interviews, and receive interview-related messages during the conference. Check emails often, as messages are sent regularly. Access to computers is timed and on a first-come, first-served basis.

A conference registration badge is neither required nor accepted for admission to the Candidate Center. Bring your CAA member ID—you will need it and your member password to enter the center and use the computers there.

INTERVIEW HALL: BOOTHS AND TABLES

Wednesday, February 11–Friday, February 13, 9:00 AM–7:00 PM
Saturday, February 14, 9:00 AM–12:00 PM
Rhineland Gallery Center and South, Second Floor, New York Hilton Midtown

The Interview Hall offers two formats for interviews: interview booths and interview tables. The interview booths are ideal for prearranged interviews. Each booth is semiprivate and encourages a calm, focused interview environment. Staff at the check-in table will escort interviewees to booths. The interview tables are ideal for employers who have not prescheduled interviews. Job seekers can drop off résumés and portfolios informally and meet prospective employers at tables; interviews may also be conducted.

ONSITE BOOTH AND TABLE RENTAL

Tables may be rented onsite at the Interviewer Center, subject to availability, starting on Wednesday, February 11, and must be paid in full by MasterCard, Visa, American Express, or Discover credit card. No table or booth cancellations will be accepted and no refunds offered.

BOOTH RENTAL RATES

	INSTITUTIONAL MEMBER		NONMEMBER	
	First Booth	Additional Booths	First Booth	Additional Booths
Onsite (as available)	\$325	\$240	\$375	\$290

TABLE RENTAL RATES

	INSTITUTIONAL MEMBER		NONMEMBER	
	First Table	Additional Tables	First Table	Additional Tables
Onsite (as available)	\$275	\$195	\$325	\$245

PROFESSIONAL DEVELOPMENT WORKSHOPS

Workshop enrollment is by preregistration only. No onsite enrollment is offered.

Wednesday, February 11

9:00–11:00 AM

Driving from Adjunct to Full-Time Teaching: Making Your Part-Time Experiences Work for Your Search

Presenter: Susan Altman, Middlesex County College

Concourse E, Concourse Level

2:30–4:30 PM

Making Sense of Digital Images

Presenter: Blaise Tobia, Drexel University

Concourse G, Concourse Level

3:00–5:00 PM

Building Scholarly Digital Archives and Exhibits with Omeka

Presenter: Amanda French, George Mason University

Concourse E, Concourse Level

Thursday, February 12

9:30–11:00 AM

Your Artist Talk: How to Talk to Anyone Anywhere about Your Art

Presenter: Gigi Rosenberg

Concourse E, Concourse Level

2:00–4:30 PM

Grant Writing for Artists

Presenter: Barbara Bernstein, Virginia Center for the Creative Arts and University of Virginia

Concourse E, Concourse Level

Friday, February 13

9:00–11:00 AM

Advice for Beginning/Inexperienced Instructors

Presenter: Mika Cho, California State University, Los Angeles

Concourse E, Concourse Level

9:00–11:00 AM

The Syllabus: Mapping Out Your Semester

Presenter: Steven Bleicher, Coastal Carolina University

Concourse G, Concourse Level

2:00–4:00 PM

Staying on Track with the Tenure Track

Presenter: Michael Aurbach, Vanderbilt University

Concourse G, Concourse Level

2:30–4:30 PM

Scalar

Presenter: Curtis Fletcher, University of Southern California

Concourse E, Concourse Level

MENTORING SESSIONS

Thursday, February 12, and Friday, February 13

Concourse C and D, Concourse Level, New York Hilton Midtown

Registration for Artists' Portfolio Review and Career Development Mentoring is closed. No onsite enrollment is offered. CAA cannot accommodate substitutions.

PROFESSIONAL DEVELOPMENT ROUNDTABLE DISCUSSIONS

Thursday, February 12, 12:30–2:00 PM

Concourse G, Concourse Level, New York Hilton Midtown

Registration not necessary; free and open to the public

Join your colleagues in informal discussions about the challenges, opportunities, and issues that affect your career. Roundtable leaders will address a wide range of topics that relate to career choices, professional life, and work strategies.

Professional Networking for Artists and Art Historians

Led by: Michael Aurbach, Vanderbilt University

How Can We Make CAA More Relevant for Today's Academic Job Seekers?

Led by: Dennis Ichiyama, Purdue University

Instructors and Adjuncts: Navigating Higher Education in a Busted Economy

Led by: Peter Kaniaris, Anderson University; and Brian Curtis, University of Miami

If Not Teaching, What Then?

Led by: Suzanne Lemakis

Balancing Your Creative and Academic Life

Led by: Leo Morrissey, Georgian Court University

STUDENT AND EMERGING PROFESSIONALS LOUNGE

Wednesday–Friday, February 11–13, 9:00 AM–8:00 PM

Saturday, February 14, 9:00 AM–5:00 PM

Mercury Rotunda, 3rd floor, New York Hilton Midtown

Open to all conference attendees

Sponsored annually by the Student and Emerging Professionals Committee, the SEP Lounge is a space devoted to you. It is a place where you can meet friends, network to make new friends, find information about CAA and the committee, and relax with and enjoy exceptional company.

Wednesday, February 11

4:00–5:00 PM

Brown Bag Lunch: Networking and Follow-Up Etiquette

4:00–6:00 PM

Onsite Mock Interview Registration

Back by popular demand! In a competitive job market, everyone could use the opportunity to get feedback on interviewing and presentation. Take advantage of this opportunity to have a twenty-minute interview followed by ten minutes of feedback from a seasoned professional. There will be VERY limited signup space onsite.

Thursday, February 12

8:30–9:45 AM

SEPC Welcome Breakfast and Meet and Greet

Please join us for coffee and conversation. The Student and Emerging Professionals Committee members will be present to tell you about their programming at the conference and answer questions.

10:00–11:00 AM

Brown Bag Lunch: Interviewing Strategies and Techniques and Elevator Speech

11:00 AM–1:00 PM

Mock Interviews

3:00–5:00 PM

Mock Interviews

Friday, February 13

9:00 AM–11:00 AM

Mock Interviews

11:15–12:15 PM

Brown Bag Lunch: Copyright and Intellectual Property Rights

1:00–3:00 PM

Mock Interviews

3:30–4:30 PM

Brown Bag Lunch: Application 101

Saturday, February 14

10:30 AM–11:30 AM

Brown Bag Lunch: Teaching Portfolios

Cosponsored by the Education Committee

12:00–1:00 PM

Brown Bag Lunch: Tenure Expectations

BOOK AND TRADE FAIR

Thursday–Friday, February 12–13, 9:00 AM–6:00 PM
Saturday, February 14, 9:00 AM–2:30 PM
Americas Exhibit Hall, Levels I and II, New York Hilton Midtown

The Book and Trade Fair hosts more than 120 publishers, art materials manufacturers, and services in the arts. Stop by to explore their wares and projects and talk to them about yours. Meet an editor, find a great book, test a new ink, chat with authors, 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*, and *caa.reviews*
- Learn about new survey textbooks and teaching aids for your classroom
- Try out those brushes you've been eyeing and test the newest portable easel
- Investigate digital-image resources for your classroom or library
- Pick up brochures for programs in advanced degrees and foreign studies
- Join a national arts-advocacy organization
- Apply for a residency program
- 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
- Frames
- Easels and tools
- Printmaking supplies
- Ceramics, sculpting, and modeling supplies
- Digital-studio supplies
- Photographic, video, and film supplies

Admission is FREE with your conference registration badge. For those not registered for the full conference, Exhibit Hall tickets are available onsite in the registration area during the conference.

Member: \$15, with credit card, check, or cash

Nonmember: \$25, with credit card, check, or cash

EXHIBITOR SESSIONS

Friday, February 13

12:30–2:00 PM

West Ballroom, 3rd Floor

Testing for Quality in Artists Materials: What It Can Mean for the Future of Your Art

Chair: Sarah Sands, Golden Artist Colors

A discussion around the types of quality testing that artist materials undergo but which often go unnoticed or are taken for granted. From lightfastness to flexibility, from adhesion to chemical sensitivity, all of these areas of testing can impact and shape the future of your artwork. Do you know what tests your own art materials have undergone? How does one have confidence in how these materials will perform and age?

Participants will include Michael Skalka, National Gallery of Art; Robert Gamblin, Gamblin Artist Colors; and Richard Frumess, R&F Handmade Paints.

Saturday, February 14

12:30–2:00 PM

How to Get Published and How to Get Read

Trianon Ballroom, 3rd Floor

Chairs: Sarah Sidoti, Kath Burton, and Tara Golebiewski, Taylor & Francis Group

CAA BUSINESS

Cast Your Vote in CAA's 2015 Board of Directors Election

The election of four new members to CAA's Board of Directors began in early January 2015, when CAA posted on its website the statements, biographies, endorsements, and video presentations of the six candidates who are running for the 2015–2019 term. All current CAA members received an email with instructions for online voting and may cast their votes or submit their proxies until 5:00 PM (Eastern Standard Time) on Friday, February 13, 2015. For those who wish to vote during the conference, a computer will be available near the registration area.

The results of the board election will be announced at the close of CAA's Annual Members' Business Meeting.

Questions? Contact Vanessa Jalet, CAA executive liaison, at vjalet@collegeart.org.

Friday, February 13

5:30–7:00 PM

Annual Members' Business Meeting
SPEAK OUT! OPEN DISCUSSION ON THE FUTURE OF CAA
Announcement of New Members of the CAA
Board of Directors

Rendezvous Trianon, 3rd Floor, New York Hilton Midtown

CAA COMMITTEE MEETINGS

Meetings are open to committee members only. Unless otherwise stated, all meetings are held at the New York Hilton Midtown.

Wednesday, February 11

7:30–9:00 AM

International Committee
Harlem Suite, 4th Floor

Professional Practices Committee
East Suite, 4th Floor

9:30–10:30 AM

Task Force on Governance
New York Suite, 4th Floor

10:30–11:30 AM

Task Force on Committees
New York Suite, 4th Floor

12:00–2:30 PM

Art Journal Editorial Board
Green Room, 4th Floor

12:30–2:00 PM

Annual Conference Committee
Harlem Suite, 4th Floor

Committee on Diversity Practices
Midtown Suite, 4th Floor

Thursday, February 12

7:30–9:00 AM

The Art Bulletin Editorial Board
Green Room, 4th Floor

Committee on Women in the Arts
Lincoln Suite, 4th Floor

5:30–7:00 PM

Services to Artists Committee
Midtown Suite, 4th Floor

Friday, February 13

7:30–9:00 AM

caa.reviews Council of Field Editors
Green Room, 4th Floor

Museum Committee
Holland Suite, 4th Floor

8:00–9:00 AM
Affiliated Societies Meeting
Beekman Parlor, 2nd Floor

9:30–11:00 AM
Nominating Committee
Harlem Suite, 4th Floor

4:00–5:30 PM
caa.reviews Editorial Board
Harlem Suite, 4th Floor

Saturday, February 14

7:30–9:00 AM
Committee on Intellectual Property
East Suite, 4th Floor

Student and Emerging Professionals Committee
Harlem Suite, 4th Floor

9:00–11:00 AM
Publications Committee
Holland Suite, 4th Floor

10:00–11:00 AM
Vice President for Committees with Professional Interests, Practices, and Standards Committee Chairs and Award Jury Chairs
New York Suite, 4th Floor

11:00 AM–NOON
Board of Directors with all Committee and Award Jury Chairs
New York Suite, 4th Floor

12:30–1:30 PM
Task Force on Fair Use
Lincoln Suite, 4th Floor

12:30–2:00 PM
Education Committee
East Suite, 4th Floor

4:30–7:30 PM
Executive Committee
Green Room, 4th Floor

Sunday, February 15

8:00 AM– 2:30 PM
Board of Directors
Regent Parlor, 2nd Floor

ARTSPACE

Catalog Exhibition: Art 2 Drone

Curators: Chris Manzione, Conrad Gleber, Gail Rubini, and Mat Rappaport

Art 2 Drone is a catalog exhibition that brings together the work of artists who investigate drone technology and its cultural implications. The artworks will highlight political, social, scientific and artistic impacts of drone technology. The catalog is distributed by the College Art Association and v1b3 as a printable PDF. Each project will link to a website to view additional media. Included in the catalog is a critical essay by Meredith Hoy.

The online and downloadable catalog can be found at <http://v1b3.com/project/art2drone/>

Wednesday, February 11

12:30–2:00 PM

Services to Artists Committee

Are We There Yet: Creative Communities Outside of Art Centers

Murray Hill Suite, 2nd Floor

Chairs: Steven Rossi, State University of New York at New Paltz; David J. Brown, Fine Art Museum, Western Carolina University

Marcus Civin, Maryland Institute College of Art

Olivia Nitis and Ciprian Ciuclea, Experimental Project Association

Emma Wilcox and Evonne Davis, Gallery Aferro

George Scheer, Elsewhere

Matthew Slaats, The Bridge Progressive Arts Initiative

Wednesday, February 11

2:30–5:00 PM

Surveillance as Art Practice

Murray Hill Suite, 2nd Floor

Chairs: Trish Stone, University of California, San Diego; Jessamyn Lovell, University of New Mexico

Covert Operations: Investigating the Known Unknowns

Claire C. Carter, Scottsdale Museum of Contemporary Art

You Lookin' at Me? An Artist's Navigation through Personal Technology, Privacy, and Public Space

Wendy Richmond, independent artist

URME Surveillance: Transforming Expression into Function

Leonardo Selvaggio, independent artist

Thursday, February 12

9:30 AM–12:00 PM

Art Collectives and the Contemporary World

Murray Hill Suite, 2nd Floor

Chairs: Brianne Cohen, Université Catholique de Louvain;
Robert Bailey, University of Oklahoma

*Citizen Action: Art Collectives and Contemporary Politics
in Serbia and Slovenia*

Adair Rounthwaite, McGill University

Stiev Selapak's Critical Interventions in the Cambodian Contemporary
Roger Nelson, University of Melbourne

*Political Art from Neoliberal Crisis to "Post-Neoliberalism": Artists,
the State, and Popular Movements in Buenos Aires since 2000*

Jennifer Sternad, Harvard University

Thursday, February 12

12:30–2:00 PM

Services to Artists Committee

Breaking the Rules: The "Other" Career Paths

Murray Hill Suite, 2nd Floor

Chairs: Stacy Miller, Parsons The New School for Design;
Niku Kashef, California State University, Northridge, and
Woodbury University

Susan Clausen, AS220

Larry Ossei-Mensah, The MEDIUM Group

Steve Englander, ABC No Rio

Amelia Winger-Bearskin, New York University

Thursday, February 12

2:30–5:00 PM

Services to Artists Committee

Art from Research

Murray Hill Suite, 2nd Floor

Chairs: Blane De St. Croix, Indiana University;
Martha Schwendener, New York University

Friday, February 13

9:30–12:00 PM

The Not-So-Silent Partner: Artistic Practice and Collaboration, Part I

Murray Hill Suite, 2nd Floor

Chairs: MacKenzie Stevens, Hammer Museum;
Monica Jovanovich-Kelley, Millsaps College

*Between Artists, Publishers, and Printmakers: Collaborations on
"L'Art arabe," a Nineteenth-Century French Book about Egyptian
Islamic Architecture*

Paulina Banas, Binghamton University, State University of
New York

*"Tearing One Another Apart": Denis Wirth-Miller and
Francis Bacon*

Katharina Guenther

*Sewn and Stuffed: Collaborative Crafting in Claes Oldenburg
and Patty Mucha's Soft Sculptures*

Jennifer S. Brown, Los Angeles County Museum of Art

*Contemporary New Orleans Tintype Photography: A Performance of
the Collective Historical and the Private Present*

Isa Murdock-Hinrichs, Tulane University

Discussant: Richard E. Meyer, Stanford University

Friday, February 13

12:30–2:00 PM

Committee on Women in the Arts

Balancing Act, Part II: Art, Family, and Other Distractions

Murray Hill Suite, 2nd Floor

Chairs: Niku Kashef, California State University, Northridge, and
Woodbury University; Micol Hebron, Chapman University

Rachel Epp Buller, Bethel College and Studio 219m

Myrel Chernick, independent artist and writer

Tierney Gearon, independent artist

Seth Kaufman, independent artist, Art Center College of Design

Ellina Kevorkian, independent artist

Jennifer Reeder, University of Illinois at Chicago

Friday, February 13

2:30 PM—5:00 PM

Annual Distinguished Artists' Interviews

Murray Hill Suite, 2nd Floor

William Pope.L will be interviewed by Jenny Schlenzka, MoMA
PS 1. Ursula von Rydingsvard will be interviewed by Mark Stevens,
New York magazine.

Friday, February 13

5:30–7:00 PM

Tremaine Foundation

Best Practices: Teaching Best Practices to Artist

Murray Hill Suite, 2nd Floor

Chair: Heather Pontonio, Tremaine Foundation

Friday, February 13

5:30–7:30 PM

ARTexchange

East Ballroom Foyer, 3rd Floor

Free and open to the public; a cash bar will be available.

Saturday, February 14

10:00–11:30 AM

Towards a Better Future: Art, Activism, Ideas, and Opportunities beyond the Studio, Part I

Murray Hill Suite, 2nd Floor

Chairs: David Brown, Fine Art Museum, Western Carolina University; Everlena-Zoe Charlton, American University

Jules Rochelle, Social Practices Art Network

Sarah Grant, Eyebeam

Natalie Jeremijenko, xDesign

Wendy DesChene and Jeff Schmuki,
PlantBot Genetics

12:00–1:30 PM

Towards a Better Future: Art, Activism, Ideas, and Opportunities beyond the Studio, Part II

Murray Hill Suite, 2nd Floor

Chair: David Brown, Fine Art Museum, Western Carolina University

Elizabeth Thompson, Buckminster Fuller Challenge

Mitchell Joachim, Terraform One (Open Network Ecology)

Amina Ross, 3rd Language

The Autonomous Energy Research Lab

MEDIA LOUNGE

Gibson Room, 2nd Floor

Free and open to the public

During the 2015 CAA Annual Conference, the Media Lounge and ARTspace will host programming with the shared theme, “alternative economies.” These programs consider models of social, cultural and technological economies that transform, changing conditions for critical discourse and art-making. *Alternative Economies* aims to create a platform that brings together artists, art collectives, new media practitioners, video artists, film curators, academics, creative thinkers, economists, writers and activists, with the aspiration to create a space to reflect on intersections of art, culture, and new media technologies. The program is conceived and organized by Jenny Marketou (chair), Stacy Miller, and Mat Rappaport. The video screenings are curated by Rachael Rakes and Jenny Marketou in collaboration with Rebecca Cleman, Electronic Arts Intermix (EAI).

Wednesday, February 11

9:00 AM–1:00 PM

Workshop: Imagining an Alternative School of Art

Led by: Melissa Liu, Daniel Tuss, Antonio Serna, Yana Dimitrova, and James Douglas Whitman, OWS Arts & Labor | Alternative Economies Working Group

2:00–5:00 PM

Video Screenings: *Mobile Strategies Replace Finished Recipes, or in the Words of Gilles Deleuze, “Amid Things but in the Center of Nothing”* and *Infrastructure Interference, or in the Words of Donna Haraway, “In Short, We Are Cyborgs”*

Thursday, February 12

9:30 AM–12:00 PM and 1:00–5:00 PM

Video Screenings: *Mobile Strategies Replace Finished Recipes, or in the Words of Gilles Deleuze, “Amid Things but in the Center of Nothing”* and *Infrastructure Interference, or in the Words of Donna Haraway, “In Short, We Are Cyborgs”*

Friday, February 13

9:00 AM–12:00 PM

Identity, Configurations of Outsiders in Economic Order

Presenters: Liss LaFleur, Lise Skou/Bonnie Fortune, and Ash Eliza Smith

1:00–5:00 PM

Explorations of Alternative Economies

Presenters: Chaz Evans, Gregory Sholette, and Tyler Stefanich

Saturday, February 14

9:30–11:00 AM

Workshop—Beyond Faxes with Clip Art: Connective Technology and Art Making

Led by: David Hart, Columbia University

11:30 AM–4:00 PM

Video Screenings: *Mobile Strategies Replace Finished Recipes, or in the Words of Gilles Deleuze, “Amid Things but in the Center of Nothing”* and *Infrastructure Interference, or in the Words of Donna Haraway, “In Short, We Are Cyborgs”*

PROGRAM SESSIONS

Wednesday, February 11

7:30–9:00 AM

Catalogue Raisonné Scholars Association

Business Meeting

Gramercy B, 2nd Floor

Wednesday, February 11

9:30 AM–12:00 PM

Curating Virtually: New Media and Digital Arts Global Interventions

Mercury Ballroom, 3rd Floor

Chair: Jan Christian Bernabe, Center for Art and Thought

Designing for Virtual Engagement: Means, Modes, and Motivations
Mimi M. Young, Behavior Design

Reading Exhibitions in The Post-Internet Age
Francesca Baglietto, Chelsea College of Art and Design

Curating Public Interventions Online: Para-Sites 2014 Distributed Exhibition Project
Yunjin La-mei Woo, Indiana University

The Museum with(out) Walls: The Return of the Third Dimension in Virtual Curation
Noelle C. Paulson, Washington University in St. Louis

Discussant: Jan Christian Bernabe, Center for Art and Thought

American Illustration and the Art Historical Canon

Rendezvous Trianon, 3rd Floor

Chair: Dennis Dittrich, New Jersey City University

Neither Avant-Garde nor Kitsch
Dennis Raverty, New Jersey City University

The Rise of Norman Rockwell and American Illustration Art
Laurie Norton Moffatt, Norman Rockwell Museum

The Transatlantic Influence of the Académie Julian on American Illustration, 1890–1914
Karen L. Carter, Kendall College of Art and Design

Teaching Illustration History: Why and How
Alice Carter, San Jose State University

Installing Abstraction

Nassau Suite, 2nd Floor

Chair: Paul Galvez, Wellesley College

Between Rooms and Their Times: Reinstalling Weimar Republic Hanover
Rebecca K. Uchill, Massachusetts Institute of Technology

Whatever Happened to Fritz Winter? Or Documenta I, Sixty Years Later
Max Rosenberg, Yale University

Showing Simon Hantai

Molly J. Warnock, Johns Hopkins University

All Together Now: Curating Wade Guyton OS
Scott Rothkoph, Whistmey Museum of American Art

The Budapest Sunday Circle and Art History: Lukács, Mannheim, Antal, Hauser, Balázs, and the Critique of Culture

West Ballroom, 3rd Floor

Chairs: Paul Jaskot, DePaul University; Andrew F. Hemingway, University College London

Cézanne, Lukács's Cultural Critique, and the Hungarian Avant-Garde
Edit Toth, Penn State Altoona

Georg Lukács, Radicalized Place Making, and the Challenge of New Media to the History of Modern Art
Dorothy L. J. Barescott, Kwantlen Polytechnic University

Balázs, the Sunday Circle, and Aesthetic Praxis
Eszter Polonyi, Columbia University

Marxist Interpretations of Realism: Lukács's Literary Paradigms and the Art-Historical Perspectives of Antal and Hauser
Alex Potts, University of Michigan

Discussant: James van Dyke, University of Missouri

Performative Architecture before the Modern Era

Beekman Parlor, 2nd Floor

Chair: Wei-cheng Lin, University of North Carolina at Chapel Hill

Beyond Gladiators: Performance, Memory, and the Roman Triumph in the Colosseum
Maggie L. Popkin, Case Western Reserve University

Late Roman Villas in the Theatrical Mode
John W. Stephenson, Emory University

Moving Forward, Looking Back: Spatial Perception in the Benedictine Abbey of Saint-Germain d'Auxerre
Anne Heath, Hope College

The Question of the Apparato: Plurality and Enclosure in Renaissance Theatrical Environments
Javier Berzal de Dios, Western Washington University

The Performance of Commerce: Spatial Practices in the Royal Exchange in Seventeenth-Century London
Hyeyun Chin, Binghamton University, State University of New York

Between Stories: Palazzo Rucellai as Icon, as Idyll
Allison Levy, independent scholar

Discussants: Annabel J. Wharton, Duke University; Katherine F. Taylor, University of Chicago

Wednesday, February 11

9:30 AM–12:00 PM

Original Copies: Art and the Practice of Copying

Sutton Parlor South, 2nd Floor

Chair: Stephanie Porras, Tulane University

"A Miracle of a Copy": Original Reproductions and Authentic Copies in the Holbein Dispute

Lena Bader, German Centre for the History of Art in Paris (DFK)

Producing Reproducibility: John Flaxman's Designs between Classicism and Commerce

Brigid von Preussen, Columbia University

"The Duplication of Genius": Domenico Brucciani (1815–80) and the Authorship and Agency of Plaster Casts

Rebecca Jayne Wade, Henry Moore Institute

Remaking the Readymade: Marcel Duchamp and Man Ray's Edited Replicas

Adina Tamar Kamien-Kazhdan, The Israel Museum, Jerusalem

On Originality: Photography vs. Glass Painting in Twentieth-Century Senegal

Giulia Paoletti, Columbia University

CAA Committee on Women in the Arts

Women in the Marketplace: The Rise of the Artisan Cooperative

Trianon Ballroom, 3rd Floor

Chair: Claudia Sbrissa, St. John's University

Trailblazing for Creative Careers

Jenn Dierdorf and JoAnne McFarland, A.I.R. Gallery

Dynamic Symbiotic Entrepreneurship: SPINNA Circle's Novel Collective Women's Empowerment Platform

Rupa Ganguli, SPINNA Circle and Clothing Connect

Sewn on the Street: We Look Good, but We're Fast, Cheap, and Out of Control

Rebecca K. Layton, Rekh & Datta

Invisible Visible: Women Creative Communities in the Arab World

Cecilia Mandrile, University of New Haven and University of the West of England

Craft Power: Enhancing the Power of Women through Traditional Arts

Melissa Hilliard Potter and Miriam Schaer, Columbia College Chicago

Mesoamerican Iconography: Interactions of Images and Texts, and Images as Texts

Regent Parlor, 2nd Floor

Chair: George Scheper, Johns Hopkins University

Shapes in Space: Sculptural Narrative Systems in Formative Mesoamerica

Carolyn E. Tate, Texas Tech University

Tlaminime or Tlacuiloque: Mexica Language Ideologies and the Role of the Painter-Scribe in Aztec Society

Stephanie Michelle Strauss, University of Texas at Austin

Chalchiuhtotoli? Annotating the Aztec Teixiptla in the Codex Telleriano-Remensis

Kristopher Tyler Driggers, University of Chicago

Indigenous Maps and the Power of Visual Persuasion in Colonial New Spain

Ana Pulido-Rull, University of Arkansas

Money Matters: The Art Market in Late Imperial and Modern China

Petit Trianon, 3rd Floor

Chairs: Kuiyi Shen, Stanford University; Rui Zhang, Tsinghua University

Court Art from the Marketplace: Reconstructing the Pattern of Court Patronage in the Late Ming Period

Kayi Ho, University of California, Los Angeles

The Art Market and Neo-Traditionalism in Paintings of Early Republican Beijing

Tongyun Yin, MacLean Collection

The Market as Imaginary in Post-Mao China

Jane B. DeBevoise, Asia Art Archive

Marketing Creation: How the Art Market Hijacked Contemporary Chinese Art

Francesca Dal Lago, independent scholar

Auction and the Formation of Contemporary Chinese Art Market

Rui Zhang, Tsinghua University

Discussant: Shengtian Zheng, *Yishu: Journal of Contemporary Chinese Art*; Julia F. Andrews, The Ohio State University

Composite Art in the Colonies of Europe: Stealing, Smiting, Enshrining, Erasing, Recarving, and Recontextualizing

Sutton Parlor North, 2nd Floor

Chairs: Kaylee Spencer, University of Wisconsin-River Falls;

Linnea H. Wren, Gustavus Adolphus College

The Ideology of Spolia in Early Modern Spain

Alejandra Gimenez-Berger, Wittenberg University

Was Ancient Art a Tool to Think about the Conquest of the Americas?

A Study of Spoliation at Palenque, Mexico

Travis E. Nygard, Ripon College

Cacao Cave: A Proposed Source for the Image in the Historia Tolteca-Chichimeca

Elizabeth Katt, University of Nebraska-Lincoln

Mountains and Huacas: Recontextualizing the South American Landscape in The Virgin Mary of the Mountain

Kristi Marie Peterson, Florida State University

Truth Telling and Parafiction: Practice and Theory

Gramercy A, 2nd Floor
 Chairs: Monica Steinberg, The Graduate Center, City University of
 New York; Sarah S. Archino, Institut national d'histoire de l'art, Paris

The Museum as Para-Site

Carol Emmons, University of Wisconsin–Green Bay

*Straight from the Horse's Mouth: The Archive, History-Writing,
 and the Dark Margin of Knowledge*

Sara Callahan, Stockholm University

Political Prank Practice

Clark Stoeckley, Bloomfield College

*Performativity and Parafiction: Between Mimicry and Camouflage,
 Koizumi Meiro and the Kamikaze Video Performances*

Ayelet Zohar, Tel Aviv University

100% Factual: Mel Bochner and The Beach Boys

Jeffrey P. Thompson, Sewanee: The University of the South

**Art + Speak: The State of English Language Education
 in Art Schools**

Sutton Parlor Center, 2nd Floor

Chairs: Allison Yasukawa, Maryland Institute College of Art;
 Mark Augustine, School of the Art Institute of Chicago

*Art Making as Language Learning: Bridging Studio Practice and
 Second Language Acquisition*

Nancy Seidler and Dana Gordon, Pratt Institute

ESL and Studio Art Methodology: Cross-Training and Universal Design

Caitlin Morgan, The New School

VisualSPEAK, VisionaryTHINK: MFA ESL Excavation of Self in Art

Gae Savannah, School of Visual Arts

Global Turn/Multimodal Turn: Language Lessons from Art and Design

Jennifer Liese, Rhode Island School of Design

Demystifying the Peer Group Critique

Julie Kierski, University of Illinois at Urbana-Champaign

Wednesday, February 11

12:30–2:00 PM

CAA Education Committee

**Learning to Teach and Teaching to Learn: Developing a
 Scholarship of Teaching and Learning for Art History**

Petit Trianon, 3rd Floor

Chairs: Leda Cempellin, South Dakota State University;
 Julia A. Sienkewicz, Duquesne University

SoTL: What Difference Does It Make?

Andrea Pappas, Santa Clara University

A Skills-Based Approach to the Traditional Art History Survey

Laetitia La Follette, University of Massachusetts Amherst

*Turning 200 Students to Seven Million: What We're Learning at
 Smarthistory at Khan Academy*

Beth Harris and Steven Zucker, Khan Academy

SoTL, the Tenure Process, and Art History's Scholarly Hierarchies

Anne D'Alleva, University of Connecticut

Catalogue Raisonné Scholars Association

**Catalogue Raisonné Case Studies: New Findings, Fresh
 Insights, and Important Reconsiderations**

Gramercy B, 2nd Floor

Chair: Susan Cooke, Estate of David Smith

*Rewriting the Life and Work of the Flemish Engraver Nicolaes de Bruyn
 (1571–1656)*

Lorena Baines, National Gallery of Art

*Considering Place: A Case Study for Expanding the Horizons of the
 Catalogue Raisonné*

Erin Coe, Boston University

*Letters and Watercolors from behind Barbed Wire: A Further
 Perspective on Hans Reichel's Artistic Oeuvre*

Deborah Browning-Schimek, New York University

*Titles, Dates, and the Making of Art History: Primary Sources in
 Hofmann Scholarship*

Juliana Kreinik, Peter Campus Catalogue Raisonné

*According to the Artist: Compiling the Jack Bush Catalogue
 Raisonné of Paintings*

Sarah Stanners, University of Toronto

Association for Critical Race Art History

Building a Multiracial American Past

Sutton Parlor North, 2nd Floor

Chair: Susanna Gold, New York Public Library, Schomburg Center for
 Research in Black Culture

The Drop Sinister: Harry Watrous's Visualization of the "One Drop Rule"

Mey-Yen Moriuchi, La Salle University

*You Are What You Eat: Racial Transformation and Miscegenation in
 Nineteenth-Century Representations of Food*

Shana Klein, University of New Mexico

*"Half-Breed": Picturing Native American Identity in the Early
 Nineteenth Century*

Elizabeth W. Hutchinson, Barnard College, Columbia University

CAA Professional Practices Committee

**Advanced Degrees in Art and Design: Different Directions
 and Perspectives**

Rendezvous Trianon, 3rd Floor

Chair: Jim Hopfensperger, Western Michigan University

Stacy M. Miller, Parsons The New School for Design

Bruce M. Mackh, University of Michigan and ArtsEngine

John J. Richardson, Wayne State University

Wednesday, February 11

12:30–2:00 PM

Society of Contemporary Art Historians

Histories and Economies of Contemporary Art

Gramercy A, 2nd Floor

Chairs: Suzanne Hudson, University of Southern California;

Kirsten J. Swenson, University of Massachusetts, Lowell

Rhea Anastas, University of California, Irvine

Katy Siegel, Hunter College, City University of New York

Howard M. Singerman, Hunter College, City University of New York

Nato Thompson, Creative Time

International Association of Word and Image Studies

Questioning Artist's Books

Morgan Suite, 2nd Floor

Chair: Philippe Kaenel, Université de Lausanne

"Reading" Sculptural Bookworks

Anna S. Arnar, Minnesota State University Moorhead

Artist's Book as Landscape: Scattered Words, Trails of Posterity

Lada Wilson, University of Dundee

When Artists' Books Become Image Atlases

Nigel Saint, University of Leeds

European Postwar and Contemporary Art Forum

The Cobra Movement: New Perspectives

Madison Suite, 2nd Floor

Chair: Karen Kurczynski, University of Massachusetts, Amherst

Dotremont and Jorn: The Summer of 1948

Axel Heil, Fluid Studio and Art Academy of Karlsruhe

Cobra and Psychopathological Art in Paris, 1950

Brenda Zwart, Zwart Projects, Amsterdam

Luc De Heusch Filming Cobra Artists at Work

Steven Jacobs, Ghent University

The Legacy of Play in Cobra: Constant Nieuwenhuys and

Ludic Conceptualism

Janna Therese Schoenberger, The Graduate Center,

City University of New York

Midwestern Art History Society

Icons of the Midwest: Rembrandt's Lucretia at the Minneapolis Institute of Arts

Clinton Suite, 2nd Floor

Chair: Henry Luttikhuisen, Calvin College

Rembrandt's Lucretia: A Curatorial Perspective

Tom Rassieur, Minneapolis Institute of Arts

Rembrandt's Lucretia: Narrative Strategy

Shelley Perlove, University of Michigan

A Feminist Perspective on Rembrandt's Lucretia

Frima Fox Hofrichter, Pratt Institute

Italian Art Society

Di politica: Intersections of Italian Art and Politics since World War II

Nassau Suite, 2nd Floor

Chairs: Elizabeth Mangini, California College of the Arts;

Christopher Bennett, independent scholar

The Material of Labor: Art, the Esposizione Internazionale del Lavoro, and Italia 1961

Marin R. Sullivan, Keene State College

Heretical Aesthetics: Pier Paolo Pasolini and the Problem of Abstraction

Ara Hagop Merjian, New York University

Piero Gilardi: Being a "Militant" Artist during and after 1968

Maria De Vivo, Università degli Studi di Napoli "L'Orientale"

The Cultural Praxis of the Italian Movement of 1977

Danilo Mariscalco, Università degli Studi di Palermo

Discussant: Jacopo Galimberti, independent scholar

Pacific Arts Association

Mission Accomplished? The Legacy of Religious Missionary Movements on the Art of Oceania

Regent Parlor, 2nd Floor

Chair: Carol Mayer, University of British Columbia

Connecting Souls: Kamoro Art and Missionary Patronage in West Papua

Karen Jacobs, University of East Anglia

Early Missionary Activity on Erromango and Its Impact on Local Material Culture

Barbara Lawson, Redpath Museum, McGill University

Between the Cross and the Cloth

Fanny Wonu Veys, Nationaal Museum van Wereldculturen

Association of Art Museum Curators

Exploring New Models of Curatorial Scholarship

Sutton Parlor South, 2nd Floor

Chair: Emily Neff, Association of Art Museum Curators

heather ahtone, Fred Jones Jr. Museum of Art, University of Oklahoma

Amanda Donnan, Carnegie Museum of Art

Lynda Roscoe Hartigan, Peabody Essex Museum

Kimberly Orcutt, independent scholar

Mellon Research Initiative

Field/Work: Object and Site, Archaeology

Lecture Hall, 1st Floor, Institute of Fine Arts, 1 East 78th Street

Chair: David O'Connor, Institute of Fine Arts, New York University

Sheila Bonde, Brown University

Clemente Marconi, Institute of Fine Arts, New York University

Robert W. Preucel, Haffenreffer Museum of Anthropology, Brown University

Visual Culture Caucus

Occupation and Representation

Mercury Ballroom, 3rd Floor

Chair: Kristen Oehlich, Williams College

Through the Looking Glass: Karl Hubbuch and Hilde Isay
Shannon Connelly, independent scholar

Occupying Roles: Billy Al Bengston in Print
Monica Steinberg, The Graduate Center, City University
of New York

Samuel Fosso and the Studio: Occupational Self-Portraits
Monica C. Bravo, Brown University

Association of Academic Museums and Galleries

**Engaging Intersections: The Academic Gallery as a
Catalyst for Connection**

Trianon Ballroom, 3rd Floor

Chairs: Neysa Page-Lieberman, Columbia College Chicago;
Shelly Rosenblum, University of British Columbia

*Curatorial Collaboration: Organizing a Multidisciplinary Exhibition
through a Student Seminar*
Emily Croll, The College of New Jersey Art Gallery

*Small Museum, Smaller Staff, and the Importance of
Student Involvement*
Erika M. Leppmann, Schneider Museum of Art, Southern
Oregon University

*Expanding the Exhibition: Using Socially-Engaged Practice to
Connect Students and Communities*
Neysa Page-Lieberman, Columbia College Chicago

*Interdisciplinary Research Models: Examples from the Morris
and Helen Belkin Art Gallery*
Shelly Rosenblum, University of British Columbia

ARTspace

CAA Services to Artists Committee

**Are We There Yet: Creative Communities Outside of
Art Centers**

Murray Hill Suite, 2nd Floor

Chairs: Steven Rossi, State University of New York at New Paltz;
David J. Brown, Fine Art Museum, Western Carolina University

Marcus Civin, Maryland Institute College of Art

Olivia Nitis and Ciprian Ciuclea, Experimental Project Association

Emma Wilcox and Evonne Davis, Gallery Aferro

George Scheer, Elsewhere

Matthew Slaats, The Bridge Progressive Arts Initiative

International Association of Art Critics

**How Dare We Criticize: Contemporary Art Critics on the
State of Their Art**

Beekman Parlor, 2nd Floor

Chair: Barry Schwabsky, *The Nation*

John Yau, *Hyperallergic*

Andrea Scott, *The New Yorker*

Michelle A. Grabner, School of the Art Institute of Chicago

David Pagel, *Los Angeles Times*

Student and Emerging Professionals Committee

**The ArtLife Connundrum: Creating Balance between a
Career in the Arts and Life Concerns**

Sutton Parlor Center, 2nd Floor

Chair: Megan Young, Dishman Art Museum

National Council on Education for the Ceramic Arts

Terracotta...the New Black: Clay Crosses Over

West Ballroom, 3rd Floor

Chairs: Paul Sacaridiz, University of Wisconsin–Madison;

Joshua Green, National Council on Education for the Ceramic Arts

Adam Shiverdecker, Greenwich House Pottery

Nicole Cherubini, independent artist

Lisa Sanditz, Bard College

Francesca DiMattio, independent artist

Wednesday, February 11

2:30–5:00 PM

Walt Disney and the “Birth of an American Art”

Gramercy B, 2nd Floor

Chair: Garry Apgar, independent scholar

Is Disney Art?

Garry Apgar, independent scholar

*Mouse-Infested Marble Halls: Disney in the Temple of High Art,
1932–1946*

Matthew Limb, Southern Illinois University

Disney Animation and Modern Art in the 1930s

Jorgelina Orfila and Francisco Ortega,
Texas Tech University

*From Hollywood to Frontierland: Disneyland and the Construction
of a Mythical West*

Robert Neuman, Florida State University

The Studio History of Art

Trianon Ballroom, 3rd Floor

Chairs: Benjamin Binstock, The Cooper Union for the Advancement
of Science and Art; Margaret MacNamidhe, School of the Art
Institute of Chicago

The Studio History of Classical Art

Jean L. Sorabella, independent scholar

Studio Talk: James Northcote and the Oral History of Art

Mark Ledbury, University of Sydney

Mondrian's Studio Utopia

Marek K. Wiczorek, University of Washington

Post-Studio in situ

Simon Leung, University of California, Irvine

From Alberti's Picture Window to the Eyeball's Perceptual Sphere:

The Oakes Twin's Split-focus Drawing Method

Ryan Oakes, independent artist; Trevor Oakes, independent artist

Discussant: Judith Saskia Bos, The Cooper Union for the
Advancement of Science and Art

Wednesday, February 11

2:30–5:00 PM

Reading Chinese Art

Petit Trianon, 3rd Floor

Chairs: Elizabeth Childs-Johnson, independent scholar;
Katharine P. Burnett, University of California, Davis

“Educating” and “Transforming” Concepts as Applied to the Confucian Woman

Seokyung Han, Binghamton University, State University of New York

Bian: Reinterpreting Buddhist Art in Chinese Context

Lanlan Kuang, University of Central Florida

“Painting Embodying Poetry”: The History of an Essence

Amy C. Hwang, Princeton University

A Modern Taste for Antiquity: Wu Changshuo’s (1844–1927)

Stone Drum Inscriptions

Shao-Lan Hertel, Freie Universität Berlin

Jing Hao and Qiyun: The Authentic Image and the Value of Chinese Landscape Painting

David A. Brubaker, Wuhan Textile University

Biblical Archetypes in the Middle Ages

Sutton Parlor Center, 2nd Floor

Chairs: Meredith Cohen, University of California, Los Angeles;
Mailan S. Doquang, Princeton University

The Romanesque Cathedral of Lincoln and the Image of Reform

Terence F. Dewsnap, State University of New York at New Paltz

Looking onto Galilee: The Narthex Tribune at Vézelay

Kristine Tanton, University of California, Los Angeles

Twelfth-Century Architecture and Sources on the Temple:

New Technologies as Instruments of Research

Stefaan Van Liefferinge, Columbia University

Building the Apostolic Ideal in Central Italy

Erik Gustafson, Institute of Fine Arts, New York University

Carmel in the Commune: Referencing and Representing the Holy Land

Alexandra Dodson, Duke University

Discussant: Paul Binski, Gonville and Caius College

Rethinking American Art and the Italian Experience, 1760–1918

Rendezvous Trianon, 3rd Floor

Chairs: Melissa Dabakis, Kenyon College; Paul Kaplan, Purchase College, State University of New York

Sculpture and Spectacle: Horatio Greenough’s Bust of Christ and Lucifer

Jeff Richmond-Moll, University of Delaware

Dissent: Vedder, Coleman, and Italo-American Transnationalism

Adrienne Baxter Bell, Marymount Manhattan College

The Road by the Sea: The Coast of Palermoin in the Paintings of Sanford Robinson Gifford, George Loring Brown, and Francesco Lojacono

Gabriella Bologna, independent scholar; Janice Simon, University of Georgia

Ralph Curtis: From Boston to Venice

Rosella Mamoli Zorzi, Ca’ Foscari University of Venice

Following the Thread: Renaissance Italian Lace and Embroidery at the Scuola d’Industrie Italiane, 1905–1927

Diana Jocelyn Greenwold, University of California, Berkeley

Copyright and the Visual Arts in America:

A Historical Perspective

Nassau Suite, 2nd Floor

Chairs: Marie-Stephanie Delamaire, Columbia University;
Mazie M. Harris, J. Paul Getty Museum

To Wit: The Ownership of Visual Humor in Early America

Allison M. Stagg, Technische Universität Berlin

“The Eye of Genius”: Photographic Authorship in M. A. Root’s The Camera and the Pencil

Katherine Mintie, University of California, Berkeley

Signature, Singularity, and the Burden of Artistic Proof in the

Photography of Napoleon Sarony

Erin Pauwels, Indiana University

Discussant: Sarah Burstein, University of Oklahoma

Skeuomorphic: The Skeuomorph from the Acropolis to iOS

Bryant Suite, 2nd Floor

Chairs: Nicholas Herman and Sarah M. Guerin, Université de Montréal

The Coldest Sign: Quatremère de Quincy on Imitation Degree Zero

Allan Doyle, Princeton University

Piero della Francesca’s Divine Skeuomorphism

Annika Svendsen Finne, Institute of Fine Arts, New York University

Molding as Cognitive Conditioning in Premodern China

Jeffrey Moser, McGill University

The Question of Instagram

Kimberley Jane Lucy Chandler, University of Brighton

Architecture in Islamic Painting

Morgan Suite, 2nd Floor

Chair: Abdallah Kahil, Lebanese American University

Cityscape Architecture in Early Mughal Painting

Mika M. Natif, George Washington University

Of Aspirations and Lamentations: Representations of Delhi’s Qila-i Mualla (Exalted Fortress) in the Eighteenth Century

Saleema B. Waraich, Skidmore College

Nineteenth-Century Indian Architectural Drawings of Historic Buildings

Kanwal Khalid, Lahore College for Women University

Passion for Intricacy: the Geometric Ornaments of the Timūrīd Architecture in the Contemporary Shāhnāma Illustrations
Behrang Nabavi Nejad, University of Victoria

Behzad as an Architect
Abdallah Kahil, Lebanese American University

The Past in the Present: Islamic Architecture and Contemporary Art by Women
Yasaman Moussavi, Texas Tech University

Discussant: Sussan Babaie, Courtauld Institute of Art

Casualties of Culture War: Sexuality in the North American Museum

East Ballroom, 3rd Floor
Chair: Jonathan D. Katz, University at Buffalo, State University of New York

Arnold Lehman, Brooklyn Museum

Stephanie Stebich, Tacoma Museum of Art

Richard Brettell, University of Texas at Dallas

Barbara Fischer, University of Toronto Art Centre and Justina M. Barnicke Gallery

Thom Collins, Pérez Art Museum Miami

Fashion and the Contemporary Avant-Garde

Beekman Parlor, 2nd Floor
Chair: Charlene Lau, York University

Folk Couture: Fashion and Folk Art
Alexis Carreno, Stony Brook University, State University of New York

From Punk to Blitz: (Re)Fashioning Intersections of Subculture, Music, and Nightlife in the Museum
Kristen Galvin, University of California, Irvine

The Bride and the Bachelor: Hannah Wilke and Yves Saint Laurent
Marissa Vigneault, University of Nebraska-Lincoln

Savage Beauty: The Futurist Legacy of Self-Design
Jennifer S. Griffiths, American Academy in Rome

Fashioning the Body: An Object-Based Approach to the Avant-Garde
Emma McClendon, The Museum at the Fashion Institute of Technology

The Posthumous Author-Function: Artists' Estates and the Writing of Art History

West Ballroom, 3rd Floor
Chairs: Rachel Middleman, California State University, Chico; Anne Monahan, The Phillips Collection and George Washington University

The "Artist Function" and Posthumous Art History
Caroline A. Jones, Massachusetts Institute of Technology

The Artist, the Thief, His Wife, and His Lover: Helen Farr Sloan and the Making of Art History
Alexis L. Boylan, University of Connecticut

Copyright as Censor
Nancy J. Troy, Stanford University

Uncovering the Collages of Horst Gottschalk and the Legacy of MERZ in Bay Area Neo-Dada
Brett M. Van Hoesen, University of Nevada, Reno

From a Philosophical Point of View: Second Thoughts on the Posthumous Author-Function and the Power of the Estate of the Artist
Michael Corris, Southern Methodist University

Discussant: Jacqueline Francis, California College of the Arts

Collective Consciousness: A Dialogue on Drawing

Gramercy A, 2nd Floor
Chair: Richard Moninski, University of Wisconsin-Platteville

Jane Hammond, independent artist

Elise Engler, independent artist

Hollis A. Hammonds, St. Edward's University

Global Peripheries: Art Biennials as Networks of Cultural Representation and Contestation

Regent Parlor, 2nd Floor
Chairs: Cristian Nae, George Enescu University of Arts; Judy Peter, University of Johannesburg

Sites of Contestation, Shifting Gravities, and New Hegemonies: The Reprogramming of the Contemporary Biennial
Rafal Niemojewski, Neuberger Museum of Art

Internationalism Avant-la-Lettre: Back to the Future at India's First Biennale
Ruben de la Nuez

The Bamako Biennale: Agency, Influence, and Relation
Allison M. Moore

Registering Globalization: Printmaking as Model at the Poly/Graphic Triennial of San Juan
Maria del Mar Gonzalez, University of Illinois at Urbana-Champaign

Decolonizing the Curatorial Paradigm: Case Studies from Latin America
Bill E. Kelley, Jr., independent scholar

ARTspace

Surveillance as Art Practice

Murray Hill Suite, 2nd Floor
Chairs: Trish Stone, University of California, San Diego; Jessamyn Lovell, University of New Mexico

Covert Operations: Investigating the Known Unknowns
Claire C. Carter, Scottsdale Museum of Contemporary Art

You Lookin' at Me? An Artist's Navigation through Personal Technology, Privacy, and Public Space
Wendy Richmond, independent artist

URME Surveillance: Transforming Expression into Function
Leonardo Selvaggio, independent artist

Wednesday, February 11

2:30–5:00 PM

Preserving the Artistic Legacies of the 1960s and 1970s

Sutton Parlor South, 2nd Floor

Chairs: Molleen Theodore and Anne Turner Gunnison,
Yale University Art Gallery

Footnotes to the Provisional Work of Art

Natilee Harren, University of California, Los Angeles

Fluxus: What's the Matter?!

Hanna Barbara Hölling, Bard Graduate Center

*Preserving and Controlling the Experience of Land Art: Films by
Mary Miss and Contemporaries*

William Henry Schwaller, Temple University

*Theatrical Flashbacks to Harald Szeemann, Ed Kienholz, and
Christoph Schlingensief*

Samuel Adams, University of Southern California

Reconstructing Douglas Huebler

Andrew P. Cappetta, The Graduate Center, City University
of New York

Sculptural Hybrids: Current Approaches to the Intersection of Sculpture, Science, and Technology

Madison Suite, 2nd Floor

Chair: Elona Van Gent, University of Michigan

*From Specific Objects to Layered Deposition: Sculptural Practice
in the Twenty-First Century*

Suzanne Anker, School of Visual Arts

Drawing Roots

Michele Brody, independent artist

*A Collaborative Investigation of a Heian Dainichi Nyorai Buddha
from the RISD Museum*

Ingrid Alexandra Neuman, Rhode Island School of Design Museum

Synthetic Consciousness

Barbara Rauch, OCAD University

Hybrid Places: Sculpture, Evidence, Jewelry and Specimen

Rebecca A. Strzelec, Pennsylvania State University

The Period of the Period Room: Past or Present?

Sutton Parlor North, 2nd Floor

Chair: Elizabeth Williams, Rhode Island School of Design Museum

*Perfecting the Past: Period Rooms between Disneyland and the
White Box*

Deborah L. Krohn, Bard Graduate Center

A Question, Not a Period: The Reinterpretation of Hunter House
Caryne Eskridge, The Classical Institute of the South

*Rethinking Anachronism: The Period Room as a "Crystal Image
of Time"*

Marie-Eve Marchand, Université de Montréal

Thursday, February 12

7:30–9:00 AM

American Society for Eighteenth-Century Studies

Business Meeting

Morgan Suite, 2nd Floor

Italian Art Society

Business Meeting

Madison Suite, 2nd Floor

Women's Caucus for Art

Business Meeting

East Ballroom, 3rd Floor

Thursday, February 12

9:30 AM–12:00 PM

Seeing Others Seeing: Interpersonal Experience in Contemporary Art

Rendezvous Trianon, 3rd Floor

Chairs: Cristina Albu, University of Missouri-Kansas City;
Dawna L. Schulz, Indiana University

*Perceptual Contrast and Social Tension in Allan Kaprow's Push and
Pull: A Furniture Comedy for Hans Hofmann*

Emily Ruth Capper, University of Chicago

*Michael Fried's "Art and Objecthood": Early and Late
Merleau-Pontian Views*

Robert Hobbs, Virginia Commonwealth University

Venezuelan Cinetismo and the Phenomenal Frame of Democracy

Juan C. Ledezma, independent scholar

Gérard Fromanger's Souffles and the Politics of Phenomenal Art

Sami Siegelbaum, DePaul University

"Not Directed Toward Anyone": The Indifference of a Situation

Christine Ross, McGill University

ARTspace

Art Collectives and the Contemporary World

Murray Hill Suite, 2nd Floor

Chairs: Brianne Cohen, Université Catholique de Louvain;

Robert Bailey, University of Oklahoma

*Citizen Action: Art Collectives and Contemporary Politics in Serbia
and Slovenia*

Adair Rounthwaite, McGill University

Stiev Selapak's Critical Interventions in the Cambodian Contemporary
Roger Nelson, University of Melbourne

*Political Art from Neoliberal Crisis to "Post-Neoliberalism": Artists,
the State, and Popular Movements in Buenos Aires since 2000*

Jennifer Sternad, Harvard University

A Social Medium: Photography's History of Sharing

Nassau Suite, 2nd Floor
Chairs: Elizabeth Cronin and Stephen C. Pinson, New York Public Library

Sharing Cigarette Cards and Worldviews: Cartophily and Ideology during the Third Reich

Daniel Howard Magilow, University of Tennessee, Knoxville

Mastering and Sharing the View: The Kodak Picture Spot

Leslie K. Brown, Boston University

Lost and Found: Vernacular Photographs in Online Communities

Rachel E. Snow, University of South Carolina Upstate

A Collective Anti-Archive, or, the Unbearable Lightness of Snapchat

Kate Palmer Albers, University of Arizona

Affective Exclusion: Fiona Tan's Vox Populi Photographs

Kathryn J. Brown, Tilburg University

The Architecture of Synagogues in the Islamic World

Madison Suite, 2nd Floor
Chair: Mohammad Gharipour, Morgan State University

Decorating Synagogues in the Western Islamic World: The Role of Sephardi Traditionalism

Vivian B. Mann, The Jewish Theological Seminary

Tracing the Four Column Tevah Synagogue Type in Ottoman Lands

Samuel D. Gruber, International Survey of Jewish Monuments

Synagogues of the Fez Mellah: Constructing Sacred Spaces in

Nineteenth-Century Morocco

Michelle H. Craig, independent scholar

The Architecture and Décor of the Synagogues of Tangier:

Modernization and Internationalization of the Jewish Community

Mitchell Serels

Dance in the Art Museum

Gramercy A, 2nd Floor
Chairs: Jennie Goldstein, Stony Brook University, State University of New York; Amanda Jane Graham, Northwestern University

Moving Bodies/Moving Images: Dancing with Video in the Teaching Museum

Elizabeth Finch, Colby College Museum of Art

The Choreographers Are Present: Archiving Dance in Museums

Rosemary Candelario, Texas Woman's University

Curating "Liveness": Dancing around the Bride at the Philadelphia Museum of Art

Erica Battle, Philadelphia Museum of Art

Re: Performance (A Memo to Museum Curators)

Juliet Bellow, American University

Women's Caucus for Art

The Difference Disability Makes: Disability, Community, and Art

East Ballroom, 3rd Floor

Chair: Petra Kuppers, University of Michigan

The Space in Between

Chanika Svetvilas, Goddard College

Art and Design with Care

Brian Goldfarb, University of California, San Diego

Appropriating Mad Stories in Community Arts: Conforming to a Neoliberal Agenda of Biomedical Mental Health Literacy

Jenna Allison Reid, York University

Curating Raw Beauty

Elizabeth Van Arragon, Calvin College

When Pain Eats the Picture

Riva B. Lehrer, School of the Art Institute of Chicago

The Salamander Project: Participatory Performance Practices and Disability Culture

Petra Kuppers, University of Michigan

Unfolding the Enlightenment

Beekman Parlor, 2nd Floor

Chairs: Alyce Mahon, University of Cambridge; Nebahat Avcioglu, Hunter College, City University of New York

William Hogarth's "Bathos" and the End of Beauty

Thomas R. Beachdel, The Graduate Center, City University of New York

Embodied Cognition: Vitalism and Neoclassical Fashion

Amelia F. Rauser, Franklin & Marshall College

Enlightenment Thought and the Visual Arts in Qajar Iran

Maryam D. Ekhtiar, The Metropolitan Museum of Art

Producing Monsters: Eric Avery's Prints, The Sleep of Reason from Behind and Chimera

Rena M. Hoisington, The Baltimore Museum of Art

Ordnung und Reinlichkeit

Stefaan Vervoort, Ghent University

Science Is Measurement: Nineteenth-Century Science, Art, and Visual Culture, Part I

Sutton Parlor South, 2nd Floor

Chair: Nancy Marshall, University of Wisconsin-Madison

Grasping the Elusive: Pre-Raphaelite Personifications of the Wind and Victorian Weather Maps

Carey Gibbons, Courtauld Institute of Art

Blaze Like a Comet: William Dyce and Heavenly Perception in an Age of Uncertainty

Jason M. Rosenfeld, Marymount Manhattan College

Shot through the Heart: Winslow Homer's Nonmechanical Objectivity

Anne Elizabeth Ronan, Stanford University

Vivisection and the Visual Arts

Jeremy Melius, Tufts University

Distorted Flesh: Illustrating Dissection in Victorian Britain

Keren Rosa Hammerschlag, Georgetown University

Thursday, February 12

9:30 AM–12:00 PM

Indigenous Contemporary Art

Gramercy B, 2nd Floor

Chair: Kate Morris, Santa Clara University

Ceremony, History, and the Contemporary: Time in Native American Art

Bill Anthes, Pitzer College

Practices of Modeling in Contemporary Native American Art

Alexander Brier Marr, University of Rochester

Space is a Participant: Strategies of Activation and Presence in the Contemporary Practice of Brian Jungen

Denise S. Ryner, University of British Columbia

Stepping Out: Kent Monkman's Performative Landscape

Kate Morris, Santa Clara University

Site-Singing Sovereignty: Indigenous Voices Reclaiming Public Space

Dylan Robinson, University of British Columbia

Patron of Diversity: The Golden State, the People's University, and the "Rise of the Rest"

Bryant Suite, 2nd Floor

Chair: Elaine O'Brien, California State University, Sacramento

The Tenured Shaman: Frank LaPena and the California Indian Renaissance

Elaine J. O'Brien, California State University, Sacramento

Expanding Doggerelism: Ulysses Jenkins's Artistic and Teaching Experiences

Emilie Blanc, University of Rennes 2

The Artistic Legacy of the Mexican American Education Project at California State University, Sacramento

Ella Maria Diaz, Cornell University

How I Became a Feminist Performance Artist

Vicki Ann Hall, California State University, Sacramento

The Turbulent Decade: East Asian Art in the Global 1960s

Petit Trianon, 3rd Floor

Chair: Thomas O'Leary, Saddleback College

Contagious Gestures in a Time of Aphasia: Oshima Nagisa in 1968

Shota Tsai Ogawa, University of Rochester

Setting China Apart: Collectivity in Propaganda Art during the Cultural Revolution

Wing Yi Tsang, Wells College

Picturing Sovereignty: Modernity via the Province in Early People's Republic of China

Yang Wang, The Ohio State University

Towards a New Ecology

Ming Tiampo, Carleton University

Art in Japan after the 1960 US-Japan Security Treaty Crisis

Nick Kapur, Rutgers University-Camden

The Art and Architecture of Religious Pluralism

Morgan Suite, 2nd Floor

Chair: Timothy Parker, Norwich University

New Harmony: Modern Architecture, Landscape, and Preservation in the Service of Spiritual Pluralism

Michelangelo Sabatino, University of Houston

Louise Nevelson's Spiritual Environments for Temple Beth-El and St. Peter's Lutheran Church: The Ecumenical, Transcendent Power of Abstract Sculpture

Herbert R. Hartel, Jr.

Isn't It Divine? How Medieval Iberian Builders Used Sacred Landscape to Build an Interfaith Coalition

Kelly Watt, Washburn University

Imagining Ecumenism: Liturgical Arts and the "Interfaith Church" in the 1960s

Catherine R. Osborne, University of Notre Dame

After Saarinen's MIT Chapel: Interfaith Spaces for the American University

Margaret M. Grubiak, Villanova University

Guerilla Approaches to the Decorative Arts and Design

Mercury Ballroom, 3rd Floor

Chairs: Haneen Rabie, Princeton University; Catherine L. Whalen, The Bard Graduate Center

The Case for a Legal History of Industrial Design

Carma R. Gorman, University of Texas at Austin

Familiarity And Strangeness in "Ethnic" Restaurant Design: Inventing Place and Improvising Scholarship

Andrea Quintero, Yale University

Object Thinking/Objective Thinking: Design and Timothy Morton's Aesthetic Causality

Lisa S. Banu, independent scholar

The Realignment of Medium Hierarchies in Nineteenth-Century French Art: Félix Bracquemond, Eugène Rousseau, and the Ceramic Dinner Service of 1866

Sonia Coman, Columbia University

From the Margins to the Mainstream: Enfranchising the Decorative Arts in Academic and Civic Life

Eliza Jane Reilly, National Center for Science and Civic Engagement;

Philip D. Zimmerman, Franklin and Marshall College

THATcamp CAA: What Happened and What's Next

Sutton Parlor Center, 2nd Floor

Chairs: Joyce Rudinsky, University of North Carolina at Chapel Hill; Victoria Szabo, Duke University

Public Art Dialogue

Museums and Public Art: Coexistence or Collaboration?

West Ballroom, 3rd Floor

Chairs: Harriet Senie, City College, City University of New York;

Cher Krause Knight, Emerson College

False Advertising? Public Art and Monographic Exhibitions

Kasia Ozga, University of Paris VIII

"Western Exposure": The Contemporary Art Museum, Public Art, and the Global City

Glenn Wallace, University of Sydney

Sites of Counter Culture: Navigating a Future Bowery

Andrew Wasserman, Louisiana Tech University

Raising Expectations for the Public Sphere

Carole Anne Meehan, Auckland Council

The Global History of Design and Material Culture

Sutton Parlor North, 2nd Floor

Chair: Paul Stirton, Bard Graduate Center

Writing and Editing the New History of Design: Decorative Arts and Material Culture 1400–2000

Patricia Anne Kirkham, Bard Graduate Center

Writing a World History of Design: What I Have Learned

Victor Margolin, University of Illinois at Chicago

Design Worlds: National Design Histories in an Age of Globalization

Grace Lees-Maffeï, University of Hertfordshire; Kjetil Fallan, University of Oslo

A Global History of Design: Assembling Fragments

Daniel J. Huppertz, Swinburne University

The Canon and Beyond: A Proposal for Teaching the History of Modern Design

David Raizman, Drexel University

Early Modern Cross-Cultural Conversions

Regent Parlor, 2nd Floor

Chairs: Bronwen Wilson, Sainsbury Institute for Art; Claudia Swan, Northwestern University

Imperial Designs: The Architecture of Historical Transformations in Fourteenth-Century Venetian Power

Hilary A. Haakenson, Rutgers, The State University of New Jersey

"Tears Hardened by the Sun": The Discursive Lives of Baltic Amber in Italy

Tomasz Grusiecki, McGill University

From Divine Relic to Magical Artifact

Ivana Horacek, University of British Columbia

Paper, Ink, Vodun, and the Inquisition

Cecile Fromont, University of Chicago

Cross-Cultural Caprice and Cosmopolitanism in Early Eighteenth-Century "British" Art

Sarah Monks, University of East Anglia

Imagining a US Latina/o Art History, Part I

Trianon Ballroom, 3rd Floor

Chair: Adriana Zavala, Tufts University

Curating a Meaningless Category: The Critical Reception of Our America: The Latino Presence in American Art

E. Carmen Ramos, Smithsonian American Art Museum

Searching for Useful Frameworks: Latino Art at the National Portrait Gallery

Taina B. Caragol, National Portrait Gallery

Double Bind, Double Blind: Exhibiting "Non-Latino" Art by Latino Artists

Sonja Elena Gandert, Herbert F. Johnson Museum of Art

Speaking the Unspeakable: Sexual Disclosures in Chicana/o Art History

Robb Hernandez, University of California, Riverside

Discussant: Constance Cortez, Texas Tech University

Thursday, February 12

12:30–2:00 PM

Renaissance Society of America

Spatial Histories of the Early Modern Italian City: Social Configurations of Time and Space

Petit Trianon, 3rd Floor

Chair: Karen-Edis Barzman, Binghamton University, State University of New York

Power over the Piazza: Civic Ritual and Quotidian Play in Cinquecento Florence

Kelli Wood, University of Chicago

Unsituated: Intellectual Networks in Early Modern Bologna

Kim S. Sexton, University of Arkansas

Ephemeral Displays of Art in Early Modern Venice

Elsji van Kessel, University of St. Andrews

Association for Textual Scholarship in Art History

Mannerism and Maniera: Beauty and Spirituality

Sutton Parlor South, 2nd Floor

Chairs: Tina Bizzarro, Rosemont College; Liana Cheney, Università di Aldo Moro

Giorgio Vasari's La Vita di Pontormo

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

Lavinia Fontana: Minerva's Beauty or Venus's Wisdom

Liana Cheney, Università di Aldo Moro

Correggio: "maniera moderna" or Mannerism?

Maureen Pelta, Moore College of Art & Design

On maniera, Truth, and Moral Virtue

David J. Cast, Bryn Mawr College

International Survey of Jewish Monuments

Trends and New Initiatives in Jewish Heritage Documentation and Preservation

West Ballroom, 3rd Floor

Chairs: Samuel D. Gruber, International Survey of Jewish Monuments

Thursday, February 12

12:30–2:00 PM

CAA Museum Committee

The Global Museum: Art Museum Leadership in the Twenty-First Century

Gramercy B, 2nd Floor

Chairs: Antoniette Guglielmo, Getty Leadership Institute; Leslee Katrina Michelsen, Museum of Islamic Art, Doha

Museums in the Age of Wealth Gap: Can Institutions Actually Be Agents of Change?

Nizan Shaked, California State University, Long Beach

Can a Design Museum Change the World?

Laura Flusche, Museum of Design Atlanta

Artistic Forces Inhabiting Museums

Saralyn Reece Hardy, Spencer Museum of Art, University of Kansas

From Politics to Persuasion: Reframing Museum Leadership Skills in the Global Context

Melody Kanschat, Getty Leadership Institute

Community College Professors of Art and Art History

Foundations Flipped? Active Learning in Art History and the Studio

Morgan Suite, 2nd Floor

Chair: Monica Hahn, Community College of Philadelphia

How Can I NOT Lecture? Experiments in Flipped and Traditional Classrooms

Lauren Patterson, Community College of Philadelphia

National Council of Arts Administrators

Yes Is a World: Creativity in an Expanding Field

Sutton Parlor North, 2nd Floor

Chairs: Jim Hopfensperger, Western Michigan University; Nan E. Goggin, University of Illinois at Urbana-Champaign

Colin Blakely, Eastern Michigan University

Georgia K. Strange, University of Georgia

Paul Kassel, State University of New York at New Paltz

Gregory W. Shelnett, Clemson University

Edward Dupuy, Southwest School of Art

Richard Heipp, University of Florida

Association for Latin American Art

Emerging Scholars of Latin American Art

Regent Parlor, 2nd Floor

Chair: Margaret Jackson, University of New Mexico

Filling the Lacuna: The Guatemalan Black Christ and New Spanish Art History

Elena FitzPatrick Sifford, Louisiana State University

The Queen of Heaven and the Prince of Angels: Saintry Rivalry in Colonial Mexico

Aubrey Hobart, University of California, Santa Cruz

Violence and Virtue in the Northern Provinces of New Spain: The Politics of Franciscan Martyr Portraits during the Period of Bourbon Reforms

Emmanuel Ortega Rodríguez, University of New Mexico

Women's Caucus for Art

Igniting Regions through Art and Activism

East Ballroom, 3rd Floor

Chairs: Catherine Judge, Moongate Studio; Krista Jiannacopoulos, independent artist

Marcia Annenberg, independent artist

Stefani Rossi, independent artist

New Media Caucus

Technologies of Wonder

Sutton Parlor Center, 2nd Floor

Chair: Aleksandra Kaminska, Simon Fraser University

Hackable Bodies

Florence Gouvrist, Ohio State University; Jordi Vallverdú, Universitat Autònoma de Barcelona

Exploring the Deep Blue: Cousteau's Cameras

Janine Marchessault, York University

Infinite Structures, Infinite Wonder

Robert Gero, State University of New York at Old Westbury

Invisible Worlds: The Nano Scale in Cosmic Times

Aleksandra Kaminska, Simon Fraser University

Mellon Research Initiative

Field/Work: Object and Site, Conservation and the Future of Art

Lecture Hall, 1st Floor, Institute of Fine Arts, 1 East 78th Street

Chair: Michele Marincola, Institute of Fine Arts, New York University

Sanchita Balanchandran, Museum of Modern Art

James L. Coddington, Museum of Modern Art

Jeanne Marie Teutonico, Getty Conservation Institute

Carol Mancusi Ungaro, Whitney Museum of American Art and Harvard Art Museums

Art Historians of Southern California

The Study of Visual Culture in the Age of Zeroes and Ones

Beekman Parlor, 2nd Floor

Chair: Walter Meyer, Santa Monica College

Lev Manovich, The Graduate Center, City University of New York;

Walter J. Meyer, Santa Monica College

ARTspace

CAA Services to Artists Committee

Breaking the Rules: The "Other" Career Paths

Murray Hill Suite, 2nd Floor

Chairs: Stacy M. Miller, Parsons The New School for Design; Niku Kashef, California State University, Northridge, and Woodbury University

Susan Clausen, AS220

Larry Ossei-Mensah, The MEDIUM Group

Steve Englander, ABC No Rio

Amelia Winger-Bearskin, New York University

Historians of British Art

Home Subjects: Domestic Space and the Arts in Britain, 1753–1900

Rendezvous Trianon, 3rd Floor

Chairs: Morna O'Neill, Wake Forest University; Anne Nellis Richter, American University

Astonishing Moderation: Robert Lord Clive at Claremont

Stephen M. Caffey, Texas A&M University

Housing the Art of the Nation: The Home as Museum in Gustav F. Waagen's Treasures of Art in Great Britain

Emilie Oléron Evans, Queen Mary University of London

Emilie Oléron Evans, Queen Mary University of London

"An Alien in the Decorative Community": The Problem of Pictures in British Domestic Advice Literature

Nicholas Tromans, Watts Gallery

Discussant: Melinda R. McCurdy, The Huntington Library, Art Collections and Botanical Garden

CAA International Committee

Global Art History: Historical Connections

Mercury Ballroom, 3rd Floor

Chairs: Rosemary O'Neill, Parsons The New School for Design; Gwendoline M. Farrelly, Rhode Island School of Design

Priscilla Arantes, Paço das Artes and Pontifica Universidade Catolica

Jean-Hubert Martin, independent scholar

Parul Dave Mukherji, Jawaharlal Nehru University

Inhee Iris Moon, independent scholar

CAA Publications Committee

A Digital Publications Future

Trianon Ballroom, 3rd Floor

Chair: Suzanne Preston Blier, Harvard University

Archives of American Art, Smithsonian Institution

Handwriting and American Art

Nassau Suite, 2nd Floor

Chairs: Mary Savig, Archives of American Art; Akela M. Reason, University of Georgia

Manipulating the Pencil of Nature: Handedness, Technologies of Writing, and the Lure of the Camera in the Work of Eakins

Asma Naeem, National Portrait Gallery

Words of Fulfillment: Practice and Performance in the Art of Sister Gertrude Morgan

Elaine Y. Yau, University of California, Berkeley

Affective Writing: Thoughts on H. C. Westermann's Correspondence

David P. McCarthy, Rhodes College

Association of Historians of American Art

American Art in Unlikely Places: Exhibitions beyond the Transatlantic Axis

Gramercy A, 2nd Floor

Chair: Alex Taylor, Tate

"The Proud and Magnificent Activity Found in North America": Art from the United States at the Latin American Centenaries of Independence

M. Elizabeth Boone, University of Alberta

"The People and Machines of Everyday Life": Representing US Culture through La Pintura Contemporánea Norteamericana (1941)

Berit Potter, University of San Francisco

A Gift to the Children of India: MoMA and International Transmission of American Art Pedagogy in the 1960s

Briley Rasmussen, University of Leicester

Rauschenberg's Overseas Cultural Interchange

Katie A. Pfohl, Louisiana State University Museum of Art

American Council for Southern Asian Art

Business Meeting

Bryant Suite, 2nd Floor

Art Historians Interested in Pedagogy and Technology

Business Meeting

Madison Suite, 2nd Floor

Thursday, February 12

12:30–2:00 PM

POSTER SESSIONS

3rd Floor West Promenade

Poster sessions are informal presentations for small groups displayed on poster boards. The poster display is usually a mixture of a brief narrative paper along with illustrations, tables or graphs, and other presentation materials. With a few concisely written areas of focus, the poster display communicates the essence of the presenter's research, synthesizing the main ideas and research directions. Poster displays will be on view for the duration of the conference, beginning on Thursday morning. On Thursday and Friday, from 12:30 to 2:00 PM, presenters will be available at the Poster area.

Design for the World and the Locals

Chung Chak, The College of New Jersey

Decoding Disney: Translating Imagineering Tricks into Teaching Strategies

Mick Charney, Kansas State University

Take(s) on Feminist Art: Coeducational Adolescents Discuss Artworks in the Elizabeth A. Sackler Center for Feminist Art at the Brooklyn Museum

Cheri Ehrlich, Columbia University

Millennials: Previews of Coming Attractions

Lisa Evans, University Laboratory High School and
University of Illinois at Urbana-Champaign

*Tweets, Secret Words, Bingos, and Blogs: Facilitating Engaged
Participation in Art History Surveys*

Marie Gasper-Hulvat, Kent State University at Stark

*Portable Paris: Successful Testing of an Innovative Digital
Pedagogy for Art History*

Jennifer Germann and Lauren O'Connell, Ithaca College

The Emerging Field of Surface Imaging

E. J. Herczyk, Philadelphia University

*Expanding Studio Culture and Self-Reflection through a
Graphical Online Collaborative Tool*

Lora Kim, Wentworth Institute of Technology;
Andrew Marcus, Nuvustudio

Momentum: Women/Art/Technology

Muriel Magenta, Arizona State University

Mapping Modernism: 1950s Routes to New Mexico

Carl Schmitz, The Richard Diebenkorn Foundation

*Aerial Art in the Space Age; Robert Smithson's
Geographic Imaginaries*

Meg Studer, City College, City University of New York

A Task Analysis of Drawing

Nancy Wood, The Art Institute of Pittsburgh

ARTspace

CAA Services to Artists Committee

Art from Research

Murray Hill Suite, 2nd Floor

Chairs: Blane De St. Croix, Indiana University; Martha Schwendener,
New York University

Historians of Netherlandish Art

**Blessed and Cursed: Exemplarity and (in)fama in Northern
Art of the Early Modern Period**

Bryant Suite, 2nd Floor

Chair: John Decker, Georgia State University

Fortune's Gifts, Fortune's Malice

Jessen L. Kelly, University of Utah

*Satirizing the Sacred: Laughing at Saint Joseph in Northern European
Art, ca. 1300–1530*

Anne Louise Williams, University of Virginia

The Role of Repetition in the Creation of Jan Steen's infama

Ruth J. Strauss, Tel-Aviv University

*Collective Honor, Individual Shame: Art and Reputation in the
Venetian Confraternal Milieu*

Meryl Bailey, Mills College

*Political Fama/Infama and Dutch Republican Relics in the
Stadholderless Period (1650–1672)*

Maureen E. Warren, Northwestern University

China in the Japanese Visual Imagination

Madison Suite, 2nd Floor

Chair: Karen Fraser, Santa Clara University

The Tōji Landscape Screen and the Meaning of Kara-e

Yan Yang, Yale University

*Xuanzang's Journey East: Spatial Intertextuality in the Depiction
of "China" in Medieval Japan*

Rachel Saunders, Harvard University

*Painting China in Kamakura: Images of Chinese Poets and the
Bodhisattva Kannon from Late Medieval Eastern Japan*

Aaron Michael Rio, Columbia University

*The Role of Taiga's Orchid Pavilion Imagery for the Edo-Period
Literati Community*

Kazuko Kameda-Madar, Hawaii Pacific University

Arising from Scented Smoke: Lessons from China via a Ghostly Beauty

Pauline A. Ota, DePauw University

Gendering China in Meiji Japan: Okuhara Seiko's Chinese Beauty

Yurika Wakamatsu, Harvard University

Rosso Reconsidered

Morgan Suite, 2nd Floor

Chairs: Vivien Greene, Guggenheim Museum; Heather P. Ewing,
Center for Italian Modern Art

The Modern Way: Rosso, Soffici, Boccioni

Maria Elena Versari, Carnegie Mellon University

Paris 1900–1914: Medardo Rosso in the Eyes of his Contemporaries

Ilaria Cicali, Center for Italian Modern Art

Thursday, February 12

2:30–5:00 PM

Renaissance Society of America

Comparative Spatial Histories of the Early Modern City:

A Transregional Study

Petit Trianon, 3rd Floor

Chair: Karen-Edis Barzman, Binghamton University, State University
of New York

*Negotiating the Table: Food and Community in a Seventeenth-
Century New Mexican Mission Community*

Klint Ericson, University of North Carolina, Chapel Hill

*Displacing Disease: The 1648 Yellow Fever Epidemic and the
Reorientation of Racialized Urbanism in Yucatán, New Spain*

Amara Solari, Pennsylvania State University

*Abundance in the Marketplace: The Symbolic Construction of
Les Halles in Late Seventeenth-Century Paris*

Jason E. Nguyen, Harvard University

*Casting out Deviance: City Boundaries and the Negotiation of
Civic Identity in the Dutch Republic*

Anuradha Gobin, McGill University

A Spatial History of the Rector's Palace in Early Modern Ragusa

Zdenka Janekovic Roemer

1958: *Medardo Rosso at the Peridot Gallery, New York*
Chiara Fabi, Center for Italian Modern Art

Mapping a Discovery: Medardo Rosso and the United States since 1963

Francesco Guzzetti, Scuola Normale Superiore

Discussant: Sharon H. Hecker, independent scholar

Rethinking the Decorative Woman in Central Europe, 1900-1950

Nassau Suite, 2nd Floor

Chairs: Olivia Gruber Florek, independent scholar;

Megan Brandow-Faller, Georgetown University

The Critical Impossibility of the Decorative Portrait

Sara Ayres, independent scholar

From Anonymous Student to Forgotten Woman Artist: Antoinette Krasnik and Her Contribution to Rethinking Decorative Art in Vienna 1900

Jasna Galjer, University of Zagreb

Sachlichkeit and Sabotage: Fashionable Utility in Lotte Laserstein's Tennis Player

Kristin Schroeder, University of Michigan

Games and Gambits in Contemporary Art

Gramercy A, 2nd Floor

Chairs: Jaimey Hamilton Faris, University of Hawai'i at Mānoa;

Mari Dumett, Fashion Institute of Technology

Sparrows, Spaceship, and Screens: Öyvind Fahlström's Kisses Sweeter than Wine (1966)

Maibritt Borgen, Yale University

The Demolition Derby and Games of Destruction in the Postwar Era

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

Fail to Win: Art as Gambit without Game

Peter R. Kalb, Brandeis University

How Flextimers and Networkers Have Reshaped the Institution of Art

Lane Relyea, Northwestern University

Is a Game a Medium?

Mary D. Flanagan, University of Oregon

Discussant: Gregory H. Williams, Boston University

The Meaning of Prices in the History of Art

Regent Parlor, 2nd Floor

Chairs: Christian Huemer, Getty Research Institute;

Hans J. Van Miegroet, Duke University

Prices for Paintings and Buyer Preferences in Eighteenth-Century Paris

Hilary Coe Cronheim and Sandra van Ginhoven, Duke University

Market Valuation of Provenance: An Analysis of Collections Sold at Drouot between 1911 and 1925

Géraldine David and Kim Oosterlinck, Université Libre de Bruxelles

The Dutch Art Market during the Second World War: A New Art Price Index Using Hedonic Regression

Jeroen Euwe, Université Libre de Bruxelles

The "Bildung" of the American Collector

Titia E. Hulst, Institute of Fine Arts, New York University

Transmission of Value through Prices: Competition and Value Formation on the Art Market

Viktor Oliver Lorincz, Université Paris 1 Pantheon-Sorbonne and ELTE Budapest

Anemic Cinema: Dada/Surrealism and Film in the Americas

Sutton Parlor South, 2nd Floor

Chairs: Samantha Kavky, Penn State Berks; Jonathan P. Eburne, Penn State University

"Polycythemia," or Surrealist Intertextuality in the Light of Cinematic "Anemia"

Robert J. Belton, University of British Columbia, Okanagan Campus

Joseph Cornell, Anti-Colonialist?

Kent M. Minturn, Columbia University

Anemic Cinema Twenty Years Later: Marcel Duchamp's Discs and Avant-Garde Film in New York, ca. 1946

Alexander Kauffman, University of Pennsylvania

Filming the Modern Unconscious: La Ciudad Frente al Rio, Buenos Aires, 1948

Ana María León, Massachusetts Institute of Technology

Wallace Berman, Harry Smith, and Surrealism in 1950s and 1960s San Francisco

Bruce Elder, Ryerson University

All Hail Freedonia: Bruce Conner's A MOVIE (1958) and the Legacies of the Historical Avant-Garde

Johanna R. Gosse, independent scholar

Xilitla|Xilitla: An Incomplete Surrealism

Carmen Victor, Ryerson-York Exchange

DIY Education Experiments: Artist-Run Education or Education as Art? Part I

Mercury Ballroom, 3rd Floor

Chair: Michael Mandiberg, College of Staten Island, City University of New York

Frank Talk: What Do Artists Need?

Kianga K. Ford, Occidental College; Shane Aslan Selzer, Parsons The New School for Design

Only Describing Knowledge, and Not Explaining Anything: The Conundrum of Artists as Educators

Pablo Helguera, Pablo Helguera Studio

Feminist Pedagogies and Relational Art

Liz Linden, University of Wollongong; Jennifer Kennedy, University of Ottawa

Educational Outliers and Education as Art Practice: Class Is Always in Session

Benjamin P. Gerdes, LIU Post

Thursday, February 12

2:30–5:00 PM

Association of Historians of Nineteenth-Century Art

What Is Realism? Part I

Beekman Parlor, 2nd Floor

Chair: Elizabeth Mansfield, National Humanities Center

An Absent Presence: The Place of Truth at the Realist Banquet

Anne R. Leonard, University of Chicago

Realism and Anti-Realism in Hammershøi's Interiors

Bridget Alsdorf, Princeton University

Courbet after Sudjojono

Kevin M. Chua, Texas Tech University

Realism, Naturalism, and Neorealism

Anne L. Helmreich, Getty Foundation

"Imaginative Reality": Realism in British Art after Wilde

Samuel Shaw

The Tiny and the Fragmented: Miniature, Broken, and Otherwise "Incomplete" Objects in the Ancient World

Sutton Parlor North, 2nd Floor

Chairs: Susan Rebecca Martin, Boston University;

Stephanie M. Langin-Hooper, Southern Methodist University

The Destiny of Stones

Zainab Bahrani, Columbia University

Breaking Bodies and Biographies: Figurines of the Playa de los Muertos Tradition

Rosemary Joyce, University of California, Berkeley

Fragmentation, Incompleteness, and the Anatomical Votives from Classical Antiquity

Jessica Faye Hughes, The Open University

Artist, Interrupted: The Aesthetics of the Incomplete in Pliny's Natural History

Verity Platt, Cornell University

Recycling Luxury and Emerging Community in the Funerary Arts of Eighth-Century BCE Cyprus

Marian H. Feldman, Johns Hopkins University

Wonders of the Incomplete: The Paradoxical Powers of Holes and Concavities

Doug Bailey, San Francisco State University

The Global in the Local: Art under and between World Systems, 1250–1550

Trianon Ballroom, 3rd Floor

Chairs: Jennifer Purtle, University of Toronto; Alexander Nagel, Institute of Fine Arts, New York University

Where Worlds Meet: Mining Africa through Maps and Artifacts, 1250–1550

Suzanne Preston Blier, Harvard University

Alternative Narratives of Medieval Mediterranean Architecture:

The Play of the Local and the Global in Fourteenth-Century

Ottoman Bursa

Saygin Salgirli, Sabanci University

The Trajectory of Deferral: Works of Islamic Calligraphy from

Iraq to India, 1250–1550

Lamia Balafrej, Wellesley College

Tempering Earth and Body: Reformulating China in Sixteenth-Century Florence

Irene Backus, University of Chicago

The Performative Audience of Contemporary Art

Gramercy B, 2nd Floor

Chair: Jessica Santone, University of Kentucky

From Community to Crowd: Audience in Russian Performance Art in the 1990s

Joanna Matuszak, Indiana University Bloomington

Rafael Lozano-Hemmer's Antimonuments: Transformative Dares or Preservationist Artifacts?

Giovanna Maria Bassi Cendra, University of Houston

No Body's Perfect

Kanitra Fletcher, Cornell University

Reconsidering Fan Subculture: Marina Abramović's Audience is Present

Indra K. Lācis, Arthopper.org

Creativity and the Contemporary Workshop

Sutton Parlor Center, 2nd Floor

Chairs: Jessica Stephenson and Linda A. Hightower, Kennesaw State University

Twenty-First-Century Art Workshops in Developing and Emerging Countries

Linda A. Hightower, Kennesaw State University

The Àsikò Workshop in Nigeria: Historic Paradigm, New Initiative

Amanda H. Hellman, Michael C. Carlos Museum

Workshopping the Contemporary in Nepal

Kathryn A. Hagy, Mount Mercy University

Architecture without an Office: Bernard Tschumi's AA Unit

Esra Kahveci, University of California, Los Angeles

Crossing Contexts, a Lab for Artistic Research

Luisa Greenfield, Nordic Summer University; Camilla Graff Junior, Nordic Summer University

Assembly-Line Art: Ed Ruscha's Standard Station Prints

Jennifer E. Quick, Harvard University

Queer Caucus for Art

Irreverent: A Conversation about Sex and Censorship

Rendezvous Trianon, 3rd Floor

Chairs: Anne Swartz, Savannah College of Art Design;

Jennifer Tyburczy, University of South Carolina

Anne K. Swartz, Savannah College of Art Design

Jennifer Tyburczy, University of South Carolina

Jonathan D. Katz, University at Buffalo, State University of New York

Kelly Dennis, University of Connecticut

Hunter O'Hanian, Leslie-Lohman Museum of Gay and Lesbian Art

Tobaron Waxman, independent artist

The Ethics of Social Practice

West Ballroom, 3rd Floor

Chair: Jonathan Wallis, Moore College of Art and Design

Ethics and the Professionalization of Social Practice

Olatokunbo Adeola Enigbokan, The Graduate Center, City University of New York

Arte Útil and Aest-ethics

Tania Bruguera, independent artist

Social Reproduction and the Ethics of Care in WochenKlausur's Participatory Economics

Kirsten Lloyd, University of Edinburgh

Appropriate Behavior

Daniel Oliver Tucker, Moore College of Art and Design

Discussant: Nato Thompson, Creative Time

Distinguished Scholar Session Honoring

Robert Farris Thompson

East Ballroom, 3rd Floor

Chair: Grey Gundaker, College of William and Mary

Zé Diabo, Mimito, and Detinha de Xangô: Three Religious Artists in Brazil

Charles Daniel Dawson, Columbia University and New York University

The Master and Mangaaka: The Art of Art History

Confronting Intellectual Pidgin in African Aesthetics

Wyatt MacGaffey, Haverford College

Confronting Intellectual Pidgin in African Aesthetics

Rowland Abiodun, Amherst College

Fierce Females/Subversive Fibers: Interventions and Innovations in the Contemporary African Diaspora

Leslie King-Hammond, Maryland Institute College of Art;

Lowery Stokes Sims, Museum of Arts and Design

Thursday, February 12

5:30–7:00 PM

American Council for Southern Asian Art

Dialogues in Stone: Rock as Medium and Message in South and Southeast Asian Art

Bryant Suite, 2nd Floor

Chair: Catherine M. Becker, University of Illinois at Chicago

Carving a Canon: Constructing Knowledge from India's

Rock-Cut Monuments

Lisa N. Owen, University of North Texas

Quintessence of a Kingdom Carved in Stone: Phnom Kulen of Cambodia

Soumya James, Yale University

Mimesis: Empires, Cave Monasteries, and the "Deccan School" of Sculpture

David S. Efur, Wofford College

Looking for Quarries in All the Wrong Places: Reflections on Fieldwork at Living Temple Sites

Tamara I. Sears, Yale University

Pietre Dure/Parchin Kari: Towards a Connected History of Stone Inlay at the Medici and Mughal Courts

Bronwen Gulkis, Harvard University

Golden Mountains and "Letters in Stone": Monuments, Materiality, and Inscriptional Discourse in Southern Karnataka

Katherine E. Kasdorf, Walters Art Museum

Coalition of Women in the Arts Organization

Women Artists and Installation Art

Nassau Suite, 2nd Floor

Chair: Kyra Belan, Broward College

Mad Cow Project

Billie Grace Lynn, University of Miami

Fearful Symmetry: Sensing Space Inside Out and Outside In

Carol Prusa, Florida Atlantic University

The Art of Dorothy Gillespie

Steve Arbury, Radford University

Earth, Myths, and Rituals

Kyra Belan, Broward College

Hacking Systems, Flexing Failure

Joelle Dietrick, Florida State University

Visual Resources Association

From Creation to Classification to Consideration:

How Technology is Changing the Role of Artist Archives

Sutton Parlor North, 2nd Floor

Chair: Melissa Brown, Pratt Institute

Artists in the Archives

Ivy Marvel, Brooklyn Public Library

The Working Archive

Nicole Root, Lynda Benglis Studio

Establishing a Legacy: Managing an Artist's Archive within a Trust and Estate Plan

Janine St. Germain, independent archivist

Street Art Graphics and a People's Archive

Catherine L. Tedford, Richard F. Brush Art Gallery, St. Lawrence University

Thursday, February 12

5:30–7:00 PM

Leonardo Education and Art Forum

Navigating the Digital Divide

Gramercy A, 2nd Floor

Chair: David Familian, University of California, Irvine

Naming Names in New/Media/Art

Adriel Luis, Smithsonian Asian Pacific American Center

Sleuthing the Mind

Ellen K. Levy, Institute for Doctoral Studies in the Visual Arts

The 34.2 Million Dollar Question: Staging Alternative Futures

Edward Shanken, University of Washington

Constructing New Discourse: Wearable Technology and Materiality of Media

Susan Elizabeth Ryan, Louisiana State University

Digital Art and the Institution

Christiane Paul, The New School

CAA International Committee

Global Art History: Historical Connections Roundtable

Mercury Ballroom, 3rd Floor

Chairs: Rosemary O'Neill, Parsons The New School for Design;

Gwendoline M. Farrelly, Rhode Island School of Design

ARTspace

Tremaine Foundation

Best Practices: Teaching Best Practices to Artists

Murray Hill Suite, 2nd Floor

Chair: Heather Pontonio, Tremaine Foundation

Mellon Research Initiative

Field/Work: Object and Site, The Field of Art History and Its Work

Lecture Hall, 1st Floor, Institute of Fine Arts, 1 East 78th Street

Chair: Patricia Rubin, Institute of Fine Arts, New York University

C. Jean Campbell, Emory University

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

Finbarr B. Flood, Institute of Fine Arts, New York University

Jennifer L. Roberts, Harvard University

CAA Services to Artists Committee

Pedagogy and Diversity: The Global Factor

Rendezvous Trianon, 3rd Floor

Chair: Sunanda Sanyal, Art Institute of Boston at Lesley University

Alice M. Jim, Concordia University

Matthew Nash, Lesley University

Jaishri Abichandani, independent artist

Historians of Netherlandish Art

Crowd-Sourcing the State of the Field: The Interpretation of Northern European Art in the Twenty-First Century

Beekman Parlor, 2nd Floor

Chair: Catherine Scallen, Case Western Reserve University

Toward a Proper Misinterpretation of Burgundian Things

Bret Rothstein, Indiana University

Technical Art History's Future Past

Christopher Atkins, Philadelphia Museum of Art

Democratizing Netherlandish Visual Culture

Elizabeth Sutton, University of Northern Iowa

High and Low Culture in the Dutch Golden Age: History Painting for the Masses

Angela Jager, University of Amsterdam

Art Historians Interested in Pedagogy and Technology

Using the Scientific Method and Online Resources: A Hands-On Technology and Pedagogy Session

Madison Suite, 2nd Floor

Chairs: Sarah Scott, Wagner College; Marjorie A. Och, University of

Mary Washington

Scientific Method and Knowledge in Art

Jeffrey Taylor, Purchase College, State University of New York

Teaching Transculturally: Online Resources that Support a World Art History Approach

Nathalie N. Hager, University of British Columbia

New York Foundation for the Arts

Artist as Entrepreneur: Core Principles for Building a Sustainable Practice

Trianon Ballroom, 3rd Floor

Chairs: David Terry, New York Foundation for the Arts

Art Libraries Society of North America

Documenting Artists: Creating, Collecting, and Preserving Ephemeral Materials

Petit Trianon, 3rd Floor

Chairs: Tony White, Maryland Institute College of Art;

Francine Snyder, Guggenheim Museum

From Marginal to Mainstream: Art Ephemera as Research Material at the RKD

Roman Koot, Netherlands Institute for Art History

The Artist File Initiative at the Nelson-Atkins Museum of Art in Kansas City: Supporting Artists and Community Engagement

Marilyn Carbonell, The Nelson-Atkins Museum of Art

Making the Fleeting Permanent: The "Winnipeg Effect" and Communities of Collaboration

Liv Valmestad, University of Manitoba

The Future of Artist Files: Here Today Gone Tomorrow

Sally McKay, Getty Research Institute; Samantha Deutch,

The Frick Collection

American Society for Hispanic Art Historical Studies
**George Kubler's Portugal, Spain, and Latin America:
 The Art Historian on the Banks of a River**
 Gramercy B, 2nd Floor
 Chair: Reva Wolf, State University of New York at New Paltz

*Kubler's Effect: From Portuguese Architecture to Art History
 (and Back Again)*
 Joana Cunha Leal, Universidade Nova de Lisboa

George Kubler in Spain
 Thomas F. Reese, Tulane University

*Prime Objects or Distant Copies: George Kubler on the
 Translation of European Forms into Latin American Art*
 Eduardo De Jesús Douglas, University of North Carolina
 at Chapel Hill

Association for Latin American Art
Business Meeting
 Regent Parlor, 2nd Floor

Association of Historians of Nineteenth-Century Art
Business Meeting
 Sutton Parlor South, 2nd Floor

New Media Caucus
Business Meeting
 Sutton Parlor Center, 2nd Floor

Queer Caucus for Art
Business Meeting
 Morgan Suite, 2nd Floor

Friday, February 13

7:30–9:00 AM

Community College Professors of Art and Art History
Business Meeting
 Morgan Suite, 2nd Floor

Design Studies Forum
Business Meeting
 Bryant Suite, 2nd Floor

Historians of Eighteenth-Century Art and Architecture
Business Meeting
 Madison Suite, 2nd Floor

Friday, February 13

9:30 AM–12:00 PM

The Double-Sided Object in the Renaissance
 Rendezvous Trianon, 3rd Floor
 Chair: Shira Brisman, University of Wisconsin

*Dealing Honestly with Two-Faced Paintings: Thinking the Paragone
 Beyond Deception*
 Christopher J. Nygren, University of Pennsylvania

The Other Side of the Mirror
 Diane Bodart, Columbia University

Verso vs. Versa
 Maria H. Loh, University College London

Equivalence: Acts of Weighing in the Renaissance
 Allison Stielau, Yale University

Double-Take: The Renaissance Print in Eighteenth-Century Germany
 Gabriella K. Szalay, Columbia University

Design Studies Forum
Rethinking Labor
 Beekman Parlor, 2nd Floor
 Chair: David Brody, Parsons School of Design

Edward Hopper, Hotel Management, and the Work of Art
 Leo G. Mazow, University of Arkansas

Women, Work and Revolution: A Do-It-Yourself Practice
 Sara Desvernine Reed, Virginia Commonwealth University

Superstudio and the "Refusal to Work"
 Ross K. Elfline, Carleton College

*From Collectives to Corporations: Sheila Hicks's Fiber Commissions,
 1964–1977*
 Sarah Doane Parrish, Boston University

*The Ghost Potter: Tracing the Paradoxical Roles of the Hand and Labor
 in the Production of Contemporary Tableware*
 Ezra Shales, New York State College of Ceramics, Alfred University

Artistic Exchange between the Spanish and British Empires, 1550–1900

Madison Suite, 2nd Floor
 Chairs: Michael Brown, San Diego Museum of Art;
 Niria E. Leyva-Gutierrez, Long Island University, Post

*Medical Astrology in the Codex Mexicanus, from Britain to
 Spain to New Spain*
 Lori B. Diel, Texas Christian University

*British Export Goods and Material Culture in Eighteenth-Century
 Spanish America*
 James Middleton, independent scholar

*Learning from Las Palmas: Spanish Architectural Influence
 in the British Empire*
 George Alexander Bremner, University of Edinburgh

Friday, February 13

9:30 AM– 12:00 PM

How Should We Train the Next Generation of Art Critics?

Trianon Ballroom, 3rd Floor

Chair: John Corso, Oakland University

The Roots of Criticism: The Engaged Observer from the Standpoint of History and Philosophy

Matthew Nicholas Biro, University of Michigan

Contaminations

Cynthia Cruz, Sarah Lawrence College and School of Visual Arts

Why Art Criticism Should Be Taught to Undergraduates

Johanna Ruth Epstein, Hollins University

Training Ethical Critics

Martha Schwendener, New York University

Discussant: John J. Corso, Oakland University

Remaking the American Gallery

Sutton Parlor North, 2nd Floor

Chair: Sharon Corwin, Colby College Museum of Art

The Art of the Americas Wing at the MFA, Boston: Work in Progress

Elliot Bostwick Davis, Museum of Fine Arts, Boston

Notes from the Field: Navigating the Global Turn

Ethan W. Lasser, Harvard Art Museums

Alternative Histories: Activations in the Early American Period Rooms of the Brooklyn Museum

Valerie Jeanne Hegarty, Drew University

Activation and Activism: Rethinking American Art at the Chrysler Museum

Crawford A. Mann, III, Chrysler Museum of Art

A Space Apart? American Film and Video in the Museum

Sarah Keller, University of Massachusetts Boston

Making and Being Made: Visual Representation and/of Citizenship, Part I

Sutton Parlor Center, 2nd Floor

Chairs: Corey Dzenko, Monmouth University; Theresa Avila, independent scholar

Exuberant Citizenship in South Africa and Performing Being: Works by Gerald Machona, Khanyisile Mbongwa, and Donna Kukama

Rael J. Salley, University of Cape Town

Alien Affects: Representational Strategies in UndocuQueer Activism

Belkis Gonzalez, New York University

Rethinking Ethnoracist Fictions, Nationalist Myths: An Art-Historical Take on Gendered Variations from Turkey

Eser Selen, Kadir Has University

Chinese in America: Flo Oy Wong, Family Stories, and Immigrant Narratives

Melanie A. Herzog, Edgewood College

Silent Citizen: Performing Canadian Citizen-Making in the Art of Bambitchell

Alexis Mitchell and Sharlene Bamboat, Bambitchell

In the Field: Artists' Use and Misuse of Social Science since 1960

Sutton Parlor South, 2nd Floor

Chairs: Ruth Erickson, Institute of Contemporary Art; Catherine Elizabeth Spencer, University of St. Andrews

Psychotherapy, Authenticity, and Conceptual Art: Vito Acconci's 1972 Performances at Sonnabend

Kate Green, University of Texas at Austin

"Giving the Gift to the Viewer": Chick Strand's Cross-Cultural Ethnographic Explorations, 1967

Ekin Pinar, University of Pennsylvania

Fred Forest's Populist Aesthetics

Lily Woodruff, Michigan State University

Please Circle One: Artistic Uses of Viewer Surveys in the 1960s and 1970s

Lindsay A. Caplan, The Graduate Center, City University of New York

Maria Eichhorn's Methods: Bureaucracies and Social Experiments

Liz Kim, The Courtauld Institute of Art

The Art of Travel: People and Things in Motion in the Early Modern Mediterranean

Regent Parlor, 2nd Floor

Chair: Elisabeth Fraser, University of South Florida

Spolia and Souvenirs: Refashioning Ottoman Tents in Early Modern Poland

Ashley M. Dimmig, University of Michigan

Redeeming the Redeemer: Religious Images and Captivity between Spain and North Africa

Daniel Hershenson, University of Connecticut

The Sun King at Sea: Maritime Art and Slavery in the Seventeenth-Century Mediterranean

Gillian Weiss, Case Western Reserve University; Meredith S. Martin, New York University

Collecting Carthage: Thomas Reade as Cultural Intermediary for the Tunisian Elite

Ridha Moumni, Aix-Marseille University

The Photographic Mediterranean: Circulation and Mobility in Nineteenth-Century Photography

Michele A. Hannoosh, University of Michigan

Research and Academic Program, Clark Art Institute

Clark Key Issues: Influence

East Ballroom, 3rd Floor

Chair: Rachel Haidu, University of Rochester

Amy Knight Powell, University of California at Irvine

Leora Maltz-Leca, Rhode Island School of Design

Christopher Wood, New York University

Historic Preservation and Changing Architectural Function

Gramercy A, 2nd Floor

Chair: Maile Hutterer, University of Oregon

Rebuilding the Arch of Titus in Rome: From Ancient Monument to Neoclassical Model

Anne Hrychuk Kontokosta, Institute for the Study of the Ancient World, New York University

The State, the People, and the First Gothic Building: Saint-Denis from Private to Public

Sarah E. Thompson, Rochester Institute of Technology

Changing Uses for Pre-Modern Synagogues in Europe

Carol H. Krinsky, New York University

Extra-Temporal Place Attachment: The Role of Medieval English Anchorholds in Parish Life Then and Now

Michelle M. Sauer, University of North Dakota

"An Endless Tale of Uprooting and Resurrection": Refashioning the Past in India's Sound and Light Shows

Catherine M. Becker, University of Illinois at Chicago

Art Historical Scholarship and Publishing in the Digital World

West Ballroom, 3rd Floor

Chairs: Emily Pugh, The Getty Research Institute; Petra T. D. Chu, Seton Hall University

The Codex Defamiliarized: Thinking of Publications as Designed Experiences

Kimon Keramidas, Bard Graduate Center

"Picasso: The Making of Cubism, 1912–1914": The Museum of Modern Art's First Digital-Only Publication

Anne W. Umland, The Museum of Modern Art

New Questions in Digital Humanities: Virtual Tools and the Historical Exhibition

Elizabeth Buhe, Institute of Fine Arts, New York University

The Catalogue Raisonné in the Digital Era

David Grosz, Artifex Press

The Art of Digital Art History: The Case of "Installation Archive"

Kate Mondloch, University of Oregon

The Gaze, the Stare, and the Look Away: New Images of Resistance in the Aesthetics of Disability

Gramercy B, 2nd Floor

Chair: JoAnn Purcell, Seneca College

Alison Lapper Pregnant: Resistance Embodied in the Spectacle

JoAnn Purcell, Seneca College

The Heroics of Disability: The Terry Fox Monument Phenomenon

Efrat El-Hanany, Capilano University

Intimacy and Illness: Visually Representing Disability in Tee Corinne's Scars, Stoma, Ostomy Bag, Portocath: Picturing Cancer in our Lives

Stefanie Snider, Wheaton College

Discussant: Amanda Cachia, University of California, San Diego

At the Expositions: An Art History of National Displays of Culture, Technology, Design, Part I

Mercury Ballroom, 3rd Floor

Chair: Victoria Rovine, University of North Carolina at Chapel Hill

Early Twentieth-Century Spectacles of Progress and Harmony at the Intersection of Philippine-American Relations

Eowyn Mays, University of Maryland

Trains, Timber, and Totem Poles: Constructing a New Language of National Identity at the 1893 Chicago World's Columbian Exposition

Rebecca D. Houze, Northern Illinois University

Displays of Islamic Culture at the Expositions Universelles and the Weltausstellung: European Politics and Exoticism in the Age of Imperialism

Daniel Fulco, independent scholar

The New South, Jim Crow, and Architectural Manipulation in the Negro Building at the Tennessee Centennial Exposition

Rachel E. Stephens, University of Alabama

Creating West Africa in Paris: Bureaucrats, Artisans, and the 1937 Exposition Internationale

Victoria L. Rovine, University of North Carolina at Chapel Hill

"Good Business is the Best Art": Corporate, Commercial, and Business Models as Medium

Petit Trianon, 3rd Floor

Chairs: Virginia Solomon, University of Southern California; Sarah Hollenberg, University of Utah

The Entrepreneurial Avant-Garde: George Maciunas's Organization of Fluxus

Colby Chamberlain, Columbia University

Third Sector Artworks: More than Social Entrepreneurship

Margo Handwerker, University of California, Los Angeles

From Fluxus to e-flux: Nightmare of the Eternal Network

Steve Lyons, Concordia University

Sonia Delaunay®

Rachel Silveri, Columbia University

The Artist as Real Estate Developer: Theaster Gates and the New Chicago School of Economics

Adrian Anagnost, University of Chicago

ARTspace

The Not-So-Silent Partner: Artistic Practice and Collaboration, Part I

Murray Hill Suite, 2nd Floor

Chairs: MacKenzie Stevens, University of Southern California; Monica Jovanovich-Kelley, Millsaps College

Between Artists, Publishers, and Printmakers: Collaborations on L'Art arabe, a Nineteenth-Century French Book about Egyptian Islamic Architecture

Paulina Banas, Binghamton University, State University of New York

"Tearing One Another Apart": Denis Wirth-Miller and Francis Bacon

Katharina Guenther

Sewn and Stuffed: Collaborative Crafting in Claes Oldenburg and Patty Mucha's Soft Sculptures

Jennifer S. Brown, Los Angeles County Museum of Art

Contemporary New Orleans Tintype Photography: A Performance of the Collective Historical and the Private Present

Isa Murdock-Hinrichs, Tulane University

Discussant: Richard E. Meyer, Stanford University

Friday, February 13

9:30 AM– 12:00 PM

Pursuing Perception: Contemporary Approaches to Color Theory

Bryant Suite, 2nd Floor

Chair: Katherine Sullivan, Hope College

Color Matters: Emerging Designers Explore the Visceral, Perceptual, and Conceptual Potentiality of Their Color Choices

Helen Maria Nugent, School of the Art Institute of Chicago

Color-Space Praxis: A Romance of Painting and Architecture

Henning Haupt, Florida Atlantic University

“Ex-planing” Color

Thomas Loveday, University of Sydney

Mapping Color

Robert J. Meganck and Matt Wallin, Virginia Commonwealth University

Contemporary Asian Craft Worlds

Morgan Suite, 2nd Floor

Chairs: Jennifer Way, University of North Texas; Rebecca M. Brown, Johns Hopkins University

Millie Chen’s Recrafting of Chinoiserie Design and Colonialist Discourse in Global Market Economies

Michelle H. Veitch, Mount Royal University

Authenticating the Craft: Geographical Indication as the New History of the Telangana Scroll

Chandan Bose, University of Canterbury

Dismantling Dichotomies: Sangeeta Sandrasegar’s Goddess of Flowers

Sarita K. Heer, Loyola University of Chicago

Beyond yet Toward Representation: Diasporic Artists and Craft as Conceptualism in Contemporary Vietnam and Cambodia

Pamela Nguyen Corey, Cornell University

Discussant: Glenn D. Adamson, Museum of Arts and Design

Motion Pictures: Contemporary Visual Practices of Movement and Stillness

Nassau Suite, 2nd Floor

Chairs: Marta Zarzycka, Utrecht University; Bettina Papenburg, Heinrich-Heine-Universität Düsseldorf

The Pensive Image

Hanneke Grootenboer, University of Oxford

Enchantment as Movement: The Ethics of Poetic Eco-docs

Shilyh Warren, University of Texas at Dallas

Impossible Closure: Realism and Durational Aesthetics in Susan Meiselas’s Nicaragua

Terri Weissman, University of Illinois at Urbana-Champaign

Becoming Sculpture: Film in the Third Dimension

Susan Felleman, University of South Carolina

Friday, February 13

12:30–2:00 PM

Association of Historians of Nineteenth-Century Art

Future Directions in Nineteenth-Century Art History

Rendezvous Trianon, 3rd Floor

Chair: Bridget Alsdorf, Princeton University

Sighting (Romantic) Politics: Caspar David Friedrich’s View from the Artist’s Studio

Eduardo Ralickas, Université du Québec à Montréal

“Fraternal Exchange”: Polychromy, Pompeii, and Daumier’s Multimedia Art

Erin Duncan-O’Neill, Princeton University

Pierre-Cécile Puvis de Chavannes, Jules Chéret, and the Search for a Decorative, Democratic Harmony

Katherine D. Brion, Kalamazoo College

Society of Architectural Historians

Expanding the Modern Debate: Architects’ Writings in Latin America

Sutton Parlor South, 2nd Floor

Chairs: Luis Castaneda, Syracuse University; Patricio del Real, Museum of Modern Art

Alberto T. Arai and the Formulation of Mexican-ness in Architecture

Catherine Ettinger, Universidad Michoacana de San Nicolás de Hidalgo

Cultural Modernization: Carlos Martínez, the Proa Magazine, and the Manifesto to Transform Bogotá into a Modern City

Hugo Mondragón, Pontificia Universidad Católica de Chile

On Niemeyer’s Módulo

Cláudia Costa Cabral, Federal University of Rio Grande do Sul, Brasil

Exception, Circumstance, Conflict, and Contradiction: Francisco Bullrich and Contemporary Architecture

Claudia Shmidt, Universidad Torcuato di Tella

National Endowment for the Humanities

Pushing the Boundaries: NEH Funding for Global Art History

Gramercy B, 2nd Floor

Chair: Perry Collins, National Endowment for the Humanities

Michael Carrasco, Florida State University

Mary Downs, National Endowment for the Humanities

Candace Keller, Michigan State University

Stefanie Walker, National Endowment for the Humanities

Elizabeth C. Childs, Washington University in St. Louis

Design Studies Forum

Design and the Socially Mediated

Sutton Parlor North, 2nd Floor

Chair: Peter Fine, University of Wyoming

Representing the Algorithmic Mediation of the Social

Zachary Kaiser, Michigan State University

You Are Here and There: A Case Study of Design Shaping a Sense of Place

Jenn Stucker, Bowling Green State University

Spatial Relations: Visualizing Value in 3D Environments

Peter Fine, University of Wyoming

Society of Historians of East European, Eurasian, and Russian Art and Architecture

Infiltrating the Pedagogical Canon

Regent Parlor, 2nd Floor

Chair: Marie Gasper-Hulvat, Kent State University at Stark

Pomogi! Using Propaganda to Infiltrate the Canon

Roann Barris, Radford University

The Necessity of Subterfuge in Cultural Studies

Joe Troncale, University of Richmond

Teaching Broader Perspectives on Futurism and the Avant-Gardes

Jennifer S. Griffiths, American Academy in Rome

Historians of German and Central European Art and Architecture

Charting Cubism across Central and Eastern Europe

Nassau Suite, 2nd Floor

Chairs: Anna Jozefacka and Luise Mahler, Hunter College, City University of New York

Platform for Czech Cubism: The Journal Umělecký měsíčník

(Arts Monthly)

Vendula Hnidkova, Institute of Art History of the Academy of Sciences, Prague

Latvian Cubists, Table for Six...

Mark Svede, The Ohio State University

Known and Unknown Hungarian Cubists

Gergely Barki, Szépművészeti Múzeum

Discussant: Eva Forgacs, Art Center College of Design

ARTspace

CAA Committee on Women in the Arts

Balancing Act, Part II: Art, Family, and Other Distractions

Murray Hill Suite, 2nd Floor

Chairs: Niku Kashef, California State University, Northridge, and Woodbury University; Micol Hebron, Chapman University

Rachel Epp Buller, Bethel College and Studio 219m

Myrel Chernick, independent artist

Tierney Gearon, independent artist

Seth Kaufman, Art Center College of Design

Ellina Kevorkian, independent artist

Jennifer Reeder, University of Illinois at Chicago

Diasporic Asian Art Network

Geography of the Imagination: The Island

Bryant Suite, 2nd Floor

Chairs: Margo L. Machida, University of Connecticut; Leila Philip

Toshiko Takaezu: Toward a New Island Modernism

Leila Philip

The Okinawa Trilogy: An Island Landscape and the Traces of War

Osamu James Nakagawa

Unbounded Island Imaginaries: Oceanic Diasporas, Global Flows, and Conceptions of Place

Margo L. Machida, University of Connecticut

Committee on Intellectual Property

Presenting a Code of Best Practices for Fair Use in the Creation, Curation, and Scholarly Publication of Art

Trianon Ballroom, 3rd Floor

Chair: Judy Metro, National Gallery of Art

Radical Art Caucus

Activist Architecture: Contemplating the Criticality of Built Structure

Gramercy A, 2nd Floor

Chair: Stephanie Rhyner

Scott and Helen Nearing's Homesteading: Construction as Political Activism

Kevin D. Murphy, Vanderbilt University

Gulf Labor Coalition and the Tactics of the Cultural Boycott

Gregory G. Sholette, Queens College, City University of New York

The Other Road: Neighborhoods of the Future?

Todd Ayoung, Pratt Institute

Public Art Dialogue

Student Debt, Real Estate, and the Arts

Mercury Ballroom, 3rd Floor

Chairs: Juilee Decker, Rochester Institute of Technology, Norie Sato, independent artist

Tom Finkelppearl, New York City Department of Cultural Affairs

Northern California Art Historians

Old Spaces, New Narratives: Islamic Architecture in the Twentieth and Twenty-First Centuries

Petit Trianon, 3rd Floor

Chair: Jennifer Roberson, Sonoma State University

Abdülhamid and the 'Alids: Ottoman Patronage of "Shi'i" Shrines in the Cemetery of Bab al-Şaghîr in Damascus

Stephennie Mulder, University of Texas, Austin

Old Battlefields/New Buildings: Changing Narratives of the Gallipoli Peninsula

Lucienne Marie Thys-Senocak, Koc University

Old Mosques: Destroyed, Lost, and Transformed in Twentieth- and Twenty-First-Century India

Catherine Asher, University of Minnesota

Friday, February 13

12:30–2:00 PM

American Institute for Conservation of Historic and Artistic Works

Learning to Look: The Transition from Egg Tempera to Oil Paint in Fifteenth-Century Italy

The Metropolitan Museum of Art, 1000 Fifth Avenue, Great Hall

Chair: Rebecca Rushfield

Brian Holden Baade, University of Delaware

Kristin Renee deGhetaldi, University of Delaware

Julie Arslanoglu, The Metropolitan Museum of Art

Exhibitor Session

Testing for Quality in Artists Materials: What it Can Mean for the Future of Your Art

West Ballroom, 3rd Floor

Chair: Sarah Sands, Golden Artist Colors

Michael Skalka, National Gallery of Art

Robert Gamblin, Gamblin Artist Colors

Richard Frumess, R&F Handmade Paints

Mid America College Art Association

Alternative Exhibition

Sutton Parlor Center, 2nd Floor

Chair: Scott Sherer, University of Texas at San Antonio

Mysoon Rizk, University of Toledo

Christie Blizard, University of Texas at San Antonio

Zachary A. Ostrowski

Mark Strandquist

American Society for Eighteenth-Century Studies

The Materiality of Art and Experience in the Eighteenth Century

Beekman Parlor, 2nd Floor

Chairs: Kristel Smentek, Massachusetts Institute of Technology;

Michael E. Yonan, University of Missouri-Columbia

Other-Worldly Encounters: Materiality and Religious Experience

Hannah Williams, University of Oxford

"Neither Antique nor Gothic": The Uncertainty of Sèvres Porcelain

Susan Michele Wager, Columbia University

A Visual Material Turn

Anne Higonnet, Barnard College

Association of Historians of American Art

Business Meeting

Madison Suite, 2nd Floor

Pacific Arts Association

Business Meeting

Morgan Suite, 2nd Floor

Friday, February 13

12:30–2:00 PM

POSTER SESSIONS

3rd Floor West Promenade

Poster sessions are informal presentations for small groups displayed on poster boards. The poster display is usually a mixture of a brief narrative paper along with illustrations, tables or graphs, and other presentation materials. With a few concisely written areas of focus, the poster display communicates the essence of the presenter's research, synthesizing the main ideas and research directions. Poster displays will be on view for the duration of the conference, beginning on Thursday morning. On Thursday and Friday, from 12:30 to 2:00 PM, presenters will be available at the Poster area.

Design for the World and the Locals

Chung Chak, The College of New Jersey

Decoding Disney: Translating Imagineering Tricks into Teaching Strategies

Mick Charney, Kansas State University

Take(s) on Feminist Art: Coeducational Adolescents Discuss Artworks in the Elizabeth A. Sackler Center for Feminist Art at the Brooklyn Museum

Cheri Ehrlich, Columbia University

Millennials: Previews of Coming Attractions

Lisa Evans, University Laboratory High School and University of Illinois at Urbana-Champaign

Tweets, Secret Words, Bingos, and Blogs: Facilitating Engaged Participation in Art History Surveys

Marie Gasper-Hulvat, Kent State University at Stark

Portable Paris: Successful Testing of an Innovative Digital Pedagogy for Art History

Jennifer Germann and Lauren O'Connell, Ithaca College

The Emerging Field of Surface Imaging

E. J. Herczyk, Philadelphia University

Expanding Studio Culture and Self-Reflection through a Graphical Online Collaborative Tool

Lora Kim, Wentworth Institute of Technology;

Andrew Marcus, Nuvustudio

Momentum: Women/Art/Technology

Muriel Magenta, Arizona State University

Mapping Modernism: 1950s Routes to New Mexico

Carl Schmitz, The Richard Diebenkorn Foundation

Aerial Art in the Space Age; Robert Smithson's Geographic Imaginaries

Meg Studer, City College, City University of New York

A Task Analysis of Drawing

Nancy Wood, The Art Institute of Pittsburgh

Friday, February 13

2:30–5:00 PM

ARTspace

Annual Distinguished Artists' Interviews

Murray Hill Suite, 2nd Floor

William Pope.L will be interviewed by Jenny Schlenzka, MoMA PS 1. Ursula von Rydingsvard will be interviewed by Mark Stevens, *New York* magazine.

Four Perspectives on Sound Art: History, Practice, Structure, and Perception

East Ballroom, 3rd Floor

Chairs: China Blue, The Engine Institute, Inc.; Margaret Schedel, Stony Brook University

Toward a Historiography of Sound Art

Melissa Warak, Sam Houston State University

Capturing Sound: Max Neuhaus and the Institution of Sonic Art

Charles Eppley, Stony Brook University

On the Counterpoint of Temporal Narratives: The Impact of Contrasting Temporalities of Engagement Between the Proscenium vs. the White Box

Ken Ueno, University of California, Berkeley

Richard Serra, Steve Reich and the Discovery of "Process"

Michael Maizels, Davis Museum at Wellesley College

Listening is Injured: Technology, Sound, and Violence

Janet L. Kraynak, New School University

Micro-histories of Sound in Art

Seth A. Cluett, Ramapo College of New Jersey

The Market for Medieval Art in America

Gramercy B, 2nd Floor

Chairs: Christine Brennan, The Metropolitan Museum of Art; Marianne Wardle, Nasher Museum of Art at Duke University

In the Right Place at the Right Time? Raymond Pitcairn and His Collecting Practices

Jennifer R. Borland, Oklahoma State University

Hammond Castle and the Mythology of the Medieval Collection

Martha E. Easton, Seton Hall University

Art for "Yankee Millionaires": Fortune and Misfortune of the Spitzer's Collection in America

Paola Cordera, Polytechnic University of Milan

"The Simple yet so Very Monumental, Somber Formal Beauty of the Art of Anonymous Medieval Artisans": How One Antiquarian Dealer in Paris, Brimo de Larouissilhe, Worked the Market for Medieval Art in America

Kenneth Haltman, University of Oklahoma

Queer Experimental Film and Video

Petit Trianon, 3rd Floor

Chair: Cecilia Dougherty, College of Staten Island, City University of New York

Claude Cahun's Cinematic Afterlives

Liena Vayzman, Wesleyan University

Experiments in Queer Diaspora

David Kalal, independent artist

Classified Listings and Strategic Recruiting

Tara Mateik, College of Staten Island, City University of New York

Inbetween-ness and Other Invisibilities

Yvette Choy, independent artist

Discussant: Cecilia Dougherty, College of Staten Island, City University of New York

Two for One: Doppelgängers, Alter Egos, Mirror Images, and Other Dupes in Western Art, 1900-2000, Part I

Mercury Ballroom, 3rd Floor

Chair: Mary Edwards, Pratt Institute

Egon Schiele's Double Self-Portraits as Gedankenmalerei

Lori Felton, Bryn Mawr College

Bauhaus Double Portraits

Karen Koehler, Hampshire College

Ethnographic Visions and Uncanny Doubles: Artaud, Michaux, and Indonesian Costume in Jean Dubuffet's Portraits

Stephanie M. Chadwick, Rice University

Reflections and Mirrors in the Works of Francis Bacon

Monika Keska, University of Granada

Happy Hour: The Pairings of Jasper Johns and Felix Gonzalez-Torres

Christian Alberto Wurst, The Menil Foundation

Association of Historians of American Art

Crowds in the American Imagination

Rendezvous Trianon, 3rd Floor

Chairs: James Glisson, The Huntington Library, Art Collections, and Botanical Gardens; Leslie J. Ureña, National Gallery of Art

Accessorizing the Self: Richard Caton Woodville's Anti-Narrative Bric-a-Brac

Grant Wesley Hamming, Stanford University

The Consuming Mob: Bargain Shopping in the Modern City

Louisa M. Iarocci, University of Washington

Picturing Crowds in the Quaker City: John Sloan's Early Work

Jennifer Stettler Parsons, University of Virginia

The Irrationality of Crowds: Art and Morale, ca. 1944

Anna Vallye, Washington University in St. Louis

Friday, February 13

2:30–5:00 PM

Divine Impersonators: Substance and Presence of Precolumbian Embodiments

Nassau Suite, 2nd Floor

Chairs: Patrick Hajovsky, Southwestern University;
Kimberly L. Jones, Dallas Museum of Art

Painted, Performed, Scratched: Divine Encounters in Moche Art and Image

Lisa Trever, University of California, Berkeley

Creatures of Creation: Embodiment of Supernaturals in Ancient Maya Ceremonies

Diana Cristina Rose, University of California, Santa Cruz

Deity Transformations in the Seasonal Narrative of the Codex Borgia

Susan Milbrath, Florida Museum of Natural History

Inka Ancestors in the Flesh

Carolyn Dean, University of California, Santa Cruz

Representation, Fragments, and Nature of the Deity Performer, or Teixiptla, in Sixteenth-Century Mexico

Barbara E. Mundy, Fordham University

What Have You Done for Art History Lately? Initiatives for the Future of a Discipline

West Ballroom, 3rd Floor

Chairs: Amy Hamlin, St. Catherine University; Karen J. Leader, Florida Atlantic University

Wölff: Slide Comparisons for the Tablet

Gregory Bryda, Yale University

Mounting a "Take Back the Night" Event: Visual Culture, Community Engagement, and Feminist Practice on a University Campus

Colleen J. Denney, University of Wyoming

Building Community/Valuing Academic Labor: Art History Teaching Resources (AHTR)

Michelle Millar Fisher; Karen D. Shelby, Baruch College, City University of New York

"State of the Arts": An Art History Today Podcast

Tina Rivers Ryan and Sarah C. Schaefer, Columbia University

How to Turn the Public Areas of a Community College into an Educational Art Museum and Build a Serious Art Collection with a Budget of Fumes

Andrea L. Siegel, Hudson County Community College

Practical Professional Practice: Enlisting the Alumni Panel for Promoting Art History, Art-Making, and Happiness

Kim S. Theriault, Dominican University

Art History for Artists: Experiments from an Indian University

Sarada Natarajan, University of Hyderabad

Selling Art History Outside the Classroom: Targeting the Audience, Changing the Paradigm

Sarah E. Diebel, University of Wisconsin-Stout

Discussants: Matthew W. Israel, Artsy; Patricia Mainardi, The Graduate Center, City University of New York

White People: The Image of the European in Nonwestern Art during the Age of Exploration (1400–1750)

Gramercy A, 2nd Floor

Chairs: James Harper, University of Oregon; Philip Scher, University of Oregon

The Auspicious Other: "White People" on Sri Lankan Ivories

Sujatha Arundathi Meegama, Nanyang Technological University

Perfect Nobodies: Representations of Europeans in the Imperial Illustrations of Tributaries

Daniel Greenberg, Yale University

Cusco School Defense of the Eucharist Paintings: A Tribute to Tinku

Annick Marcela Benavides, Museo Pedro di Osma

Intimate Foreigners: Miniature Painting of Awadh, 1650–1770

Natalia Angela Di Pietrantonio, Cornell University

Dreams of Utopia: Postcolonial Art, Institutions, and Curatorial Practices

Regent Parlor, 2nd Floor

Chair: Erica James, Yale University

"Retelling Stories Zenib Sedira Told Me"

Laurel J. Fredrickson, Southern Illinois University Carbondale

Art and Alternative Constructions of National Identity at the National Museum of Colombia

Gina M. Tarver, Texas State University

Through the Postcolonial Looking-Glass: Aboriginal Art in Western Australia

Maria Brown

Postcolonial for Whom? Unsettling the Honolulu Museum of Art, Imagining Otherwise

Boeun Billie Lee, University of Hawai'i at Mānoa

Decolonizing the Museum: Repatriation Demands at the Humboldt Forum in Berlin

Johanna Wild, University of New Mexico

Old Technologies in Contemporary Latin American Art

Madison Suite, 2nd Floor

Chair: Daniela Kern, Federal University of Rio Grande do Sul

Rétournement: ABTE's Railway Interventions

Daniel R. Quiles, School of the Art Institute of Chicago

Video in Brazil and Its Dialogue with Argentina, Chile, and Peru, 1950–1980

Christine Mello, Pontificia Universidade Católica de São Paulo

Outdated Technologies in Latin American Contemporary Art: A Historical Perspective

Anna K. Brodbeck, Institute of Fine Arts, New York University

In Praise of Randomness, Chance, Error

Juliana Coelho Gontijo, Universidad de Buenos Aires

Provisionality, Improvisation, and Invention: Cuban Bricolage in the Work of Ordo Amoris Cabinet

Blanca Serrano, Institute of Fine Arts, New York University

New York 1880: Art, Architecture, and the Establishment of a Cultural Capital

Beekman Parlor, 2nd Floor
Chairs: Margaret Laster, New-York Historical Society;
Chelsea Bruner, independent scholar

Crossing Broadway: New York and Culture of Capital in the Late Nineteenth Century
David Jaffee, Bard Graduate Center

Publishing and Promoting a New York City Art World: Scribner's Illustrated Monthly 1870–1881
Page S. Knox, Columbia University

Collecting Pictures for the Empire City: Henry Gurdon Marquand's 1889 Gift to The Metropolitan Museum of Art
Esmée M. Quodbach, The Frick Collection

Bulls, Bears, and Buildings: William Holbrook Beard's Wall Street
Ross C. Barrett, University of South Carolina

Discussant: Joshua Brown, The Graduate Center, City University of New York

Techniques of Reversal

Morgan Suite, 2nd Floor
Chairs: David Pullins and Jennifer L. Roberts, Harvard University

Russian Constructivism's Typographic Conditions
Kristin E. Romberg, University of Illinois at Urbana-Champaign

Images, Unmade: Degas and the Monotype
Stephanie O'Rourke, Columbia University

The Creative Counterproof in Wendel Dietterlin's Architectura (1593–8)
Elizabeth J. Petcu, Princeton University

Sculpting Gender from Printmaking: Women Artists at Atelier 17, 1940–1955
Christina M. Weyl, Rutgers, The State University of New Jersey

Impressing the Public: The "Negative Intelligences" of Peale's Museum
Tessa T. Paneth-Pollak, Princeton University

Global Baroques: Shared Artistic Sensibilities in the Seventeenth and Eighteenth Centuries

Sutton Parlor North, 2nd Floor
Chair: Ünver Rüstem, University of Cambridge

The Tree of Life and the World of Wonder: South Asian 'Ajā'ib Imagery as Baroque Grottesque
Sylvia Houghteling, Yale University

Images of Exotic Animals between East and West: The Case of an Eighteenth-Century Korean Folding Screen
Rangsook Yoon, Cornell Fine Arts Museum, Rollins College

An Imperial Chinese Baroque at Yuanming Yuan
Greg M. Thomas, University of Hong Kong

A Slippery Surface: The Global Aesthetic of Blue-and-White at the Shrine of Sunan Gunung Jati, Java
Marsely L. Kehoe, Columbia University

Discussant: Ünver Rüstem, University of Cambridge

Shifting Sands: "Ancient" Art and the Art Historical Canon Today

Trianon Ballroom, 3rd Floor
Chairs: Ann Shafer, Brown University; Amy Gansell, St. John's University

Hallie Malcolm Franks, New York University

"Wonderful Things" in the Western Canon: Scholarly Bias and the Public Reception of Tutankhamun vs. Tanis
Rachel P. Kreiter, Emory University

The Canon and Everything Roman: Can Roman Provincial Sculpture Contend with the Farnese Hercules?
Ana Milena Mitrovici, University of California, Santa Barbara

Votives and the Canon of Late Antique Art: The Aesthetic Role of "Archaeological" Objects
Sean Villareal Leatherbury, The Getty Research Institute

"Walking Backwards into the Future": Using Global Contemporary Art to Enliven the Ancient Near Eastern Canon
Michelle I. Marcus, The Dalton School

Discussant: Irene J. Winter, Harvard University

In the Name of Affect

Sutton Parlor Center, 2nd Floor
Chairs: Jeannine Tang, Center for Curatorial Studies, Bard College;
Soyoung Yoon, The New School

Speaking to Strangers: Sharon Hayes and the Publics of Politics
Vered Maimon, Tel Aviv University

Social Practice, Social Reproduction
Larne Kate Abse Gogarty, University College London

Infrastructural Cuts: Contraction and Affect
Constantina Zavitsanos, independent artist

Moving through Magnitude: dOCUMENTA 13
Tess Takahashi

Art, Feeling Bad
Johanna B. Burton, New Museum

Leonardo Education and Art Forum

BIOS: Biology in Art, Architecture, and Design

Bryant Suite, 2nd Floor
Chair: Charissa Terranova, University of Texas at Dallas

Biology in Architecture: The Goetheanum Case Study
Anna P. Sokolina, International Archive for Women in Architecture

Biocentric Constructivism
Oliver A. I. Botar, University of Manitoba

A Longing in Our Hearts: Interspecies Communication in Contemporary Art
Meredith Tromble, San Francisco Art Institute

Phytomediations
Gunalan Nadarajan, University of Michigan

Self-Portrait of the Artist Meditating on Death: A Feminist Technoscience Reading of the Apparatus of Contemporary Neuroscience Experiments
Jane Prophet, Goldsmiths, University of London

Friday, February 13

2:30–5:00 PM

Expanded Animation: Breaking the Frame

Sutton Parlor South, 2nd Floor

Chair: Lynn Tomlinson, Towson University

It's Alive!

Lynn Tomlinson, Towson University

Reshaping the Proto-Cinematic: Magic Lantern as Medium

Amy-Claire Huestis, independent artist

Oscars® and the Evolution of Animation

Karl Staven, University of the Arts

In Between Frames: A Modern-Day Hypothesis

Amy L. Hicks, University of Delaware

Browser BASED

A. Bill Miller, University of Wisconsin-Whitewater

Caterpillar Choreography: The Animation of Life

Alison R. Loader, Concordia University

Discussant: Craig J. Saper, University of Maryland, Baltimore County

Friday, February 13

5:30–7:00 PM

Annual Members' Business Meeting

SPEAK OUT! OPEN DISCUSSION ON THE FUTURE OF CAA

Announcement of New Members of the CAA

Board of Directors

Rendezvous Trianon, 3rd Floor

The College Board Advanced Placement Art History Program

Ignition Sequence Initiated, Prepare for Launch: The Redesigned Advanced Placement (AP) Art History Experience

Petit Trianon, 3rd Floor

Chair: Wendy Free, The College Board

Cristin Cash, St. Mary's College of Maryland;

Julie Tallent, DuPont Manual High School

International Center of Medieval Art

Moving Women, Moving Objects (300–1500)

Gramercy A, 2nd Floor

Chairs: Tracy Chapman Hamilton, Sweet Briar College;

Mariah Proctor-Tiffany, California State University, Long Beach

Gold in Motion: Women and Jewelry from Early Medieval Scandinavia

Nancy L. Wicker, University of Mississippi

A Gift for a Heavenly Wedding: Santa Zita's Belt in

Fourteenth-Century Lucca

Loretta Vandi, Liceo Artistico Scuola del Libro Urbino

In Exile? Translating Byzantine Visual Culture to Venice and Moscow

Lana Sloutsky, Boston University

Foundations in Art: Theory and Education

What Do Foundation Professors Do in the Studio?

Sutton Parlor Center, 2nd Floor

Chair: Chris Kienke, University of Illinois at Urbana-Champaign

Teaching Collaboration through Collaborative Research

Rae Goodwin, University of Kentucky; Thomas Albrecht, State

University of New York at New Paltz

Tracing the Footsteps of General George Armstrong Custer: Skins

Project 2014

Christopher S. Olszewski, Savannah College of Art and Design

Working Solo, Working Team

Chung-Fan Chang, Jackson State University

Collecting Clay

Dean Adams, Montana State University

Society for the Study of Early Modern Women

The Spectatrix in Early Modern Art

Gramercy B, 2nd Floor

Chair: Maria Maurer, University of Alabama at Birmingham

The Poor Clares and the (Nearly) Nude Christ

Holly Flora, Tulane University

Susanna and the Viewers: Female Agency and Artistry in

Early Modern Europe

Patricia L. Simons, University of Michigan

Imagining The Maid of Holland via the Dutch Spectatrix

Martha M. Peacock, Brigham Young University

Critical Craft Forum

Curating and Craft: What Happens Now?

Sutton Parlor South, 2nd Floor

Chair: Namita Gupta Wiggers, Critical Craft Forum and independent scholar

American Society for Hispanic Art Historical Studies

Business Meeting

Madison Suite, 2nd Floor

Diasporic Asian Art Network

Business Meeting

Bryant Suite, 2nd Floor

Historians of German and Central European Art and Architecture

Business Meeting

Nassau Suite, 2nd Floor

Historians of Islamic Art Association

Business Meeting

Morgan Suite, 2nd Floor

Japan Art History Forum
Business Meeting
 Beekman Parlor, 2nd Floor

Leonardo Education and Art Forum
Business Meeting
 Sutton Parlor North, 2nd Floor

Public Art Dialogue
Awards Ceremony
 Mercury Ballroom, 3rd Floor

The 2015 PAD Award, in recognition of his longstanding contributions to the field of public art, will be awarded to Tom Finkelpearl, Commissioner, New York City Department of Cultural Affairs.

Society of Historians of East European, Eurasian, and Russian Art and Architecture
Business Meeting
 The Metropolitan Museum of Art, Watson Library
 1000 Fifth Avenue

Friday, February 13

6:30–9:00 PM

DIY Education Experiments: Artist-Run Education or Education as Art? Part II

Martin E. Segal Theatre Center, The Graduate Center,
 365 Fifth Avenue
 Chair: Michael Mandiberg, College of Staten Island,
 City University of New York

Earlier Outliers: Experimental Education as Art ca. 1970
 Hallie Scott, The Graduate Center, City University of New York

What Is a Work of Art in the Age of \$120,000 Art Degrees?
 Susan Jahoda, Blair Murphy, and Caroline Woolard, BFAMFAPhD

The Subversive Synergy of Socially Engaged Art Pedagogy and Practices
 Beverly E. Naidus, University of Washington Tacoma

What I Do on Summer Vacation
 Gregory Sale, Arizona State University

The Art School in The Art School
 Joanna Spitzner, Syracuse University

Saturday, February 14

7:30 AM–9:00 PM

North American Association for the History of Photography
Business Meeting
 Bryant Suite, 2nd Floor

Saturday, February 14

9:30 AM–12:00 PM

The Talisman: A Critical Genealogy, Part I

West Ballroom, 3rd Floor
 Chairs: Benjamin Anderson, Cornell University; Yael R. Rice,
 Amherst College

In Color: The Mamluk Talismanic Scrolls
 Yasmine F. Al-Saleh, independent scholar

The Serpent Column Revisited
 Andrew Griebeler

Building Decorum: Talismanic Architectonics and the Troubling of Realities
 Donald Preziosi, University of California, Los Angeles

Bolsas de Mandinga and the Art of Survival in the African-Portuguese World
 Matthew Francis Rarey, University of Wisconsin-Milwaukee

Discussant: Persis Berlekamp, University of Chicago

Photography and Failure: Examining the Histories and Historiography of a Medium

Nassau Suite, 2nd Floor
 Chair: Kris Belden-Adams, University of Mississippi

Charles Nègre, Photographic Authorship, and the Death of Emulation
 Jacob W. Lewis, Northwestern University

Exile and Erasure: Forgetting Ilse Bing
 Donna West Brett, University of Sydney

"Nothing Worthy of Notice?": The Daguerreian Gallery of T. P. and D. C. Collins in Philadelphia
 Anne A. Verplanck, Winterthur Museum

Looking Back on Rodchenko
 Todd Cronan, Emory University

Crimes Seen and Unseen: Fantasies and Failures of Photographic Truth in Joel Sternfeld's On This Site and Trevor Paglen's Black Sites
 Catherine Zuromskis, University of New Mexico

Discussant: Geoffrey Batchen, Victoria University of Wellington

Distance Making? Studio Pedagogy Online and Offline

Morgan Suite, 2nd Floor
 Chair: Deborah Bright, Pratt Institute

Visual Conversations: Virtual, Cross-Cultural Engagement in Visual Art Education
 Joan M. Kelly, Women in Real-Time

Studio Technique: Blended Curriculum Design and Implementation in Art Foundations
 Kerry M. St. Laurent, independent artist

A Few Attempts to Harness the Power of Longing and Insatiable Desire
 Daniel Peltz, Rhode Island School of Design

Practicing Presence: Developing Meaningful Dialogue over Space and Time
 Ruth Wallen, Goddard College

What Is Possible? The Challenges of Teaching Studio Art Online
 Elizabeth J. Schneider, Arizona State University

Saturday, February 14

9:30 AM–12:00 PM

The Art of the Deal: Dealers and the Global Art Market from 1860 to 1940, Part I

Gramercy A, 2nd Floor

Chairs: Lynn Catterson, Columbia University; Charlotte Vignon, The Frick Collection

The Innocent Deal: Francesca Alexander in Florence, Boston, and Oxford

Jacqueline Marie Musacchio, Wellesley College

"A Public-Spirited Merchant": Samuel P. Avery, Art Dealer, Advisor, Philanthropist

Leanne M. Zalewski, Randolph College

Promoting the Taste for French Modern Art among American Collectors During the Interwar Period: J. Seligmann & Co., Bernheim Jeune, and César de Hauke. New York, 1926–1940

Sebastien Chauffour

Public Relations, Private Deals: Mary Cassatt and the Market for Impressionism

Laura D. Corey, Institute of Fine Arts, New York University

Dealing with Cubism: Daniel-Henry Kahnweiler's Perilous Internationalism

Fay B. Brauer, The University of New South Wales

Contemporary Art of Central America and its Diaspora

Regent Parlor, 2nd Floor

Chairs: Kency Cornejo, University of New Mexico; Tatiana Reinoza, University of Texas at Austin

Operative Fictions: Rethinking Art Practices from Central America
María Paola Malavasi, TEOR/ÉTICA

Restaging Invisible Violence in the Diaspora
Tatiana Reinoza, University of Texas at Austin

Lucy Argueta's Merma: Stirring the Ghosts of History
Gustavo Larach, University of New Mexico

To Think the Impossible: Radical Indigenous Contemporary Art
Pablo Jose Ramirez De Leon, independent scholar

Femicide and Feminisms in Contemporary Art of Central America
Kency Cornejo, University of New Mexico

Arts Council of the African Studies Association

African Art and Economics in Urban Spaces

Bryant Suite, 2nd Floor

Chair: Jordan Fenton, Ferris State University

Playing Around with Money: Money as a Contemporary Artistic Medium in African Cities

Fiona Siegenthaler, University of Basel

The Rise of New Media in Contemporary African Art and Related Economic Conditions and Ingenuity

Lara Koseff, Goodman Gallery

Competition, Cooperation, and Creativity: The Political Economy of Workshops and Workshop Styles in Bamenda, Cameroon
Till Förster, University of Basel

The Influence of Money on Culture in the Urban Art of Kumasi
Eric Appau Asante, Kwame Nkrumah University of Science and Technology

The Material Imagination: Critical Inquiry into Performance and Display of Medieval Art

Gramercy B, 2nd Floor

Chairs: Elina Gertsman, Case Western Reserve University; Bissera V. Pentcheva, Stanford University

A Phenomenology of Discordancy in the Mshattā Façade: Staging Umayyad Architecture from Jordan to Berlin

Theodore Stephen Van Loan, University of Pennsylvania

The Medieval Church as a Gesamtkunstwerk, Then and Now: Perspectives from the Church of St. Kunibert in Cologne
Adam R. Stead, University of Western Ontario

Transforming Jacob's Stone: The Greater Melk Portable Altar and Its Matter in Context

Ravinder Binning, Stanford University

Exhibiting Byzantium

Maria Vassilaki, University of Thessaly

Sensual Encounters: Some Thoughts on the Display of Medieval Art
Martina Bagnoli, Walters Art Museum

American Council for Southern Asian Art

Art Lovers and Literaturewallahs: Communities of Image and Text in South and Southeast Asia

Rendezvous Trianon, 3rd Floor

Chair: Sonal Khullar, University of Washington

Painters and Purveyors in Early Modern Gujarat
Nachiket Chanchani, University of Michigan

Making Pleasure Worlds, Enchanting Courtly Publics: Rethinking Eighteenth-Century Images of Lake Palaces of Udaipur
Dipti Khera, New York University

Calligraphic Abstraction and Literature
Iftikhar Dadi, Cornell University

Levels of Textuality and the Production of Critique: Manifesto, Image, and Text in Southeast Asian Art in the 1970s
Patrick D. Flores, University of the Philippines

Text, Image, Performance, Politics: Sahmat as a Community of Secular Practice

Karin J. Zitzewitz, Michigan State University

The Philosophy and Forms of Handmade Pottery

Mercury Ballroom, 3rd Floor

Chair: Janet Koplos, *Art in America*

Philosophy vs. Economics in Twenty-First-Century American Studio Pottery

Dandee Pattee, independent artist

Technique, Materiality, Tactile Response, and the Utilitarianist Agenda
Stephen S. Robison, National Council on Education for the Ceramic Arts

Studio Pottery and the Evolution of American Mingei in a Twenty-First-Century Context
James Herring, Patricia and Phillip Frost Museum of Science

Centering Between Systems and Spirit: M. C. Richards, Karen Karnes, and Paulus Berensohn
Sarah J. Warren, Purchase College, State University of New York

Looking at a Thing Meant to Be Held: Reading the Functional Ceramics of Kirk Mangus
Rose Bouthillier, Museum of Contemporary Art Cleveland

Complicating the Picture: Intersections of Photography with Printmaking since 1990

Sutton Parlor North, 2nd Floor
Chairs: Jimin Lee, University of California, Santa Cruz; Ruth Pelzer-Montada, Edinburgh College of Art

Print Surface: CMYK and After
Jeffrey Rosen, Higher Learning Commission

Shape Shifting
Jo Stockham, Royal College of Art

Reconnecting Photography and Print: Surface and the Object
Paul Ogier, independent artist

The Idea of Projection: The Spatiality of Print in Relation to and Difference from the Photograph
Päivikki Kallio, Finnish Academy of Fine Arts

Photo/Im/Print: Likeness through Contact?
Ruth Pelzer-Montada, Edinburgh College of Art

Society of Historians of East European, Eurasian, and Russian Art and Architecture

Reconsidering Art and Politics: Towards New Narratives of Russian and Eastern European Art, Part I

Beekman Parlor, 2nd Floor
Chairs: Galina Mardilovich, independent scholar; Maria Taroutina, Yale-NUS College

Family Portraits: The Argunovs and Dynastic Unease
Alexandra Morris Helprin

Between Glorification and Discontent: Vereshchagin's Orientalism
Evgeny Steiner, SOAS, University of London

The Partial Art of Stalinism
Aglaya K. Glebova, University of California, Berkeley

A Socialist Neo-Avant-Garde: Vjenceslav Richter and EXAT-51
Nikolas Drosos, The Graduate Center, City University of New York

Estonian Sots Art! Playful Appropriation of Soviet Modernity in the Early Work of Raul Rajangu
Liisa Kaljula, Art Museum of Estonia

New Genealogies of American Modernism at Midcentury, Part I

East Ballroom, 3rd Floor
Chairs: Angela Miller, Washington University in St. Louis; Jody Patterson, Plymouth University

Formal Unity: Black Abstractionists and the Dream of a Universal Art
John W. Ott, James Madison University

Odd Men Out: Pavel Tchelitchew, Paul Cadmus, and Queer New York at Midcentury
Tatsiana Zhurauliova, University of Chicago

The Mural in the Gallery: Wall Paintings between Public Space and Private Market
Emily S. Warner, University of Pennsylvania

Magic Act: Pollock, Faulkner, and Desegregation
Alexander M. Nemerov, Stanford University

Should You Stay or Should You Go? Discussing the Debt to Asset Ratio of the MFA

Petit Trianon, 3rd Floor
Chairs: Leah Modigliani, Tyler School of Art, Temple University; Stephanie Syjuco, University of California, Berkeley

Numbers Alone Do Not Tell the Whole Story, but They Do Say Something
Morgan T. Paine, Florida Gulf Coast University

Investing in Failure: The Curious Relationship between Higher Education and Sales of Artworks
Michael Maranda, Art Gallery of York University

All Together Now: The Real Question Is How Should We Pay for It?
Troy Richards, University of Delaware

Creative Transition: What Might the Twenty-First-Century Art School Become?
Edwina Fitzpatrick

The Future Is Self-Organized: Alternatives to the Traditional MFA
Sarrita Hunn, independent artist

Global Perspectives on the Museum

Sutton Parlor Center, 2nd Floor
Chair: Elizabeth Rodini, Johns Hopkins University

Colonial, National, and Global Museum Discourses in India and Guatemala: A Comparative Case Study
Cassandra Mesick and Celka Straughn, Spencer Museum of Art, University of Kansas

Art, Democracy, and Turkey's First Private Galleries in the 1950s
Sarah-Neel Smith, University of California, Los Angeles

In and Out of Teleology: Museums and Mediterranean Modernities
Eva Maria Troelenberg, Kunsthistorische Institute in Florenz - Max Planck Institute

When Rhetoric Matters: Modern Art Museums in the Global Context
Irene Campolmi, Aarhus University and Louisiana Museum of Modern Art

Re-generating Pacific Cultural Identity through Material Culture
Lisa Edwina Hilli, RMIT University

Saturday, February 14

9:30 AM–12:00 PM

Solid as a Rock? African American Sculptural Traditions and Practices

Sutton Parlor South, 2nd Floor

Chair: James Smalls, University of Maryland, Baltimore County

Competing Ideologies in Augusta Savage's Sculpture

Theresa A. Leininger-Miller, Association of Historians of American Art

"Uncontrollable Beauty": Fred Wilson's Murano Glass Chandeliers

Adrienne L. Childs, Harvard University

Joyce Scott and the Sculptural Grotesque

Phoebe E. Wolfskill, Indiana University

Skin as Solid: The "Self" in Martin Puryear's Sculpture

Jessica Maxwell, independent scholar

Comic Modern

Trianon Ballroom, 3rd Floor

Chairs: Margaret Werth, University of Delaware;

Heather Campbell Coyle, Delaware Art Museum

No Joke! Art and the Comic in France

Patricia Mainardi, The Graduate Center, City University of New York

Daumier's Money Pictures

Jordan M. Rose, University of California, Berkeley

Caricature and Comic Spectacle at the Paris Salon (1857–1880)

Julia Louise Langbein, Oxford University

Futurist Play: Poetry, Performance, and Parody, 1908–1915

Lindsay Waggoner Riordan, Yale University

Holy Kats! Ad Reinhardt, George Herriman, and the Newsy Roots of a Hybrid Midcentury Comic Practice

Jason E. Hill, New-York Historical Society

Saturday, February 14

10:00–11:30 AM

ARTspace

Towards a Better Future: Art, Activism, Ideas, and Opportunities beyond the Studio, Part I

Murray Hill Suite, 2nd Floor

Chairs: David Brown, Fine Art Museum, Western Carolina University; Everlena-Zoe Charlton, American University

Jules Rochelle, Social Practices Art Network

Sarah Grant, Eyebeam

Natalie Jeremijenko, xDesign

Wendy DesChene and Jeff Schmuki, PlantBot Genetics

Saturday, February 14

10:30 AM–12:00 PM

Doing Digital Art History

Concourse G, Concourse Level

Chairs: Anne Goodyear, Bowdoin College; Anne L. Helmreich, Getty Foundation; Paul B. Jaskot, DePaul University

Saturday, February 14

12:00–1:30 PM

ARTspace

Towards a Better Future: Art, Activism, Ideas, and Opportunities beyond the Studio, Part II

Murray Hill Suite, 2nd Floor

Chair: David Brown, Fine Art Museum, Western Carolina University

Elizabeth Thompson, Buckminster Fuller Challenge

Mitchell Joachim, Terraform One (Open Network Ecology)

Amina Ross, 3rd Language

The Autonomous Energy Research Lab

Saturday, February 14

12:30–2:00 PM

Queer Caucus for Art

Queer Threads Unraveled

Mercury Ballroom, 3rd Floor

Chairs: John Chaich, Queer Threads; Jeanne Vaccaro

Liz Collins, independent artist

Aaron McIntosh, independent artist

Sheila Pepe, Pratt Institute

L. J. Roberts, independent artist

Nathan Vincent, independent artist

Art, Literature and Music in Symbolism and Decadence

Symbolist Art and the Unconscious

Bryant Suite, 2nd Floor

Chair: Deborah Cibelli, Art, Literature, and Music in Symbolism and Decadence

Performing the Unconscious: The Visual Culture of Spiritualism and Its Reception by Symbolist Artists

Serena Keshavjee, University of Winnipeg

Odilon Redon and the Unconscious

Joelle Joffe, Université Paris VIII Saint Denis

The Self as Other: Symbolist Self-Portraiture and the Psychology of the Unconscious

Marja Lahelma, independent scholar

Redon and Charcot

Rosina Neginsky, University of Illinois at Springfield

The College Board Advanced Placement Studio Art
Purpose, Process, Preparation and Their Relationship to Foundation Programs

Sutton Parlor South, 2nd Floor

Chairs: Dale Clifford, Savannah College of Art and Design;
 M. Colleen Harrigan, Clarkstown South High School

Process Documentation in the Studio

Dale Clifford, Savannah College of Art and Design

Using Voice Thread for Visual Documentation

M. Colleen Harrigan, Clarkstown South High School

Historians of Eighteenth-Century Art and Architecture

Donald Posner and the Study of Seventeenth- and Eighteenth-Century French and Italian Art

Sutton Parlor North, 2nd Floor

Chairs: Andria Derstine, Allen Memorial Art Museum, Oberlin College;
 Rena M. Hoisington, The Baltimore Museum of Art

A Return to Loreto: Guido Reni, Caravaggio, and Donald Posner

Rachel McGarry, Minneapolis Institute of Arts

The Portrait d'apparat after Rigaud: Iconographical and Ideological Variations in Images of Louis XV and Marie Leszczyńska, ca. 1723–1747

Todd L. Larkin, Montana State University

Nicolas Lancret: Île de France or Île de Cythère?

Mary Tavener Holmes, independent scholar

Giambattista Tiepolo's Two Designs for the Triumph of Hercules

William Barcham, independent scholar

Creative Capital Foundation

Creative Capital's Professional Development Program

Rendezvous Trianon, 3rd Floor

Chair: Sean Elwood, Creative Capital Foundation

American Institute of Graphic Arts/AIGA

Why Do They Do What They Do as They Do? Examining Select Approaches to Graduate Education in "Graphic Design"

Petit Trianon, 3rd Floor

Chair: Michael R. Gibson, University of North Texas

Learning to "Design Backwards": An Imperative for Graduate Education in Design

Michael R. Gibson, University of North Texas

A Responsible/Responsive Design Education

Santiago Piedrafitra, Pratt Institute

Terminal by Degrees: Rethinking Graduate Design Education

Tad Hirsch, University of Washington at Seattle

Critical Curiosity: First Principles Shaping a Graduate Program in Applied Design Research

Keith Owens, University of North Texas

Making Inroads into Interdisciplinary Graduate Design Studies

Troy Abel, Virginia Polytechnic Institute and State University

Oxford University Press

Encyclopedia of Aesthetics, 2nd Edition

Sutton Parlor Center, 2nd Floor

Chair: Gregg Horowitz, Pratt Institute

Susan Stewart, Princeton University

Thierry DeDuve, Charles de Gaulle University – Lille III

Kristel Smentek, Massachusetts Institute of Technology

Discussant: Michael Kelly, *Encyclopedia of Aesthetics*

Association of Art Editors

Did You Read That? Art Editing on the Web

Madison Suite, 2nd Floor

Chair: Christopher Howard, College Art Association

Stephanie Cash, *Burnaway*

Orit Gat, *WdW Review* and *Rhizome*

John Hicks, Getty Research Institute

Alodie Larson, Grove Dictionary of Art, Oxford Art Online

Dushko Petrovich, Yale University School of Art

Southeastern College Art Conference

Art and Traveling: Inspiration from Far Away Places

Gramercy A, 2nd Floor

Chair: Jason John, University of North Florida

Japan Art History Forum

The Presence of Japanese Art and Its Collections in Spain

Morgan Suite, 2nd Floor

Chairs: Yayoi Kawamura, Universidad de Oviedo; Muriel Gomez, Universitat Oberta de Catalunya

The Namban Period

Yayoi Kawamura, Universidad de Oviedo

Japonism Period

Pilar Cabanas, Complutense University of Madrid; Roman Vega, Universidad de Oviedo

Postwar Period

Muriel Gomez, Universitat Oberta de Catalunya;

Alejandra Rodriguez, Universidad de Zaragoza

Funding Strategies for Feminist Artists and Scholars

Concourse G, Concourse Level

Chairs: Donna Moran, Pratt Institute; Margaret Murphy

Karen S. Atkinson, California Institute of the Arts and Getting Your Sh*t Together

Jackie Battenfield, Columbia University

Anne Q. McKeown, Rutgers Center for Innovative Print & Paper

Rhonda Schaller, Pratt Institute

Rachel Selekman, independent artist

Saturday, February 14

12:30–2:00 PM

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

What Is Contemporary Islamic Art?

Beekman Parlor, 2nd Floor

Chairs: Nada Shabout, University of North Texas; Sarah A. Rogers, Association for Modern and Contemporary Art of the Arab World, Iran, and Turkey (AMCA)

Iftikhar Dadi, Cornell University

Dina Bangdel, Virginia Commonwealth University

Gul Inanc, Nanyang Technological University

Azra Aksamija, Massachusetts Institute of Technology

Finbarr B. Flood, Institute of Fine Arts, New York University

Avinoam Shalem, Columbia University

Exhibitor Session

How to Get Published and How to Get Read

Trianon Ballroom, 3rd Floor

Chairs: Sarah Sidoti, Kath Burton, and Tara Golebiewski, Taylor & Francis Group

SGC International

Printmaking as a Watering Hole

Gramercy B, 2nd Floor

Chair: Jon Swindler, University of Georgia

Zygote

Liz Maugans, Zygote Press

The Zz School of Print Media

Erin Zona, Zz School of Print Media

Buying Drinks

Kjellgren Alkire, Winona State University

Association for Critical Race Art History

Business Meeting

Nassau Suite, 2nd Floor

Foundations in Art: Theory and Education

Business Meeting

Regent Parlor, 2nd Floor

Saturday, February 14

2:30–5:00 PM

The Talisman: A Critical Genealogy, Part II

West Ballroom, 3rd Floor

Chairs: Benjamin Anderson, Cornell University; Yael R. Rice, Amherst College

On the Incantation of the Similar: Heredity and the Matter of the Stars
Ittai Weinryb, Bard Graduate Center

Charlemagne's Pectoral: Talismans of the Legendary Emperor in Western Medieval Church Treasures

Catherine A. Fernandez, Princeton University

"Saturn's Form Was This": Marsilio Ficino and Late Medieval Astrological Talismans

Mark Harrison Summers, University of Wisconsin-Madison

Jewish Amulets from South Eastern Europe

Daniela Schmid

Casting a Talismanic Spell

Mary Ann Caws, The Graduate School, City University of New York

The Art of the Deal: Dealers and the Global Art Market from 1860 to 1940, Part II

Gramercy A, 2nd Floor

Chairs: Lynn Catterson, Columbia University; Charlotte Vignon, The Frick Collection

C. F. Walker, Bardini's Agent in London

Annalea Tunesi

Surrogates and Intermediaries: Photographs as Snapshots of Art Market Exchange

Alexandra Alisa Provo, Pratt Institute

Stefano Bardini and the Art of Dealing Art

Lynn Catterson, Columbia University

The Art Dealer and the Devil: First Remarks on Elia Volpi and Wilhelm von Bode's Relationship

Patrizia Cappellini

An Imaginary Italy on the Shores of Florida: Paul Chalfin, Vizcaya, and the International Market for Italian Decorative Arts in the 1910s

Flaminia Gennari-Santori, Syracuse University in Florence

Making and Being Made: Visual Representation and/of Citizenship, Part II

Morgan Suite, 2nd Floor

Chairs: Corey Dzenko, Monmouth University; Theresa Avila, independent scholar

Faith, Tradition, Secularism, and Modernity: Church and Citizen in Republican Rio de Janeiro

David C. Amott, Brigham Young University

Camp as Studio, Architecture as Citizenship: Making Humanitarian Space in the Refugee Complex at Dadaab, Kenya

Anooradha Iyer Siddiqi, Bryn Mawr College

Lasar Segall and the Art of Brazil's Insurgent Citizenship

Edith A. G. Wolfe, Tulane University

Americanidad, Assemblage, and Marisol
Delia Solomons, Institute of Fine Arts, New York University

Visualizing the Affective Terrains of War
Susan Cahill, University of Calgary

Two for One: Doppelgängers, Alter Egos, Reflected Images, and Other Duples in Western Art, 1900–2000, Part II

Regent Parlor, 2nd Floor
Chair: Mary Edwards, Pratt Institute

Reflections on Nature and Self in the Work of Timm Ulrichs
Curt Germundson, Minnesota State University, Mankato

My Elvis/My Self: The “Yentl Paintings” of Deborah Kass
Jody B. Cutler, St. John’s University

Tracing the Uncanny: Francis Aljés’s Doppelgänger (1999–Present) and Déjà vu (1996–Present) Series
Andrés David Montenegro Rosero, University of Essex

The Ominous Double: Pregnancy, Femininity, and the Other in Nicola Costantino’s Trailer (2010)
Sophie Halart, University College London

Strange Selves: The Televised Double in Bjørn Melhus’s Das Zauberglas
Ann Jacobson, The Ohio State University

After Emory: Redefining Art and Art History in the American University

Trianon Ballroom, 3rd Floor
Chairs: Bill Gaskins, Cornell University; Kirsten Pai Buick, University of New Mexico

The End of Imagination: The Place of Arts in Higher Education
Sarah Cunningham, Virginia Commonwealth University

What Is the Role of a Fine Arts Department in a Land-Grant Institution?
Meghan L. E. Kirkwood, North Dakota State University

Bridging New Topologies in Arts Education
Bruce M. Mackh, University of Michigan and ArtsEngine

Intersectionality Critique Exchange: A Social Practice Model towards Building Interinstitutional Dialogue through the Arts
Rashayla Marie Brown, School of the Art Institute of Chicago

A “New Deal” for Fine Art?
Declan George McGonagle, National School of Art and Design, Dublin

Imagining Democracy: Arts in Context
Sarah Farsad, Parsons The New School for Design

Semi-Automatic Images: Making Art after the Internet

Sutton Parlor South, 2nd Floor
Chairs: Cadence Kinsey, University College London; John Hill, LuckyPDF and Flat Time House

Digitality as Meta-Medium: On Questions of Contemporary Artistic Medium-Specificities
Kerstin Stakemeier, Akademie der Bildenden Künste München

From Reproduction to Documentation
Boris Groys

The Perils of the Art Historical Toolbox: Automatic Images and the Automatism of Academic Receptivity
Thomas Morgan Evans, University College London

Know Your Bounce Rate: Image Curation in Computational Culture
Katrina Sluis, London South Bank University

The Tumblesque
McKenzie Wark

When Nobody’s Looking: Art in the Absence of Viewers

Sutton Parlor Center, 2nd Floor
Chairs: Beatrice Kitzinger, Harvard University; Gregory Michael Vershbow, University of Wisconsin-Madison

Out of Sight, Not out of Mind: The Banning of Jürgen Böttcher’s Film Drei von vielen and the Formation of an East German Underground
Hannah Klemm, University of Chicago

Hidden in Plain Sight: Cueing Invisibility in Aztec Sculpture
Claudia L. Brittenham, University of Chicago

Replacement and Renewal: Maya Burials of Sculptures Beneath Other Sculptures
Megan E. O’Neil, Barnard College

My Strangest Stranger
Mary Walling Blackburn

Allegory of the Cave Painting
Mihnea Mircan, Extra City Kunsthal

Art, Ritual, and Material Agency: A Buddhist Ritual Altar inside a Sealed Relic Deposit
Youn-mi Kim, Yale University

A Citywide Mural on Skin
Kurt Gohde and Kremena Todorova, Transylvania University

Saturday, February 14

2:30–5:00 PM

Blurring the Boundaries: Allusion, Evocation, and Imitation in Ancient and Medieval Surface Decoration

Gramercy B, 2nd Floor

Chairs: Sarah Lepinski, National Endowment for the Humanities;
Susanna McFadden, Fordham University

The Playful Use of Mimesis and Surface in Hellenistic Mosaics at Pergamon

Kristen Seaman, Kennesaw State University

Re-examining Repetition: Tracing Narcissus across Multiple Boundaries

Elizabeth M. Molacek, University of Virginia

The Medium Is the Message: Materiality, Surface, and Illusion in Fourth-Century Opus Sectile at Rome

Stephanie Hagan, University of Pennsylvania

Illusion and Allusion: The Language of Ornament at Sardis

Vanessa Rousseau, Macalester College

Changing Meaning over Time: Similarities and Differences in Late Antique and High Medieval Depictions of the traditio legis

Armin Bergmeier, Ludwig-Maximilians-Universität München

Weaving on the Wall: Evoking Textiles in the Mural Decorations of Medieval Spain

Patricia D. Blessing, Stanford University

Association of Historians of Nineteenth-Century Art

What Is Realism? Part II

Nassau Suite, 2nd Floor

Chair: Elizabeth Mansfield, National Humanities Center

Bedeviling Realism: Materiality, Courbet, and Taxidermy

Maura A. Coughlin, Bryant University

Stone Breakers and Bronze Makers: Sculpture in the History of Realism

Caterina Y. Pierre, Kingsborough Community College, City University of New York

Realism in the Colony: Painting and Theatre in Colonial India

Niharika Dinkar, Boise State University

Adapting Realism to Consumer Culture in Posters, 1850s–1890s

Ruth E. Iskin, Ben Gurion University

Illusions or Delusions: The Eternal Questions of Realism

Gabriel P. Weisberg, University of Minnesota

Science is Measurement: Nineteenth-Century Science, Art, and Visual Culture, Part II

Madison Suite, 2nd Floor

Chair: Nancy Marshall, University of Wisconsin-Madison

Photographing Ether, Documenting Pain: Representing the Chemical Invisible in Nineteenth-Century American Medical Daguerreotypes

Naomi Hood Slipp, Boston University

Lurking within Reach: Stereoscopic Photomicrography in the 1860s

Amanda Wasielewski, The Graduate Center, City University of New York

Gauguin and Neurology

Barbara J. Larson, University of West Florida

Sculpture in the Age of Darwin

Imogen J. Hart, University of California, Berkeley

Beauty's Reward: Darwinian Aesthetics and Aestheticism in James McNeill Whistler's Peacock Room

Caitlin Silberman, University of Wisconsin-Madison

New Genealogies of American Modernism at Midcentury, Part II

East Ballroom, 3rd Floor

Chairs: Angela Miller, Washington University in St. Louis;

Jody Patterson, Plymouth University

Almost to Defy Classification: Horace Pippin and Ad Reinhardt

Lauren Kroiz, University of California, Berkeley

Jack Levine: The Reorientation of Social Realism in the 1950s

Warren Carter, The Open University

The View from the Middle: Towards a Chicago-Centric History of Modern Art

Barbara Jaffee, Northern Illinois University

Abstraction, Regional Practice, and Utopian Globalism in the 1950s

Louise E. Siddons, Oklahoma State University

1952: The Problem with Abstract Expressionism...and Figuration

Valerie L. Hellstein, Willem de Kooning Foundation

Video across Borders: Global Histories, Local Practices

Rendezvous Trianon, 3rd Floor

Chairs: Rebecca Peabody, Getty Research Institute;

Kenneth Rogers, York University

Strategies for Rethinking a Global History of Video Art

Kenneth Rogers, York University

Counter-Television: Video Art in Brazil, ca. 1970s

Elena Shtromberg, University of Utah

Iran via Video: Art and Information Exchange on the World Wide Web

Sandra Skurvida, independent scholar

Tracing the Development of Video Art from Mexico: The Televisual Performances of Pola Weiss

Gabriela Aceves-Sepúlveda, Simon Fraser University

Japanese Video in the Analog Era

Glenn Phillips, Getty Research Institute

Discussant: Rebecca Peabody, Getty Research Institute

At the Expositions: An Art History of National Displays of Culture, Technology, Design, Part II

Petit Trianon, 3rd Floor

Chair: Victoria Rovine, University of North Carolina at Chapel Hill

Delacroix at the Exposition universelle of 1855

David O'Brien, University of Illinois at Urbana-Champaign

Fascist Imperialism and Racial Politics in Rome's Universal Exposition and the Italian Overseas Exhibition

Brian L. McLaren, University of Washington

Threads of Nationalism: French Tapestry at the 1862 Exhibition of Industry

Christina R. Ferando, Columbia University

The Emergence of Peruvian Art in International Expositions

Blenda Femenias, University of Maryland University College

Print Culture of the Japan-British Exhibition (1910): Framing the "Authentic" Tourist Experience

Elise Janine David, The Ohio State University

Collecting and the Institutionalization of Contemporary Art (1990-2015)

Sutton Parlor North, 2nd Floor

Chairs: Roberta Serpolli, independent scholar; Eleonora Charans, independent scholar

Institutionalizing Fluxus: A Messy Movement Enters the Museum

Julia Pelta Feldman, Institute of Fine Arts, New York University

FREE SOL LEWITT by SUPERFLEX at the Van Abbemuseum, Eindhoven

Wouter Davidts, Ghent University

The Gaze of Beatrice Monti della Corte: From the Galleria dell'Ariete to the Santa Maddalena Foundation

Caterina Toschi, University of Florence and the Santa

Maddalena Foundation

The Fondazione System, an Alternate Museum Structure in Italy, 1993-2015

Claire Brandon, Institute of Fine Arts, New York University

Discussants: Lynda Edith Morris, Norwich University of the Arts; Anna Bernardini, FAI-Villa and Panza Collection, Varese

The Not-So-Silent Partner: Artistic Practice and Collaboration, Part II

Mercury Ballroom, 3rd Floor

Chairs: Mackenzie Stevens, Hammer Museum;

Monica Jovanovich-Kelley, Millsaps College

To Pose (V., Intransitive, Middle Voice): To Make One's Self Seen, to Collaborate

Susan Waller, University of Missouri-St. Louis

Collectivities of Human and Material Agency in Edgar Degas's Printmaking

Christian Berger, Johannes Gutenberg University Mainz

The Decisive Network: Producing Henri Cartier-Bresson at Midcentury
Nadya Bair, University of Southern California

Apprentices, Assistants, or Artists? Corita and Her Students at Immaculate Heart College

Kristen Gaylord, Institute of Fine Arts, New York University

Discussant: Nate K. Harrison, University of California, San Diego

Society of Historians of East European, Eurasian, and Russian Art and Architecture

Reconsidering Art and Politics: Towards New Narratives of Russian and Eastern European Art, Part II

Beekman Parlor, 2nd Floor

Chairs: Maria Taroutina, Yale-NUS College; Galina Mardilovich, independent scholar

Art into Life before 1917: The Stroganov School of Technical Design and a Pursuit of a Rational National Design in the Late Russian Empire

Sam Omans, Institute of Fine Arts, New York University

Archeology of the Visual in Apollo (Apollon, 1909-1917):

Apollonianism, "Classical Revival," and "Geographical" Self-Understanding of Russian Modernism

Hanna Chuchvaha, University of Alberta

Have Your Take and See It Too: On the Work of Unofficial Artists at the Balázs Béla Studio

Ksenya A. Gurshtein, National Gallery of Art

Monika Sosnowska's Post-Socialist Agonism: Memory, Collaboration, and Resistance

Ewa Matyczyk, Boston University

Imagining a US Latina/o Art History, Part II

Bryant Suite, 2nd Floor

Chair: Adriana Zavala, Tufts University

Doing Latina/o Art History in Ethnic and Gender Studies Departments
Guisela M. Latorre, The Ohio State University

Envisioning a US Chicana/o Feminist Art History: The Work of Yolanda M. López

Elizabeth Adan, California Polytechnic State University, San Luis Obispo

The Art History of Forgetting: Recovering Latino Art in Post-Riot Los Angeles

Rose G. Salseda, University of Texas at Austin

Minimalism, rasquachismo: "World Traveling"

Two American Aesthetics

Josh Tobias Franco, Binghamton University, State University of New York

SPECIAL EVENTS

For updates on current listings and information on additional offerings, please visit <http://conference.collegeart.org/events>.

Tuesday, February 10

6:00–8:00 PM

The Trends in Art Book Publishing

New York Public Library, Stephen A. Schwarzman Building,
South Court Auditorium
Fifth Avenue at 42nd Street
Free and open to the public, but first come, first served

The fundamental mission of a publisher is to make public. This panel, organized by Arezoo Moseni in collaboration with The Metropolitan Museum of Art, Phaidon Press, Siglio Press, Yale University Press and David Zwirner Books, delves into the current and future trends in art book publishing and investigates the circumstances making an art book groundbreaking and life-changing. The panel also tackles the myriad of possibilities advancing art book publishing in the commercial and academic marketplaces. Panelists include: Deborah Aaronson, Todd Bradway, Patricia Fidler, Lisa Pearson, and Mark Polizzotti. For more information: <http://www.nypl.org/events/programs/2015/02/10/trends-art-book-publishing-deb-aranson-todd-bradway-patricia-fidler>

Directions: Take the B, D, F, or M trains to 42 Street-Bryant Park and walk one block east.

Wednesday, February 11

12:00–2:30 PM

Chelsea Gallery District Walking Tour

Price: \$36. Limit: 30 people

Join expert art gallery guide Merrily Kerr on a trip to the Chelsea gallery district, where you will visit the most important and talked-about gallery shows of the moment. Kerr, a New York art critic and writer, has devised an itinerary that includes around six of the season's most important shows by emerging and established artists working in a variety of disciplines. Questions? Email: merrily@newyorkarttours.com.

Directions: Meet the tour guide in the assembly area in the Hilton Hotel main lobby, main entrance, at 12:00 PM to travel together by public transportation. Round-trip travel will cost \$5; please purchase your Metrocard in advance at the subway station.

5:30–7:00 PM

CAA Convocation and Awards Presentation

East Ballroom, 2nd Floor, Hilton New York
Free and open to the public.

Presentation of CAA Awards, DeWitt Godfrey, CAA President
Keynote Address, Dave Hickey

7:00–9:00 PM

CAA Reception

The Museum of Modern Art
11 West 53rd Street

Price: \$40, member; \$55, nonmember.
Ticket required for admission. Limited availability.
Tickets will not be sold at the museum.

Directions: The museum is one block east of the Hilton, on 53rd Street.

Thursday, February 12

12:00–2:30 PM

Chelsea Gallery District Walking Tour

Price: \$36. Limit: 30 people

Join expert art gallery guide Merrily Kerr on a trip to the Chelsea gallery district, where you will visit the most important and talked-about gallery shows of the moment. Kerr, a New York art critic and writer, has devised an itinerary that includes around six of the season's most important shows by emerging and established artists working in a variety of disciplines. Questions? Email: merrily@newyorkarttours.com.

Directions: Meet the tour guide in the assembly area in the Hilton Hotel main lobby, main entrance, at 12:00 PM to travel together by public transportation. Round-trip travel will cost \$5; please purchase your Metrocard in advance at the subway station.

2:30–5:00 PM

CAA Distinguished Scholar Session Honoring Robert Farris Thompson

Trianon Ballroom, Third Floor, Hilton New York

5:30–7:00 PM

Open House and Tour

The Renee and Chaim Gross Foundation
526 LaGuardia Place
To register, please RSVP to sfisher@rcgrossfoundation.org

Join Executive Director Susan Greenberg Fisher for a special tour of American sculptor Chaim Gross's private collection of twentieth-century American and European art and historical African sculpture, which remains installed Salon-style in his Greenwich Village home. The collection includes works by Milton Avery, Marsden Hartley, Jacob Lawrence, David Burliuk, Raphael Soyer, and many others.

Directions: Take the A, B, C, D, E, or F train to West 4th Street. The Foundation is located between West 3rd Street and Bleecker Street.

5:30–7:00 PM

Censorship of Artists part of the Fear of Art conference at The New School

Center for Public Scholarship, The New School

63 Fifth Avenue (at 13th Street)

To register, visit www.newschool.edu/cps/fear-of-art

Keynote address will be delivered by Ai Weiwei via video on “The Censorship of Artists: Artists in Prison, Artists in Exile.”

Directions: Take the F train from 57th Street to 14th Street.

Walk east one block to 5th Avenue and walk one block south to 12th Street.

6:00–8:00 PM

Opening Reception

School of Visual Arts

SVA Chelsea Gallery

601 West 26th Street, 15th Floor

On view: On view: The BFA Fine Arts Exhibition, *Color Wheel: New Installation Formats*, employs chromatic principles to mark space, as an antithesis to the White Cube.

Directions: Take the F, M, C, or E train to 23rd Street.

Either walk to Eleventh Avenue or take M23 bus heading west.

Friday, February 13

12:00–2:30 PM

Chelsea Gallery District Walking Tour

Price: \$36. Limit: 30 people

Join expert art gallery guide Merrily Kerr on a trip to the Chelsea gallery district, where you will visit the most important and talked-about gallery shows of the moment. Kerr, a New York art critic and writer, has devised an itinerary that includes around six of the season’s most important shows by emerging and established artists working in a variety of disciplines. Questions? Email: merrily@newyorkarttours.com.

Directions: Meet the tour guide in the assembly area in the Hilton Hotel main lobby, main entrance, at 12:00 PM to travel together by public transportation. Round-trip travel will cost \$5; please purchase your Metrocard in advance at the subway station.

2:30–5:00 PM

ARTspace

Annual Distinguished Artists’ Interviews

Murray Hill Suite, Second Floor, Hilton New York

William Pope.L will be interviewed by Jenny Schlenzka, MoMA
PS 1. Ursula von Rydingsvard will be interviewed by Mark Stevens, *New York* magazine.

5:30–7:00 PM

Special Viewing Hours

Sidney Mishkin Gallery, Baruch College

135 East 22nd Street

On view: *World of Shōjo Manga: Mirrors of Girls’ Desires!*

Directions: Take the crosstown bus to Lexington Avenue, then the 6 train to 23rd Street. Walk one block east from Park to Lexington and one block south to 22nd.

5:30–7:00 PM

CAA Annual Members’ Business Meeting

Rendezvous Trianon, 3rd Floor, Hilton New York

5:30–7:00 PM

Special Viewing Hours

The Museum at FIT, 227 West 27th Street

On view: *YSL + Halston: Fashioning the 1970s; Faking It: Originals, Copies, and Counterfeits*

Directions: Take the 1 train downtown to 28th Street, then walk one block south.

5:30–7:00 PM

Roundtable: New Scholarship on Agnes Martin

Parsons The New School for Design, 2 West 13th Street, Kellen Auditorium

In anticipation of the Agnes Martin traveling retrospective (to begin in 2015), scholars will discuss their research projects. Special attention will be given to challenges of (re)constructing an artist’s legacy, given that much information about Martin (1912–2004) has not been in circulation, and publications are few. Participants include: Tiffany Bell, editor of Martin’s digital catalogue raisonné and cocurator of the retrospective; Roger Cook, Royal Academy Schools; Suzanne Hudson, University of Southern California; and Nancy Princenthal, School of Visual Arts. Moderated by Karen Schiff, Parsons The New School for Design. Reception will follow.

Directions: Take the F or M train to 14th Street. Walk one block south to 13th Street and turn left to walk almost one block east.

5:30–7:30 PM

ARTexchange

East Ballroom Foyer, 3rd Floor

Free and open to the public; a cash bar will be available.

6:00–8:00 PM

Reception

Electronic Arts Intermix (EAI), 535 West 22nd Street, 5th Floor

Founded in 1971, Electronic Arts Intermix (EAI) is a nonprofit arts organization that is a leading international resource for video and media art. Join us in Chelsea for a reception to celebrate our new educational initiatives, and view recently available works, including early films by legendary dancer and choreographer Merce Cunningham and new pieces by multidisciplinary artist C. Spencer Yeh.

Directions: Take the E or C train to 23rd Street, walk one block south to 22nd Street, and two and 1/2 blocks west. Or take the 23rd Street crosstown bus to Eleventh Avenue.

6:00–8:00 PM

Opening Reception

Leslie-Lohman Museum of Gay and Lesbian Art
26 Wooster Street

On view: *Irreverent*

Curated by Jennifer Tyburczy, *Irreverent* is inspired by the censorship of works of art by artists such as Robert Mapplethorpe, David Wojnarowicz and others. It will explain how sexuality has been, and continues to be, used as a tool to censor LGBTQ cultural artwork. The exhibition will include work excluded due to issues of immigration, religion, race, gender, disability, and politics.

Directions: From the Hilton, take the A, C, or E train to the Canal Street stop. The museum is located between Grand Street and Canal Street, about one block east of the subway stop.

6:00–8:00 PM

Special Viewing Hours

New-York Historical Society
170 Central Park West

On view: *Chinese in America*; *Annie Leibovitz*; and *Civil Rights*

Directions: Take the B or C train to 81st Street. The Historical Society is located at 77th Street.

Saturday, February 14

9:00 AM–5:00 PM

**The Feminist Art Project
Collective Creativity: Collaboration and Collectives
in Feminist Art Practice**

Museum of Arts and Design
2 Columbus Circle
Free and open to the public

Organizers: Damali Abrams, independent artist; Jenn Dierdorf, independent artist; and Kathleen Wentrack, Queensborough Community College, City University of New York

9:00–9:10 AM

Welcome: Connie Tell, Institute for Women and Art, Rutgers University, and The Feminist Art Project

9:10–10:25 AM

**Collaboration and Collectivity: The Past or Future of
Feminist Exhibition Making**

Chair: Kalliopi Minoudaki, independent art historian

This panel focuses on the role of collaboration and collective identity in past and contemporary feminist curatorial practice, in line with the current interest in the history and politics of feminist curating and collaboration. Bringing together agents—both curators and artists—of recent feminist collaborative curatorial projects and collectives, this panel hopes to illuminate the diverse ways in which collaboration and collectivity underpin radical feminist

exhibition making, while questioning their challenges and promises for future feminist political action in the arts, including effective feminist curating. Panelists include: Doris Caçoilo, gaia studio; Lauren Denitzio and Kate Wadkins, For the Birds; Maura Reilly, Sydney College of Arts, University of Sidney; and Ridykeulous.

10:35–11:35 AM

A Community of M/E/A/N/I/N/G

Chairs: Susan Bee, Pratt Institute and University of Pennsylvania; Mira Schor, Parsons, The New School for Design

This panel will focus on Susan Bee and Mira Schor's twenty-nine-year collaborative editorial project M/E/A/N/I/N/G—the journal started in 1986 and continues to the present as M/E/A/N/I/N/G Online. It will emphasize the artists' individual roots in 1970s feminism and social activism, and the cultural conditions in the 1980s that led to the founding of M/E/A/N/I/N/G. It will also address the influence of its small-scale publication on many other journals, and the community of artists that was created by the work. The discussion will include artists, critics, curators, and art historians, with whom the artists have worked over the years to talk about this ongoing project: Joyce Kozloff, independent artist, New York; Sheila Pepe, Pratt Institute; Kara Rooney, independent artist, *The Brooklyn Rail*; and Alexandria Smith, independent artist.

11:45 AM–1:00 PM

**Gatecrashing: Feminist Collaboration and
Institutional Intervention**

Chairs: Kat Griefen, Institute for Women and Art, Rutgers University; Meredith Brown, The Metropolitan Museum of Art

In the decades since the women's movement first interrupted the art world's status quo, feminists have been coming together to create, reform, destabilize, or circumvent the various institutions of art. This panel of prominent artists, art professionals, activists, and scholars will address the numerous ways that feminist collaborations have worked within and against existing art structures to transform the way art institutions do business. Citing commercial, non-profit, educational, and aesthetic examples, the panelists will speak to diverse and sometimes divergent approaches to institution building and intervention within the art world. Panelists include: A. K. Burns, independent artist; Lisa J. Watt, Tribal Museum Planners & Consultants; Jorge Daniel Veneciano, El Museo del Barrio, New York.

1:30–2:45 PM

**When the Personal Becomes Political: Creative Activism/
Collective Intentions**

Chair: Nina Felshin, independent curator

Born of the burgeoning feminist movement of the late 1960s and early 1970s, "the personal is the political," is still a useful framework for examining today's creative activism. Demonstrating the public dimension of private experience,

contemporary activist art brings to light hidden realities and gives voice to the silenced. Activist art collectives question dominant cultural representations and configurations of power, seeking to empower individuals and communities and ultimately to stimulate social change. Activist art collectives often form in response to a community, national, or global event or events, existing for a finite period. Positioning themselves both in and out of art venues, their focus always is the wider world. The collectives represented on this panel include: Prerana Reddy, Visible Collective and Queens Museum of Art; Mona Eldahry, Arab Women Active in the Arts and Media; and Dread Scott, Postcode Criminals.

2:55–4:10 PM

Power, Collaboration, and Lies

Chair: Katherine Behar, Baruch College, City University of New York

The panel addresses not only forms of collectivity not only among individuals, but also modalities of “collaboration” or “working together” with institutions and systems. By focusing on the labor in collaboration, the panel diverges from the usual utopic art historical presentation of 1960s grassroots feminist art collectives as inherently democratic. Thus “Power, Collaboration, and Lies” seeks to engage a critical question with broad implications beyond the art world: How can people collaborate toward justice, in undemocratic conditions, with powerful institutions, when systemic and personal interests are not aligned? This panel also poses the additional question of whether, despite its art world popularity, collaboration is the right form to strive for given political and power structures today. At a moment when the most paradigmatic widespread collaborative projects may be corporate social media entities, we can see how collaboration can be complicit with and even progress inequality. This dystopic idea of collaboration ties in with another, older meaning of the word: being a collaborator as opposed to being a member of the resistance. Presenters will include Stephanie Rothenberg, University at Buffalo; Jeff Crouse, Odd Division/NEW INC, New Museum; Larisa Mann, New York University; Sydette Harry, Body Ecology Performance Ensemble; and Liz Flyntz, Smack Mellon/Extracurricular.

4:15–4:25 PM

Call for Collaborators

Performance by J. R. Uretsky and Xander Marro, The Dirt Palace

Are you underemployed? Have you been insufficiently loved? Do you need someone to water your cat? Or cut all your button-ups into sleeveless muscle tees? Are you a nude model? An 18-year-old model? Do you need someone to build you a model? Need a couch? Curb alert! Come move a piano that you'll never use! Call For Collaborators is a performance by Xander Marro and J. R. Uretsky (and whomever the universe/internet shall send them) that investigates hustling to stay afloat financially, creatively, spiritually (but not mentally) by way of performance, puppets and Craigslist ads.

4:30–5:30 PM

COLLECTive NoW: Artists on the Collective Present

Chair: Dalida María Benfield, Vermont College of Fine Arts and Harvard University

Collectivity pluralizes authorship, re-centers communal processes of cultural production, and co-creates worlds. And yet, the collective now is both a lived reality and a distant dream. What are the knowledges that are produced in contemporary artists' collectives and artists' collective practices? What are the new forms of commons—cultural and material—that are being produced? How does collective work by artists differ from other forms of collective work? How does our collective work function on a molecular level, in terms of self-identification, movement across worlds—art and otherwise—and forms of belonging? What is the horizon of hope and possibility for a more just and equitable world that collective forms promise, now? How do they, indeed, constitute a collective present? Artist roundtable participants: Salome Chasnoff, Celia Herrera-Rodriguez, Jessica Resmond/MEI Collective, Davida Ingram, Beatriz Santiago-Muñoz, Robert Sember/Ultra-Red.

12:00–2:30 PM

Chelsea Gallery District Walking Tour

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Directions: Meet the tour guide in the assembly area in the Hilton Hotel main lobby, main entrance, at 12:00 PM to travel together by public transportation. Round-trip travel will cost \$5; please purchase your Metrocard in advance at the subway station.

12:00–5:00 PM

Exhibition Opening

State University of New York at New Paltz Department of Art Greenpoint Gallery, 390 McGuinness Boulevard, Brooklyn

On view: SUNY New Paltz MFA exhibition

For more information, contact Matthew Friday at 845-257-2609 or fridaym@newpaltz.edu

Directions: Take the G train to Greenpoint Avenue or the 7 train to Hunter's Point Avenue. The Greenpoint Gallery is located on 390 McGuinness Boulevard next to the entrance ramp for the Pulaski Bridge.

MUSEUMS AND GALLERIES

Present your CAA conference badge when visiting the institutions below for free admission. CAA is grateful to all the institutions that have opened their doors to CAA conference attendees.

Leslie-Lohman Museum of Gay and Lesbian Art

26 Wooster Street

Hours: Tuesday–Sunday, 12:00–6:00 PM; Thursday, 12:00–8:00 PM

On view: *Irreverent*

Directions: From the Hilton, take the A, C, or E train to the Canal Street stop. The museum is located between Grand Street and Canal Street, about one block east of the subway stop.

Lower East Side Printshop, Inc.

306 West 37th Street, 6th Floor

Hours: Monday–Friday, 10:00 AM–6:00 PM;

Saturday–Sunday, 12:00–6:00 PM

On view: Group exhibition of works by emerging artists.

Directions: Take the Seventh Avenue E train to 34th Street Penn Station. Or, the Printshop is a short walk (about twenty minutes) from the Hilton.

School of Visual Arts

SVA Chelsea Gallery, 601 West 26th Street, 15th Floor

Hours: Monday–Saturday, 10:00 AM–6:00 PM

On view: The BFA Fine Arts Exhibition, *Color Wheel: New Installation Formats*, employs chromatic principles to mark space, as an antithesis to the White Cube.

Directions: Take the F, M, C, or E trains to 23rd Street. Either walk to Eleventh Avenue or take the M23 bus heading west.

Solomon R. Guggenheim Museum

1071 Fifth Avenue

Hours: Friday–Wednesday, 10:00 AM–5:45 PM

On view: *On Kawara–Silence; Wang Jianwei: Time Temple; V. S. Gaitonde: Painting as Process, Painting as Life* (closing February 11); *Kandinsky Before Abstraction, 1901–1911*

Directions: The museum is located on the corner of 89th Street and Fifth Avenue. To reach the museum by subway, take the 4, 5, or 6 trains to 86th Street. Walk west on 86th Street, turn right at Fifth Avenue, and proceed north to 89th Street. To reach the museum by bus, take the M1, M2, M3, or M4 bus north on Madison Avenue.

The Ukrainian Museum

222 East 6th Street

Hours: Wednesday–Saturday, 11:30 AM–5:30 PM (extended hours during the CAA conference)

On view: *From Experiment to Apogee: The Staging of the Ukrainian Avant-Garde 1917–1930*

Directions: Take the N/R subway line to 8 St–NYU. Walk east toward Astor Place and Cooper Union and turn south at the intersection of St. Marks Place (8th Street) and 3rd Avenue (also called Cooper Square). Make a left on 6th Street; the museum is on the right.

REUNIONS AND RECEPTIONS

Unless otherwise stated, all receptions are at the New York Hilton Midtown, 1335 Avenue of the Americas (Sixth Avenue) at 53rd Street, and the Sheraton Hotel, 811 Seventh Avenue. The Sheraton Hotel is just across 53rd Street from the Hilton.

Thursday, February 12

7:30–9:00 AM

CUNY Graduate Center, PhD Program in Art History
Hilton Hotel, East Suite, 4th Floor

Stanford University Department of Art and Art History
Hilton Hotel, New York Suite, 4th Floor

12:30–2:00 PM

Bryn Mawr College, Department of History of Art
Hilton Hotel, Green Room, 4th Floor

National Gallery of Art, Center for Advanced Study in the
Visual Arts

Hilton Hotel, Grand Ballroom West Foyer, 3rd Floor

5:30–7:00 PM

Brown University History of Art and Architecture / Visual Arts
Hilton Hotel, Harlem Suite, 4th Floor

California College of the Arts
Sheraton Hotel, Liberty 3 Room, 3rd Floor

Cornell AAP Art Alumni
Sheraton Hotel, Liberty 1&2 Rooms, 2nd Floor

Dartmouth College Department of Art History
Sheraton Hotel, Central Park West Room, 2nd Floor

Grinnell College Art and Art History Department
Hilton Hotel, Green Room, 4th Floor

Harvard University, History of Art and Architecture and
Harvard Art Museums
Hilton Hotel, New York Suite, 4th Floor

Historians of Eighteenth Century Art and Architecture
Hilton Hotel, Lincoln Suite, 4th Floor

San Francisco Art Institute
Sheraton Hotel, Lennox Ballroom, 2nd Floor

School of the Museum of Fine Arts, Boston
Sheraton Hotel, Empire Ballroom West, 2nd Floor

Terra Foundation for American Art
Sheraton Hotel, Lobby Level, Hudson Market

University of Connecticut, Department of Art and Art History
Club Quarters, Rockefeller Center, Terrace Club
25 West 51st Street
For information contact: Judith.thorpe@uconn.edu

University of Illinois at Urbana-Champaign, School of
Art and Design
Hilton Hotel, Grand Ballroom East Foyer, 3rd Floor

University of Michigan, History of Art and Penny W. Stamps School of Art and Design

Hilton Hotel, Grand Ballroom West Foyer, 3rd Floor

University of Southern California, Art History Department
Sheraton Hotel, Liberty 4 Room, 3rd Floor

Yale University, Department of the History of Art
Hilton Hotel, East Suite, 4th Floor

6:00–8:00 PM

American Academy in Rome/Society of Fellows

American Academy in Rome Offices

7 East 60th Street

RSVP to: s.miller@aarome.org

Columbia College Chicago

The Drawing Center, 35 Wooster Street

Open to all Columbia College Chicago alumni, prospective students, and current faculty

Cranbrook Academy of Art Alumni Reception

For location information please visit: <http://www.cranbrookart.edu/Pages/AlumniEvents.html>

RSVP, or for more information, contact: awong@cranbrook.edu

Penn State University, Alumni and Friends

Tibor de Nagy Gallery

724 Fifth Avenue

For information, please contact: Joyce Hoffman, jeh7@psu.edu

6:30–8:30 PM

Northwestern University, Department of Art History and the Department of Art Theory and Practice

The Flatiron Lounge

37 West 19th Street

RSVP: art-history@northwestern.edu

Friday, February 13

7:30–9:00 AM

Smithsonian American Art Museum, Annual Reunion of the S. I. Fellows and Interns

Hilton Hotel, Grand Ballroom West Foyer, 3rd Floor

The University of Iowa, The School of Art and Art History

Hilton Hotel, East Suite, 4th Floor

University of Pittsburgh, History of Art and Architecture Department

Hilton Hotel, Harlem Suite, 4th Floor

12:30–2:00 PM

The Clark, Research and Academic Program and Williams College Graduate Program in the History of Art

Hilton Hotel, Grand Ballroom East Foyer, 3rd Floor

Princeton University, Art and Archaeology

Hilton Hotel, Grand Ballroom West Foyer, 3rd Floor

5:30–7:00 PM

Columbia University, Department of Art History and Archaeology
826 Schermerhorn Hall, Stronach Center, 8th Floor

Institute for Doctoral Studies in the Visual Arts

Hilton Hotel, East Suite, 4th Floor

Maryland Institute College of Arts

Hilton Hotel, Lincoln Suite, 4th Floor

The Metropolitan Museum of Arts, Former Fellows Reception
1000 5th Avenue

Pennsylvania Academy of the Arts

Hilton Hotel, New York Suite, 4th Floor

The University of Chicago Department of Art History

Russian Samovar

256 West 52nd Street

For additional information, contact: Joyce Kuechler, jkuechler@uchicago.edu

University of Texas at Austin, Department of Art and Art History

Hilton Hotel, Green Room, 4th Floor

Vermont College of Fine Arts

Sheraton Hotel, Empire Ballroom West, 2nd Floor

5:30–7:30 PM

Yale Center for British Art and Paul Mellon Center for British Art

Sheraton Hotel, Central Park West Room, 2nd Floor

6:00 PM

NYU Institute of Fine Arts

One East 78th Street

6:00–11:00 PM

State University of New York at New Paltz Department of Art

Greenpoint Gallery, 390 McGuinness Boulevard, Brooklyn

For more information, contact Matthew Friday at 845-257-2609 or fridaym@newpaltz.edu

6:00–9:00 PM

International Center of Medieval Art Annual Meeting

The Metropolitan Museum of Art, 1000 Fifth Avenue, Uris Center, Art Study Room

For information, contact: Ryan Frisinger ICMA Operation

Administrator: 212-928-1146, ryan@medievalart.org, or

Nancy Sevcenko, ICMA President, 610-246-1572, nsevcenkoo8@gmail.com

6:30–8:30 PM

Parsons The New School for Design

Bark Orientation Room, 1st Floor, 2 West 13th Street

Saturday, February 14

7:30–9:00 AM

University of Pennsylvania, History of Art Department

Hilton Hotel, Midtown Suite, 4th Floor

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independent artist

2008–2010
Paul Jaskot
DePaul University

2006–2008
Nicola M. Courtright
Amherst College

2004–2006
Ellen K. Levy
Brooklyn College

2002–2004
Michael L. Aurbach
Vanderbilt University

2000–2002
Ellen T. Baird
University of Illinois at Chicago

1998–2000
John R. Clarke
University of Texas at Austin

1996–1998
Leslie King-Hammond
Maryland Institute College of Art

1994–1996
Judith K. Brodsky
Rutgers, The State University of
New Jersey

1992–1994
Larry Silver
Northwestern University

1990–1992
Ruth Weisberg
University of Southern California

1988–1990
Phyllis Pray Bober
Bryn Mawr College

1986–1988
Paul B. Arnold
Oberlin College

1984–1986
John Rupert Martin
Princeton University

1981–1984
Lucy Freeman Sandler
New York University

1980–1981
Joshua C. Taylor
National Collection of Fine Arts,
Smithsonian Institution

1978–1980
Marilyn Stokstad
University of Kansas

1976–1978
George Sadek
Cooper Union for the
Advancement of Science and Art

1974–1976
Albert E. Elsen
Stanford University

1972–1974
Anne Coffin Hanson
Yale University

1970–1972
H. W. Janson
New York University

1968–1970
Marvin Eisenberg
University of Michigan, Ann Arbor

1966–1968
George Heard Hamilton
Yale University

1964–1966
Richard Brown
Los Angeles County Museum of Art

1962–1964
James S. Watrous
University of Wisconsin, Madison

1960–1962
David M. Robb
University of Pennsylvania

1958–1960
Charles Parkhurst
Oberlin College

1956–1958
Joseph C. Sloane
Bryn Mawr College

1954–1956
Lamar Dodd
University of Georgia

1952–1954
S. Lane Faison Jr.
Williams College

1949–1952
Henry Radford Hope
Indiana University

1947–1949
Frederick B. Deknatel
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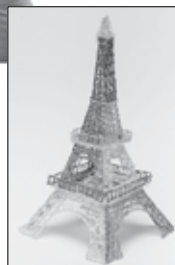
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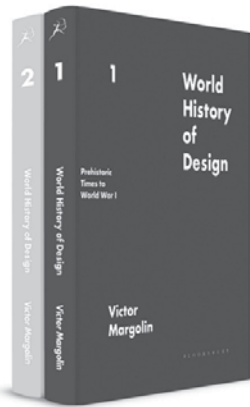
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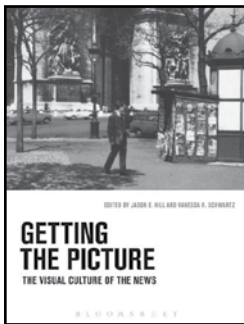
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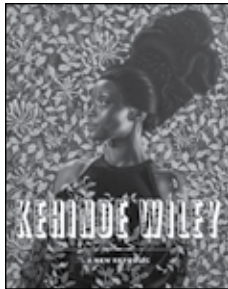
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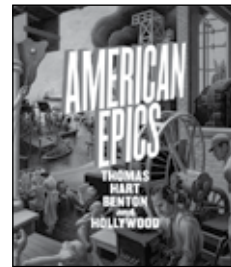
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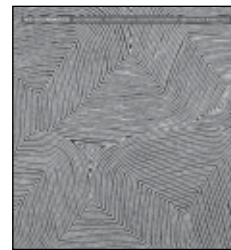
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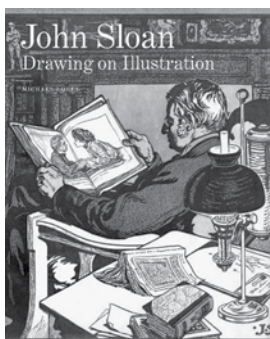
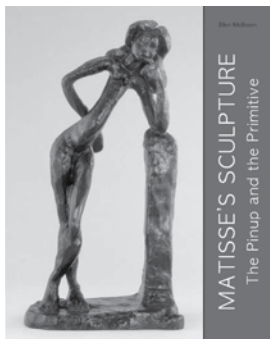
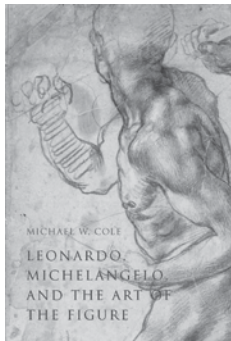
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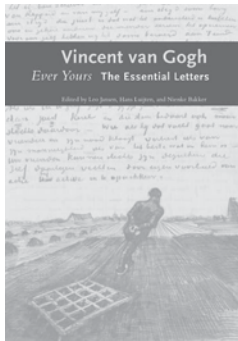
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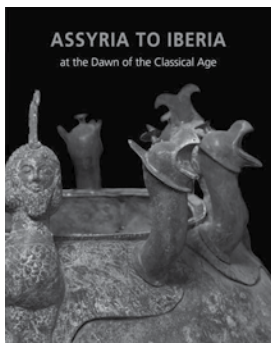
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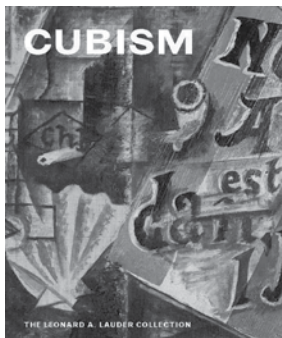
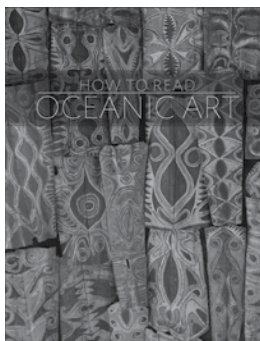
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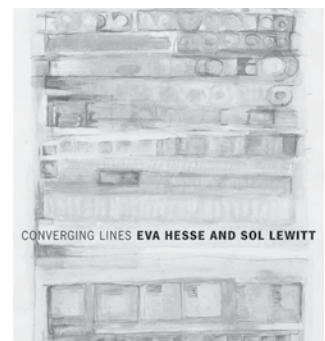
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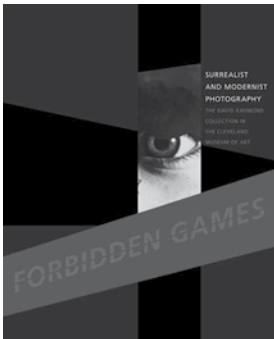
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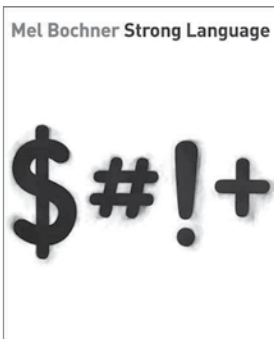


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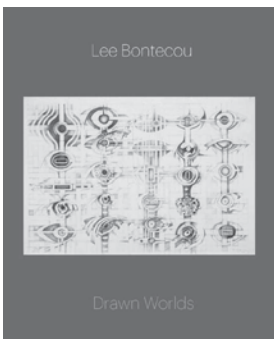
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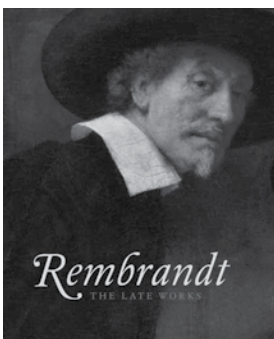
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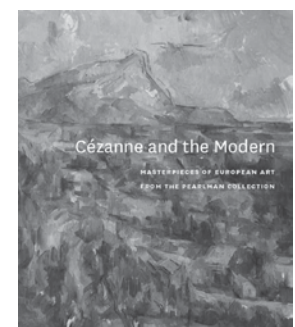
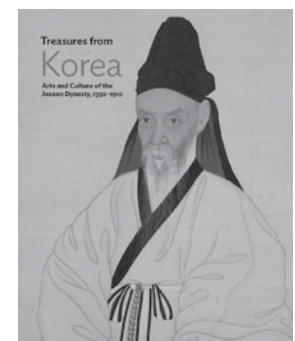
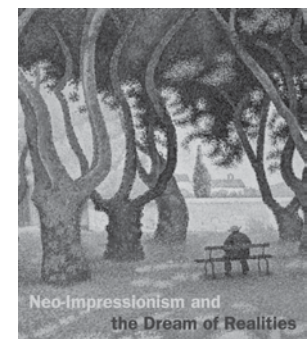
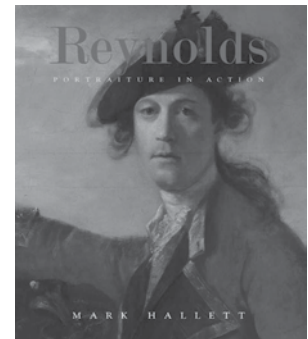
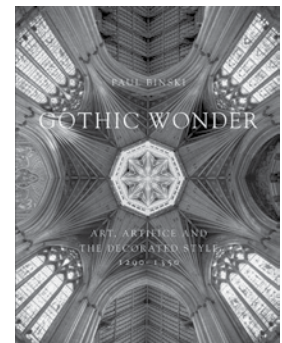
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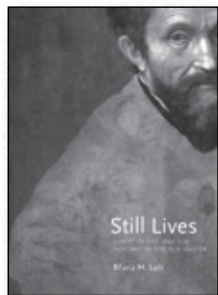
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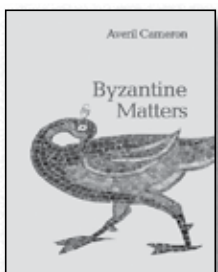
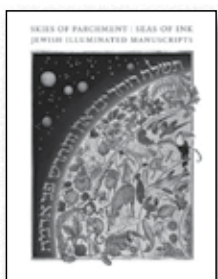
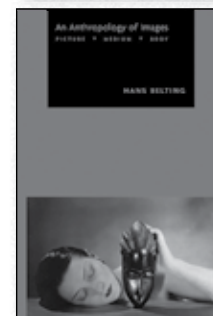
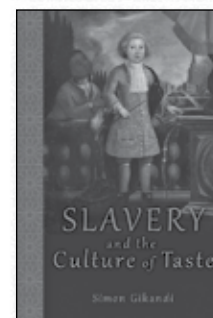
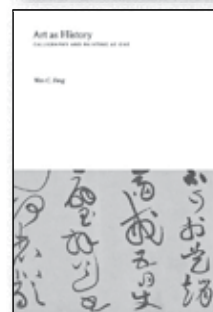
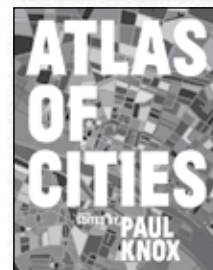
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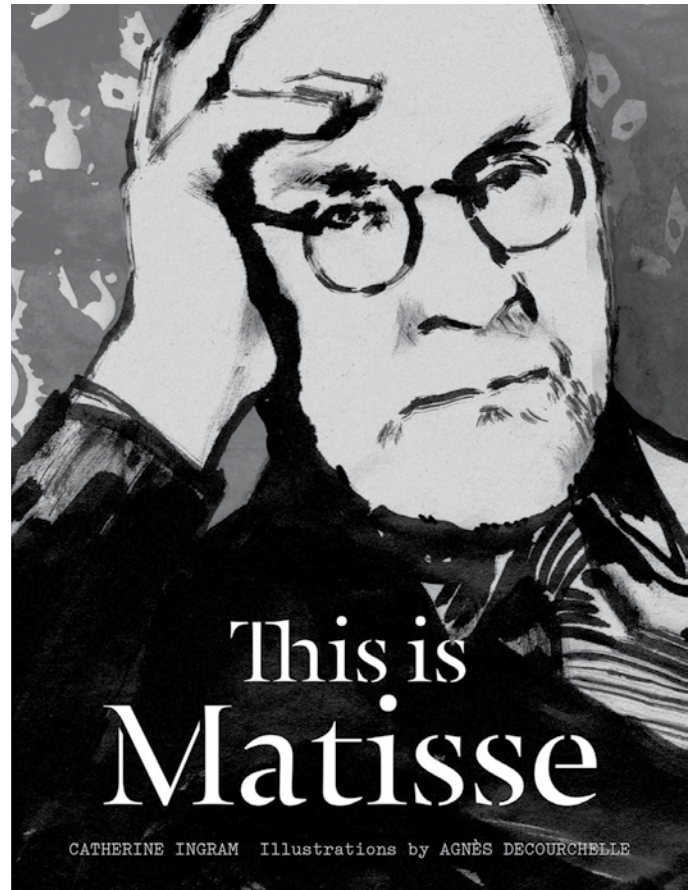
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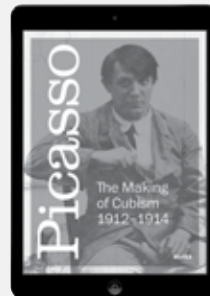
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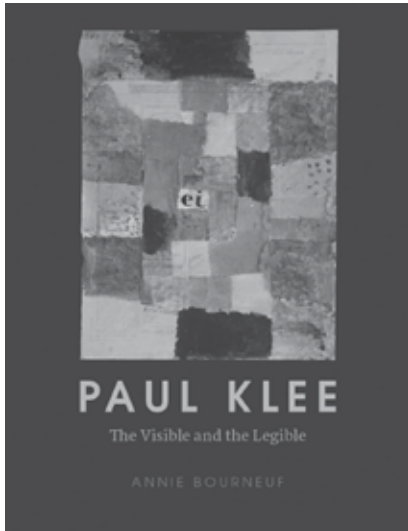
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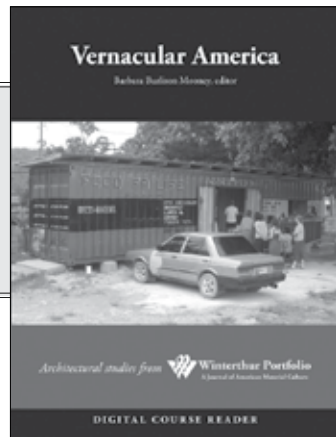
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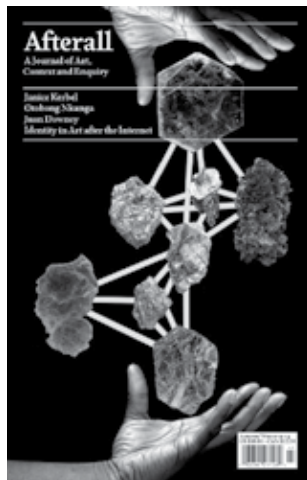
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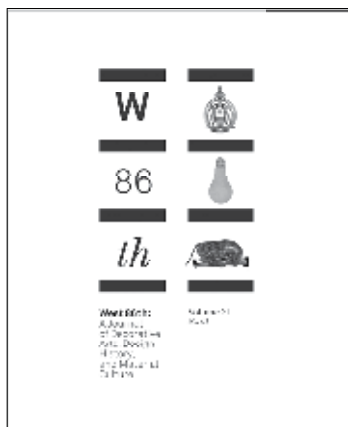
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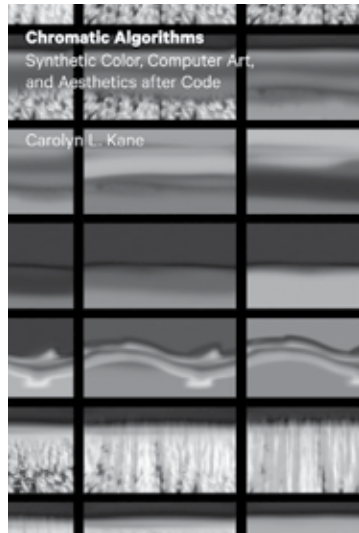


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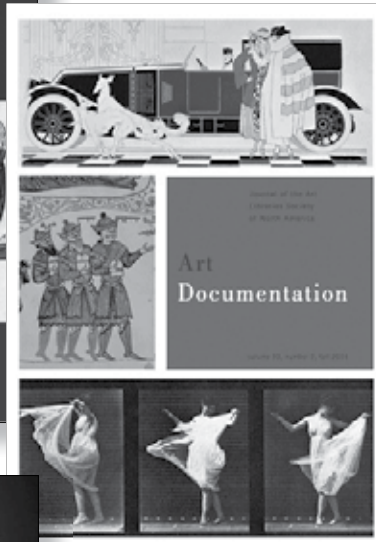
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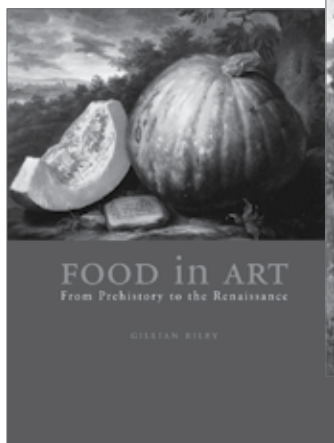


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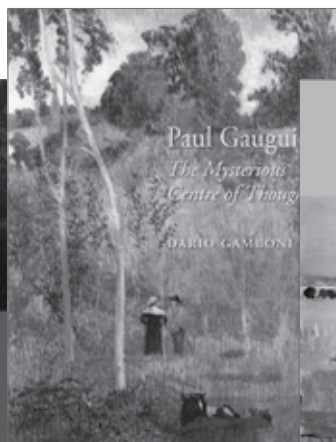


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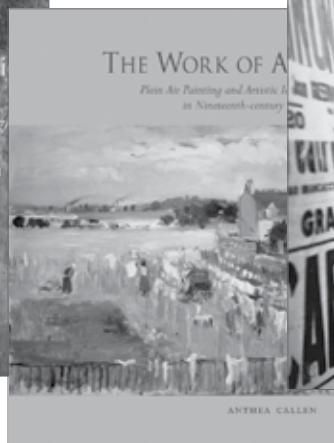


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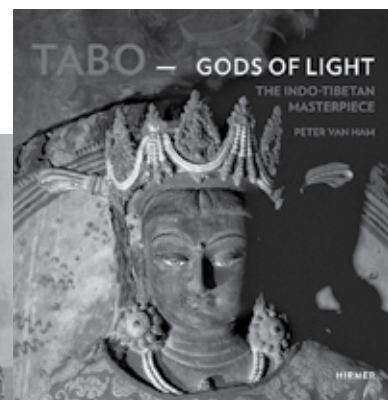
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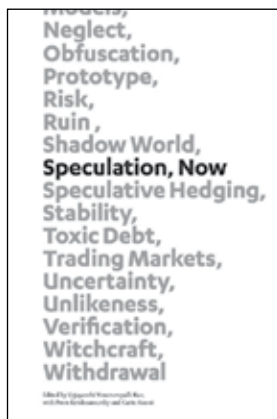
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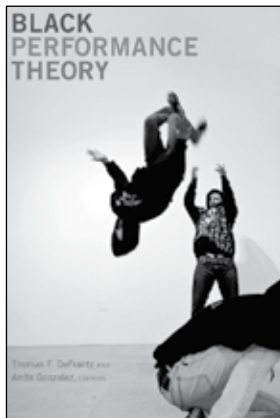
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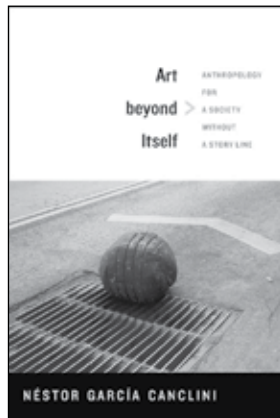
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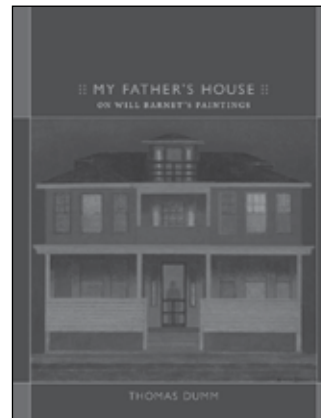
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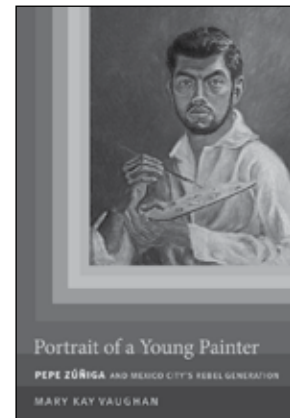
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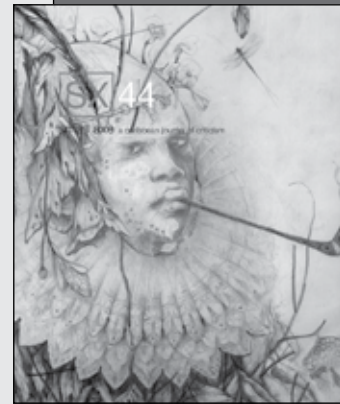
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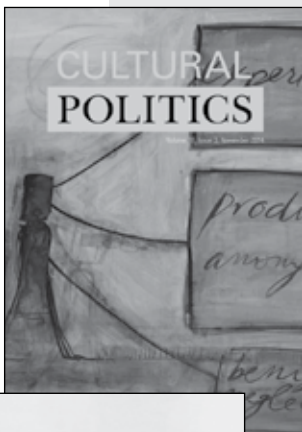
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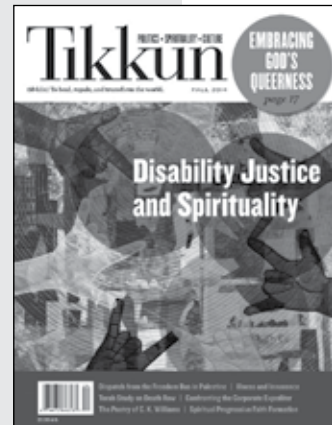


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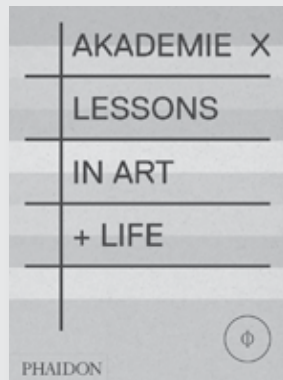
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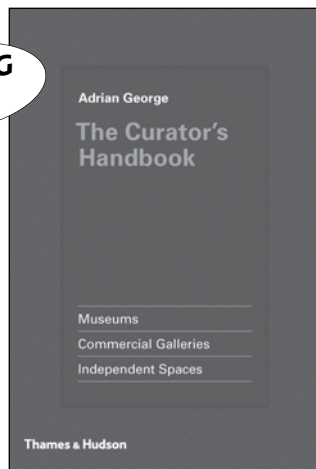
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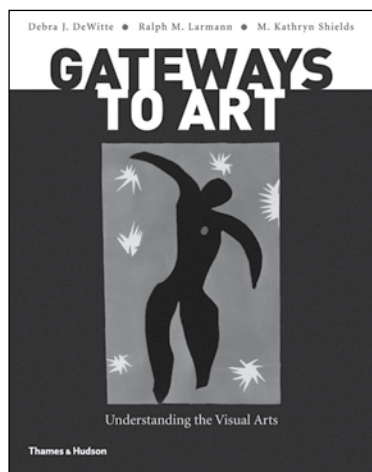


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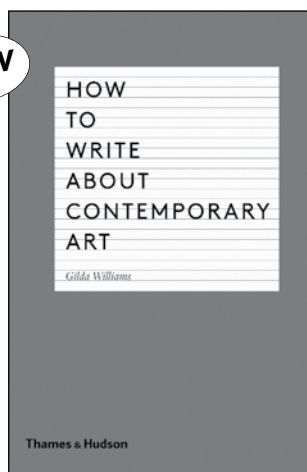


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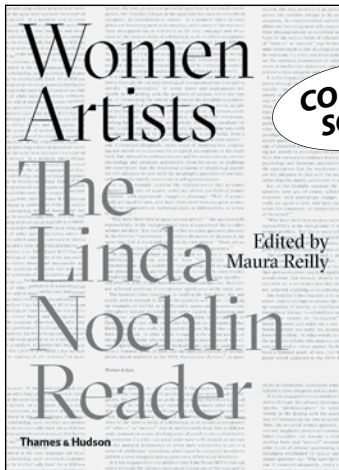
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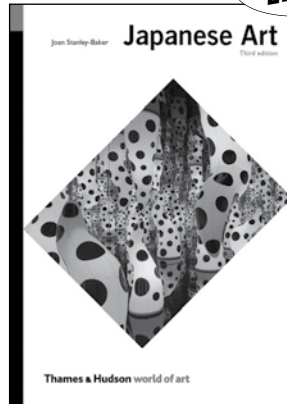
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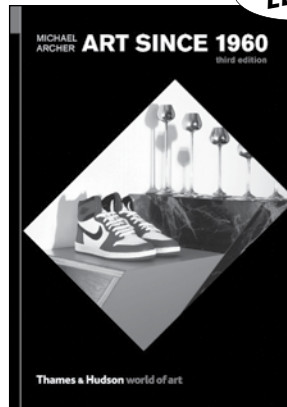
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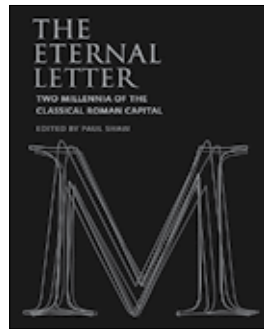
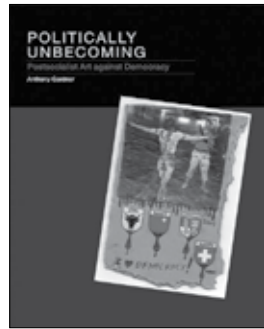
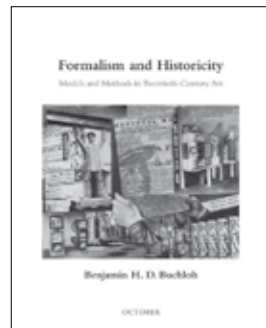
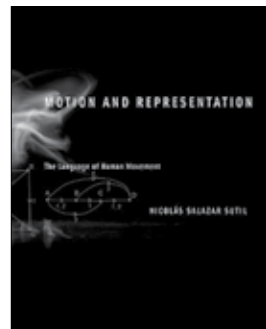
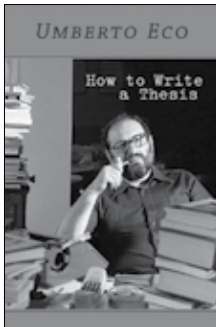


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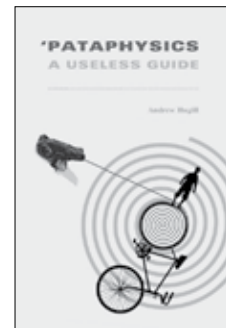
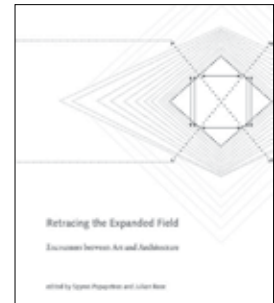
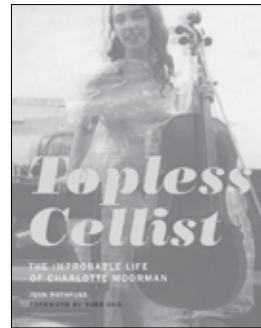
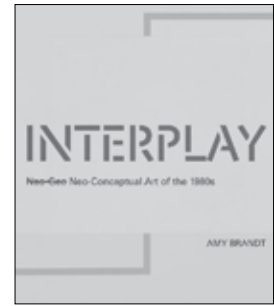
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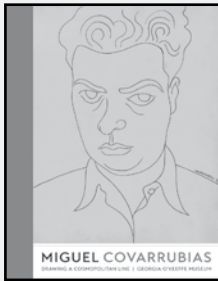
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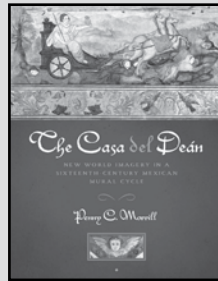
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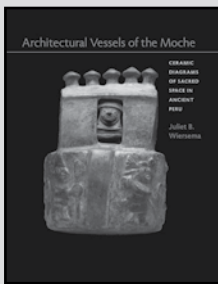
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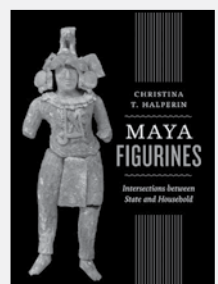
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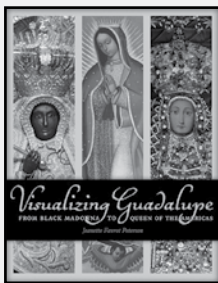
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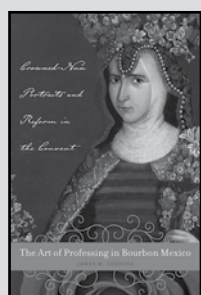
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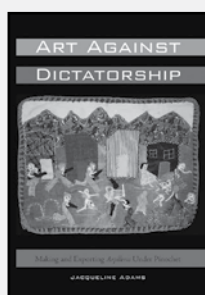
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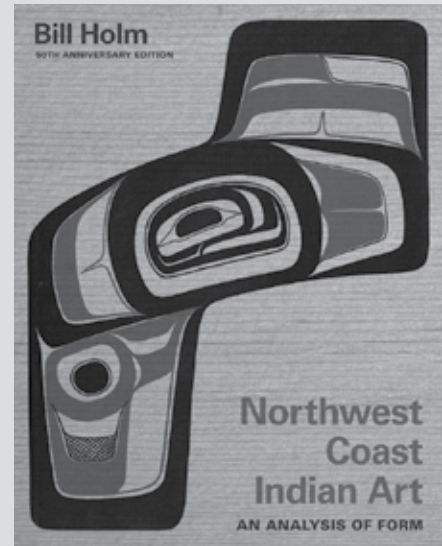
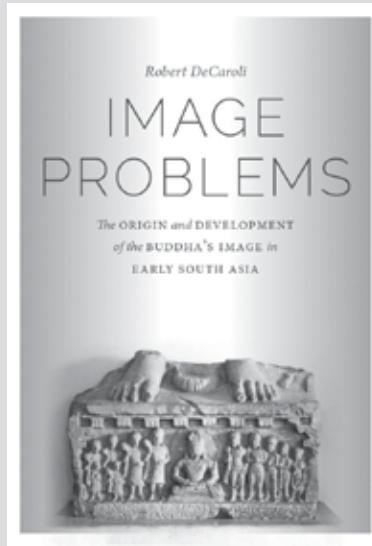
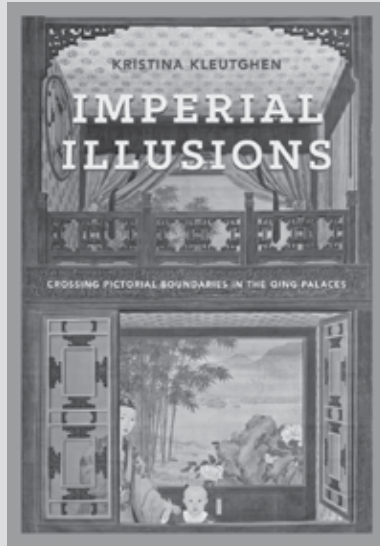
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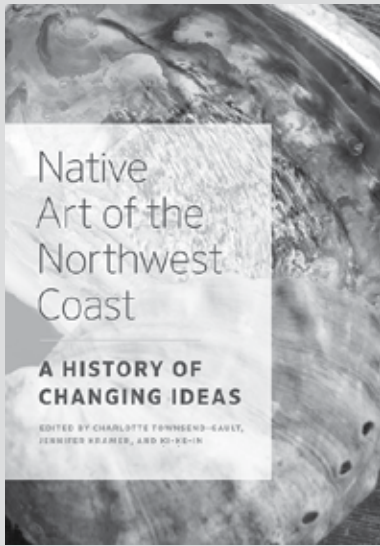
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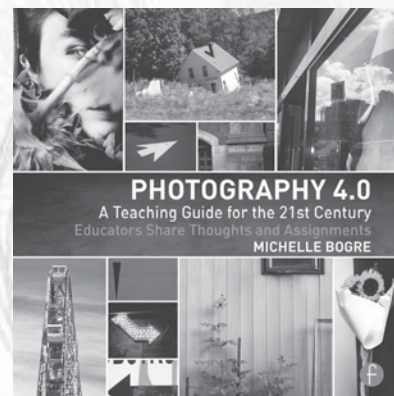
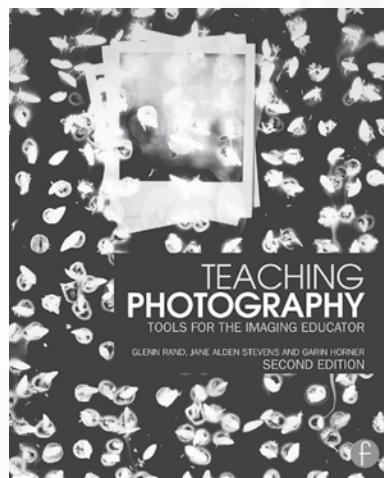
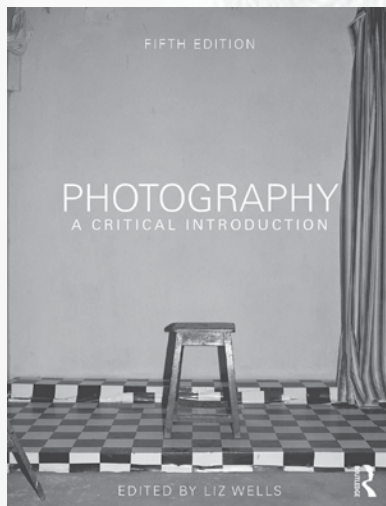
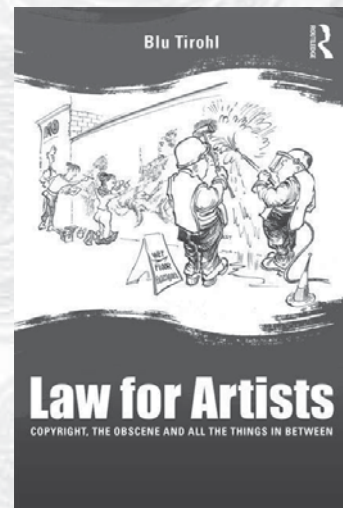
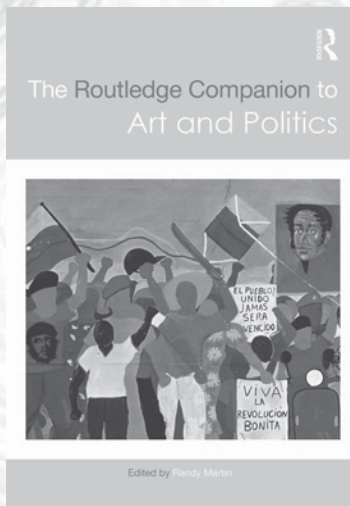
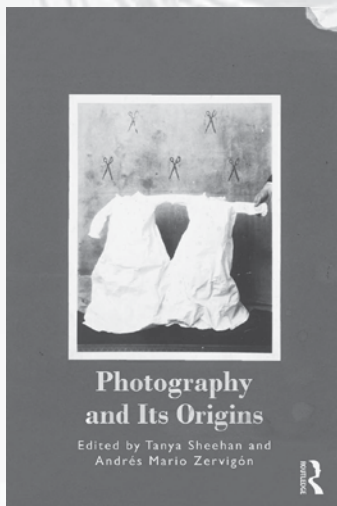
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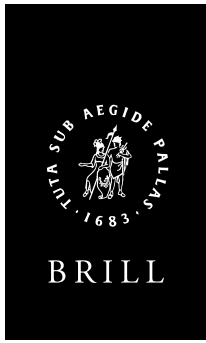
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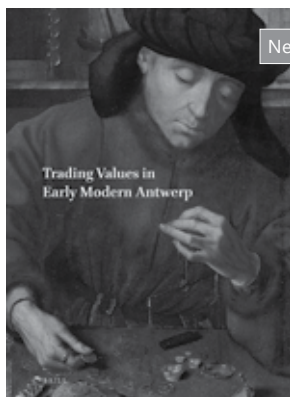
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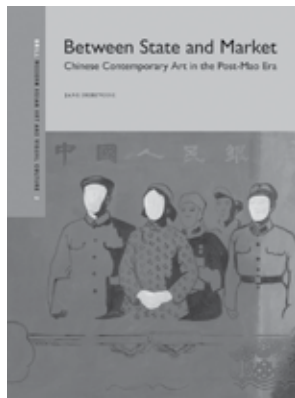
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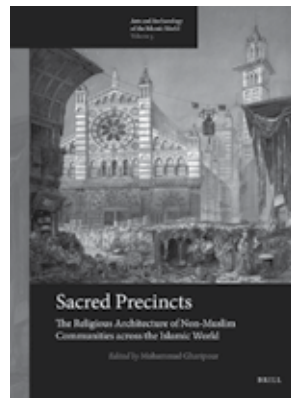
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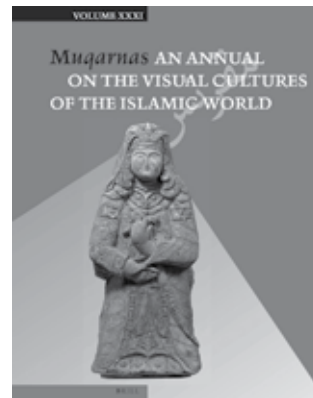
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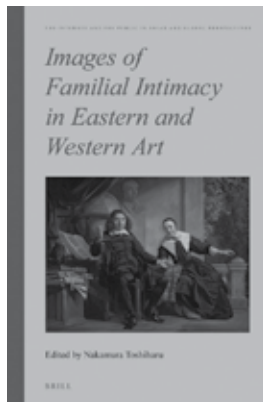
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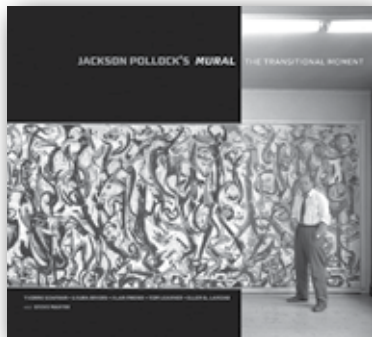
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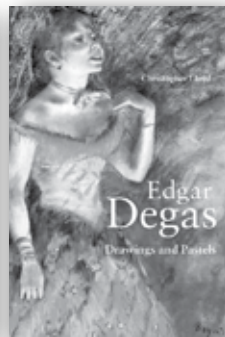
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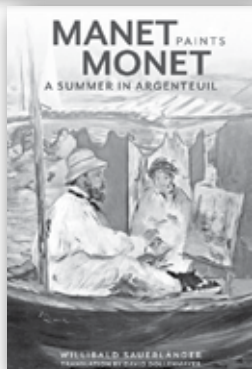
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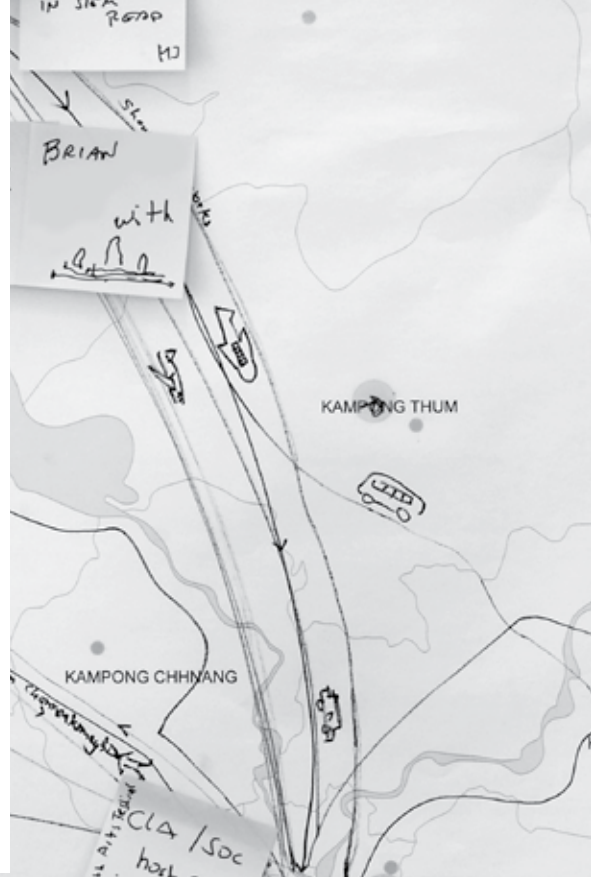
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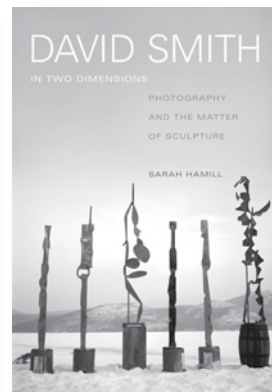
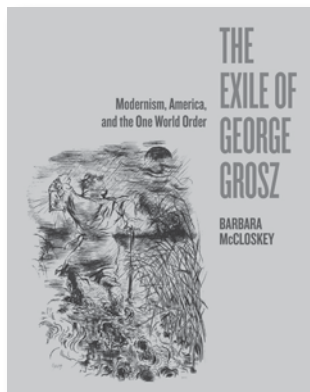


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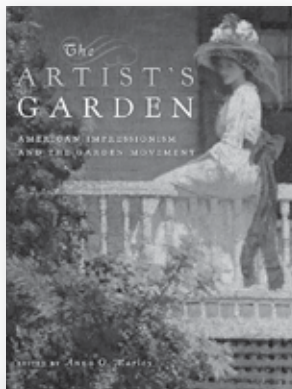
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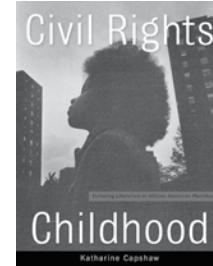
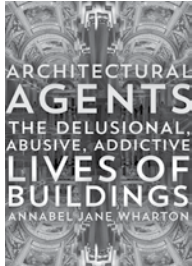
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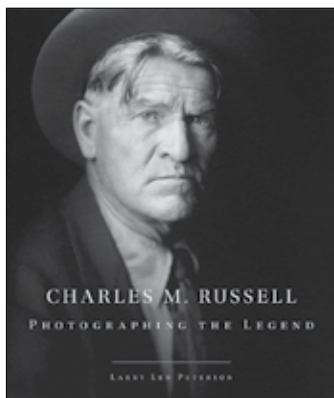
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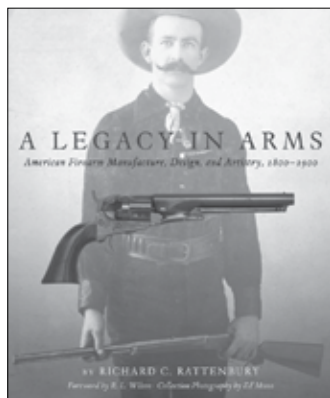
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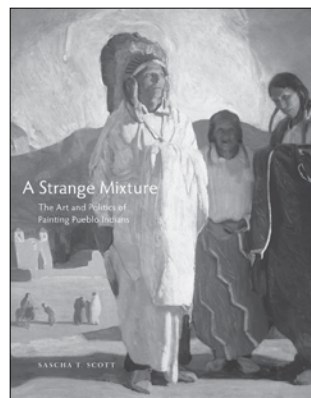
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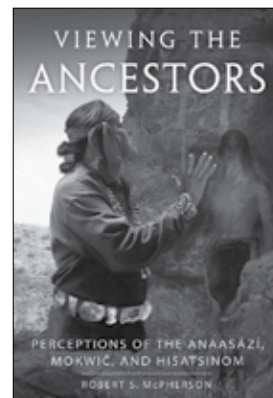
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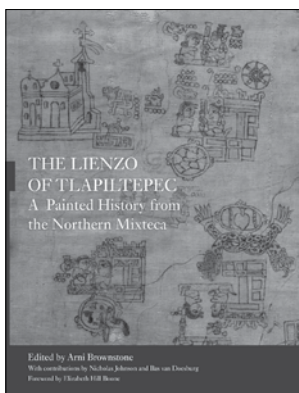
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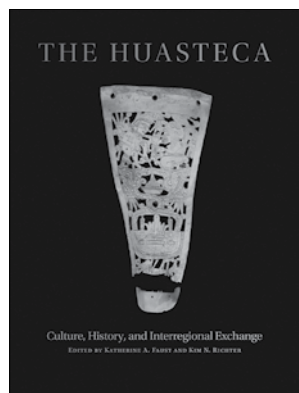
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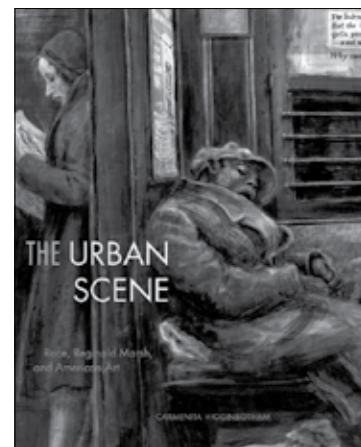
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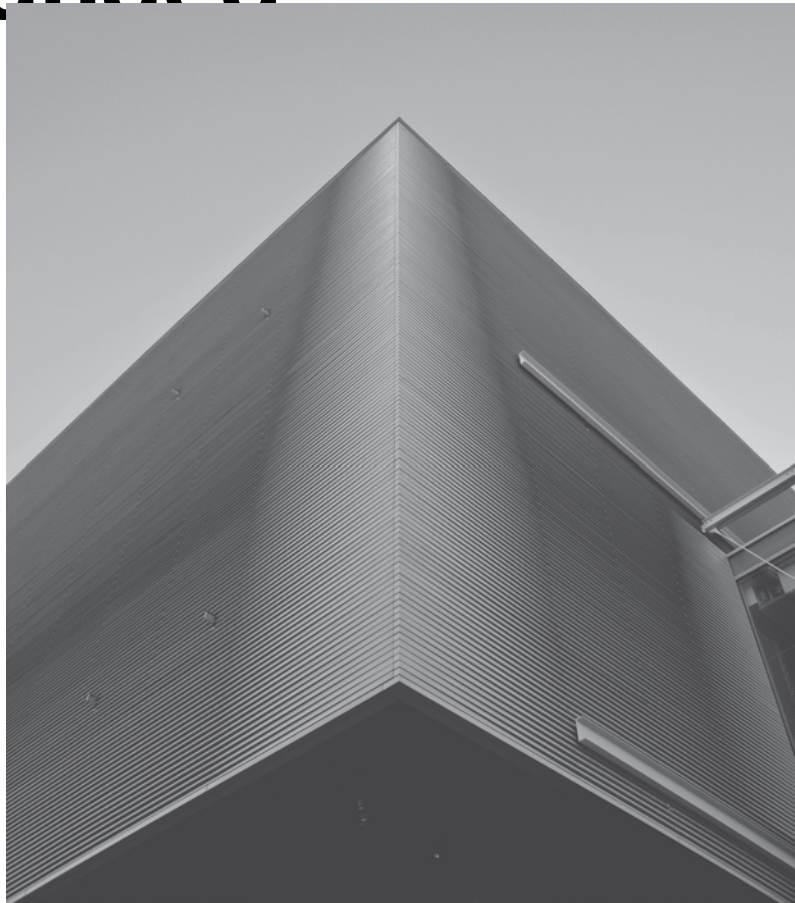
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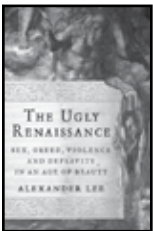
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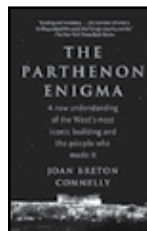
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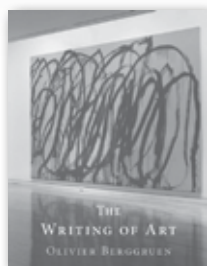
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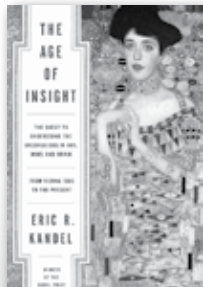
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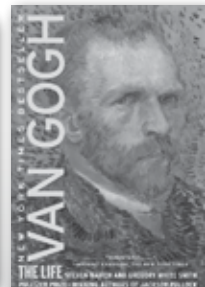
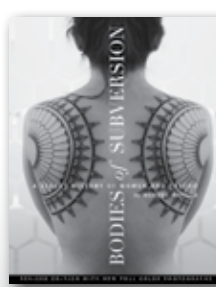
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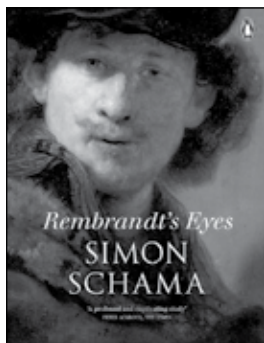


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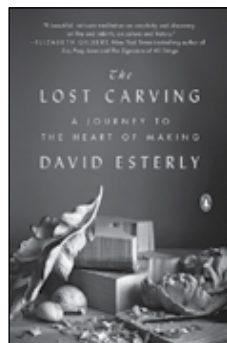
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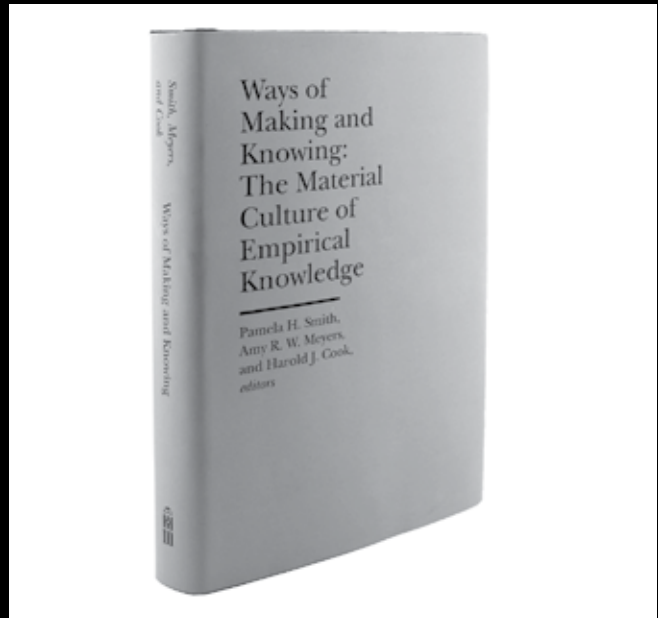
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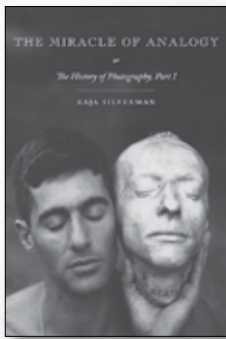
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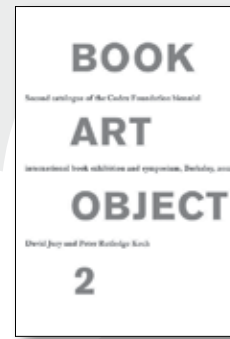
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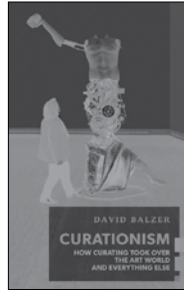
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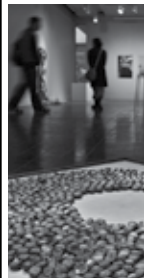
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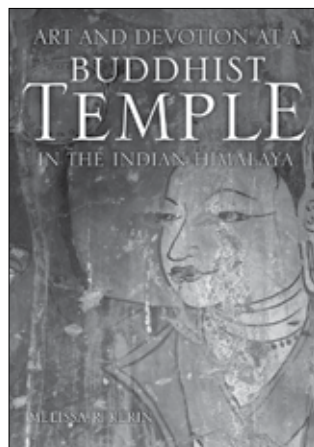
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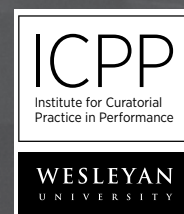
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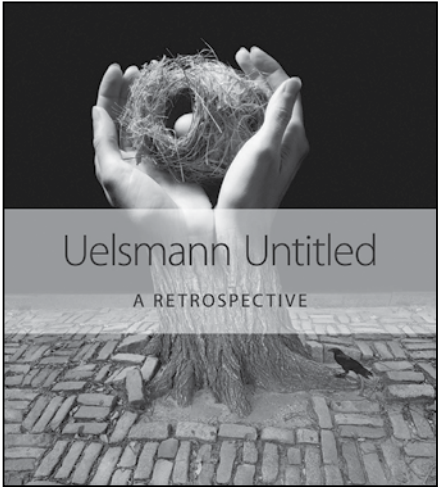
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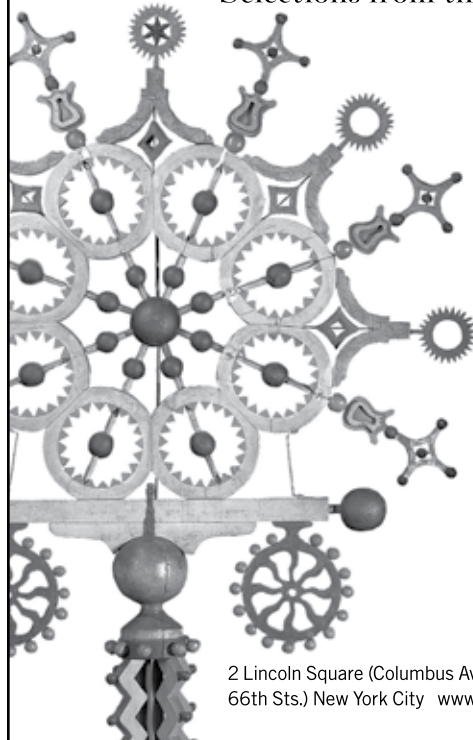
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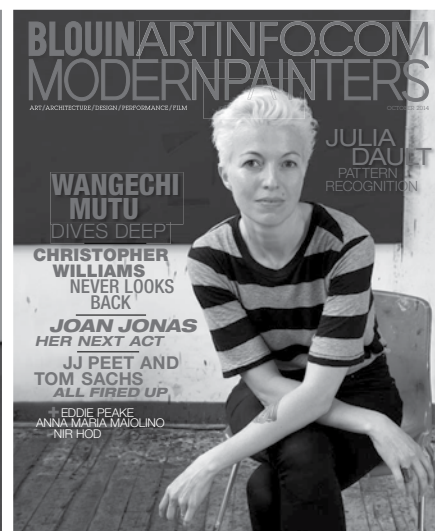
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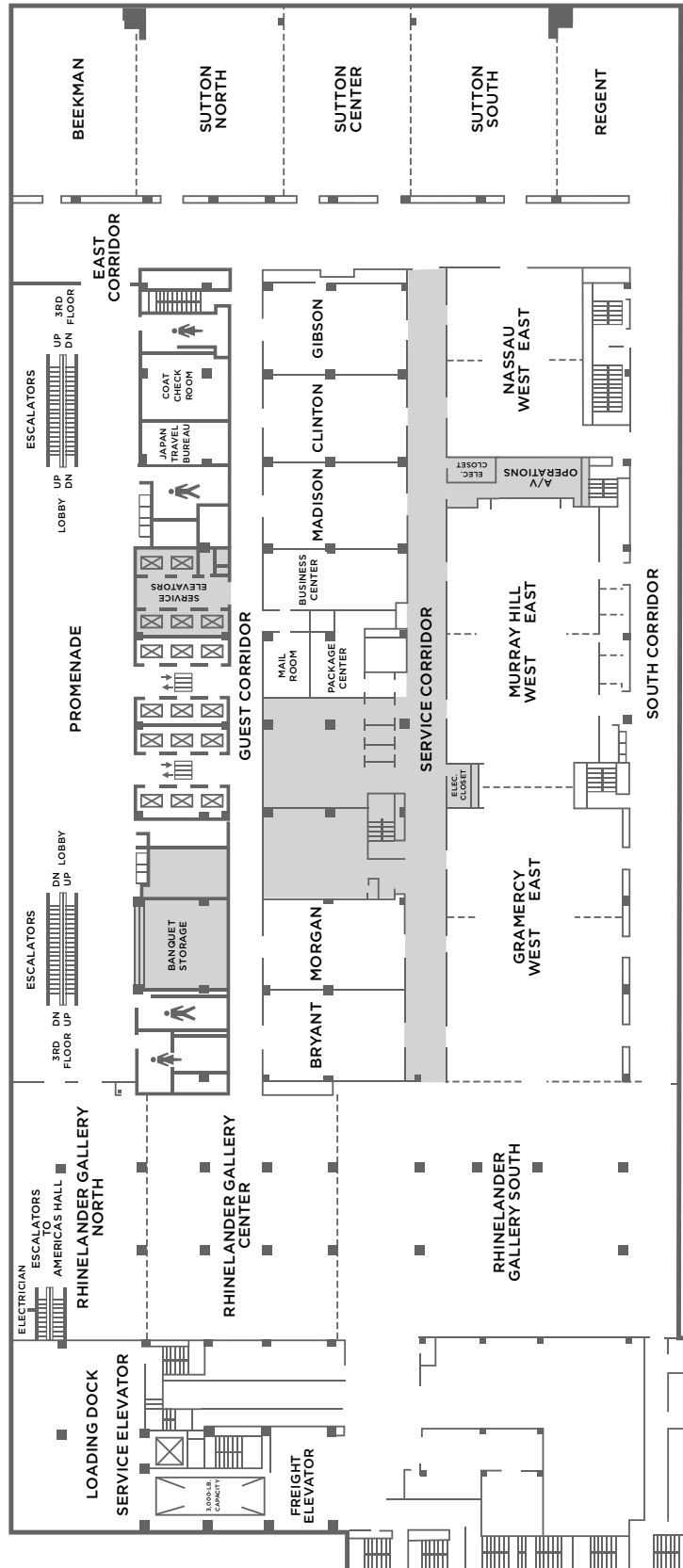
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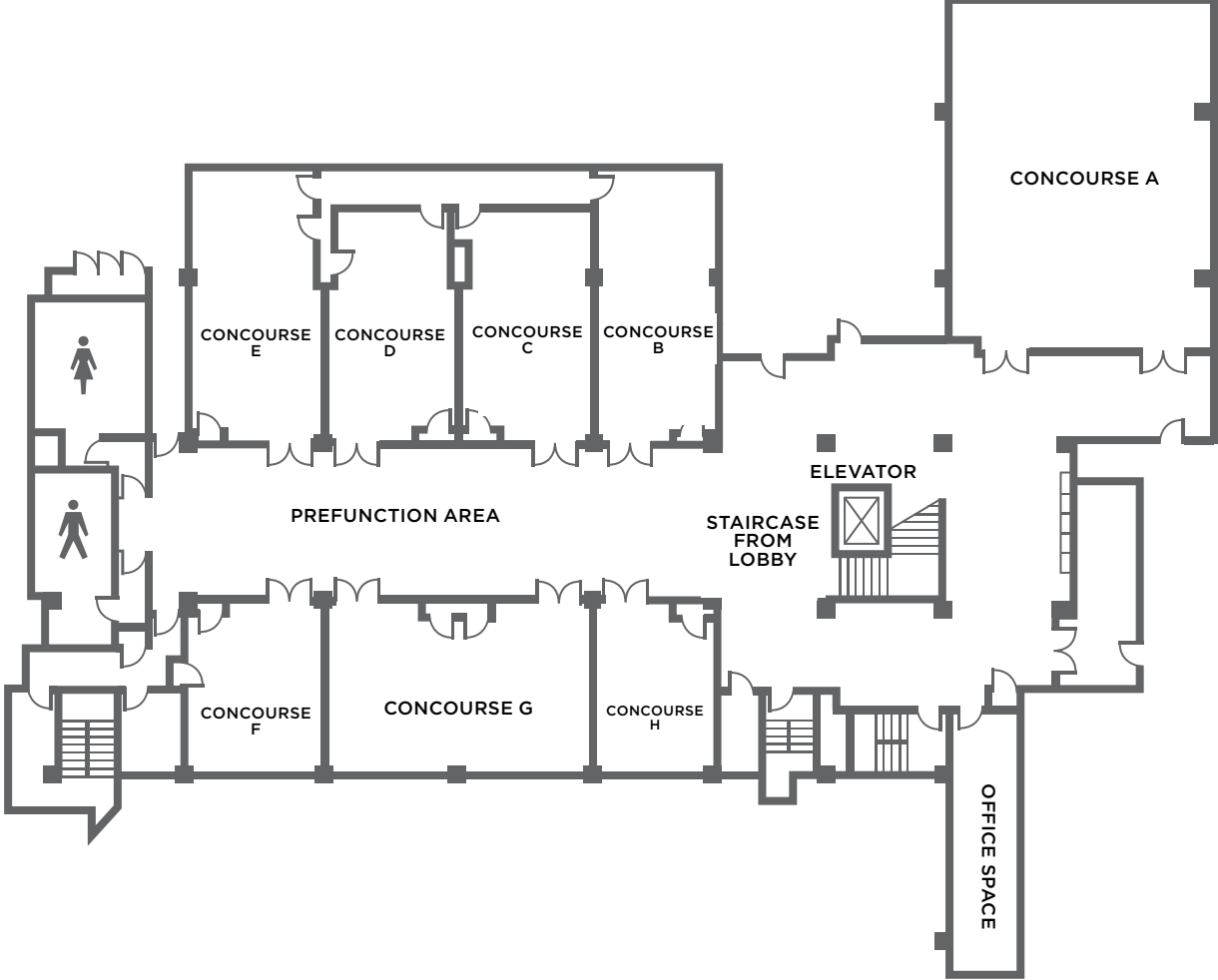
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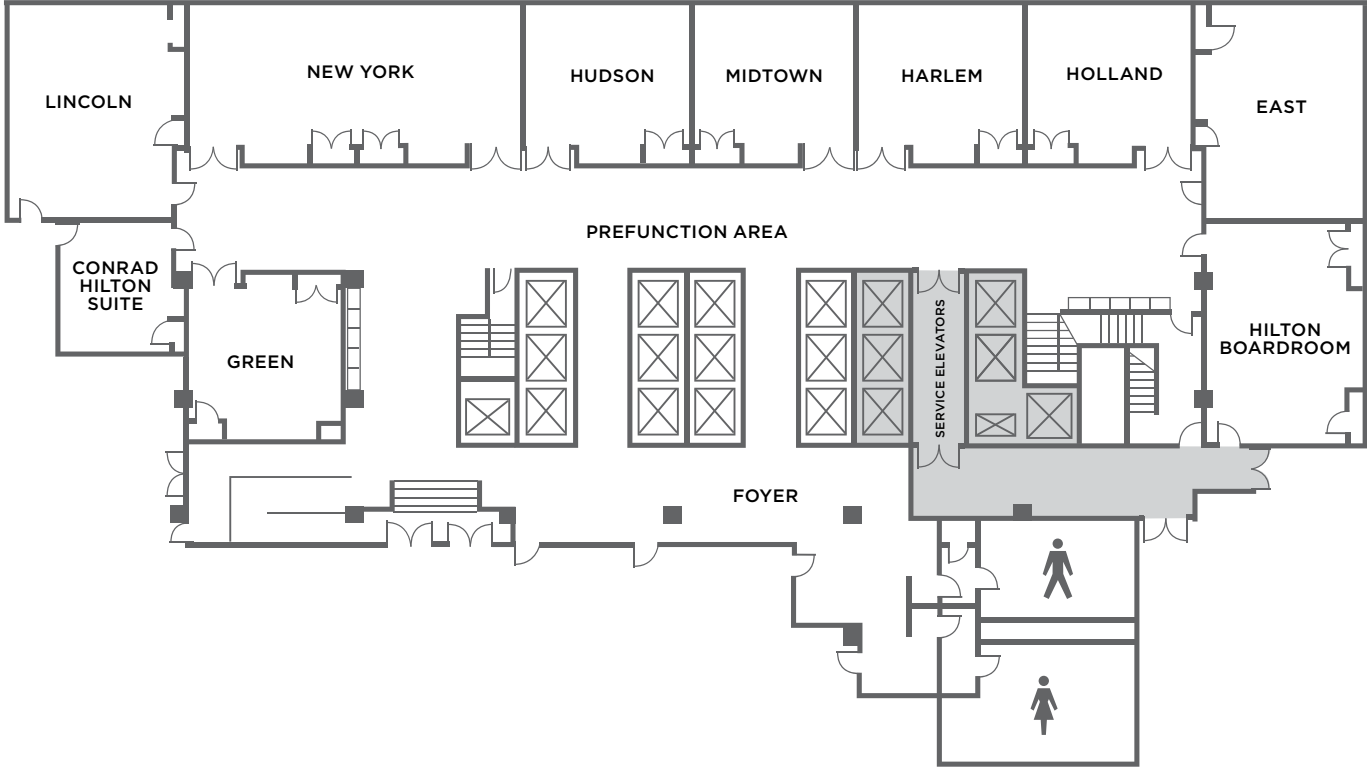
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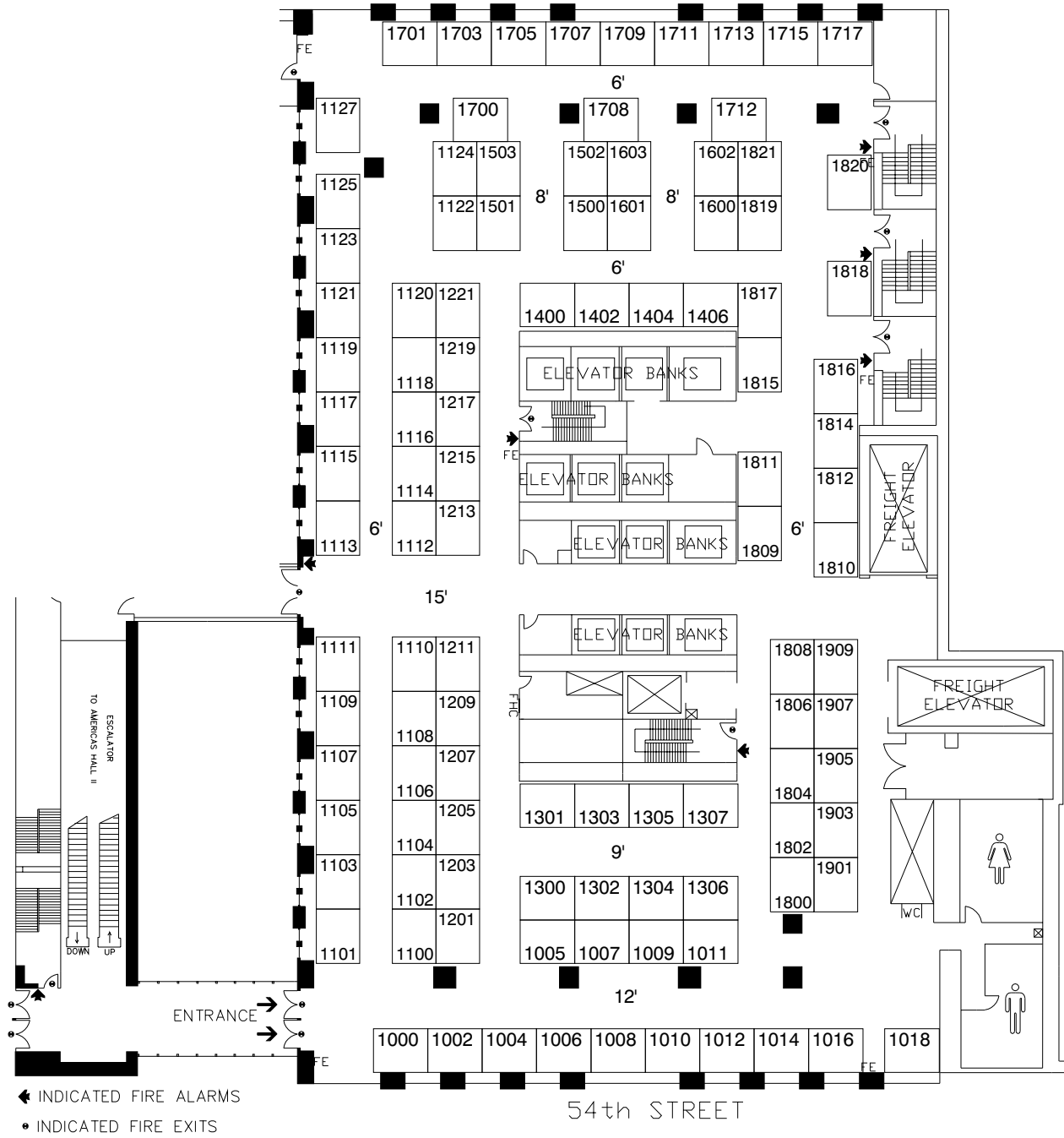
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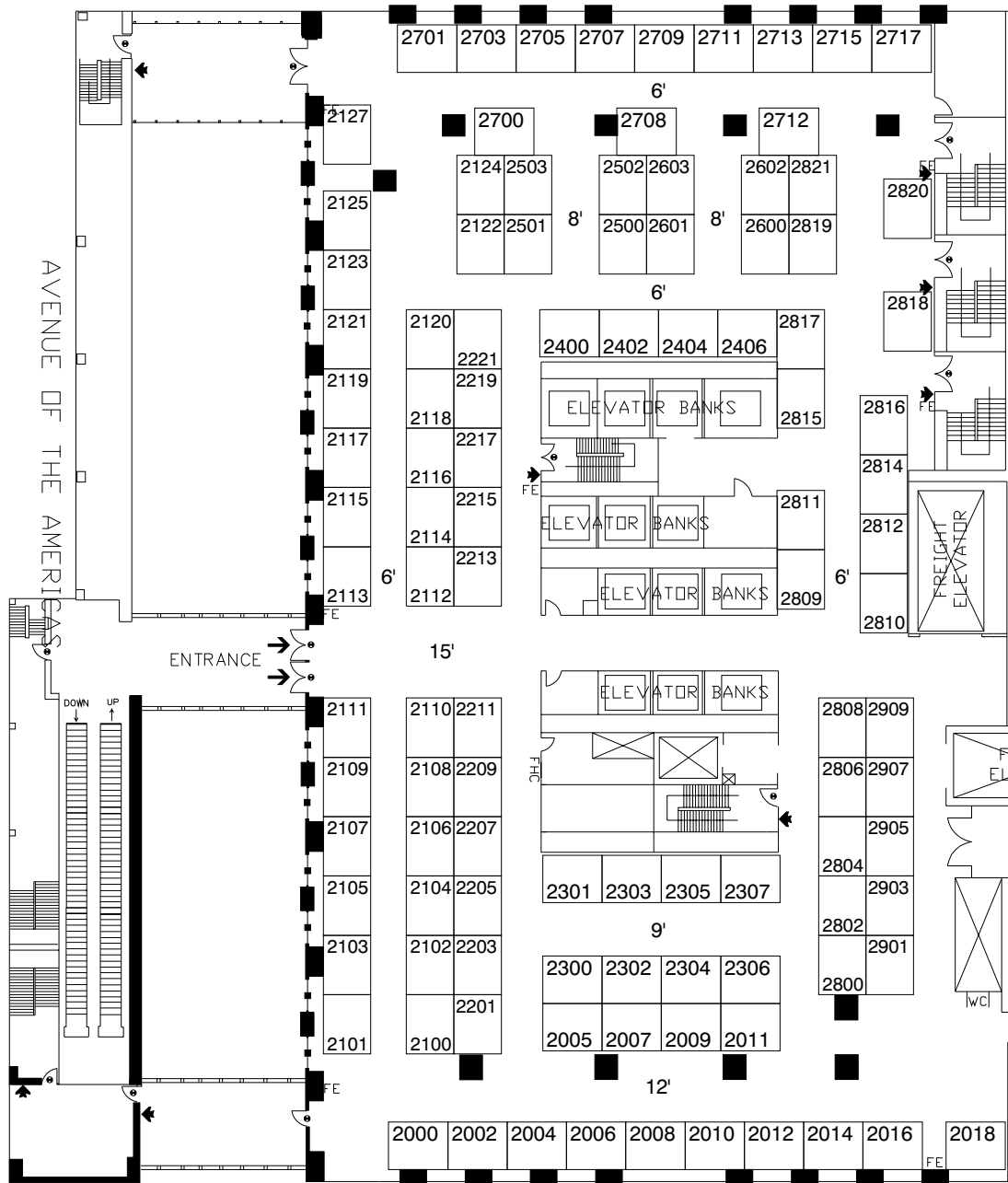
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