



103rd ANNUAL CONFERENCE
NEW YORK
FEBRUARY 11-14, 2015

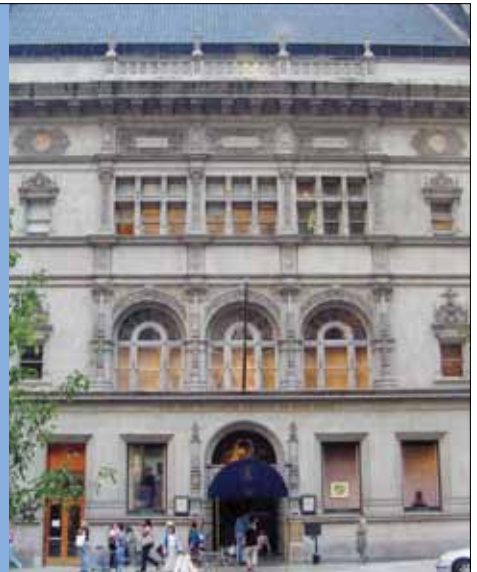
CONFERENCE PROGRAM

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
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Residencies
Studio Classes
Workshops
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Development



(Re)connect with the League: Booth 2104





college art association

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.

Design: Ellen Nygaard

Printing: Kent Associates

Cover: Alice Aycock, *Cyclone Twist (Park Avenue Paper Chase)*, 2013, painted aluminum, 27' x 15', edition of two; installed at 57th Street on Park Avenue. Courtesy of Galerie Thomas Schulte and Fine Art Partners, Berlin.
Photo: Dave Rittinger

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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: Brienne 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. Huppatz, 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 Kansch, 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: Sainthood 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

"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 Flex timers 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 Vandì, 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 Selekmán, 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 Shojo 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 Caçoiló, 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
Harvard University

1945–1947
Rensselaer W. Lee
Smith College and Institute for
Advanced Study

1941–1945
Sumner McKnight Crosby
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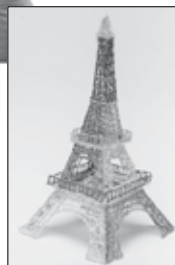
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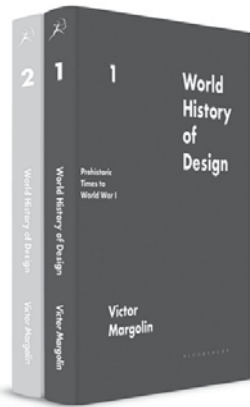
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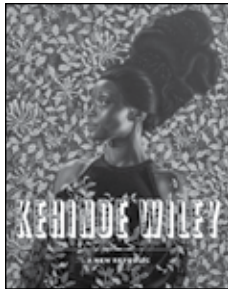
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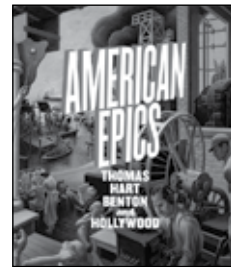
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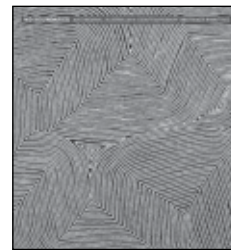
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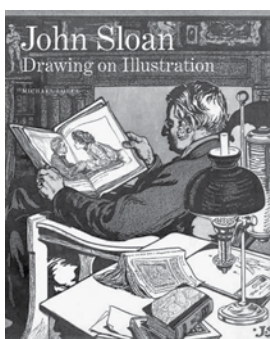
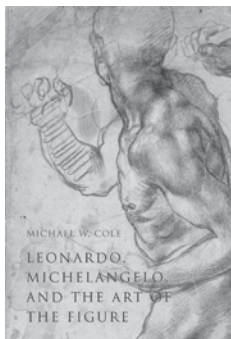
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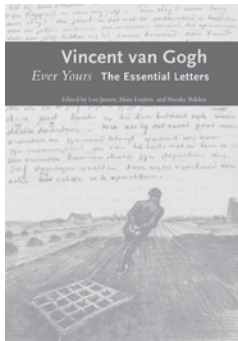
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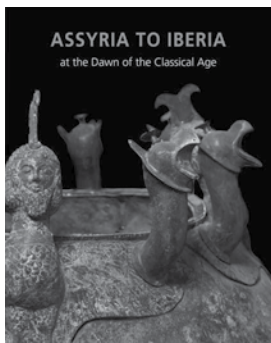
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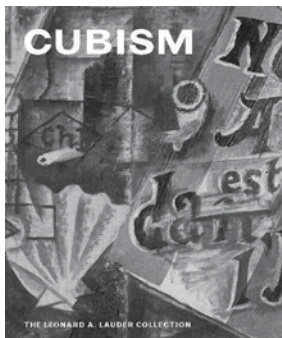
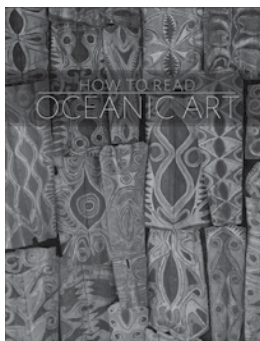
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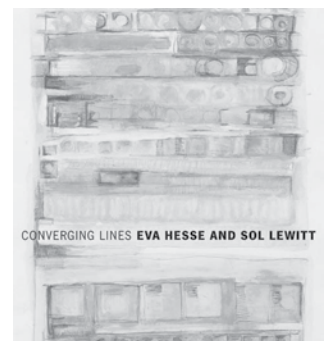
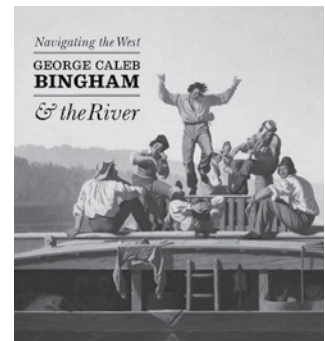
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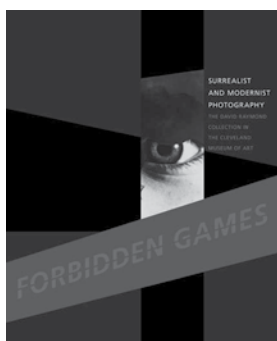
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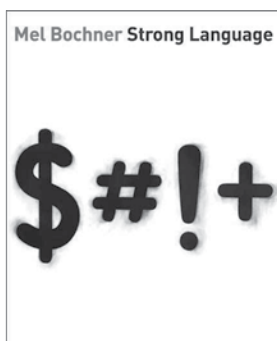


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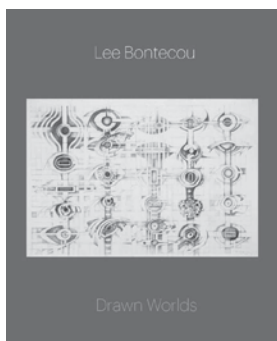
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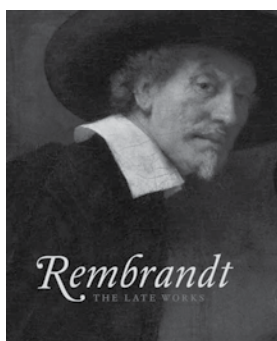


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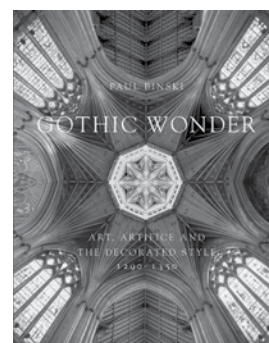
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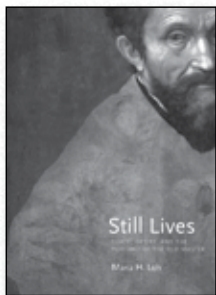
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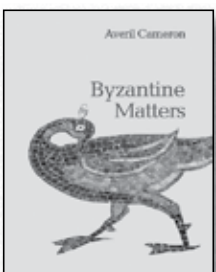
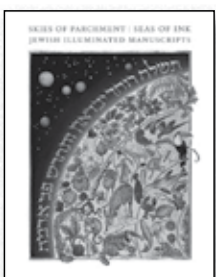
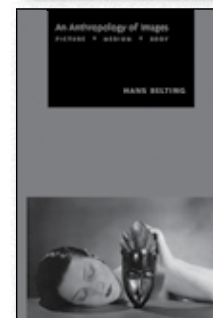
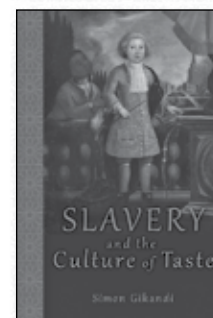
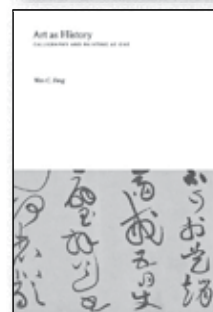
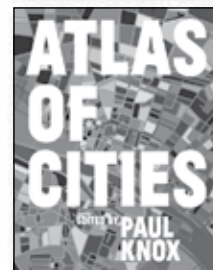
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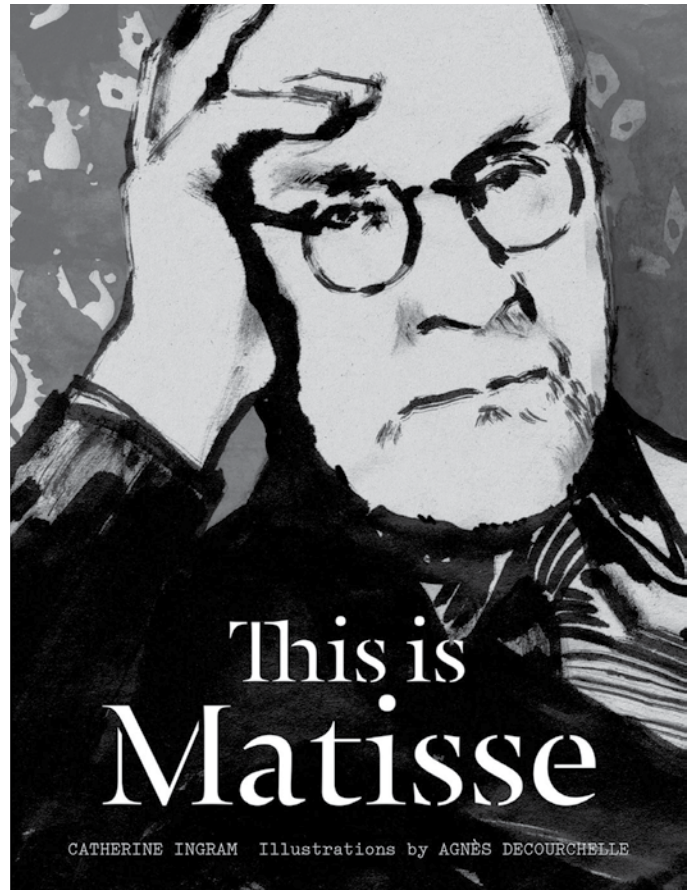
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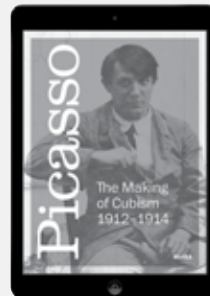
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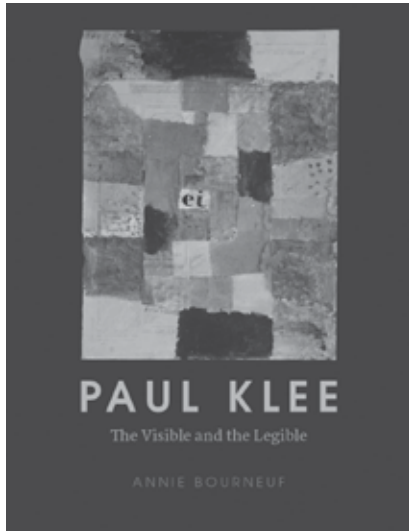
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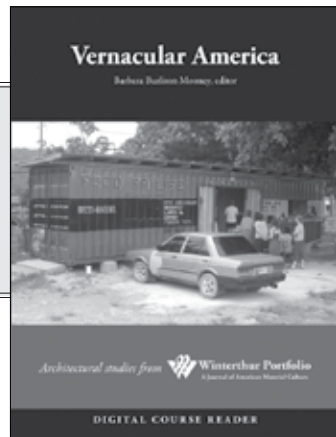
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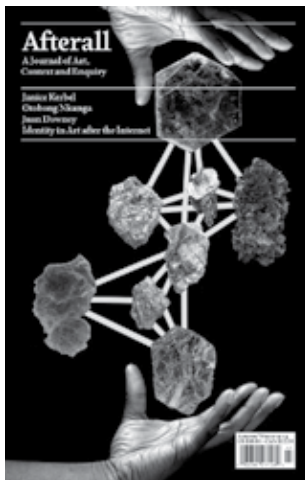
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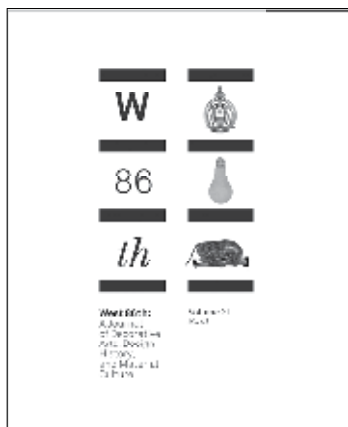
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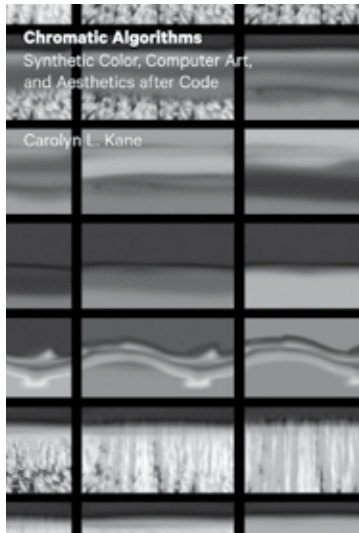


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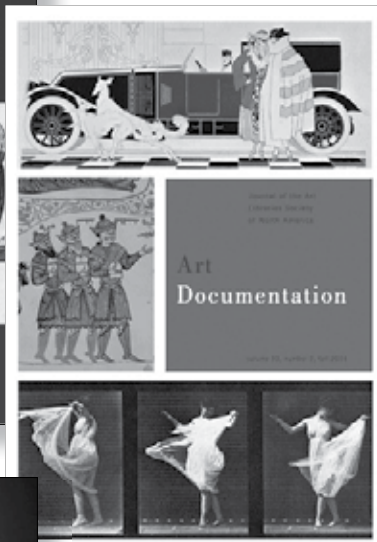
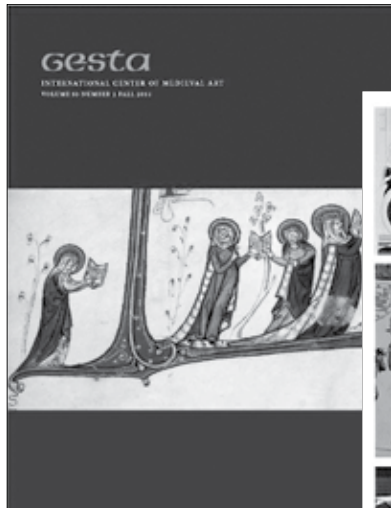
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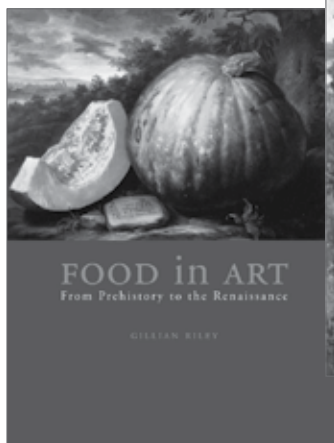


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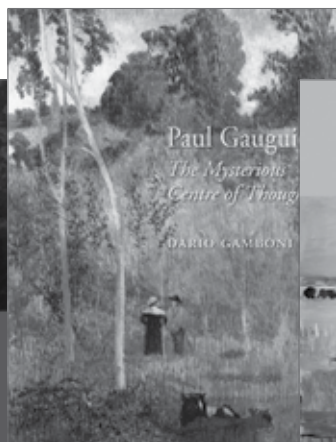


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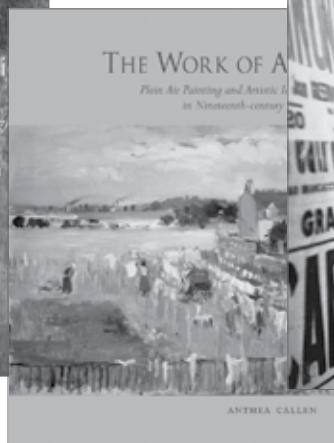


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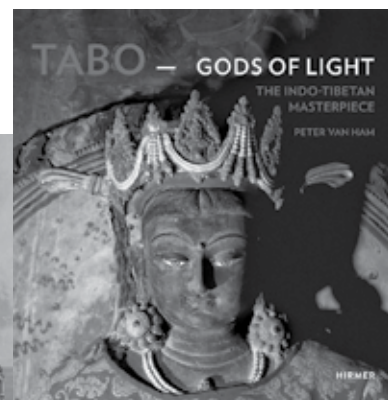
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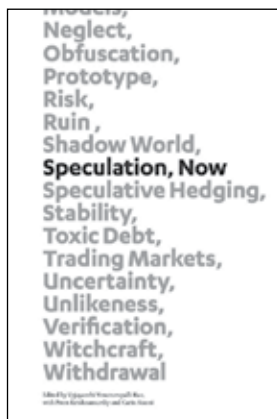
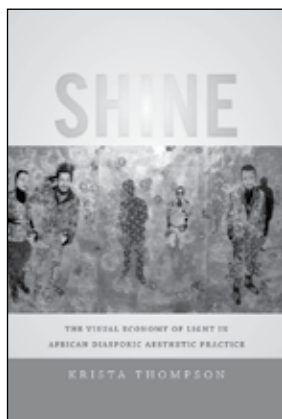
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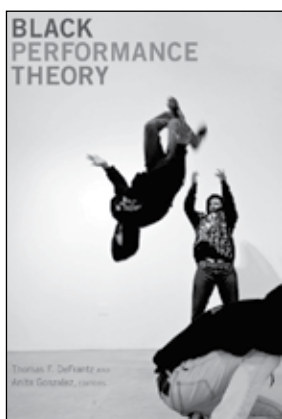
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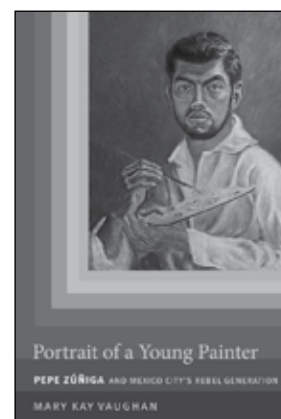
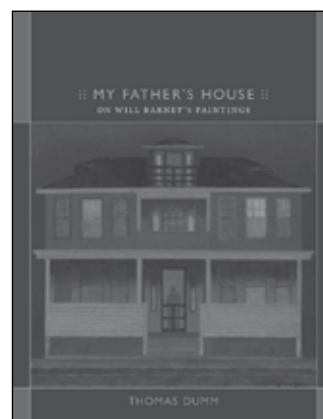
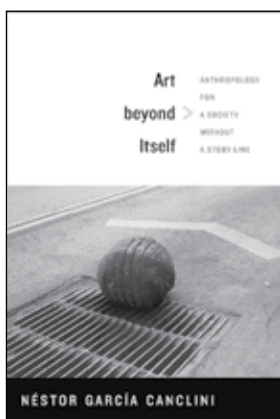
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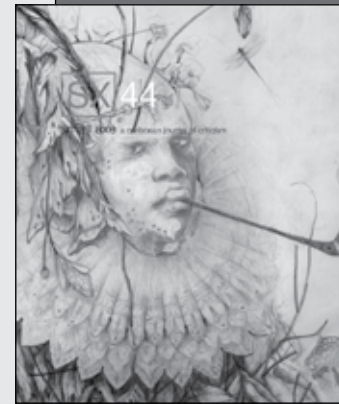
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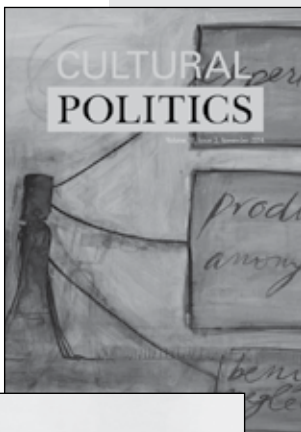
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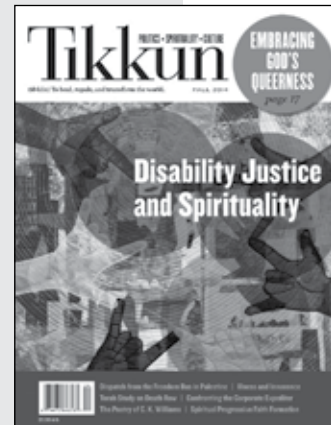


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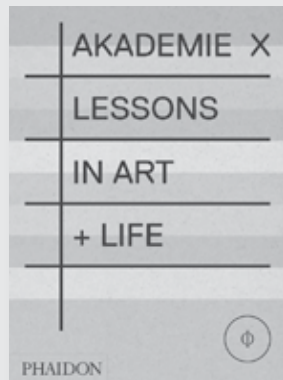
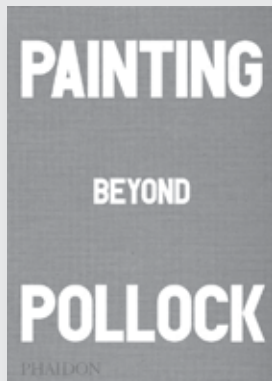
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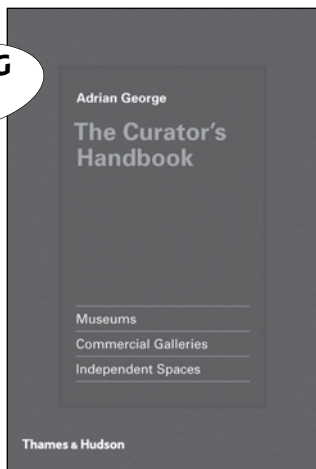
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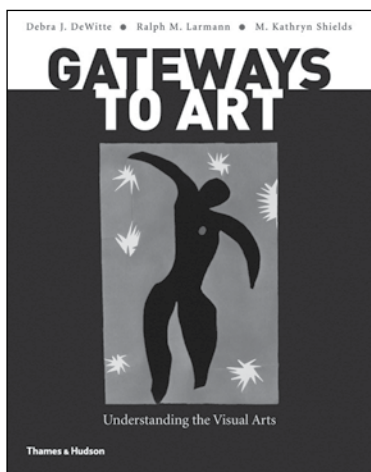
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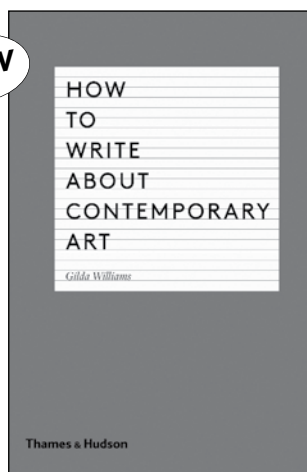
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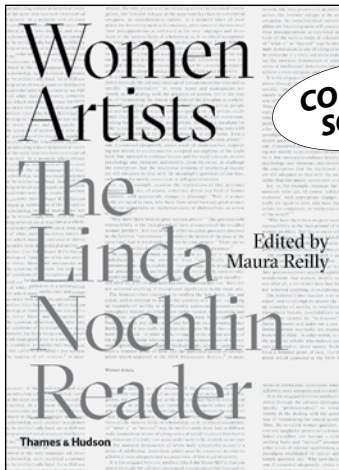
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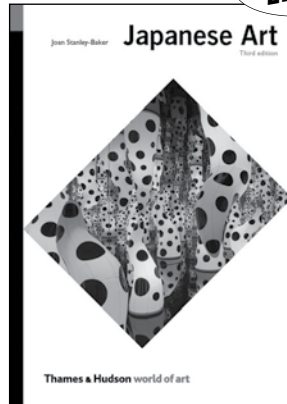
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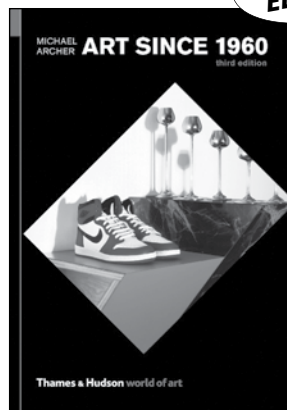
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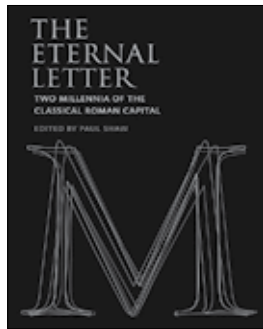
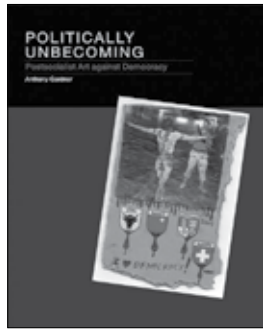
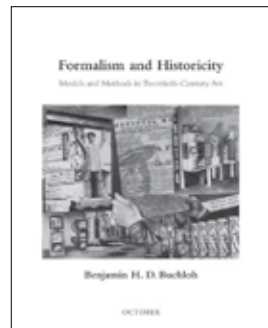
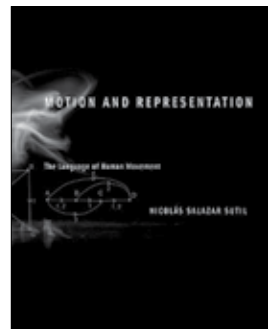
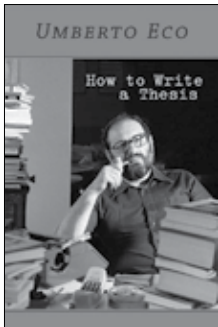


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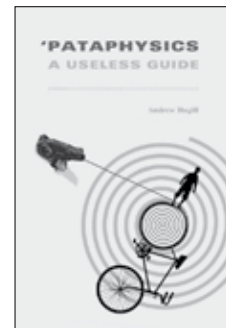
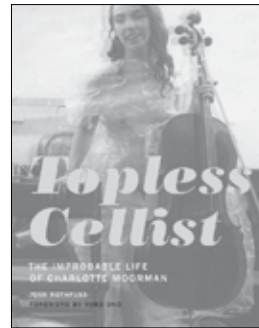
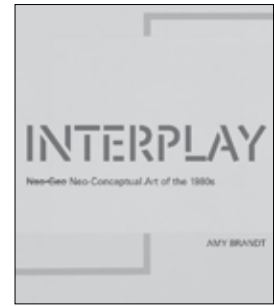
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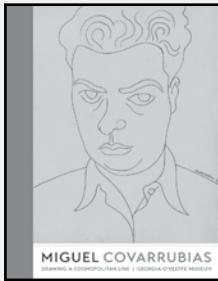
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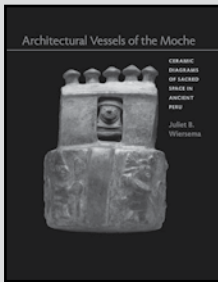
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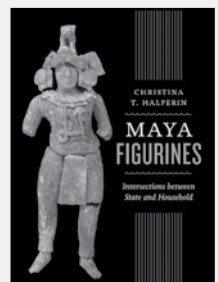
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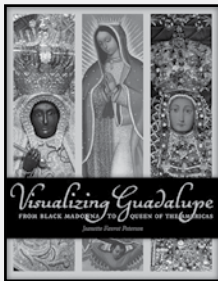
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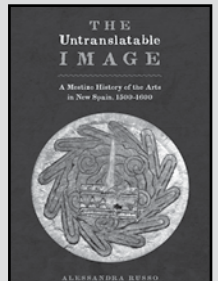
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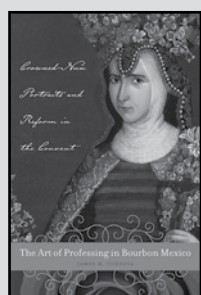
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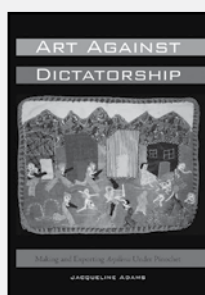
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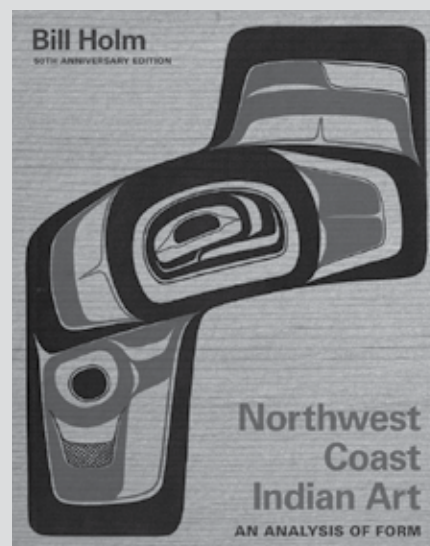
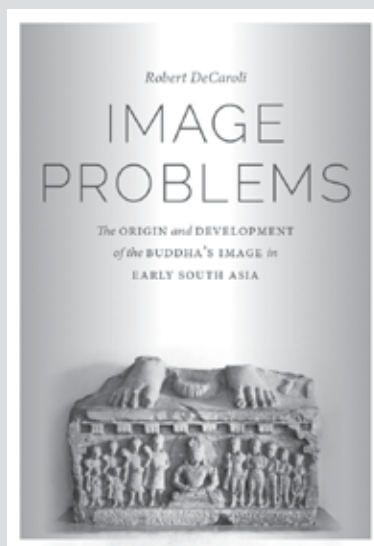
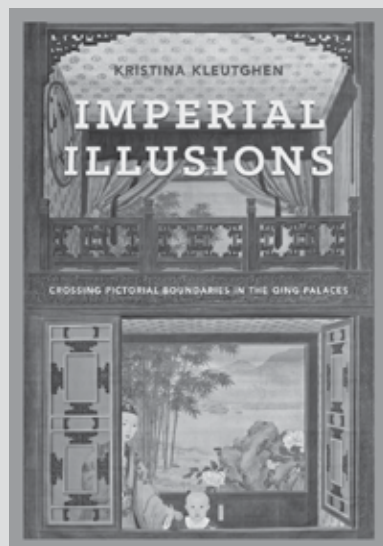
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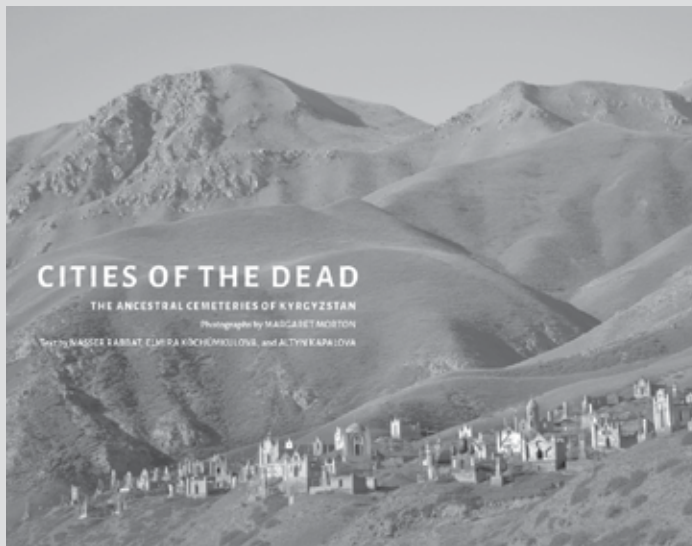
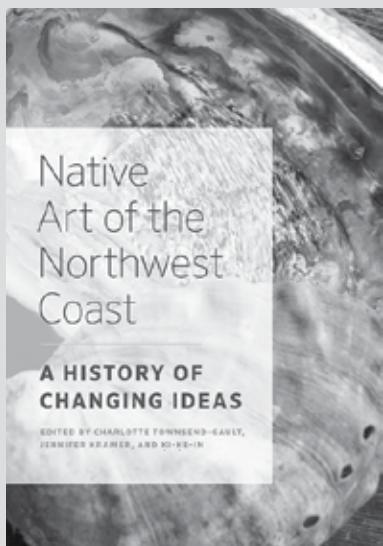
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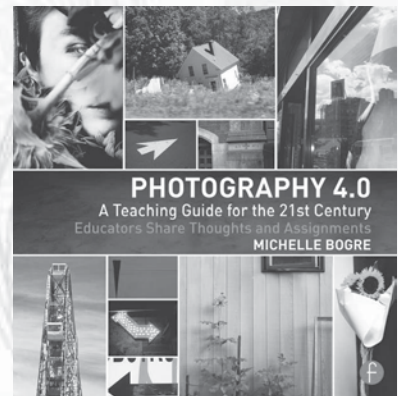
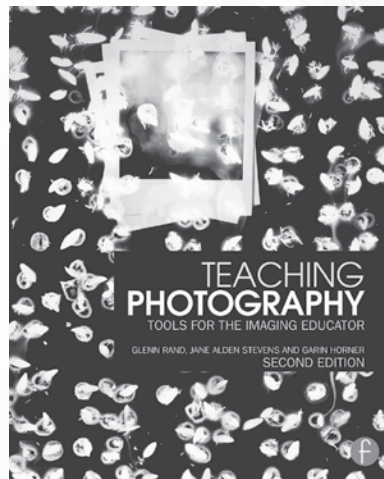
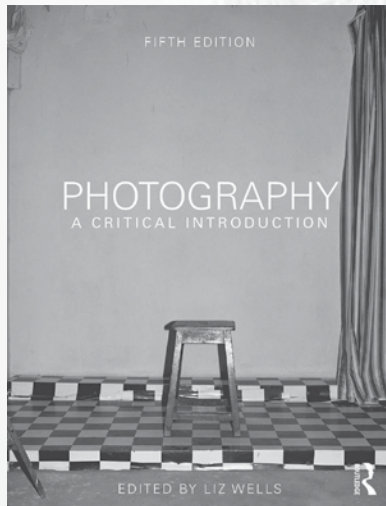
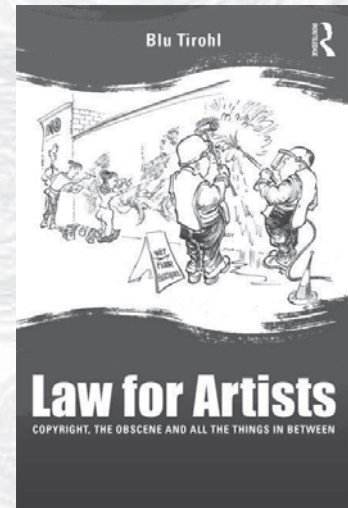
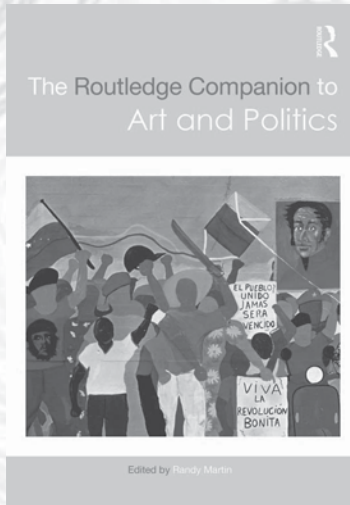
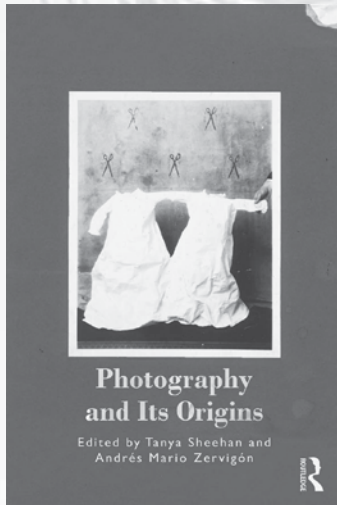
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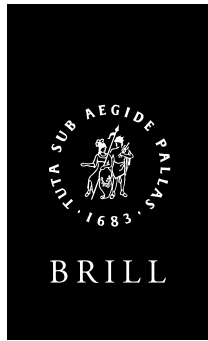
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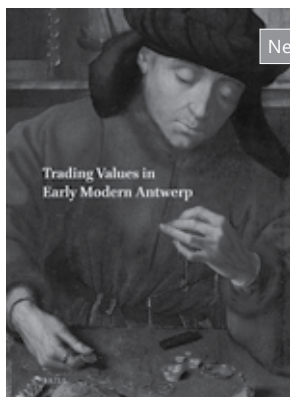
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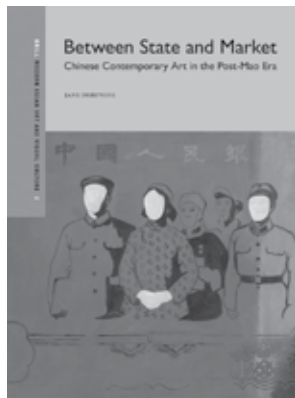
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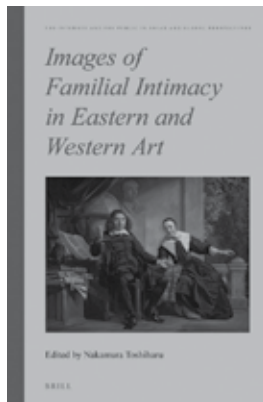
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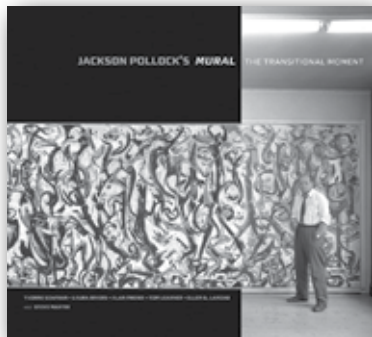
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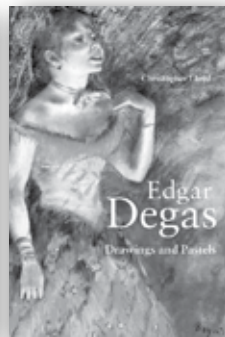
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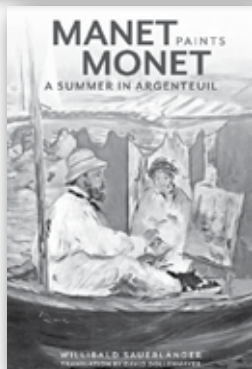
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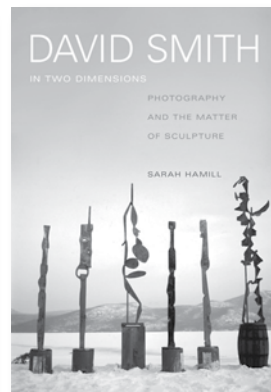
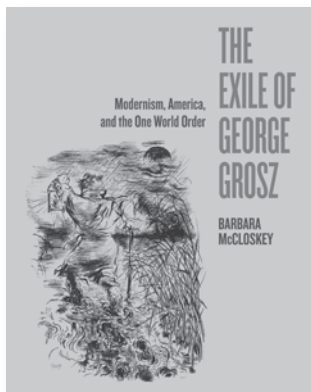
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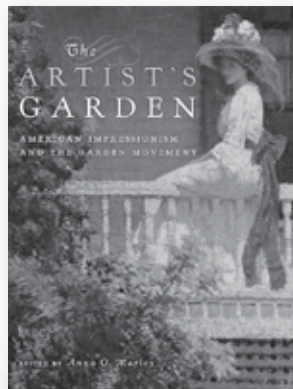
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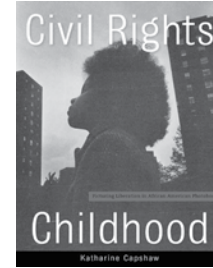
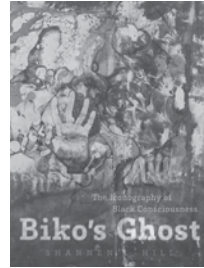
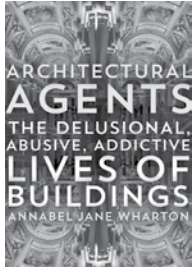
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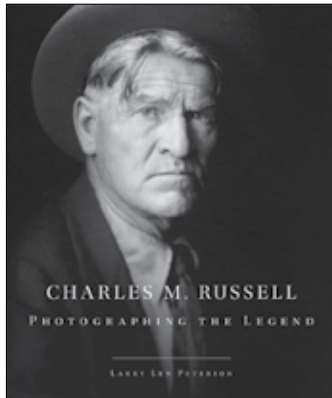
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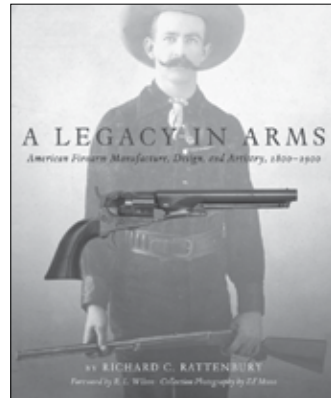
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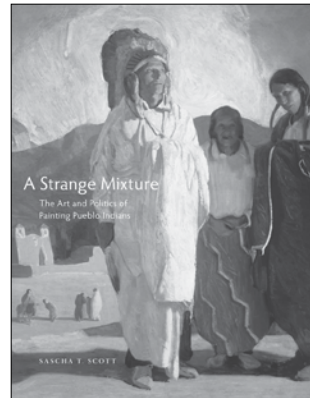
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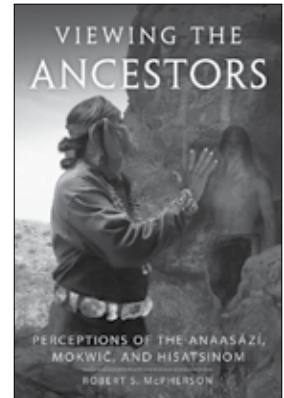
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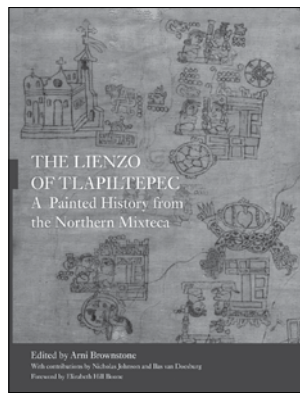
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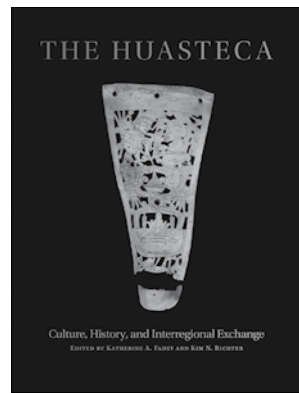
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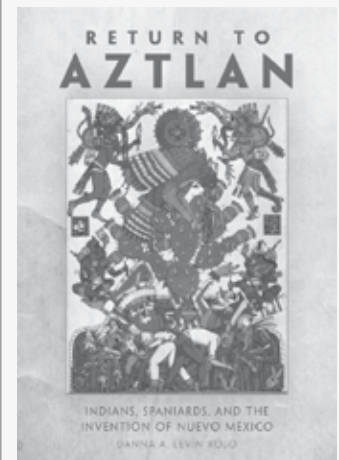
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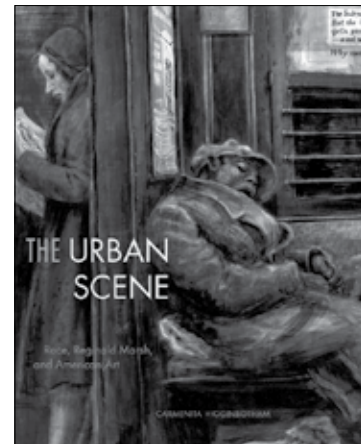
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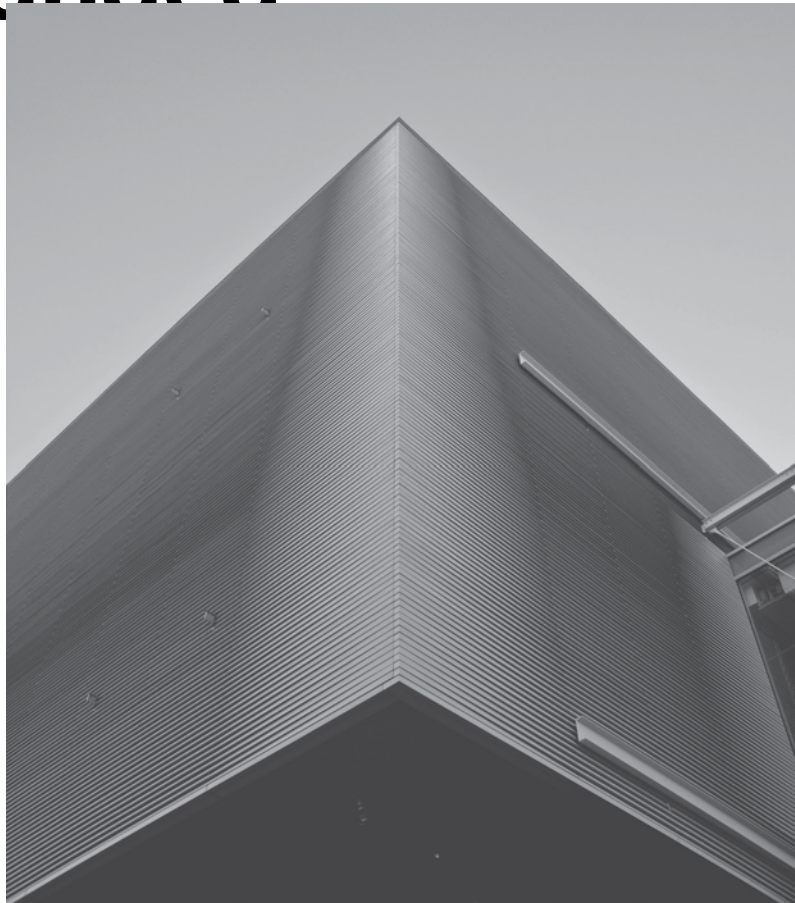
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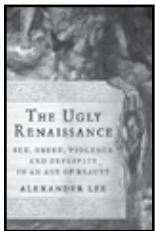
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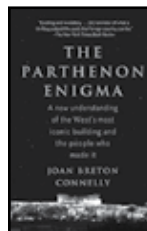
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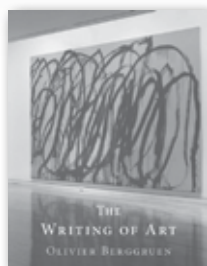
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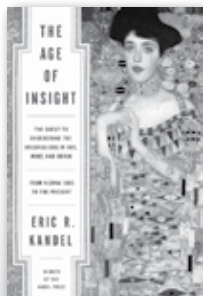
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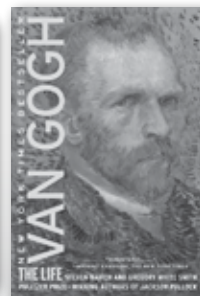
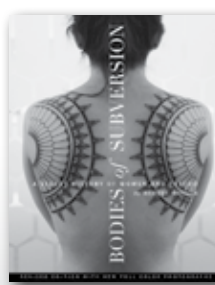
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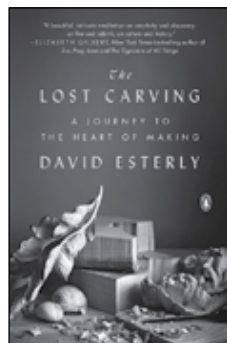
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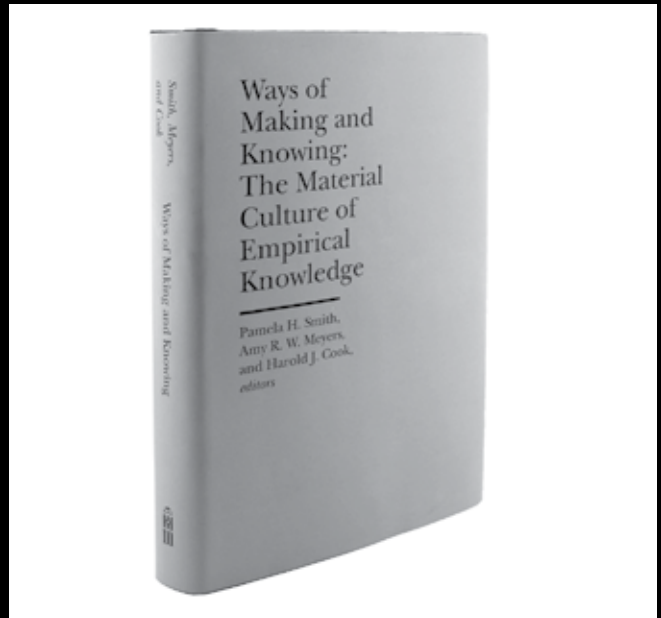
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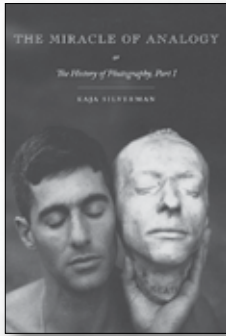
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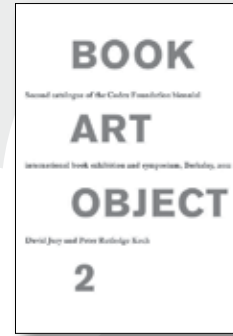
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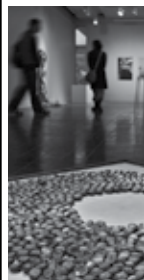
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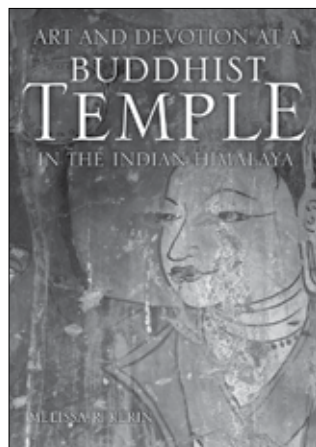
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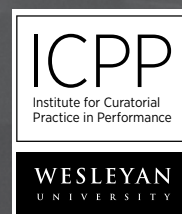
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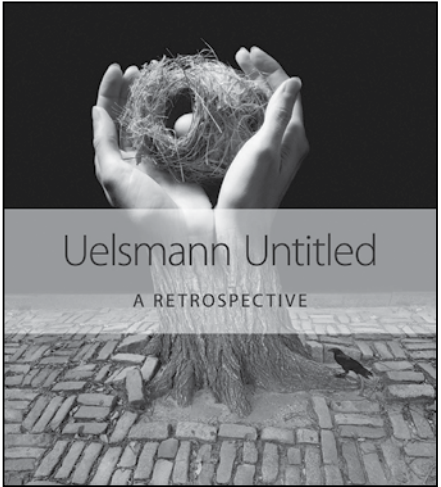
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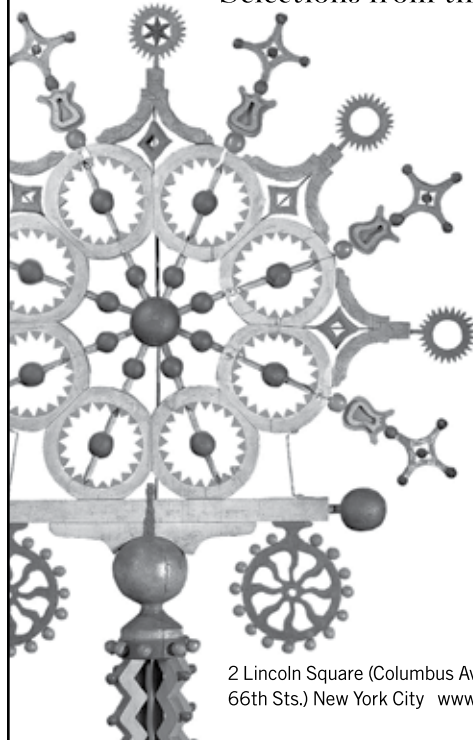
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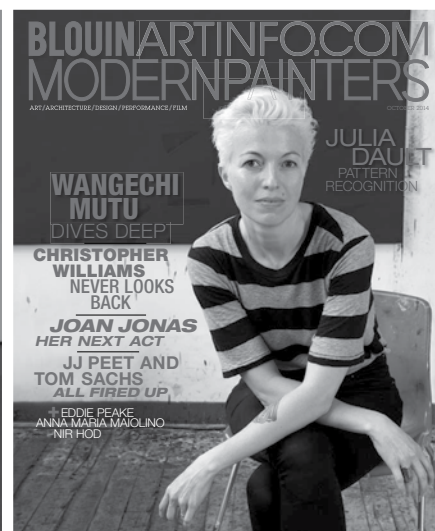
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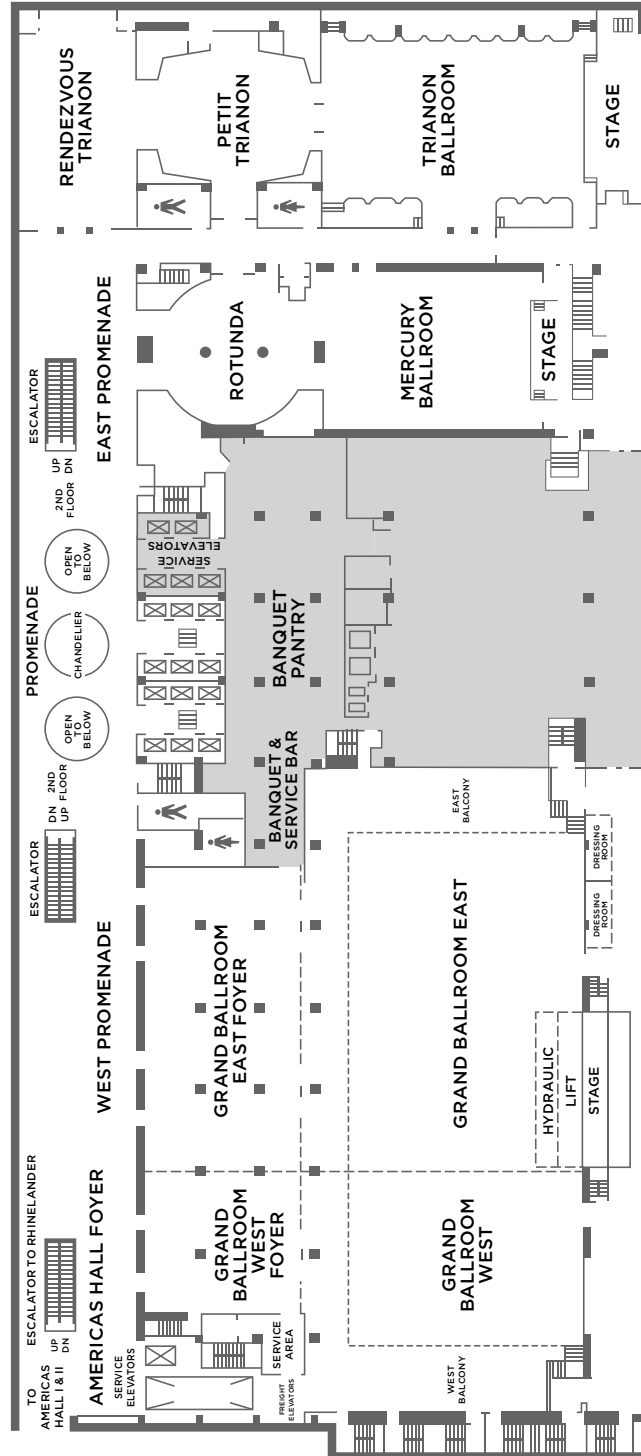
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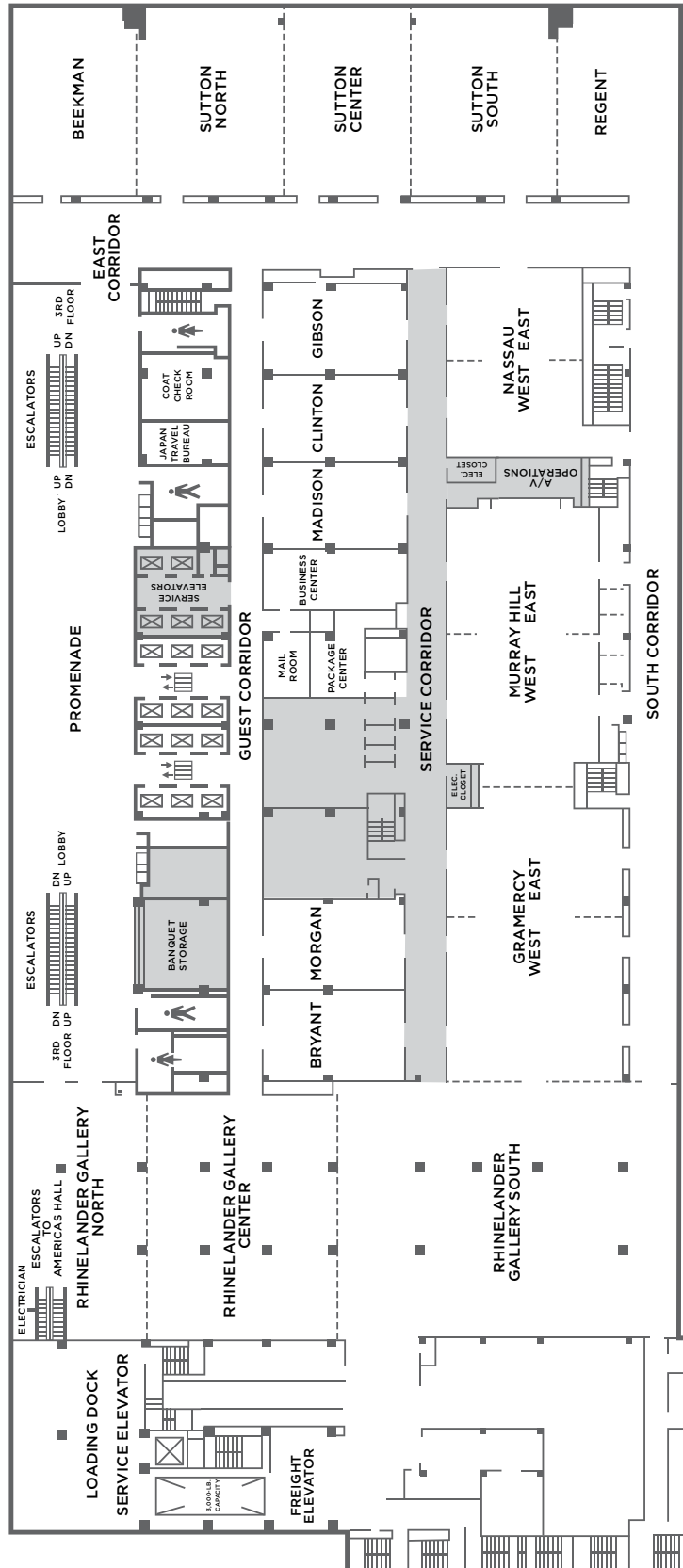
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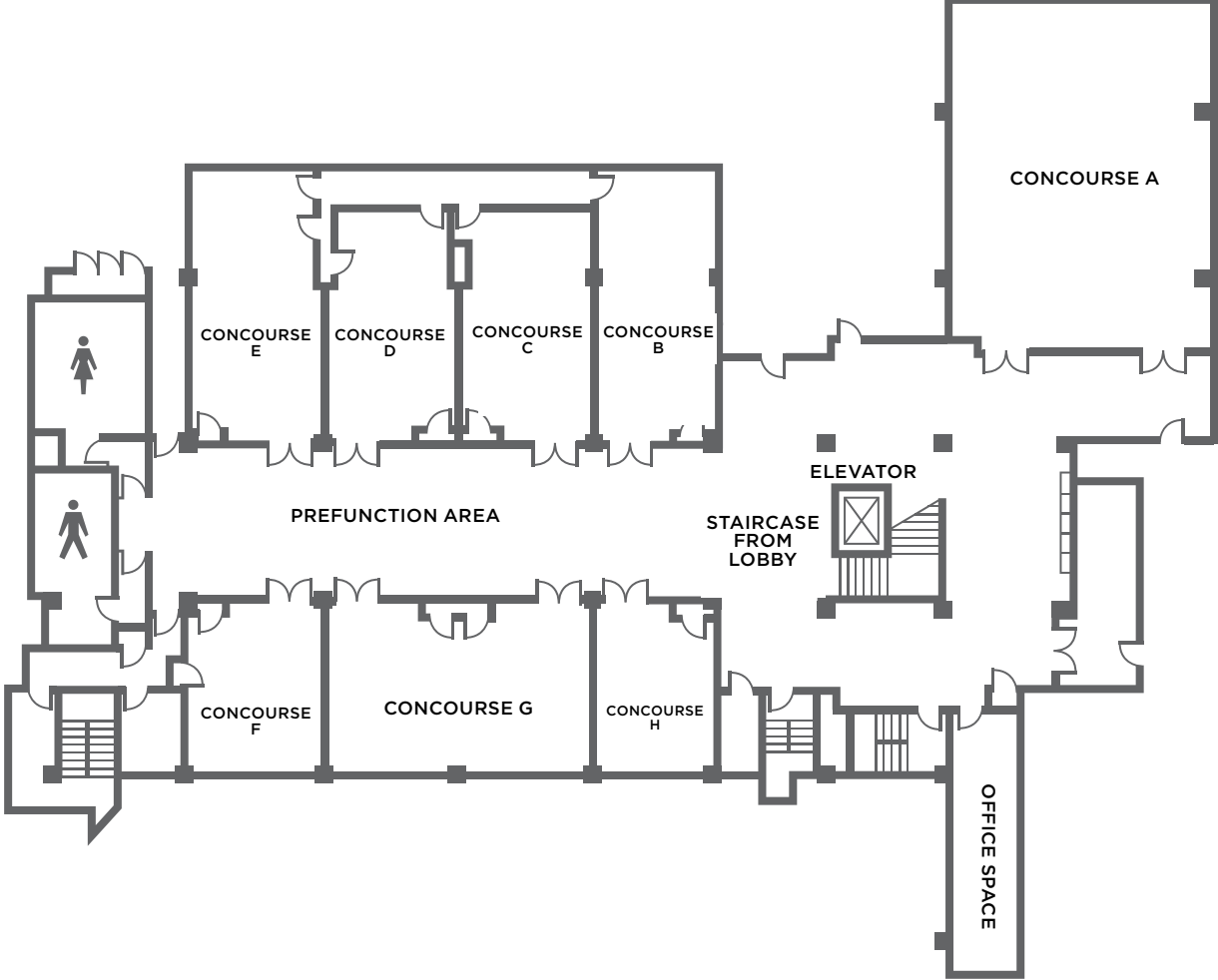
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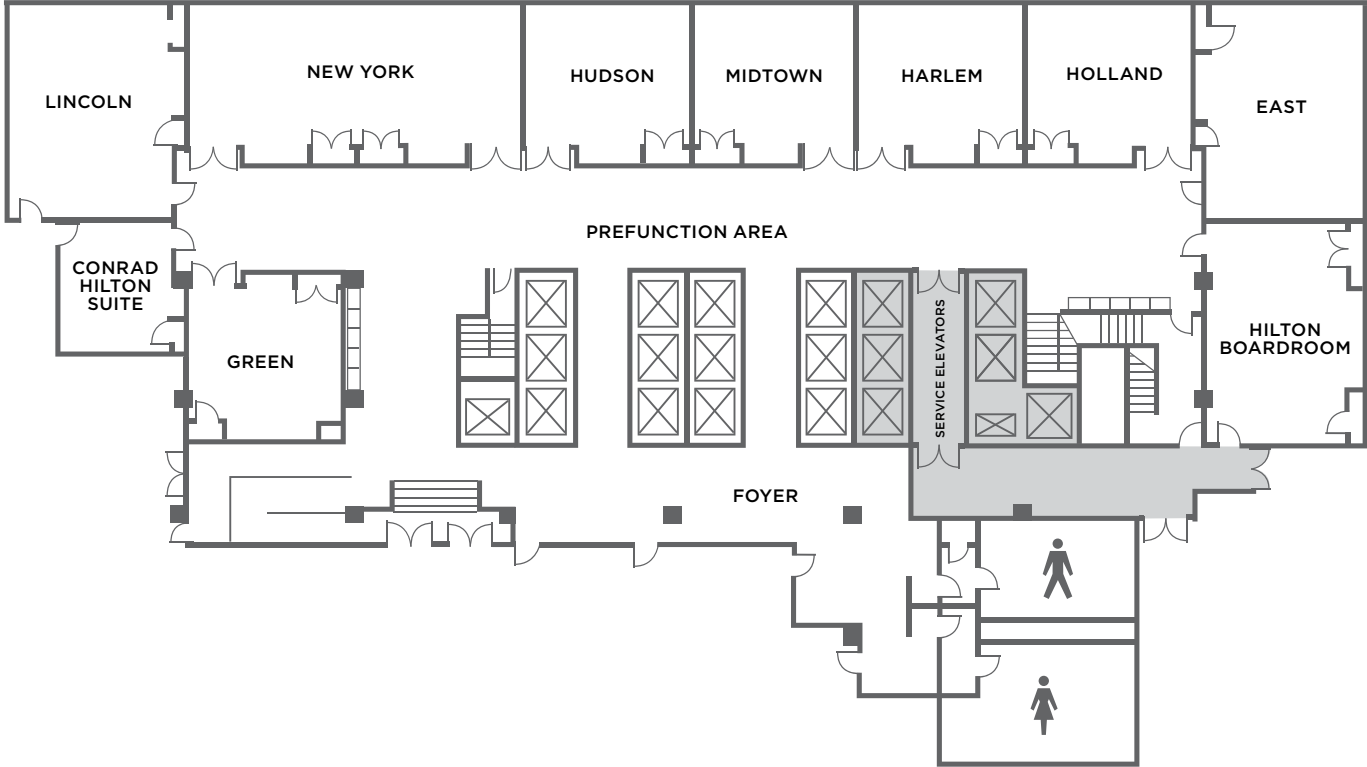
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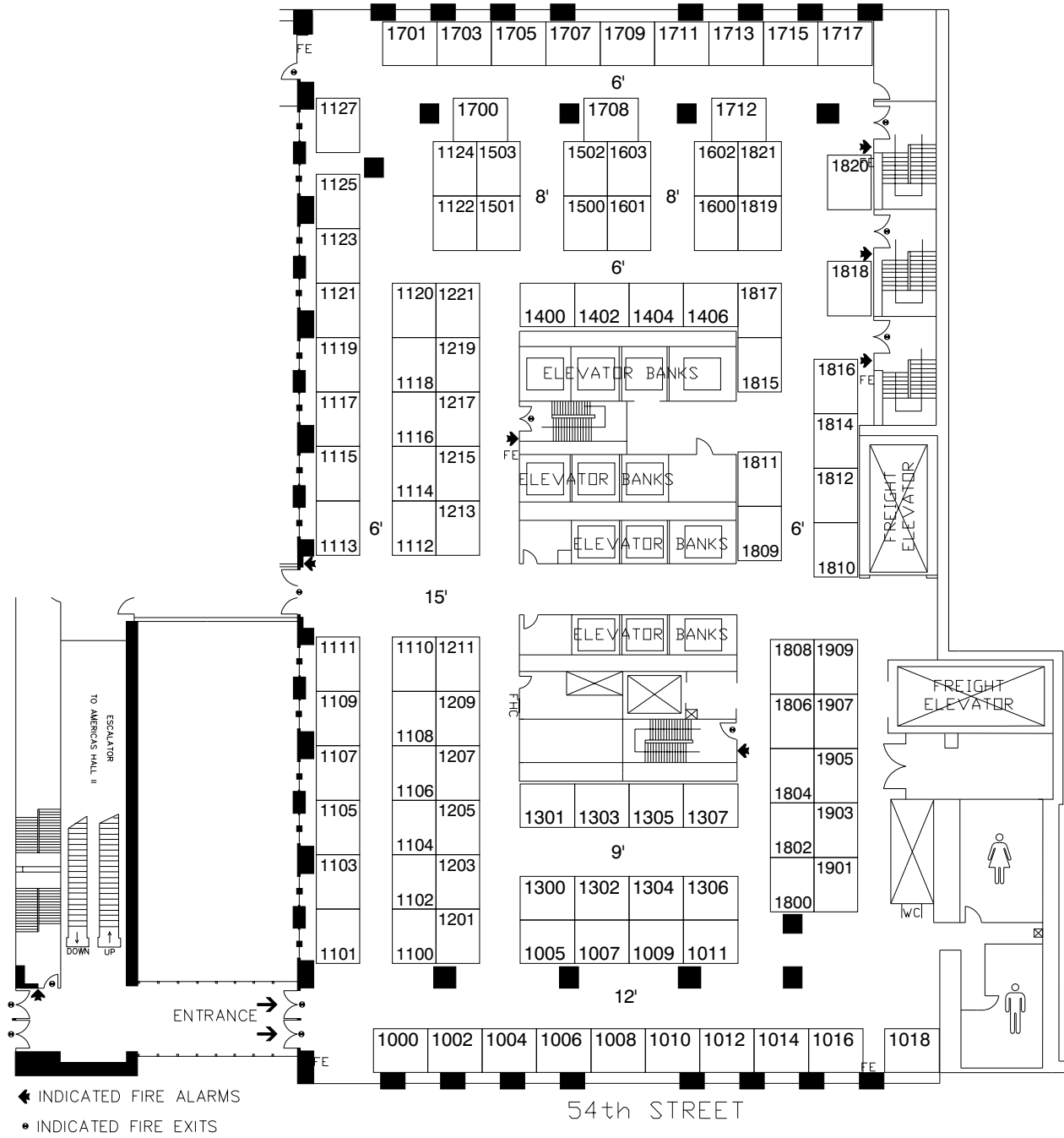
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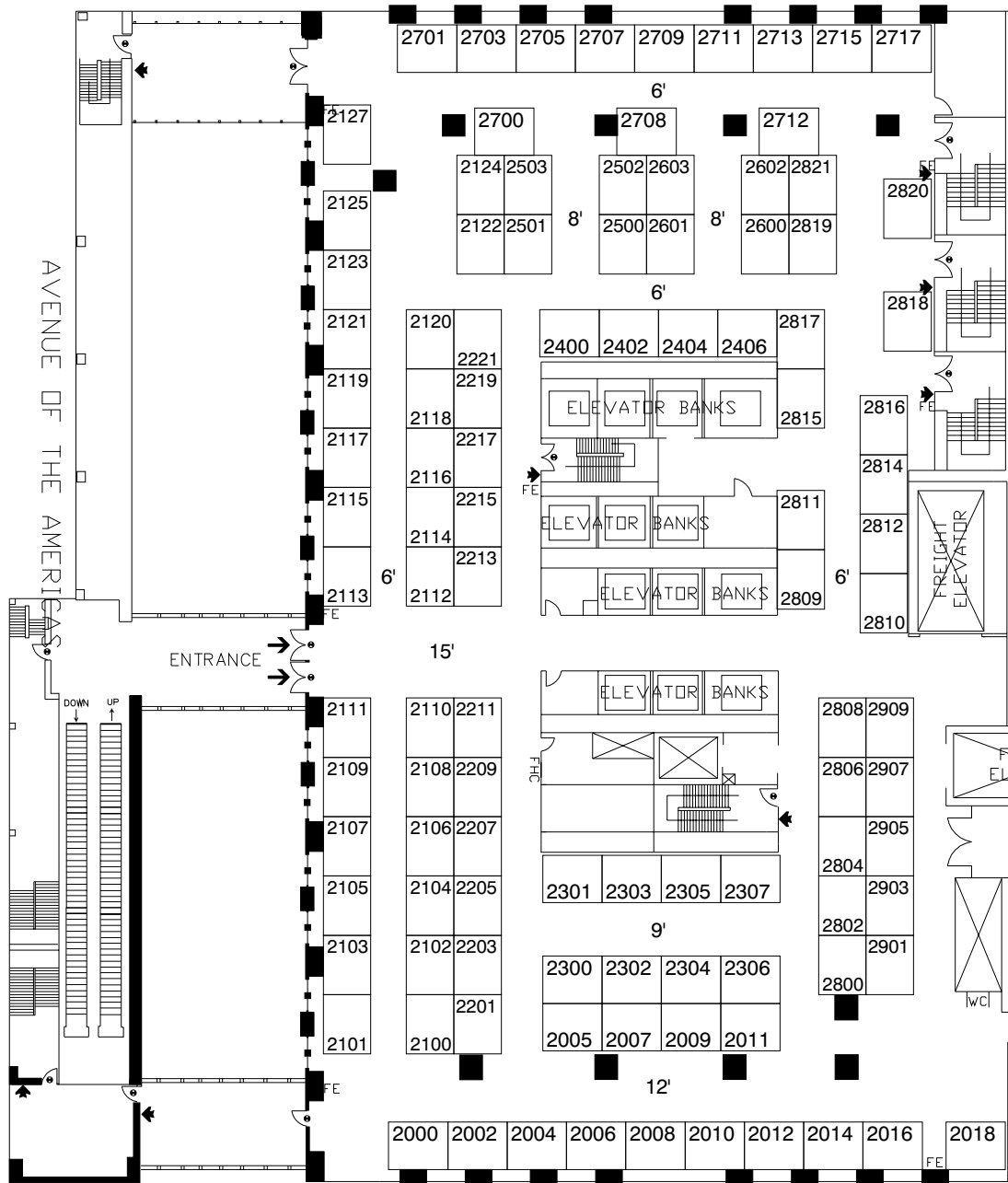
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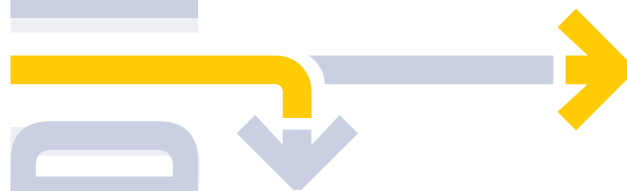
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CAA 103rd Annual Conference
New York, New York, February 11-14, 2015

Historical Studies, Contemporary Issues/Studio Art, Educational and Professional Practices, CAA Committees, and Affiliated Society Sessions (listed alphabetically by chairs). Proposals, sent to session chairs and not to CAA, must be received by May 9, 2014.

The 2015 Annual Conference is held in New York, New York, Wednesday–Saturday, February 11–14, 2015. Sessions are scheduled for two and a half hours. Chairs develop sessions in a manner that is appropriate to the topics and participants of their sessions. A characteristic, though certainly not standard, format includes four or five presentations of twenty minutes each, amplified by audience participation or by a discussant's commentary. Other forms of presentation are encouraged.

GENERAL GUIDELINES FOR SPEAKERS

1. CAA individual membership is required of ALL participants.
2. No one may participate in the same capacity two years in a row. Speakers in the 2014 conference may not be speakers in 2015; a 2014 speaker may, however, be a discussant in 2015, and vice versa.
3. No one may participate in more than one session in any capacity (e.g., a chair, speaker, or discussant in one session is ineligible for participation in any capacity in any other session), although a chair may deliver a paper or serve as discussant in his or her own session provided he or she did not serve in that capacity in 2014. Exception: A speaker who participates in a practical session on professional and educational issues may present a paper in a second session.
4. Session chairs must be informed if one or more proposals are being submitted to other sessions for consideration.
5. A paper that has been published previously or presented at another scholarly conference may not be delivered at the CAA Annual Conference.
6. Only one individual may submit a proposal and present a paper at the conference.
7. Acceptance in a session implies a commitment to attend that session and participate in person.

PROPOSALS FOR PAPERS TO SESSION CHAIRS Due May 9, 2014

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

1. Completed session participation proposal form, located at the end of this brochure, or an email with the requested information.
2. Preliminary abstract of one to two double-spaced, typed pages.
3. Letter explaining speaker's interest, expertise in the topic, and CAA membership status.
4. CV with home and office mailing addresses, email address, and phone and fax numbers. Include summer address and telephone number, if applicable.
5. Documentation of work when appropriate, especially for sessions in which artists might discuss their own work.

CHAIRS DETERMINE THE SPEAKERS FOR THEIR SESSIONS AND REPLY TO ALL APPLICANTS BY JUNE 9, 2014.

ABSTRACTS OF PAPERS TO SESSION CHAIRS Due August 8, 2014

A final abstract must be prepared by each speaker and submitted to the session chair for publication in *Abstracts 2015*. Detailed specifications for preparation of abstracts are sent to all speakers. Submissions to *Abstracts 2015* are determined by the session chair(s).

FULL TEXTS OF PAPERS TO SESSION CHAIRS Due December 1, 2014

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

POSTER SESSIONS

CAA invites abstracts for Poster Sessions. See page 23 for submission guidelines.

Seeing Others Seeing: Interpersonal Experience in Contemporary Art

Cristina Albu, University of Missouri-Kansas City; and Dawna Schuld, University of Indiana, Bloomington. Email: albu@umkc.edu and dlschuld@indiana.edu

By the end of the 1960s, reflective sculptures, light environments, performances, and art and technology projects called viewers' attention to how they perceive at a subjective and intersubjective level. Influenced by Gestalt psychology and the philosophy of Merleau-Ponty and Husserl, artists pursuing phenomenological inquiries took human perception to be their primary material. Phenomenal art not only questioned the premise of art as representation; it showed that aesthetic experience is contingent upon variable factors that escape the artist's direct control (e.g., body motion and social circumstances). The largely introspective and self-referential phenomenal art practices of the 1960s and 1970s have proved consequential for a more recent generation of artists who cultivate sensorial uncertainty and interpersonal awareness. This panel invites papers on the genealogy of phenomenal art and the transformations in art viewership it posits. What might be appropriate methodological tools for interpreting the reception of phenomenal art? How do art participants act in the context of art environments that set their emotional and behavioral responses on display? Why has the phenomenal tendency been revitalized in recent decades?

The Talisman: A Critical Genealogy

Benjamin Anderson, Cornell University; and Yael Rice, Amherst College. Email: bwa32@cornell.edu and yrice@amherst.edu

The word "talisman," like "totem" and "fetish," has traditionally implied a nonaesthetic form of reception, according to which the object is more interesting for what it does than for what it represents or how it looks. This panel aims to move beyond standard claims about agency and to lend the term "talisman" an analytically effective meaning derived from, but not limited to, its emic fields of reference (e.g., Greek *telesma*, Arabic *tilsam*). Can the talisman be understood as a site where efficacy, representation, and aesthetics meet? Treatises on talismans prescribe astronomical conditions that must pertain at the moment of facture, the materials to be used, and the texts to be recited. The talisman thus stands at the intersection of multiple systems of knowledge and troubles basic assumptions regarding the relationship between art and reality. By investigating this nexus, we hope to reactivate the talisman as an engine of critical discourse. Historiographical, methodological, and historical contributions are welcome.

Walt Disney and the "Birth of an American Art"

Garry Apgar, independent scholar, GarryApgar@gmail.com

In 1932 the *Art Digest* editor Dorothy Grafly said that Walt

Disney's cartoons marked the "birth of an American art." Disney was hailed as a maker of collaborative Machine-Age art, esteemed by Eisenstein, Rivera, Grosz, Benjamin, Iris Barry, Panofsky, and Dalí. Benton and Curry put Mickey Mouse in their murals. In 1933 CAA organized an exhibit of Disney art, which was also featured in MoMA's 1936 Surrealism show. In 1938 the Met acquired a *Snow White* cel. However, elitist disdain for Fantasia presaged a decline in Disney's standing, doubtless affected by abstraction's eclipse of figurative art. This panel seeks papers that examine Disney in relation to high and low art (including appropriation of Disney characters by Paolozzi, Lichtenstein, Oldenburg, Warhol, Chagoya, Pearlstein, among others); explore the basis of Disney's prestige in the 1930s, his subsequent reversal of fortune, and Mickey Mouse as an emblem of America and American culture; and address Grafly's contention that Disney was creating a distinctly American art form.

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

Mark Augustine, School of the Art Institute of Chicago; and Allison Yasukawa, Maryland Institute College of Art. Email: maugus@saic.edu and ayasukawa@mica.edu

The art school student body has taken a global turn. Schools have seen growth in the recruitment and matriculation of international students, many of whom hail from non-English-speaking countries. This increase in non-native speakers of English (NNSE), particularly in those with developing English abilities, leads to critical questions regarding NNSE instruction, support, and participation in the school community. The goal of this panel is to examine the status quo of NNSE education and reimagine alternative positions. We are interested in proposals that problematize conventional assumptions about who NNSE are and what they need, expose contradictions in English as a second language (ESL) services and instruction, and offer other points of departure for theory and practice. What makes the language learning process unique in the art school environment? How do we address student language and cultural needs within the art school institution whose primary purpose is not language focused? What are the emerging best practices for language instruction in the fine arts and design environment?

Renaissance Society of America The Early Modern City: Social Configurations of Time and Space

Karen-edis Barzman, State University of New York at Binghamton, kbarzman@binghamton.edu

This panel addresses how practices of daily life contributed to pluralities of time and space in the city, ca. 1400–1700. In addition to papers on "ritual life" in individual structures (churches, mosques, halls of justice, palaces) and urban centers (plazas, squares), papers are invited on "the everyday," including the liminal or nonevent in nodal points and pathways (pedestrian/vehicular traffic, convening/dispersal of crowds) and mundane activities (gossiping in alleys, tav-

ern life, peddling wares). Papers may also address multiple practices that set up competing urban geographies in one and the same time and place, or the social production of space for illicit or criminalized pursuits and transactions. The goal is to shift discussion from static structures, patrons, and architects to practices that animate space, foregrounding the texturing of urban life and, in the process, broadening our understanding of early modern cities and the performative dimensions of their production. We aim for a global reach and a range of critical approaches.

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

Kris Belden-Adams, University of Mississippi, kkbelden@olemiss.edu

Photography's history is riddled with the appearance of celebrated figures who died penniless and largely forgotten by their contemporaries—including the founders of the medium Joseph Nicéphore Niépce, William Henry Fox Talbot, and Louis-Jacques-Mandé Daguerre, who frequently flirted with bankruptcy. The Civil War photographer Mathew Brady lost his successful studio practice, and André-Adolphe-Eugène Disdéri, the richest photographer in the world in 1861, created and fuelled the *carte-de-visite* craze until it fell from favor. While these figures and others might have fallen into anonymity during their lifetimes, we celebrate their successes—and the results of them—in our histories. This session seeks to explore the role of failure in the story of photography, and the degree to which it might challenge positivist assumptions that history is written by the winners, or those who succeed. It invites both historical and historiographical insights into individual stories of failure and/or the role of causal missteps in the broader view of photography's history.

Rethinking the Decorative Woman in Central Europe, 1850–1950

Megan Brandow-Faller, Kingsborough Community College, City University of New York; and Olivia Gruber Florek, independent scholar. Email: Megan.Brandow-Faller@kingsborough.edu and olivia.g.gruber@gmail.com

This panel examines how women artists used the concept of the decorative to shape visual culture in Central Europe. The nineteenth century witnessed a revival in Central European decorative arts manufacturing, a development that allowed for greater contributions by female artists. Yet, “decorative” became a means to further marginalize female production and patronage. Too often this dichotomy has led scholars to disregard the subversive potential of the decorative. In what ways did women artists and patrons mine the formulas surrounding the decorative? How did female artists define “decorative” within their work, and how did they respond to critical interpretations of their output? To what degree did female portraiture and self-portraiture critique discourses of “decorative women”? How did decorative women subvert emerging indexes of the decorative within modernism to

engage questions of abstraction? We invite papers that consider the role of decorative women in painting, sculpture, architecture, and interior design.

The Market for Medieval Art in America

Christine E. Brennan, The Metropolitan Museum of Art; and Marianne Wardle, The Nasher Museum of Art, Duke University. Email: christine.brennan@metmuseum.org and Marianne.wardle@duke.edu

As the twentieth century progressed, art dealers focused their attention on the growing taste for medieval art in America and were instrumental in the formation of private and public collections. With the assistance of a growing cadre of influential art dealers, many of whom began their careers in Europe and the Near East, a new generation of American collectors such as William Randolph Hearst, Irwin Untermyer, and Alastair Bradley Martin emerged. This session investigates the market for medieval art in America from the period following the death of J. Pierpont Morgan in 1913 through the early 1960s. Papers should address dealers of medieval art active in the American market, including their sources, the methods they used to interest individuals and institutions in collecting such works, and their relationships with private collectors and museum staff.

Distance Making? Online Strategies in Art Practice Education

Deborah Bright, Pratt Institute, dbright2@pratt.edu

Studio education has seemed somewhat impervious to the online education juggernaut. Its key pedagogical method is the critique, where faculty, visiting critics, and peers assess achievement in the presence of the work. In most cases experiencing the work physically in its intended context is understood as indispensable to its full apprehension. Furthermore, students need specialized facilities and equipment to produce their work. But is there a vital role for virtual engagement in art practice education? What kinds of online experiences and resources are effective in a graduate and/or undergraduate context? What curricular strategies facilitate networked learning, including transcultural exchanges? What do institutions need to put in place, in terms of investment and technical support, to enable successful online experiences? What can we learn from the ways today's students use technology, both inside and outside the studio? This session solicits presentations from a range of speakers who can respond to these questions—or pose other ones—based on their own experiences.

The Double-Sided Object in the Renaissance

Shira Brisman, Columbia University, sb3431@columbia.edu

Turning over the page of an early modern drawing can reveal much about the inner working of its artist's mind. The relationship of recto to verso might track an evolution in compositional thinking, the development from observation to emotion, or, as in the case of Albrecht Dürer's traced-

through anatomical studies, a dynamic between mathematical proportion and the aesthetics of the nude. Movements in scholarship of the Renaissance to broaden consideration from the culture of images to the craftsmanship of objects offer occasions to examine the double-sided nature of surfaces that could be turned over: drawings, altarpiece panels, carved sculptures with moveable parts, and folios within printed editions. The motif of the turn exposes how early modern artists, theorists, and book publishers thought about dialectics, inversion, and anticipation. Calling upon historians, curators, and conservators, this panel invites new ideas on the relationship of image to object by charting a conversation between front and back, inside and out.

Design Studies Forum Rethinking Labor

David Brody, Parsons The New School for Design, brodyd@newschool.edu

This session addresses the difficult and nuanced relationship between labor and practice and labor and making. Currently scholarship in art history and design studies often focuses on either producers or consumers without grappling with questions about labor in relation to agency, materiality, or behavior. We assess the individuals who creatively design and make the world of things, and we also attempt to understand how and why consumers and collectors purchase design, art, and craft, but these approaches often ignore the role of work and the ways that cultural production hinders, facilitates, and represents labor. This session seeks papers that look at how art, craft, and design affect the world of work. Papers should question why certain practices and praxes enhance the work experience, while others conflict with labor in ways that have led to hardship and disagreement. Submissions will also be considered that discuss how labor is depicted and debated.

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

Michael A. Brown, The San Diego Museum of Art; and Niria E. Leyva-Gutiérrez, Long Island University C.W. Post Campus. Email: michael.alexander.brown92@gmail.com and Niria.Leyva-Gutierrez@liu.edu

This session will focus on the vibrant cultural, political, and economic connections between early modern Spain and Britain and how these histories played out in their American colonies between the years 1550 and 1900. While recent exhibitions and publications have examined the compelling rivalry between the two empires, the nature of artistic exchange between England and Spain and how it unfolded in the Americas is a topic that has received scant scholarly attention. Papers should address any aspect of artistic exchange between Spain and England in North and South America and the Caribbean. We encourage proposals with an interdisciplinary, global purview. Emerging and early career scholars are especially welcome to submit proposals.

Contemporary Asian Craft Worlds

Rebecca M. Brown, Johns Hopkins University; and Jennifer Way, University of North Texas. Email: rmbrown@jhu.edu and jway@unt.edu

Craft—aesthetically engaged objects made by hand, often balancing function with attention to sensory qualities—anchored debates over authenticity, national identity, industrialization, neoimperial relations, and globalization during the nineteenth and twentieth centuries. This session considers how craft has transformed in the face of new economic and political contexts impacting the production and movement of existing and new aesthetic regimes in Asia. What role does craft play in regional Asian cultural capitals, in industries such as fashion and design, or in museums, fairs, and biennials deploying craft in the name of cultural diplomacy and in the context of high art? Contributors might examine the collaborative, appropriative, or exploitative relations with craft in Asia and across the world, unpack factory techniques used to make “handmade” objects for markets outside of Asia, examine narratives of aid and salvage in migrant communities, or engage with workers’ movements. We welcome proposals that address craft, writ large, in any Asian region.

Reading Chinese Art

Katharine Burnett, University of California, Davis; and Elizabeth Childs-Johnson, Old Dominion University. Email: kpburnett@ucdavis.edu and echildsjohnson@gmail.com

An interesting component running through Chinese art, theory, and criticism is the relationship between critical terms and visual art. Why are texts so significant to understanding Chinese art from practically the beginning of the written word during the Shang Dynasty up through modern times? Text types that illuminate art can range from inscriptions on Bronze Age vessels or oracle bones to learned inscriptions on paintings to self-reflective commentaries by nineteenth-century collectors. Some terms such as *yi*, inscribed on Bronze Age vessels and on oracle bones, illuminate early values and thought where history is otherwise elusive. Others, such as *qi* during the seventeenth century, reveal broad cultural discourses concerning originality, which have long been forgotten. This panel seeks papers that examine critical terms and ideas that help define values and/or eras. Interest here is on how textual material throughout Chinese history influences our understanding of that art.

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

Lynn Catterson, Columbia University; and Charlotte Vignon, The Frick Collection. Email: LC60@columbia.edu and vignon@frick.org

In 1896, when trying to sell a “Verrocchio” to Quincy Adams Shaw, the Florentine dealer Stefano Bardini explained

that although it was of museum quality he could only sell it privately—a tactic to enhance Shaw’s perception of the quality and authenticity of the object in question. The importance of dealers in the formation of collections cannot be underestimated, yet this topic is infrequently addressed in studies on collectors and collections. This session will explore the methods and means of transactions of fine and decorative art in the global art market from 1860 to 1940 from the perspective of the supplier. We are also interested in the many other functionaries who participate in this network, among them agents, scouts, intermediaries, restorers, fakers, decorators, and advisers. We welcome case studies as well as papers treating the various aspects of supply—from branding to marketing, from inventory to display, from restoration to pastiche to fabrication.

Art Collectives and the Contemporary World

Brianne Cohen, Université Catholique de Louvain; and Robert Bailey, University of Oklahoma. Email: brianne.cohen@uclouvain.be and robertbailey@ou.edu

This panel addresses how art collectives negotiate the demands of a contemporary world strongly marked by moments of crisis and uncertainty. Instances of creative, collaborative resistance have multiplied exponentially over the last fifty years—from art solidarities formed in response to specific political regimes to collectives tackling broader issues such as the planet’s ecological sustainability. What different shapes have art collectives, beyond a modern or postmodern format, taken in the contemporary world? Which aspects of collectivity have allowed art to confound the reorganization of world power by a post-1989 neoliberal imaginary? How useful has art-historical scholarship been in analyzing collaborative art’s social and political efficacy, and what other modes of scholarly investigation offer insight into such questions? By situating histories of collective art practice and theories of artistic collectivity relative to reconfigurations of global power, papers should address how art collectives are reflecting the poetics/politics of upheaval typical of our contemporary world.

Biblical Archetypes in the Middle Ages

Meredith M. Cohen, University of California, Los Angeles; and Mailan S. Doquang, McGill University. Email: mcohen@humnet.ucla.edu and mailan.doquang@mcgill.ca

This session aims to reinvigorate discussions of the role of biblical archetypes in the design, construction, and uses of medieval buildings. Ever since the publication of Richard Krautheimer’s groundbreaking article “Introduction to an ‘Iconography of Mediaeval Architecture’” (1942), scholars have posited relationships between paradigmatic monuments, such as the Holy Sepulcher in Jerusalem, and later copies. Although it was published more than seventy years ago, Krautheimer’s claim that medieval buildings could bear meaning(s) by selectively borrowing features from renowned prototypes maintains methodological currency. Yet there are other ways of considering how biblical archetypes

operated in the Middle Ages. Moving beyond the essentialist perspective, broader contextual and structural approaches may provide equally rich insights. We welcome proposals that address topics related but not limited to symbolic reference and abstract replication, mimesis, theories of transmission, the processes of transference, the role of memory in the creation of copies, as well as history and myth.

How Should We Train the Next Generation of Art Critics?

John J. Corso, Oakland University, corso@oakland.edu

In 2003 James Elkins asked, “What happened to art criticism?” Three years later, Raphael Rubinstein commiserated that the field was hopelessly stuck in a “critical mess.” Both critics lamented that the field was shirking its duty to speak in a strong, critical voice. If this indeed characterizes the state of art criticism today, how does the current state of training contribute to the decline of contemporary criticism? More important, if criticism is to reconnect with its roots in proactive advocacy and aesthetic judgment, how should we train the next generation of art critics? This panel seeks proposals from art writers and critics of any training or stage of career. Practicing critics are encouraged to share personal narratives, institutional analyses, and/or qualitative or quantitative approaches to the topic. An ideal panel will feature a variety of experiences and will represent emerging-, mid-, and advanced-career perspectives.

Remaking the American Gallery

Sharon Corwin, Colby College Museum of Art, scorwin@colby.edu

In recent years major museums across the United States have been opening and reopening galleries devoted to American art, from the National Gallery of Art (2009) and the Museum of Fine Arts Boston (2010) to the Crystal Bridges Museum of American Art (2012) and the Colby College Museum of Art (2013). This session invites speakers to reflect on these efforts to remake the “American gallery” and specifically examine the kinds of histories of American art that museums are putting on display. How are those histories being (re)constructed in the twenty-first century? What work are they doing for particular institutions, collectors, curators, scholars, students, and museum visitors? In what ways are new museum installations reinforcing and challenging the parameters (or the very notion) of the American canon? Speakers may explore such questions through contemporary case studies; interpretive surveys of historiography, criticism, and institutional practices; or creative proposals to remake an American gallery.

Rethinking American Art and the Italian Experience, 1760–1918

Melissa Dabakis, Kenyon College; and Paul Kaplan, Purchase College, State University of New York. Email: dabakis@kenyon.edu and paul.kaplan@purchase.edu

This session will focus on Italy as a key destination for Amer-

icans between the years 1760 and 1918. Examining the ways in which artists engaged the social, political, and aesthetic life of the Italian peninsula, papers should expand the ground upon which visual imagery has been understood by situating it within the dynamic process of transatlantic exchange. This panel seeks papers that offer new avenues of study by locating and analyzing the hybrid aesthetic practices that developed from encounters with Italian cultural traditions. How did American artists adopt, transform, and even translate modern Italian beliefs and aesthetic practices in their own artwork? How did the categories of gender, race, and religion inform artistic production across national boundaries? How were these artists and artworks received by Italian and American critics? We especially invite Italian scholars with research interests in transatlantic exchange and expatriate studies to submit paper proposals.

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

John R. Decker, Georgia State University, jdecker@gsu.edu

In the early modern period reputation, a function of *fama* and *infama*, colored how a person was viewed within a group. The same held for places and objects, which could be thought holy or unholy, healthy or unhealthy, or combinations of these. To be sure, identity is not reducible to mere dyads, but these poles cast sharp light on a subtle subject. This session invites papers that explore the role images, objects, and spaces played in the creation of positive and negative identities in the early modern period. Topics may include but are not limited to the exemplary role of saints and heroes; the public vilification of an individual and/or institution; how the repute of a well-known space shaped the ways people used and interacted with it and vice versa; and how abstract concepts like *fama* or *infama* inhered and/or adhered to particular objects, shaping their reception across time as “blessed,” “cursed,” and so forth.

Copyright and the Visual Arts in America: A Historical Perspective

Marie-Stéphanie Delamaire, Columbia University; and
Mazie M. Harris, Davis Museum. Email: mmd2108@caa.columbia.edu and Mazie.Harris@Wellesley.edu

Copyright policies are crucial to our work as scholars and profoundly impact the conception, creation, and circulation of works of art. This panel considers how the legal history of intellectual property in America shaped and was affected by developments in the visual arts. We invite papers that examine American artistic production and dissemination in light of debates over author and proprietor's rights between the Colonial era and the Berne Convention deliberations of the 1880s, which attempted to institute international copyright reciprocity. Participants might discuss efforts to secure copyright protection for paintings, sculptures, and printed images; litigation to control visual presentations; or artistic negotiations of contested terms such as piracy, original-

ity, and reproduction. We welcome studies of court cases or artworks concerned with visual property, branding, the ethical and legal rhetoric of appropriation, or other topics that address how copyright discourse might productively contextualize creativity and replication in American art.

American Illustration and the Art-Historical Canon

Dennis Dittrich, New Jersey City University, ddittrich@mac.com

The canon of twentieth-century art has been expanded over the past few decades to include neglected artists, movements, and genres. Illustration, however, has largely remained on the outside looking in. This session will be devoted to exploring why this is. Who should be in and who should be left out of this history? How should we define illustration? How do we differentiate it from painting? What is the relationship between the rise of avant-garde modernism and contemporaneous commercial illustration? Why is there still a lingering prejudice about commercial illustration among artists and art historians? Why is there so little treatment of the history of illustration by art historians? How do we integrate illustration into the art history or studio art curriculum? Papers examining how to begin to broach the divide between fine art, art history, and illustration are encouraged.

Queer Experimental Film and Video

Cecilia Dougherty, College of Staten Island, City University of New York, cecilia.dougherty@gmail.com

This panel focuses on work produced by media artists for whom an experimental genre has provided an optimal space for authentic engagement of the queer imagination. What might be the correlation between a queer maker/subject and an experimental form? This panel wishes to reveal, and possibly celebrate, processes that queers of every gender invent to produce an eclectic mix of experimental media. We welcome discussions of individual makers but would prefer to emphasize contributions from those who are less well-known or whose work is more completely a part of their time and place. Topics might include DIY, low- and no-budget filmmaking; performance and personification; the pull of normalcy vs. the push of radical marginality; sexuality within experimental contexts; and transmedia, social media, and mixed media. The panel has no expectation of what would constitute a properly told story of queer experimental media. We expect contradictions as well as affirmations but have no special interest in reaching conclusions.

Making and Being Made: Visual Representation and/of Citizenship

Corey Dzenko, University of North Carolina, Greensboro; and
Theresa Avila, independent scholar. Email: cjdzenko@gmail.com and sahibah@hotmail.com

Traditionally defined by an individual's membership and lev-

el of participation within a community, “citizenship” results in access to benefits or rights, as described by scholars such as Eric Hobsbawm. Yet citizenship moves beyond political framings. According to Aiwaha Ong, cultural citizenship is a “dual process of self-making and being-made” but done so “within webs of power linked to the nation-state and civil society.” Taking citizenship as a political position, cultural process, and intertwining of both, this panel examines the role of art and visual culture in reflecting, confirming, or challenging ideals of citizenship across historical periods and media. We seek proposals that engage with the questions: How does citizenship inform artistic and visual practices? And how do images inform citizenship? Topics may include but are not limited to nation building, civic practices, transnationalism, civil rights, politics of identity, labor, border zones, affects of belonging, and activism.

Anemic Cinema: Dada/Surrealism and Film in the Americas

Jonathan P. Eburne and Samantha Kavky, Pennsylvania State University. Email: eburne@psu.edu and bsk10@psu.edu

Whereas Surrealist-inspired themes have yielded a rich legacy within American filmmaking, new valences of Surrealist theory can also be found in more experimental formal considerations and investigations into the mechanics, and even the limitations, of the cinematic medium itself. Such formal experimentation looks to Dada and the work of Hans Richter, Viking Eggeling, and Marcel Duchamp. In Duchamp’s six-minute film *Anemic Cinema* (1926), his playful interrogation of “depth” and dimension as cinematic illusions—as mechanical by-products of the cinematic process of turning a reel—begins to suggest the critical possibilities of his notion. This session poses the question of how fully such “anemia” might characterize the work of Surrealist film, or Surrealist- and Dada-inspired film, in the Americas. How might the limitations of the cinematic medium, rather than the illusory all-inclusiveness of its effects, be instrumental to American Surrealist filmmaking, broadly conceived? And in line with recent publications such as Bruce Elder’s *Dada, Surrealism and the Cinematic Effect*, what was the reciprocal impact of film on the movements themselves?

Two for One: Doppelgängers, Alter Egos, Reflected Images, and Other Duples in Western Art, 1800–2000

Mary D. Edwards, Pratt Institute, mary333@gmail.com

The theme of the double recurs often in nineteenth- and twentieth-century Western art. Examples of duples include doppelgängers (Schiele’s *Self-Seers II*), alter egos (Man Ray’s Duchamp as Rose Sélavy), reflected images in a pool (Burne-Jones’s *Mirror of Venus*; Dalí’s *Narcissus*) or in a looking glass (Clementina Hawarden’s Victorian photographs of her mirrored children; Picasso’s *Girl Before a Mirror*), double portraits of the same subject (Guibert’s photomontages of Lautrec painting himself; Rauschenberg’s bilaterally symmetrical assemblage of two bicycles), double self-portraits (Kahlo’s *Two Fridas*; Lundeberg’s *Double-Portrait of the Artist*

in Time), and those whose category is unique (Augustus Egg’s *Travelling Companions*; Kokoschka’s Alma Mahler as a life-size doll; Siqueiros’s *Echo of a Scream*; Albright’s *Dorian Gray*; Warhol’s *Double Elvis*; Boetti’s *Shaman-Showman*). This session seeks iconographical analyses of novel pairings of people (or things) in art created between 1800 and 2000. What inspired the images and how do they inform us about their creator and his or her era?

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

Ruth Erickson, University of Pennsylvania; and Catherine Spencer, University of St. Andrews. Email: ruthee@sas.upenn.edu and catherine.spencer@st-andrews.ac.uk

Two simultaneous turns occurred in the 1960s and 1970s: a social turn in the arts and a cultural turn in the social sciences. Although vitally important to multiple intellectual histories, the transformative overlaps between the visual arts, sociology, and anthropology are rarely explored in depth. They have informed artistic and research practice from the 1960s to the present, shaping conceptual art, institutional critique, social art practice, new-media art, and curatorial strategies. We invite papers that examine artistic appropriations of theories, methods, and ways of visualizing data from sociology and anthropology, and interrogate their ramifications for disciplinary boundaries. How have artists in the field used and misused the social sciences? In what ways have they assumed or subverted the sociological gaze to negotiate gendered, national, and neocolonial perspectives? What are the consequences of reconceiving established categories like land art and public art as social science enterprises?

Arts Council of the African Studies Association The Economics of African Art in Urban Spaces

Jordan A. Fenton, Ferris State University, jordanfenton@ferris.edu

This panel invites papers examining the ways that African art and economics are intrinsically linked within urban spaces. In the study of African art, the importance of money has been documented in relation to patronage, the workshop, media, display, commodification from a Western perspective, and the imposition of power. However, the role of money as it concerns the arts in African cities has yet to be examined. Placing money in the forefront of analyses concerning urban spaces can provide new interpretations of artistic change, innovation, interest, motivation, competition, and power in a global age. The central aim is to engage how the economic complexities of the city shape, inform, support, and inspire individual and collective artistic sensibilities. This panel seeks papers investigating both “traditional” and “contemporary” artists and genres and encourages interrogations of how an economic emphasis further problematizes the spaces between these categorical constructions.

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

Elisabeth Fraser, University of South Florida, fraser@usf.edu

For centuries artists, diplomats (ambassadors, consuls, and interpreters), and merchants served as cultural intermediaries in the Mediterranean. Stationed in port cities and other entrepôts of the Mediterranean, these go-betweens forged intercultural connections even as they negotiated and sometimes promoted cultural misunderstandings. They also moved objects of all kinds across time and space. Focusing on the early modern period from roughly 1600 to 1850, this session will consider how the mobility of art is intertwined with diplomatic and trade networks in the international arena of the Mediterranean. With the theorist Arjun Appadurai, we consider “ways in which people find value in things and things give value to social relations,” investigating analogies and relationships between the work performed by artists, diplomats, and merchants. How does the work of art participate in, foster, or resemble diplomatic negotiation or commercial exchange? Papers investigating any aspect of visual and material culture are welcome.

China in the Japanese Visual Imagination

Karen Fraser, Santa Clara University, kmfraser@scu.edu

From the introduction of Buddhism to the adoption of its written characters, China has historically played a key role in shaping Japanese culture. Chinese visual culture also extensively influenced Japanese art. The classical Japanese aesthetic term *kara-e* designated “Chinese style” pictures, deliberately contrasted with the native *yamato-e* style, while Chinese ink painting inspired both Zen priest-painters and literati artists. This panel invites papers that go beyond basic stylistic and iconographic influences to investigate how Japanese artists conceived of China as a broader cultural entity, whether through overarching visual generalizations, representations of isolated aspects or practices of Chinese culture, or depictions of particular locations such as West Lake. Was “China” imagined as a monolithic cultural authority? An idealized utopia? A crumbling empire ripe for conquest? By considering the Japanese visualization of China across a broad range of media and time periods, this session seeks a greater understanding of the nuances and complications in the Sino-Japanese relationship and its visual manifestations in Japanese culture.

Installing Abstraction

Paul Galvez, Wellesley College, pgalvez@wellesley.edu

From its inception, abstract art was an art of installation. In many of its key moments, from Malevich to Mondrian and beyond, a dynamic relationship with the spatial conditions of a site was paramount. This panel on strategies of presenting abstraction invites papers analyzing the challenges posed when a work created for a specific context is re-installed elsewhere. How does a certain hang or placement af-

fect our understanding of a given work? Does a mural-scale Pollock become diminished when hung on an enormous wall? What happens when a curator cannot obtain every member of a series of paintings? Are “exhibition copies” acceptable substitutes for more conceptual projects? How do artists adapt when they exhibit the same work in vastly different museums and galleries? By discussing specific examples—from the testimony of artists when they install their own work to curatorial and art-historical case studies, we will investigate the underlying premise that installation is always a form of interpretation.

Shifting Sands: “Ancient” Art and the Art-Historical Canon

Amy Gansell, St. John’s University; and Ann Shafer, Rutgers University. Email: gansella@stjohns.edu and ann.shafer@rutgers.edu

This session critiques the art-historical canon by investigating the terminology “ancient” across cultural boundaries. We define a “canon” as an established list of sites, monuments, and objects considered most representative of a tradition. Although the current canon has evolved to include global cultures, outmoded periodizations linger. When, how, and why did ancient art become canonized as such? We aim to take stock of the viability of our present criteria for classifying art as ancient, to investigate how regional subcanons of ancient material have developed, and to explore the impact of discovery, exhibition, and publication. Considering future frameworks of conceptualization, how might ancient art be situated within the global perspective? When issues of authenticity, provenance, and loss arise, should the canon preserve the memory? We welcome contributions from scholars of any period or culture, artists, publishers, and museum professionals whose work transforms the very concept of ancient art in the art-historical canon today.

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

Bill Gaskins, Cornell University; and Kirsten Buick, University of New Mexico. Email: gaskins@cornell.edu and kbuick@unm.edu

In the fall of 2012 the visual arts department at Emory University was terminated as an academic unit. The department was assessed as no longer representative of Emory’s core mission. For the art departments left standing, and the institutions that house them, this is a moment for a robust public discussion about the future of art and art history in the American university. This session will not readjudicate the decision made by Emory but rather focus on the external challenges, internal dynamics, and critical questions about the prudence, relevance, and sustainability of fine art as an academic project in the twenty-first century. We are calling for solution-themed papers from studio and art history faculty, administrators, alumni, and contributors from related disciplines.

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

Elina Gertsman, Case Western Reserve University; and Bissera Pentcheva, Stanford University. Email: elina.gertsman@case.edu and bissera@stanford.edu

Medieval visual culture sought to immerse its participants in sensually saturated phenomena and appealed to the complexity of the material imagination in the way the services intertwined chant with the jewel aesthetic of gold, glass, and marble. Shifting diurnal light and burning candles activated an aesthetic of glitter and chameleonic appearances. The modern display has tended to silence the original polymorphy and reverberation. We seek papers that employ new methodological approaches to explore the aesthetic principles of the medieval staging of objects and spaces, and the fate of their performative potential as it is reinforced, accommodated, subverted, or compromised by the modern museum. We welcome scholars working with Western medieval, Byzantine, and Islamic traditions.

The Architecture of Synagogues in the Islamic World

Mohammad Gharipour, Morgan State University, mohammad@gatech.edu

The Jewish people have been an influential community of long standing within the Islamic world from Morocco to Indonesia. Numerous synagogues located there are noted for their rich architecture and unique ornamentation. These buildings were constructed and developed under the influence of local trends or stylistic movements, while also representing the visual culture of each particular Jewish community. This panel explores the architecture of synagogues in the Islamic world by examining formal and spatial qualities. Papers should clarify how the architecture of synagogues responds to contextual issues and traditions, or how a change in the context can influence a historically established design. The contributions should be based on the analysis of archival and historical accounts or on formal and spatial analyses of synagogues in their urban context. Papers that deploy new methodological, theoretical, comparative, and interdisciplinary approaches to the analysis of synagogues in the Muslim world are especially welcome.

Association of Historians of American Art Crowds in the American Imagination

James Glisson, The Huntington Library, Art Collections, and Botanical Gardens; and Leslie Ureña, National Gallery of Art. Email: crowdscaa2015@gmail.com

During the nineteenth century the United States shifted from an agrarian to an urban nation. Its population boomed as the influx of immigrants altered its demographics, pressing more people against one another in tighter spaces. In a nation that had been defined by its frontier and free spaces, the contingent social phenomena of the crowd loomed large in the nineteenth- and twentieth-century American

visual imaginary and for social psychologists and reformers. If sometimes threatening and dangerous, crowds were also a sign of the massive population and economic productivity of the country. In representing crowds, artists tackled the problems of social cohesion and division in a nation of individuals that nonetheless sought to forge a stable national identity. This panel seeks papers, from any period, that explore how artists confront the problem of groups, group identity, and crowds, whether in or outside of urban contexts.

Dance in the Art Museum

Jennie Goldstein, Stony Brook University; and Amanda Jane Graham, University of Rochester. Email: jennie.h.goldstein@gmail.com and agraham9@z.rochester.edu

Dance in the art museum is not a new phenomenon. However, in recent years there has been an increase in movement-based performances in settings historically committed to displaying art objects. Additionally, museum collecting practices have opened up to include dance scores and documentation as well as the right to reperform. The presence and proliferation of dance in the art museum give rise to a number of questions important to dance and visual art. Can we understand movement as material? How does the museum space, and its institutional history, inform the performance of dances therein? How do curators and choreographers collaborate to create site-specific dances, or modify dances initially composed for the proscenium stage? We invite papers that address dance in art and curatorial programming and papers from visual and performance artists who work with dancers or dance history. We welcome contributions that explore the economic and political ramifications of hosting dance in art museums.

Rosso Reconsidered

Vivien Greene, Guggenheim Museum; and Heather Ewing, Center for Italian Modern Art. Email: vgreene@guggenheim.org and ewing@italianmodernart.org

Medardo Rosso, arguably one of Italy's most important modern sculptors and an innovative photographer and draftsman, remains largely overlooked outside of Italy's borders in studies of modernist European art. A still dominant Franco-centric canon, the fragility of his work—which does not travel easily—and the problem of fakes, posthumous casts, and copies all have contributed to a restricted understanding of this polymath artist. This session invites considerations on Rosso that cross the boundaries of medium and nationality. Potential topics include Rosso's work in sculpture, proposals on his multidisciplinary practice, and larger examinations of his production within the framework of Italian art. As Rosso raises the problem of center and periphery, investigations of the artist in the international context of his contemporaries working in France or elsewhere at the turn of the century are also welcome. This session coincides with a presentation of Rosso's work at the Center for Italian

Modern Art.

Preserving the Artistic Legacies of the 1960s and 1970s

Anne Gunnison and Molleen Theodore, Yale University Art Gallery. Email: anne.gunnison@yale.edu and molleen.theodore@yale.edu

In the 1960s and 1970s artists made work that explored issues of intentionality, authorship, and authenticity in novel ways: they conceptualized art to be fabricated or executed by others, created objects out of nontraditional materials, and constructed and performed pieces that were purposely ephemeral or time or site specific. In the present day this work is often known, experienced, and studied through mediated documentation or re-creation. Can we honor the artistic process and preserve a finished product? Should we protect or even replicate original experience and context, and if so, how? How do the concepts of present-day ownership confound the original practice? This panel welcomes papers and performances from artists, conservators, curators, educators, and historians that engage with the artistic practice of the 1960s and 1970s and consider its legacy. These presentations will be followed by a guided discussion.

Divine Impersonators: Substance and Presence of Precolumbian Embodiments

Patrick Hajovsky, Southwestern University; and Kimberly L. Jones, Dallas Museum of Art. Email: hajovskp@southwestern.edu and jones.kimberlylynn@gmail.com

In the ancient Americas divine impersonators acquired and displayed supernatural qualities that superseded their human status. Such changes of substance, presence, and personhood were achieved in social and ritual contexts, conceived within complex ontologies, and communicated through the senses. This session considers Precolumbian concepts of the human-divine interface by exploring their function and significance within pre- and early postconquest cultural contexts. We seek innovative approaches to the study of supernatural embodiment, as portrayed and recorded in visual and textual media, through varied disciplinary approaches. Contributions should engage how visual analysis contributes to our understanding of ancient American worldviews and states of being. Potential themes or topics include iconographies of divine status, gender, public and private identity, emic interpretations of Precolumbian spirituality, relationships between oral narratives and ritual performances, and specific histories and evolutions of divine embodiment.

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

James Harper and Philip Scher, University of Oregon. Email: harperj@uoregon.edu and pscher@uoregon.edu

How did the rest of the world see Europeans during the so-called Age of Exploration? This session focuses on images of "Westerners" dating from the onset of European expan-

sion to the beginning of the industrial period. While much has been written about Western images of Europe's others, this session reverses the direction of the gaze, considering the African, Asian, Pacific Islander, and Native North or South American as the makers and the European as the object. Whether their exposure to Europeans was fleeting or sustained, first- or secondhand, artists and artisans around the world distilled their impressions of the encounter into images of foreign soldiers, sailors, merchants, missionaries, explorers, and colonists. Culturally specific, these often tell as much about the makers as they do about those they depicted. Papers are invited from a variety of cultural traditions, and interdisciplinary approaches are encouraged.

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

Andrew Hemingway, University College London; and Paul B. Jaskot, DePaul University. Email: a.hemingway@ucl.ac.uk and pjaskot@depaul.edu

The Budapest Sunday Circle (1915–19) was a key forcing ground of radical social and cultural theory of the interwar years and in particular of the fruitful conjunction between Marxism and the resigned romanticism of German critical sociology. Yet its role in the formation of critical art history has been surprisingly neglected. Our panel proposes to historicize this moment of thought and analyze its impact. We invite papers that consider such themes as the influence of the war and revolutions of 1917–21 on the Circle; Lukács's and Mannheim's contrasting conceptions of culture; the respective influence of these thinkers on Hauser, Antal, and others; and the relations between their art history and the film criticism of Balázs. We are also open to other perspectives on the impact of the group on the history of art.

Skeuomorphic: The Skeuomorph from the Acropolis to iOS

Nicholas Herman, The Courtauld Institute of Art; and Sarah M. Guérin, Université de Montréal. Email: nicholas.herman@courtauld.ac.uk and s.guerin@umontreal.ca

A skeuomorph, from Greek σκεῦος (vessel) and μορφή (form), is an object that adopts essential structural features of its predecessor as ornament. While not strictly necessary, these features connect the new to the old, rendering an object recognizable or more palatable to its audience. Examples include stone modillions on Greek temples derived from the structural elements of wooden architecture; printed fonts resembling their handwritten antecedents; faux-wood paneling; and, most topically, touchscreen software that mimics the appearance of three-dimensional items such as notebooks, agendas, and clocks. At the intersection of ergonomics, historicism, and illusionism, the skeuomorph can be revealed as a frequent feature across many historical periods. This session seeks papers that consider instances of skeuomorphism from antiquity to the present, and solicits

especially analyses that reach beyond descriptive categories to investigate the motivations, intentions, and ideologies behind seemingly redundant visual continuities that survive at times of technological change.

Creativity and the Contemporary Workshop

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The workshop is a well-established subject of art-historical study, particularly for premodern art. Workshops are commonly defined as institutions where groups of artists or artisans share a physical workspace, a conceptual space of creativity, and work under the expertise of a senior member. Yet contemporary workshops reveal considerable variety of types from the traditional to new, emerging forms; thus, there is a need to more deeply conceptualize what workshops are and how they shape processes of creativity. This panel invites papers by practicing artists and art historians engaged with workshops as economic, sociocultural, and artistic institutions. We are particularly interested in the interrelationship of the workshop as economic and social institution and the workshop as a space where individual and collective artistic agency meet. Papers may examine the work of academically trained artists and workshops or art and craft workshops and collectives based in developing countries.

“Good Business Is the Best Art”: Corporate, Commercial, and Business Models as Medium

Sarah Hollenberg, University of Utah; and Virginia Solomon, Parsons The New School for Design. Email: hollenb@gmail.com and virginia.solomon@gmail.com

The later twentieth century witnessed a notable rise in the number of artistic practices that use corporate, commercial, and business models to realize a wide array of artworks. From Duchamp's *Boit en Valise* through the Fluxus employment of the mail-order catalogue to the practice of Takashi Murakami-as-brand, artists have built and manipulated the familiar structures and organizations of the corporate and business world into different aspects of their practice. Many of these projects have been considered primarily in terms of their modes of production or within the broader discourse of institutional critique. We invite papers that will shine a focused light on the use of commercial, corporate, or labor organizations and structures *as artworks*—as ends unto themselves rather than simply as means of fabrication or distribution—whether these works critique, embody, expand, or parody the familiar institutional forms of advanced capitalism.

The Meaning of Prices in the History of Art

Christian Huemer, Getty Research Institute; and Hans van Miegroet, Duke University. Email: chuemer@getty.edu and hvm@duke.edu

Over the last few decades, price information for art markets of the past has been collected systematically and made accessible in larger aggregates. Against all expectations, this has not resulted in data-intensive and computationally intensive research due to all kinds of methodological and logistical challenges. Various types of regression analysis, for instance, are not used in the humanities, in spite of the fact that art historians critically analyzing “big data” could trigger significant epistemological breakthroughs. This is particularly true when investigating the relationship between prices (as proxy for revealed preferences or “taste”) and various types of value, as well as their relationship to new forms of artistic creation, collecting patterns, buyer preferences, and so forth. While interest in how art is created, financed, distributed, and acquired throughout the centuries is not new, this session aims to solicit new types of questions revolving around the sociocultural formations underlying pricing mechanisms and value systems.

Historic Preservation and Changing Architectural Function

Maile Hutterer, Rutgers, The State University of New Jersey, maile.hutterer@rutgers.edu

This session explores shifts in the visual and physical experience of premodern buildings and monuments as a consequence of their preservation, which intrinsically alters the way historians and visitors interact with those spaces. Sometimes this intervention comes in the form of fences or newly created parvis, and other times by means of changed accessibility, signage, or purpose. The session welcomes papers on subjects from all geographical locations. It seeks to understand more fully how structures operate as records that reflect changing social practice and how that social practice might be reconstructed. If the function of a monument changed, for what purpose was it adapted and was there any resulting amendment to the fabric? Does its preservation obscure or highlight the full range of activities for which it was used, and why or how might it do so? How do the theories and practices of architectural preservation and landmark status account for the intrinsically transformative nature of restoration and conservation?

Dreams of Utopia: The Postcolonial Art Institution

Erica Moiah James, Yale University, erica.james@yale.edu

This session examines postcolonialism in the context of museum practice. It seeks papers that engage the following questions from particularized viewpoints: How have art museums and galleries in post-colonies reengaged art history through collections, exhibitions, and programming to effect expanded narratives and alternative historical viewpoints,

impact insider/outsider binaries, and instigate possible reassessments of value? Have museum policies and practices shifted in response to questions of canonization? How have postcolonial institutions attended to the expectations and demands of their constituencies and the evolution of these demands as the temporal distance from the event that may have officially, though possibly artificially, marked the onset of postcoloniality increased, such as independence, revolution, and so forth? Papers addressing practices of formal or informal art institutions in global post-colonies including the Pacific Islands, Southeast Asia, Africa, the Caribbean and Latin America, but also institutions in former colonial centers that have been attentive to and in some cases transformed by the imperatives of a postcolonial vision, are welcome.

The Not-So-Silent Partner: Artistic Practice and Collaboration

Monica Jovanovich-Kelley, University of California, San Diego; and MacKenzie Stevens, University of Southern California. Email: m.jovanovich.kelley@gmail.com and mabennet@usc.edu

The use of the term “collaboration” today implies social engagement and relational aesthetics to the extent that earlier instances of collaboration are often discussed relative to these developments in contemporary art history. This session considers how collaboration is, and has always been, a vital part of the artistic process by including parties or relationships previously thought to be inconsequential. Specifically, we look to explore how collaboration is manifested in the conceptualization of a work and in the form that work takes. Thus, we ask what an investigation that focuses more on the conceptual and/or dialogical research process may yield. Do seemingly inconsequential ephemeral materials help illuminate the relationship between an artist and her collaborators? How might these elaborations challenge hierarchical models wherein the singular artist is credited with conceptualizing the artwork? We welcome papers from a wide range of time periods and geographic locations and encourage interdisciplinary approaches.

Architecture in Islamic Painting

Abdallah Kahil, Lebanese American University, Abdallah. kahil@lau.edu.lb

This session addresses the representation of architecture in Islamic painting. Architectural structures and decoration are often included in Islamic paintings from most periods; they form either an independent visual entity or sets for scenes. The forms and roles of architectural representations in Islamic painting stimulate various methodological and formal approaches. These include exploring spatial concepts and representations, relationships between the architectural representation and visual culture of a specific period or style, the relationship between physical architecture and painted architecture, the imaginative renderings of painters, the formulaic representation, and so on. The architectural

decorations in these paintings are so varied and rich in details. Some of them may correspond to the decoration of existing buildings, and some may not. This session is open to exploring all aspects of architectural representation and architectural decoration within the painting, and between the painting and the physical world throughout the periods between thirteenth and eighteenth centuries.

Old Technologies in Latin American Contemporary Art

Daniela Kern, Federal University of Rio Grande do Sul, daniela.kern@ufrgs.br

In recent years the use by young artists of “low” or old technologies, such as cassettes, vinyl records, Polaroids, pinhole photography, has emerged as a strong trend in the Latin American art scene. Considering the peculiarities of opting for old technologies in Latin American art, we are looking for papers that shed light on such questions as: How are old and new technologies combined in Latin American contemporary art? To what extent does the low cost of old technologies drive its use in the works of young artists living in Latin American countries, often without access to the resources needed to work with expensive new technologies? Is the phenomenon of old technologies related to the “retro” fetishism that marks other aspects of visual culture in Latin America today? Or is the interest in old technologies as a potential instrument of political and social criticism more frequent in Latin American contemporary art?

American Council for Southern Asian Art Art Lovers and Literaturewallahs: Communities of Text and Image in South and Southeast Asia

Sonal Khullar, University of Washington, skhullar@uw.edu

The playwright Naushil Mehta recalled a 1988 gathering of “art lovers and *literaturewallahs*” in Ghatkopar that included Tyeb Mehta, Bhupen Khakhar, Gieve Patel, and Atul Dodiya, some of India’s most distinguished artists. This gathering characterized the cross-pollination of artistic and literary worlds in modern India. The relationship between text and image in South and Southeast Asia has received considerable attention in scholarly writing on illustrated manuscripts, temple inscriptions, and narrative traditions. This panel invites papers, on any region or period, that explore communities formed around text and image—the ways that artists, critics, poets, writers, calligraphers, translators, scribes, and craftspeople interacted and collaborated. It encourages approaches that build upon existing formal or iconographic methods to turn attention to the persons and publics, or “communities,” that produce and consume text and image. Papers might draw connections between historical and contemporary cultures of criticism and connoisseurship. They could address translation across visual and verbal practices, the figure of the *rasik* (art lover), or the role of the *mehfil* (gathering for musical concert or poetic recitation). They might engage Richard Davis’s notion of “communities of response” or Kant’s *sensus communis*, and their assumptions of interestedness and disinterestedness, to reconcept-

tualize action, devotion, mediation, and power.

Semiautomatic Images: Making Art after the Internet

Cadence Kinsey, University College London; and John Hill, LuckyPDF. Email: cadence.kinsey@ucl.ac.uk and john@luckypdf.com

This session will explore developments in recent art by looking at the increasingly permeable boundaries between artistic, commercial, and automated processes. Web 2.0 and social media has not only altered the way that some young artists now share their work with peers, public, galleries, and collectors but also altered the very processes of making and distributing work and the aesthetic forms it may take. Tumblr-style image streams, existing content readily available on the Web, and the high-res, high-production aesthetic of commercial and stock photography have become a central area of enquiry for internationally exhibiting artists such as Ed Atkins, Ryan Trecartin, and Helen Marten. Papers might address the emergence of the prosumer and its impact on spectatorship and models of labor; the use of algorithmic, outsourcing, and crowdsourcing processes in artistic production; the internet as moving image/time-based medium; stock or commercial images; and precedents and points of comparison from art history.

The Philosophy and Forms of Handmade Pottery

Janet Koplos, independent scholar, janetkoplos@gmail.com

Ceramic sculpture has become a regular inhabitant of art galleries, and artists in other mediums are attracted to handling clay to such an extent that Roberta Smith has described it as “the new video”—the medium everyone wants to try. But at the same time, a young generation has joined in the ongoing engagement with the visual and conceptual interests of utilitarian pottery. New types of tableware include cast noncircular forms, unmatched sets, piecing, poetic allusions, referential themes, and narrative drawing in addition to the wheel-thrown glazed work that has dominated the last half-century. The recent prestige of design and several philosophical, historical, sociological, and critical texts have provided justification for handmade pottery in the postindustrial era. Panel presentations will consider the highlights of functional pottery today and examine its intellectual underpinnings. What are the implications of the new forms? What is the symbolic value of pottery? Is current activity a fluke or a lasting genre of artistic expression?

Public Art Dialogue

Museums and Public Art: Coexistence or Collaboration?

Cher Krause Knight, Emerson College; and Harriet F. Senie, City College, City University of New York. Email: cheryl_knight@emerson.edu and hfsenie@nyc.rr.com

While many museums ignore public art as a distinct arena of art production and display, others have—either grudgingly or enthusiastically—embraced it. Some institutions organize neighborhood tours or partner with public art agen-

cies to expand the scope of exhibitions. Others attempt to establish in-house public art programs with varying degrees of fiscal and logistical sustainability. We invite papers addressing public art created in conjunction with museum exhibitions or through their public programs but which occurs beyond the museum or has some components outside of it. We are interested in who originates and funds such public art and the philosophies behind it. Is its efficacy evaluated in the same way as other museum initiatives? Are museums and public art ultimately at odds or able to mutually benefit one another? We seek to begin to codify the unwritten history of how museums and public art have and continue to intersect.

Women’s Caucus for Art

The Difference Disability Makes: Disability, Community, and Art

Petra Koppers, University of Michigan, petra@umich.edu

This panel will consider the formal challenges disability poses to established modes of making, sharing, and receiving art practices. When art galleries are inaccessible or their aesthetics are not conducive to new genres of engagement, how do disabled makers respond? What are the niches, crevasses, parks, and circus tents of those of us who swerve out from under the normative hail of art-as-usual? What escapes the label “outsider art” and establishes its own contract with material and audiences? Project reports, theoretical papers, and artist or curator statements are all welcome. Papers might address how the conceptual shifts around polarizing terms like “community art” and “social practice” allow practitioners to find new ground for their artful differences, whether these differences are physical, cognitive, emotional, or sensory.

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

Stephanie Langin-Hooper, Bowling Green State University; and S. Rebecca Martin, Boston University. Email: slangin@bgsu.edu and srmartin@bu.edu

Was it because of, rather than in spite of, their small or fragmentary state that many artworks were valued in the ancient world? Miniature objects could be created with more care than the life-size versions for which they were supposedly cheap replacements, and deliberately partial representations did not always privilege a completed whole. Recent theoretical work suggests that tiny and fragmentary artworks had an appeal and a power that could function separately from their mimetic properties. Such objects challenge expectations of representation and have a particular command over the viewer, demanding intimate modes of looking and touching, while encouraging displacement of personal identity. The session explores the valences of power, identity, and interaction created by this understudied class of objects. We seek theoretically informed case studies addressing the meaning, function, or agency of any intentionally “incomplete” artworks from the ancient world.

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

Margaret R. Laster and Chelsea Bruner, independent scholars. Email: mrlaster@earthlink.net and chelsea.bruner@gmail.com

From the 1870s to the early 1890s the Empire City became the prevailing center of American finance and culture. Fueled by a flourishing capitalist economy and patronized by a burgeoning elite citizenry, New York's built environment would be dramatically transformed. Yet, as recent scholarship has begun to consider the concept of "culture" more broadly, New York's status as a cultural capital needs to be reevaluated not only in terms of its buildings and landscape but in its social composition and in the institutions and organizations that played a pivotal role in the metropolis's projection of itself. This session seeks papers that focus on New York's cultural and material production in the 1880s, including art and architectural projects of all media, as well as a consideration of the dynamics underlying their creation and patronage. We encourage a broad range of approaches from the historical and archival to the theoretical.

Fashion and the Contemporary Avant-Garde

Charlene K. Lau, York University, cklau@yorku.ca

In the words of the critic and art historian Hal Foster, there is a "need for new narratives" in the history of the avant-garde. This session provides a platform for fashion within theoretical discussions of the contemporary vanguard and posits that fashion is one such genealogy of the avant-garde. However, the term "avant-garde" has become a catchall in fashion discourse for conceptual, experimental, or intellectual practices. A more critically rigorous definition of the avant-garde in fashion is needed for these new narratives to be possible, one which (re)draws the connections between the vanguard and its social and political aims. In this vein, papers from across disciplines are welcome, proposing topics including but not limited to art and fashion, curatorial studies, display culture, performance and theater studies, popular culture, and wearable technology. Art and design historians, artists, critics, curators, and designers are invited to apply.

Complicating the Picture: Intersections of Photography with Printmaking since 1990

Jimin Lee, University of California, Santa Cruz; and Ruth Pelzer-Montada, The University of Edinburgh. Email: jiminlee@ucsc.edu and r.pelzer@ed.ac.uk

While the use of photography in printmaking and image manipulation in photography are nothing new, the emergence of digital technologies in the 1990s has brought both spheres closer together. Nevertheless, print and photography frequently occupy different educational, exhibitionary, and discursive spaces and involve diverse constituencies. Hence the aim of the panel is to begin to bridge these gaps

and to consider some of the technical, historical, and theoretical terms, conditions, and possibilities of the interactions between print and photography, especially in a "post-medium" age. Invited are proposals from artists, printmakers, photographers, visual culture theorists, and art historians.

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

Sarah Lepinski, Purchase College; and Susanna McFadden, Fordham University. Email: sarahlepinski@gmail.com and sumcfadden@fordham.edu

Wall, ceiling, or floor? Stone, stucco, or paint? This session seeks to blur the disciplinary, chronological, and geographical boundaries presently driving interpretive frameworks utilized in studies of ancient and medieval surface media by focusing on the topic of visual and material allusion, evocation, and imitation. Papers may address questions such as: How do we reconcile modern conceptions of imitative surfaces as derivative with our understanding of ancient and medieval practices wherein imitation was a precise and honored art form? How were forms replicated across geographical distances and translated over centuries for different spaces and visual syntaxes? Do we find evidence for "blurred boundaries" in artistic practices? To what extent can we determine the reception of these pictorial devices and the role of the patron in devising their appearance?

Surveillance as Art Practice

Jessamyn Lovell, University of New Mexico; and Trish Stone, University of California, San Diego. Email: jlovell@unm.edu and tstone@eng.ucsd.edu

Since their earliest uses in street photography, surveillance and voyeurism have been able to exist in the liminal space of legality within art. Privacy laws have evolved a great deal since then, prohibiting the photography of individuals in some countries and outlawing photography completely in places labeled "high security." However, no existing laws prevent US civilians from watching inside private homes using cameras mounted to drones. As image-capture technologies continue to evolve, issues around privacy become muddier and laws more restrictive. It is in the remaining gray areas of privacy that artists have been able to use surveillance in their practices to explore identity, security, and systems of power. The obsession with how information is gathered and used by artists is the territory this panel will discuss as well as ways surveillance is used as a medium. Proposals are invited from artists working with surveillance as the primary tool in their art practice.

Unfolding the Enlightenment

Alyce Mahon, University of Cambridge; and Nebahat Avcioglu, Hunter College, City University of New York. Email: am414@cam.ac.uk and navciogl@hunter.cuny.edu

What was the value of the Enlightenment for the artist, and

how have artists responded to it since? While the Enlightenment is a well-known critical and historical paradigm, associated with an established set of ideas and objects in art, literature, philosophy, and science, this panel asks how we might go beyond existing formulations by seeking to understand the Enlightenment in terms of the expression of flexibility and hybridity in noncanonical art forms such as costume albums, *carnets de voyages*, *livres d'artiste*, and performance art. From the late eighteenth century to the present day, artists have explored the Enlightenment and its legacy in various media and historical and geographical contexts. They have challenged and undermined its obsession with knowledge, truth, and classification and exploited its preoccupation with the relationship of ethics to aesthetics, the private to the public, art to the state, and the collector to the museum. We welcome proposals that ask what forms have been taken by these representations of the Enlightenment and its legacy, and what insights they have offered.

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

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Few movements have engaged historians of nineteenth-century art as persistently as Realism. The fact that the designations "Realist" and "Realism" were widely used in the nineteenth century would seem to provide sufficient historical testimony to settle questions about the meaning of the concept. Yet the significance of Realism remains uncertain. A review of the considerable scholarly literature devoted to this concept in the past half-century suggests that Realism is best understood in relation to modernism, especially Parisian avant-garde practices. This session aims to revisit an old question: What is Realism? Is Realism a response to modernism? Or was it animated by cultural, social, or philosophical impulses distinct from or adjacent to those prompted by the conditions of modernity? Is Realism even a distinct movement? Can Realism be bracketed historically, as a project peculiar to post-Enlightenment Western culture? Papers written from a variety of methodological perspectives are sought. Proposals on the historiography of Realism studies are also welcome.

Society of Historians of Eastern European, Eurasian and Russian Art and Architecture Reconsidering Art and Politics: Toward New Narratives of Russian and Eastern European Art

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sg

From Ivan III's Russo-Byzantine "Renaissance" to Stalin's Socialist Realism and the Pussy Riot performances, much of Russian, Eastern European, and Soviet art history has been narrated in relation to various institutions of power. This

relationship has often been reduced to one of binary opposition: perceived complicity on the one hand, and militant defiance on the other. We invite papers that challenge these interpretations and highlight the complexity of artistic responses produced at the nexus of aesthetics and politics. Did propagandistic or ideological art possess important subversive qualities? Conversely, did ostensibly apolitical art engage with contemporary politics, imperialist ambitions, or questions of nationalism and religion? Were the divisions between official and unofficial art more fluid than currently understood? And last, can a reevaluation of these distinct categories generate new methodologies and narratives of Russian and Eastern European art?

Science Is Measurement? Nineteenth-Century Science, Art, and Visual Culture

Nancy Rose Marshall, University of Wisconsin-Madison,
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This session, named for the title of an 1878 painting by the Victorian artist Henry Stacy Marks, considers issues in the representation of emergent scientific theories of the nineteenth century in Britain, the US, and Europe—how visual culture and art drew on, illustrated, augmented, or resisted various scientific strands of thought, and, alternatively, how visual materials were deployed in scientific contexts. Potential areas of inquiry include the visual culture related to Charles Darwin's ideas of sexual selection and evolution, including the recent queering of this discourse; science fiction/steampunk; scientific categorization and hybridity; photography; microscopy; natural history museums; science and the supernatural; popularizing science/science as entertainment; illustrated science books (for adults, for children); zoology and zoos; neuroscience; geology, glaciology, and paleontology; and questions of scale (the miniature, the inconceivably enormous) as catalyzed by nineteenth-century scientific investigations.

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

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When scholars and curators study artists whose place in the critical record has yet to be established, those artists are uniquely empowered to mediate the construction of their histories by granting interviews and access to primary documentation. This relationship becomes even more complex when the role of mediator falls to an executor commissioned to represent the artist's interests in his or her absence. These agents may elevate to public attention projects previously considered private or sequester evidence deemed potentially damaging to a reputation or the market. Regardless of motivation, each intervention conditions subsequent scholarship. This session will consider critical and ethical issues associated with what Caroline A. Jones termed the "posthumous author-function." Papers

may address any aspect of the problematic, including the impact of artists' wishes, the influence of their estates, the discovery of previously unknown material, and the production of posthumous works of art.

New Genealogies of American Modernism at Midcentury

Angela Miller, Washington University in St. Louis; and Jody Patterson, Plymouth University, England. Email: almiller@wustl.edu and jody.patterson@plymouth.ac.uk

In 1946 Ad Reinhardt created a family tree for the readers of *PM* magazine entitled "How to Look at Modern Art in America." Containing more than two hundred leaves, each inscribed with the name of an artist and clustered along stylistic branches, Reinhardt's genealogy attests to the striking diversity of what was understood as modernist practice in these years, ranging from broadly varied figurative styles to gestural and geometric abstraction, collage, and hybrid practices. Reinhardt's family tree offers a starting point for a much-needed reconsideration of the reflexive divide between pre- and post-World War II culture in the US. An eclectic range of styles and social engagements belie the familiar narrative of a depoliticized abstraction after World War II. Issues for consideration include thematic connections linking figuration and abstraction; medium and materiality; varieties of gestural painting; and the persistence of muralism and other expressions of a redefined public.

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

Leah Modigliani, Tyler School of Art, Temple University; and Stephanie Syjuco, University of California, Berkeley. Email: lmodigliani@temple.edu and ssyjuco@berkeley.edu

Crushing student debt is the economic tsunami lurking

on the horizon, one with potentially disastrous long-term economic effects. Legislators and educators are beginning to address this issue, which is also inspiring many students to become politically active. While expensive MFA degrees are easy fodder for journalists writing about the student debt crisis (Jordan Weissmann called such stories "cautionary tale[s] about the perils of hipsterism" in *The Atlantic*), it is necessary to discuss whether the high cost of some programs is worth it. We seek diverse panelists with big ideas who are interested in collaborating on a search for solutions or in advocating for change. Questions to consider might be: How can we boost accessibility to education without recourse to student loan financing? Large debt means less time and resources after school—how does this determine what art is being made? How are families affected by artist debt? Does high student debt ethically compromise faculty and staff?

Open Session Indigeneity and Contemporary Art

Kate Morris, Santa Clara University, klmorris@scu.edu

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

Cristian Nae, George Enescu University, Iasi; and Judy Peter, University of Johannesburg. Email: cristi_nae@yahoo.co.uk and judyp@uj.ac.za

After 1989 many former cultural peripheries have destabilized the existing geopolitical distinctions dividing the art-historical imaginary, while postcolonial struggles for identity challenged dominant narratives and established new power relations. The concurrent rise of the art biennial as a global phenomenon is one of the intriguing aspects

Open Forms Sessions

Listed here are sessions accepted by the Annual Conference Committee in the Open Forms category. Representing no more than twelve of the total 120 sessions selected for the conference program, Open Forms is characterized by experimental and alternative formats (e.g., forums, roundtables, performances, workshops) that transcend the traditional panel. Because they are preformed in some cases (or because the participants in them are preselected), Open Forms sessions are not listed with the other sessions in the 2014 Call for Participation. Sessions listed with email addresses are accepting applications, otherwise, they are listed for information purposes only.

Curating Virtually: New Media and Digital Arts and Global Interventions

Jan Christian Bernabe, Center for Art and Thought, Los Angeles, jcb@centerforartandthought.org

The emergence of Web 2.0 has facilitated a wealth of possibilities for the redistribution and consumption of art, as commercial and social-media websites make consuming art possible for a broader internet-connected public. In particular, social-media websites seem to imply a democratization of the practice of curation. These social-media sites have given rise to millions of digital "curators" who collect and publish their digital content online for their respective audiences. In light of the ease of digital accumulation, curation, and publishing content online, the session queries the practice of curation in today's new-media and digital moment. In other words, how has the internet altered curatorial practice? The session invites scholars, curators, museum professionals, artists, web designers, and others whose work engages with virtual curatorial practices. Papers might address specific virtual curatorial projects; approaches and strategies of curating virtually; and/or the global, artistic, and social interventions that virtual curation inspires.

of world art history that may be questioned concerning its importance in advocating hybridization and decoloniality, while at the same time establishing new routes of cultural influence in exchange for the old commercial ones. Papers may address the extent to which art biennials in formerly “peripheral” areas may have contributed to the spread of modernism as a Western product; their discursive functions, ranging from emancipatory cultural practices to instruments of a renewed colonization of language, bodies, and time; their relation to the historical large-scale exhibitions; and their impact on the contested term “globalization,” as well as on the construction of contemporary art history.

Patron of Diversity: The Golden State, the People’s University, and the “Rise of the Rest”

Elaine O’Brien, California State University, Sacramento, eobrien@csus.edu

California’s public colleges and universities were centers of civil rights activism in the 1960s. Student Black Power demonstrations, Vietnam War protests, and the campaign for Chicano and migrant worker rights pressed the diversity movement forward. By the 1970s system-wide diversity hiring policies had dramatically changed art faculty demographics and made the Golden State’s massive public higher education system a powerful patron of diversity in art. New tenure-track positions financially supported and protected from censorship a pioneering generation of artists from underrepresented groups. What’s more, the art they made and taught came to characterize the art our time: an art of new subjects, new materials and forms, new audiences, and new

strategies of production and engagement. Focusing on how state patronage and academia affected their production, this panel seeks case studies of feminist, Native American, African American, Asian American, and Latina/o artists hired by California public colleges and universities (ca. 1970–90) who achieved national and international significance.

The Turbulent Decade: 1960s Art in East Asia

Thomas F. O’Leary, Saddleback College, toleary@saddleback.edu

The 1960s provide a particularly useful point of departure from which to launch an investigation into East Asian artists’ contributions to global radicalism. Bookended by protests in Japan against the Japan-America Mutual Security Treaty, as well as the April Revolution in South Korea and the nascent stages of China’s Cultural Revolution, the 1960s are a constructive framework for a reconsideration of the methodologies of modern East Asian art history. Papers should address the experimental and revolutionary art practices of artists in East Asia within the context of larger art-historical debates and scholarship of the 1960s. How did the art of the period reflect local dynamics concurrently with international politics? How did art and visual culture answer both national and global concerns without remaining rooted to nativism? And are there theoretical and cultural implications of such radical art styles? Papers examining all forms of interventionist art practices in 1960s East Asia are welcome.

The Studio History of Art

Benjamin Binstock, Cooper Union; and Margaret MacNamidhe, School of the Art Institute of Chicago. Email: bbinstock@gmail.com and margaretmacnamidhe@fastmail.fm

CAA encompasses art historians and studio artists, but do they ever meet? We invite contributions from both groups to what David Rosand has called the “studio history of art.” An artwork originates in the studio as the primary source of its meaning, rather than a historical context, a patron’s desires, or an ostensible public function. However, the circumstances of the studio and the qualities of an artwork are necessarily articulated belatedly through art-historical discourse, and mediated by what Arthur Danto called the “art world” (which is not so easy to step outside of—did someone say CAA?). Our session welcomes social, cultural, and philosophical interpretations of artworks, new insights, or “aspirational criticism” of what art history can or should be, self-consciously grounded in the particulars and process of studio production. These contributions will accordingly reflect the productive dialectic between creation and reception, making and writing, studio artist and art historian.

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

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Sound art is not simply a combination of music and art: it intersects electronic music, concrete poetry, video arts, and sculpture. Sound art is just one example of the crossovers that are occurring at an ever-increasing pace as technology enables a network of connections between various types of artists, practices, and concerns. This panel seeks papers exploring the history of the practice, challenges in the field, and evolving aesthetics, through the kaleidoscopic lenses of history and practice, art and music, bringing together a multiplicity of perspectives on this complex topic. Papers might address: Is sound art defined more by sound or by art? How does sound art relate to music? How do musicologists and art historians approach the study of sound art? How do composers and artists approach the creation of sound art? What are the curatorial issues for sound art? Are we in a golden age of sound art?

The Art and Architecture of Religious Pluralism

Timothy Parker, Norwich University, tparker@norwich.edu

This session invites papers on the historical, theoretical, and historiographical issues raised by the advent of artworks, liturgical objects, buildings, spaces, and sites designed expressly for interfaith worship or celebration. These issues pertain to the challenges of religious conflict, are inherently multidisciplinary, and deserve sustained and systematic research. Particularly welcome are papers addressing specific works of interfaith art or architecture—especially ones widely regarded as successful—in their historical and interdisciplinary contexts. Other possibilities include research on the interplay between liturgical and architectural challenges of interfaith spaces; studies of the architectural elements of interfaith events or gatherings, however temporary; proposals for historically informed theory to ground the design of interfaith art or architecture; historical analyses of art or architecture from inherently pluralist religious traditions (e.g., Bahá'í temples) that suggest better conceptions of interfaith art and architecture generally; historiographical studies that critique the canonical treatment of “sacred space” and “sacred art” and seek to recast it along interfaith and interdisciplinary lines.

Global Video: Histories and Practices

Rebecca Peabody, Getty Research Institute; and Ken Rogers, York University. Email: rpeabody@getty.edu and krogers1@yorku.ca

This session focuses on two interrelated themes: the development of video in a global context, and the ways that the interdisciplinary study of video both complements and challenges art-historical conventions. This calls for video histories that are global and transnational, and critical paradigms that draw from art history when it is useful without being limited by its disciplinary confines. How did video art evolve in different regional and transnational contexts, and what are some of the social, technological, and aesthetic concerns that drive its production today? When is “video art” a helpful appellation, and when are the conventions of art history challenged by video and related media? How do issues around technology, labor, production, distribution, and ephemerality shape video makers’ work? Diverse perspectives are sought—covering the early years of video art as well as more contemporary developments—as are a variety of disciplines: artists as well as scholars from fields concerned with visual production (sociology and media studies, for example, in addition to art history).

A Social Medium: Photography’s History of Sharing

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The global dominance of the Smartphone has placed digital

Contemporary Art and Visual Culture of Central America and Its Diaspora

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When Central America transitioned into a postwar period of reconciliation and reconstruction, the global contemporary art scene witnessed a surge in art from the isthmus—one traditionally overlooked in Latin American art history discourses. Much of this art reveals a critical dialogue on the region’s geopolitical history from US interventions to neoliberalism as contested modes of coloniality. Concurrently, the US Census has shown that Central Americans in the United States are a rapidly growing population and officially make up the third largest Latino group in the nation. Such population growth also mirrors the increased visibility of Central American artists in the US. This session will examine post-1960 socially engaged art practices and visual culture from Central America and its associated US-based diaspora. Papers may address the intersections between image making and violence; religion; war; historical memory; migration; transnationalism; urbanism; gangs; gender; narcoterror; race; or specific artists, exhibitions, or alternative spaces.

Games and Gambits in Contemporary Art

Jaimey Hamilton Faris, University of Hawaii; and Mari Dumett, Fashion Institute of Technology, State University of New York. Email: jhamiltonfaris@gmail.com and maridumett@gmail.com

Elements of games and game theory are increasingly important to contemporary art: rules of participation, complex systems analysis, strategizing tactics, chance, alternative realities, problem solving, competition, role play, and fun. This panel seeks to reconsider vital relationships among the aesthetics of art, gaming, and play. How can the discourse on participatory art practices be developed through a greater understanding of art’s use of game and play logics to explore systemic relationships between representation and reality and individual and collective agency? How does art address questions of who is “being played” as much as who is “playing”? We invite papers that explore topics in a wide range: from art invested in open-ended structures of play to art that allegorizes the “game of life.” Papers might discuss global multiplayer, real-time computer gaming, or more symbolic uses of chess gambits, sports, racing, and puzzles, from case-specific, historical, and theoretical perspectives.

cameras and internet access into the hands of unprecedented numbers of people. This recent shift, along with the current visual orientation of social media, means that more photographs are viewed, created, and shared now than ever before. This session, an outgrowth of a concurrent exhibition at The New York Public Library, reconsiders the history of photography as a technology dependent upon social interaction, mediation, and the public sphere. We seek papers that examine the history of photography through its dissemination (across multiple platforms, social networks, and systems of communication) and in relation to its “publicization” (from Kodak to closed-circuit cameras and Google Street View). Both historical and contemporary case studies of these and related themes, such as crowdsourcing, photomessaging, and mass-participation photography, are welcome. We also encourage papers that question the limits of sharing and potential problems of unintentional and/or oversharing.

Original Copies: Art and the Practice of Copying

Stephanie Porras, Tulane University, sporras@tulane.edu

Technologies of copying—printing, casting, digital duplication—have always engendered debates about artistic authorship and invention. Copying can be viewed as a debasement and as creative praxis. Albrecht Dürer complained about copyists but also advised young artists learning to draw to “copy the work of good masters until you attain a free hand.” Copying can also produce originality. Andy Warhol’s copies of Brillo Boxes expose this paradox, asking (in

Arthur Danto’s words), “What is the difference between two things, exactly alike, one of which is art and one is not?” This session seeks papers addressing techniques and functions of artworks that copy other objects (drawings, prints, casts, rubbings, photographs) produced from the early modern period to today, as well as the legal, ethical, philosophical, and ontological issues embedded in copying. Covering a wide temporal and material range, the session aims to encourage a broader dialogue about the problematic status of the copy in the history of art.

Art-Historical Scholarship and Publishing in the Digital World

Emily Pugh, Center for Advanced Study in the Visual Arts, National Gallery of Art; and Petra Chu, Seton Hall University. Email: emily@emilypugh.com and petra.chu@shu.edu

In recent years computing technologies have opened up new avenues of inquiry and new publishing formats for art-historical research. Yet these new opportunities are not without challenges and raise a number of questions. Do computer-based tools represent merely a more expedient way to answer existing art-historical research questions, or can they inspire art historians to ask (and answer) entirely new questions? What are the options available for publishing new kinds of scholarly data (datasets, three-dimensional images)? What about copyright? And funding? Are there models for best practices for collaborative projects or for working with technical specialists? What are the implications of such approaches for peer review and tenure? Schol-

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

Beatrice Kitzinger, Stanford University; and Gregory Vershbow, International Center of Photography. Email: bkitzing@stanford.edu and gvershbow@gmail.com

In the absence of anyone to see them directly, the effects of an artwork are often ongoing (or, in some instances, best accomplished). We seek to form a mixed panel of practicing artists and art historians of any period and field to present case studies that address the autonomy of artwork. Discussion may focus on the agency of art objects relative to the agency of their viewers or handlers, the concept of reception, mechanisms of concealing or revealing built into artworks, and the conditions under which art may be said to “work” without an audience. Cases might include images in closed books, objects packed in museum storage, planned or unforeseen decay, objects and images shut into tombs, hidden behind shutters, immured in walls. We welcome proposals that challenge the session title’s implicit location of visibility at the center of artistic reception and proposals that include the demonstration of an artist’s work.

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

Karen J. Leader, Florida Atlantic University; and Amy K. Hamlin, St. Catherine University. Email: karen.leader@nyu.edu and akh218@nyu.edu

This session emerges out of the so-called crisis in the humanities, and our objective is to change the conversation toward constructive engagement, using art history as a platform. This Open Forms session will showcase eight to ten initiatives. Examples might include projects that promote positive outcomes in the political and employment arena, classroom innovations that rejuvenate the discipline for a twenty-first-century audience, museum practices that capture the centrality of the physical encounter with the object in the digital age, or ideas that embrace crowdsourcing or collective activity. This session will represent the outcome of our multiyear, multiplatform project to partner with current and former CAA officers, CAA-affiliated committees and caucuses, and other art professionals. We invite proposals for short presentations on results-oriented initiatives that are concrete vs. anecdotal and that are grounded in best practices. A project website more thoroughly describes our vision: <https://sites.google.com/site/arthistorythat/>.

ars who have used computing technology in their research and publishing are invited to join this panel to discuss their approaches and practices, to analyze what has worked or has not, and in the process to answer some of the questions raised above.

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

JoAnn Purcell, Seneca College, joann.purcell@senecacollege.ca

When the sun rose over the 2013 Venice Biennale, it was met with an arresting sight—that of an inflatable revision of Marc Quinn’s visibly disabled *Alison Lapper Pregnant* (2005). Immense and luminescent, it could not be avoided. It summoned a revisit to the gaze, the stare, the look away, and the two-way conversations with those considered critically disabled. The aesthetics of disability in contemporary art and media is a compelling and challenging field of research, often discordant with the mainstream media, marginalized, as are the people themselves. This session will examine the art that resists and rethinks what society has labeled “disabled.” It will explore the powerful narratives and evolving aesthetics in contemporary art and the spillover into the broader visual culture surrounding critical physical, mental, and developmental disabilities. Papers and presentations from persons of all abilities are invited to apply.

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

Jennifer Purtle, University of Toronto; and Alexander Nagel, New York University. Email: jenny.purtle@utoronto.ca and an43@nyu.edu

This panel will address aspects of artistic circulation and the processing of artistic information between 1250 and 1550. We seek papers, from scholars working in any area of the world, that explore developing and emergent conceptions of geography, rather than applying modern geographical categories. Beyond the empirical facts of trade relations, we are interested in papers that are sensitive to how provenance and chronology shift as objects and techniques travel. Beyond consumerism and collections, we are interested in ideological formations. Beyond the presumed existence of oppositions between local and global, Christian and Muslim, East and West, we seek papers that explore alternative models for understanding how identities are formed, how spatial and temporal thinking works, how religion comes under new scrutiny, and how art is defined and redefined during an era of newly global interactivity.

Guerrilla Approaches to the Decorative Arts and Design

Haneen Rabie, Princeton University; and Catherine Whalen, Bard Graduate Center. Email: hrabie@princeton.edu and whalen@bgc.bard.edu

The methodological conventions of art-historical practice remain inadequate for a thorough appreciation of objects classed as decorative art and design. In a broad “material turn,” researchers in a diverse array of academic fields have begun to consider such objects and proffer alternative

Performative Architecture before the Modern Era

Wei-Cheng Lin, University of North Carolina at Chapel Hill, wclin@email.unc.edu

When speaking of how art engages viewers, one is already considering its performative potential as an active agent in shaping and mediating the world. This panel seeks more specifically to explore architecture’s performativity, not as the structural frame of a theater, so to speak, but as the construction of a theatrical space as well as an essential component of the performance, before it was built with modern technologies. Recent research in architecture has already turned our attention less to what it looks like than what it does, thus shifting our focus to experience rather than interpretation of architecture, asking how it acts upon the beholder and transforms the perceived reality. We are chiefly interested in how architecture creates or provokes synesthetic and kinesthetic experience, and how architecture orchestrates the built environment in such a way that it, for example, performs the sacred, enacts memories, elicits desire, commands authority, and produces social drama.

Educational Outliers and Education as Art Practice

Michael Mandiberg, New York Arts Practicum and The Graduate Center, City University of New York, Michael@Mandiberg.com

Education outside of the traditional classroom is on the rise. Again. New nontraditional learning scenarios are emerging in many academic disciplines, but especially in the arts. Whether spurred on by failures of the art school, a tidal wave of student debt, changes in technology, or the rise of socially engaged art, DIY education in the arts is growing. Moving beyond questioning whether these alternative spaces can produce meaningful learning, this session invites artists, educators, activists, and scholars to both discuss the history and praxis of experiments in this area and explore the implications of education as an art practice. Key topics include education as art practice, the cost of education, the function of learning and degrees, hierarchies and politics of the classroom, meeting points and community formation, curricula and other structures. Proposals are sought from active practitioners as well as scholars reflecting on this phenomenon and its history. This session will take a roundtable/colloquium format, depending on the volume and nature of the submissions; formal papers are not required.

frameworks for their study. This panel seeks to move the decorative arts and design further toward the center of our own field with rich, rigorously analytical, multidisciplinary studies that treat them as both document and text, material and abstracted, evidentiary and productive of meaning. The organizers encourage “guerilla” approaches that strategically deploy extradisciplinary analytical tools as needed. We welcome submissions from scholars at all levels whose papers focus on decorative art and design while demonstrating thoughtfully derived theoretical, methodological, and interpretive models.

Techniques of Reversal

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This panel explores reversal as a generative operation across a wide range of media, geography, and historical contexts including printmaking, casting, counterproofing, and photography. While art historians have often assumed that a technical understanding of these processes is sufficient, this panel aims to elucidate how basic physical operations that demand an understanding of an image and its inverse might inform more abstract modes of thinking. How is reversal inherent to processes of reproduction and of conceptualizing images in three dimensions? How might formal solutions result from material and technological change? How might “negative intelligence” embody broader cultural beliefs and ideas or engage with problems of symmetry, bodily orientation, and oppositionality? We hope to explore the perspectives of both makers and viewers. And while we seek to highlight historical and geographic breadth and diversity of media (including such traditionally under-interrogated forms as marquetry, metalwork, or weaving),

contextual specificity will also be crucial, notably in relation to materials and technology.

Global Perspectives on the Museum

Elizabeth Rodini, Johns Hopkins University, erodini@jhu.edu

The emergence of the museum as part of Western nationalist, colonial, and Enlightenment philosophies and practices is well documented. Less familiar are the forms this institution took as it was adopted outside the West, in collaboration with a dominant external power or independently. This session invites speakers to consider forms of collecting, preservation, and display that have developed beyond Europe and Euro-America, intersecting with Western museum models and/or taking on distinct regional forms. It interprets “museum” broadly to include a range of contexts in which artifacts have been put on view and made the subject of interpretation. Papers might, for example, investigate indigenous approaches to curation and display; installations expressive of local or political identity; changes to historic museums in the postcolonial era; the global frame of “global art history”; or the impact of culturally distinct attitudes toward materiality, preservation, and the past on traditional galleries. Individual cases, regional types, and comparative studies are all of interest, including historical and more recent material.

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

Victoria L. Rovine, University of Florida, vrovine@ufl.edu

Collective Consciousness: A Dialogue on Drawing

Richard Moninski, University of Wisconsin-Platteville

Using a combined discussion and workshop format, this session looks at the processing of highly diverse visual information conceptually and formally through drawing, and examines ways in which the whole transcends the sum of the parts. Through the guidance of the panelists, session attendees will engage in the creation of several large collaborative drawings. Time will be reserved afterward for participants and panelists to assess and discuss the works and the processes used to create them.

Difficult Choices in Graphic Design Curriculum Development

John O. Smith, Oakton Community College; and Stuart Morris, University of Wisconsin-Stevens Point. Email: johnottosmith@hotmail.com and stmorris@uwsp.edu

Graphic design programs face many curriculum development challenges. It is increasingly clear that undergraduate programs cannot teach students to be proficient in all media and be prepared to enter the profession with skills in every technology. It is equally difficult to prepare students for all industry job options and/or further education. This session will explore how graphic design programs evaluate their mission and develop curricular focus in response to these rapidly evolving challenges. Participants will briefly present their curriculum, its goals, and a rationale for its focus. A facilitated dialogue will follow regarding these program-specific strategies. We invite proposals for participation from undergraduate graphic design programs. For consideration, please submit a curriculum summary and a one-page statement explaining your program’s mission and curricular focus as it responds specifically to media, technology, and preparing students for professional practice and/or further education.

From the late nineteenth to the early twentieth centuries, expositions and World's Fairs were presented throughout Europe, North America, and elsewhere. These multimedia events incorporated architecture, fine art, performance, design, fashion, and a variety of mass media. They were key instruments for the projection of national identities. As extraordinarily prominent visual expressions, the fairs provide material for a wide range of art-historical analysis. Proposals may address the fairs as works of art, as political statements, or as museums of culture, arts, and technology. What were the artistic impacts, intended and unintended, of these governmental celebrations? How did these events use the arts to depict national identities? How did their presentation of the non-Western "Other" shape public opinion, and how did the arts of these colonized cultures figure in their presentation? How did artists respond to the displays of technological and industrial advances at the expositions? And what was left out of these celebrations of national achievement?

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

Ünver Rüstem, Columbia University, ur2124@columbia.edu

Arguably the first truly global artistic style, the Baroque achieved extraordinary reach during the seventeenth and eighteenth centuries, spreading far beyond its original European context. Little regard, however, has been paid to non-Western aspects of the Baroque outside the colonial framework, despite the style's manifest impact on regions such as the Ottoman Empire, Iran, India, and China. This session explores the Baroque's global dimensions in a manner commensurate with the phenomenon itself, encompassing topics and geographies that fall outside the field's traditional purview. Contributions are invited from scholars concerned with all global expressions of Baroque art and architecture, including Europeanists engaged in cross-cultural perspectives. Relevant topics include the Baroque as an international aesthetic of power; the roles of trade, export, and travel in spreading the style; the meaningfulness or otherwise of Baroque ornament in its global iterations; Orientalism, Occidentalism, and cultural appropriation in the Baroque; and the intellectual and conceptual factors behind the style's worldwide success.

The Performative Audience of Contemporary Art

Jessica Santone, University of Houston, jsantone@uh.edu

Since the 1960s audiences have been explicitly included in the meaning and/or making of art. Authorship, once rooted in the singular expression of the artist-subject, has been dispersed under postmodernism such that the "birth of the reader" entails the empowerment of the spectator as embodied, participatory, engaged, and creative. Audiences have become performative. This session will examine developments in art and its discourses over the past twenty years that have facilitated new roles for audiences, including the rise of relational aesthetics and its impact on curating; the spectacularization of performance and social practice art in the shift to an "experience economy"; the influence of social media on expectations for interactivity, remediation, and global networks; and studies of the affective dimensions of spectatorship and art consumption. Papers are invited from a range of scholars and cultural producers who address the performativity of audiences. Particularly welcome are papers that imagine the social, political, or economic implications of those audiences in their contemporary context.

Committee on Women in the Arts Women in the Marketplace: The Rise of the Artisan Cooperative

Claudia Sbrissa, St. John's University, sbrissac@stjohns.edu and sbrissa@hotmail.com

This session will explore the rise of artisan cooperatives utilized by women globally to collectively produce, manage, and market their art. By working collectively women gain new skills and training and increase their bargaining power in the marketplace creating greater economies of scale. Beyond simply providing an income for themselves and their communities, cooperatives such as Creative Women, Golden Buttons, Inuit Women's Cooperative, and The Woman's Craft Cooperative, among others, allow women to gain political legitimacy, influence, and self-determination. This panel welcomes proposals from artists and scholars on a variety of topics including the rise of indigenous art and the global marketplace; fair trade and sustainable approaches to production; preservation and reinvigoration of traditional

Imagining a US Latina/o Art History

Adriana Zavala, Tufts University, Adriana.Zavala@tufts.edu

This session considers the underrepresentation of US-Latino art within the field of art history. The term "Latino" is used not to encompass difference but to elicit a discussion about the marginalization within both "American" and "Latin American" art history of artists self-identified as US-Latino or one of its subcategories (Chicano, Nuyorican, Cuban American, Dominican American, and so forth), especially artists whose work engages the inequalities of the American experience. Papers might explore the resistance to US-Latino art in departments of art history, exemplified by the fact that the majority of doctoral-level scholarship on Latino art is occurring in other disciplines; look at the implications of post-race/identity discourses that claim the end of exclusion(s); or argue against "Latino" as useful designator. Regardless, this panel seeks to generate dialogue and address the reality that while the global status of art from Latin America is secure, as attested by topical rather than geographic approaches, the same is not true for art at the intersection of the Latino/American experience.

practices; cooperatives as a form of protest and collective action as well as proposals that explore the adverse effects of cooperatives.

Mesoamerican Iconography: Images as Texts

George L. Scheper, Johns Hopkins University, gscheper@jhu.edu

The spectacular advances in deciphering Maya glyph writing, giving us a bona fide written history of ancient America, may have obscured the other modes of communication and expression embedded in Mesoamerican art, ranging from Aztec rebus writing to the Mixtec “graphic novel” style of narrative history to the broad range of iconography found in Mesoamerican painting, sculpture, and embellished artifacts. Previous studies have traditionally been bounded according to distinct ethnogeographic areas or culture periods, but more recent scholarship has reintroduced the potentialities of comparative analyses as well, examining tropes across such geographic and chronological boundaries. Indeed, “Mesoamerica” is used here in the very inclusive sense of the *Oxford Encyclopedia of Mesoamerican Cultures*, to extend geographically from Central America to the US Southwest and Southeast, and diachronically from Precolumbian to contemporary contexts. Papers may focus on close analysis of seminal artifacts or more theoretical approaches exploring current issues in iconology and semiotics as applied to Mesoamerican cultural material.

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

Roberta Serpolli, Ca’ Foscari University, Venice; and Eleonora Charans, University of Milan. Email: robertaserpolli@gmail.com and eleonora.charans@gmail.com

This session will analyze the relation between collecting and the institutionalization of contemporary art in both the United States and Europe. While sometimes controversial, institutional acquisitions from private collections can lead to significant issues about museum policy and public response as well as the time gap in acknowledging the new art forms. What is the role played by collectors in museums’ acquisitions? What are the challenges faced by a museum in acquiring the recently collected artworks? Addressing the changing role of collectors and museums, this session investigates their confluence, thus fostering an interdisciplinary approach. Starting from an evaluation of the agreement between the Whitney Museum and the Met, the panel analyzes issues such as the collector as curator, the artist as collector, and the institutional reframing of a collection. We welcome contributions from art historians, curators, collectors, artists, and dealers examining historical antecedents and future perspectives.

Call for Poster-Session Proposals

CAA invites abstract submissions for Poster Sessions at the 2015 Annual Conference in New York. Any CAA individual member may submit an abstract. Accepted presenters must be CAA individual members at the time of the conference.

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

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

Proposals for Poster Sessions are due May 9, 2014—the same deadline as the calls for papers in these pages. They should be submitted to Istark@collegart.org. A working group of the Annual Conference Committee selects Poster Sessions based on individual merit and space availability at the conference. The following information is required:

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

Displays must be assembled by 10:00 AM on Thursday, February 12, and cleared by 2:00 PM on Saturday, February 14. Poster presentations last ninety minutes and are scheduled during the lunch breaks on Thursday and Friday, 12:30–2:00 PM. During this time, presenters stand by the poster displays while others view the presentation and interact with the presenters.

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

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

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

Kuiyi Shen, University of California, San Diego; and Rui Zhang, Tsinghua University, China. Email: kshen@ucsd.edu and rey581@gmail.com

The relationship between the practice of art and its consumers has been well studied in European art history over the past several decades. Recent research demonstrates that the economic and social aspects of art production have played an equally important role in the creation and evaluation of Chinese art. While the role of patronage and art markets in premodern and modern China has gradually been demystified, the rapid rise of the Chinese art market over the past three decades has brought forth new questions. How should we situate the study of the contemporary art market within the larger scholarship of Chinese art history? In what ways does the current state of China's art market diverge from or continue its premodern patterns? This panel welcomes papers concentrating on different periods of Chinese art history that focus on the relevant economic and social ramifications of Chinese art.

Solid as a Rock? African American Sculptural Traditions and Practices

James Smalls, University of Maryland, Baltimore County, smalls@umbc.edu

Venturing beyond focus on artist biographies or singular works of art, this panel sets out to investigate the multiaccultural critical, aesthetic, ideological, and thematic aspects of sculptural traditions and practices engaged in by African American artists. It interrogates the operations not only of racial identities but also those of gender, sexuality, and class. Is there anything singular about sculpture as a medium that is particularly relevant or critical for black cultural expression? How might we reconcile sculpture's inherent conservatism as a medium with African American progressive intent/content? What strategies of identity (re)negotiation do African American sculptors engage in figurative, abstract, and conceptual modes of sculptural practice within the unstable categories of "modernism" and "postmodernism"? This panel, which attempts to both historicize and critically question African American sculptural traditions and practices, also encourages thoughtful critique of the very terms/concepts "sculpture," "traditions," and "practices" in relationship to African American visual art and culture.

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

Kaylee Spencer, University of Wisconsin-River Falls; and Linnea Wren, Gustavus Adolphus College. Email: kaylee.spencer@uwrf.edu and lwren@gustavus.edu

The term *spolia*, which derives from the Latin word for

"spoils" of war, refers to architectural and sculptural materials reused in new monuments, thus creating composite works of art. This panel focuses on spoliated works of art that came into being through the encounter of Europe with the broader world during the Colonial era. What meanings were transferred from Europe to territories on other continents? To what extent was spoliation motivated by pragmatic necessities? How was the materiality of spolia understood by both colonizer and colonized? What potentials for propaganda, imperialism, compliance, or resistance existed in spoliated forms? How did spolia function in the rapidly shifting visual cultures of colonized territories? How do discussions of spoliation in colonial contexts inform dialogues surrounding art criticism today? To engender dialogues about these types of questions, we seek papers of geographic breadth between 1400 CE and the present.

Truth Telling and Parafiction: Practice and Theory

Monica Steinberg, The Graduate Center, City University of New York; and Sarah Archino, Institut national d'histoire de l'art, Paris. Email: msteinberg@gc.cuny.edu and saraharchino@gmail.com

From Stephen Colbert's notion of "truthiness" to what Carrie Lambert-Beatty has termed "parafiction," works of art that function within, and call attention to, the gray area between fact and fiction have become increasingly prevalent. Recent exhibitions, including *More Real? Art in the Age of Truthiness* (2012), reflect the relevance of artistic strategies such as pranks, lies, deception, and impersonation. Still, the discursive space of parafiction remains in a nascent stage of analysis. We invite papers investigating the character, function, and implications of parafictional projects. We look to bring together practitioners and academics interested in analyzing the (art) history and politics of lies, falsehoods, and deception. Papers might address the relationship between contemporary projects and previous strategies of mimicry and *détournement*; whether parafictional strategies in art demonstrate a significant, ontological shift in daily life; or what methodological tools we might use to discuss contemporary notions of truthfulness and deception.

The Global History of Design and Material Culture

Paul Stirton, Bard Graduate Center, Stirton@bgc.bard.edu

In recent years, the "global history of art" has become a familiar theme in teaching and research, but the global history of design and the decorative arts remains a formidable prospect. As histories of design, craft, and material culture find a wider application in colleges, this session will address the problems of teaching at undergraduate and graduate level, seeking to confront both practical and theoretical questions: how to expand the canon and yet retain some degree of coherence to the field; the lack of introductory tools for teaching particular regions or subject areas; the problems of Eurocentrism; the separation of "indigenous" and "colonial" studies in the Americas; disciplinary boundaries between design, craft, decorative arts, and material cul-

ture; also the boundaries between art and design historians, anthropologists, and archaeologists; questioning the role of the survey as a pedagogical method. Papers may consider topics from any period or region, but should aim to highlight underlying conceptual, methodological, or pedagogical problems that relate to the larger histories of design and material culture.

Pursuing Perception: Contemporary Approaches to Color Theory

Katherine Sullivan, Hope College, sullivan@hope.edu

This session will explore current methodologies and trends in the teaching of color theory. As a subject of inquiry in philosophy, linguistics, biology, chemistry, cultural studies, and the arts, the phenomena of color span periods and disciplines. From early philosophical and scientific texts such as Aristotle's *de Coloribus* and Newton's *Opticks* to the instructional guides of Munsell, Itten, and Albers, how have ideas about color impacted artists? Do contemporary curricula reflect the interdisciplinary, global scope of color theory? Does the relevance of traditional pedagogical approaches reflected in the "paper and pigment" model remain unchanged? Are different avenues of inquiry warranted for students in art school vs. liberal arts environments? Papers exploring how color "operates" semantically, culturally, and across disciplines are especially welcome.

Early Modern Cross-Cultural Conversions

Claudia Swan, Northwestern University; and Bronwen Wilson, University of East Anglia. Email: c-swan@northwestern.edu and bronwen.wilson@me.com

The mobility of people, things, and forms of knowledge between Islamic and European lands in the early modern world, and the intriguing ways in which artifacts activated conversations and creativity across geographical boundaries, have been the focus of much recent scholarly attention. This session seeks contributions concerning early modern cross-cultural and transregional conversions, transformations, and metamorphoses. Cross-cultural interaction has a long history, and one premise of this session is that societies and cultures are always already entangled. By using the terms "conversions," "transformations," and "metamorphoses," then, instead of "encounters" or "exchanges," this session shifts the focus away from categories of identity, otherness, and hybridity to explore the potential for creativity and imagination—for reorientations of material and pictorial forms—that are opened up by cross-cultural interplay. We seek papers that explore, for example, how forms and ideas were transformed or underwent conversion, and how disorientation, temporality, and concerns with religion manifested in visual and material forms. How might such forms allow us to rethink art-historical categories such as periodization and style?

Queer Caucus for Art Irreverent: A Celebration of Censorship

Anne Swartz, Savannah College of Art and Design; and Jennifer Tyburczy, University of South Carolina, Columbia. Email: aswartz@scad.edu and tyburczy@mailbox.sc.edu

This session will consist of a conversation with key players in the planning of the exhibition *Irreverent: A Celebration of Censorship*, on view at the Leslie-Lohman Museum of Gay and Lesbian Art in SoHo, New York, from February to April 2015. Anne Swartz sits down with the curator and president of the Leslie-Lohman board of trustees, Jonathan Katz, the director of the Leslie-Lohman Museum, Hunter O'Hanian, and the curator Jennifer Tyburczy to discuss the evolution of the show and its significance as an innovative response to the recent history of censoring art by, for, or about LGBTQ people. Next the session will be a conversation between visual arts professionals about the status of censorship as it relates to queer sexuality today. The exhibition and conversation will examine queer and dissident sex and censorship and how sex has been used as a political tool to silence all kinds of minority voices.

In the Name of Affect . . .

Jeannine Tang, Center for Curatorial Studies, Bard College; and Soyoung Yoon, The New School. Email: nameofaffect@gmail.com

Theories of affect increasingly inform the language of contemporary art, in both its practice and analysis, as the turn to affect's vocabularies of immanence, capacity, becoming, event, force, intensity, and encounter are variously invoked. This turn addresses an analytical challenge faced by the humanities, examining new relations of bodies, technologies, and matter in the context of continuous war and counter/terrorism, precarious labor, and ecologies of fear and anxiety. Writing in the wake of affect and art, this panel begins with its waning, from reassessments of affect theory building on earlier psychoanalytic, Marxist, and poststructural theories, whose commitments to feminisms, queer theories, and anticolonial critiques texture our accounts of materialism, power knowledge, and contemporary subjectivity. How does affect theory emerge with/through artistic practice; pressure questions of transmission, (dis)identification, historical recurrence; offer new modalities and poetics of value, politics, institution, industry, and critique; attune us to art's material and expressive effects, and the infrastructural fields of culture's emergence?

BIOS: Biology in Art, Architecture, and Design

Charissa N. Terranova, University of Texas at Dallas, terranova@utdallas.edu

This session seeks to better understand contemporary bioart as a historical phenomenon. The term "bioart" refers to current artist-scientists using living matter as material in their work. The goal here is to move beyond an incomplete sense of the term, unfastening "bioart" in order to question why, how, and under what circumstances both artists and architects across history have integrated biology and

art. For over a century artists, architects, and designers have looked to biology and the philosophy of science for inspiration. It is not simply history that is key here to the unlocking of “bioart”; disciplines playing off one another, art against architecture, urbanism, and design, also tease out the sociopolitical repercussions of incorporating biology into creative praxis. Papers might come from artists, architects, urbanists, scientists, historians, or theoreticians and might make connections between past and present instances of epigenesis, expanded mind, distributed consciousness, and “life” in art, architecture, and design.

Expanded Animation: Breaking the Frame

Lynn Tomlinson, Towson University, lynn@lynntomlinson.com

“Animation,” broadly defined, means the process of filling with life. Contemporary artists work with animation to give life to museum exhibitions, galleries, theatrical stages, and public spaces. With new media, accessible projection tools, and a retro-futurist return to old technologies, artists create automata, robots, kinetic sculpture, installations, and performances, bringing movement to their work. They follow in the footsteps of Robert Breer, Len Lye, Kathy Rose, and other experimental animators whose interest in movement moved their work beyond the frame or screen. Papers and presentations should address the issue of an expanded conception of animation in both contemporary and historical contexts, investigating work found outside festivals and screening rooms: in art galleries, on stage, or in public spaces. Presentations will look at artists using interdisciplinary methods to create moving images, objects, and performances; biomimetic automata and kinetic sculpture; digital puppetry; stop-motion animation; performance with animated projection; and projection mapping on architecture. Conference papers that include innovative visual presentation methods employing media or performance are encouraged.

Studio Art Open Session Sculptural Hybrids

Elona Van Gent, University of Michigan, evangent@umich.edu

This session will bring together creative practitioners who substantively merge sculptural concerns, processes, and production with inquiry in the natural sciences. Topics might include investigations of living and synthetic form and materials, the studio and the lab, fabricating and evolving, physics and design, expression and observation, objects and ecologies, beings and spaces, or cladistics and carving. Scholars examining the blend, entanglement, or overlap of sculpture and the natural sciences are also invited to participate.

The Ethics of Social Practice

Jonathan Wallis, Moore College of Art & Design, jwallis@moore.edu

A significant portion of recent social practice advocates for social justice, raising community awareness, and facilitating change within existing cultural and political conditions.

Whether implicit or explicit, these and other motivating forces suggest potential ethical positioning that demarcates between right and wrong with regard to the social. To better understand the role (if any?) of ethics in social practice today, this session invites proposals that address situations in which decision making and participatory actions were affected or problematized by ethical issues. Are ethics of concern for artists, curators, and those who participate in social projects in the public domain and/or institutional settings? What role might ethics play in the development of various and conflicting identities, histories, and definitions of social engagement as an art form? What potential connections exist between political philosophy and the ethical motivations for social practice? Topics addressing any aspect of the relationship between ethics and social engagement in art are considered; presentation format is open-ended.

Comic Modern

Margaret Werth, University of Delaware; and Heather Campbell Coyle, Delaware Art Museum. Email: mwerth@udel.edu and hcoyle@delart.org

This session will explore the complex interactions between modern visual culture and the comic from 1800 to the 1920s in Europe and the United States. Responding to extraordinary changes in society and the cultural field, modern artists deployed visual comedy as a means of invention, self-fashioning, group formation, opposition, and critique. Modernists explored varieties of the comic, both subtle and overt, allowing them to address new publics and shape the response to their work. The explosion in illustrated print materials produced a vibrant interaction between outlets of mass communication—broadside, newspapers, journals—and the visual arts. Alongside these developments significant new theories of the comic also emerged (from Baudelaire, Bergson, and Freud, for example). We invite papers exploring diverse media, from paintings and prints to comic strips and early cinema, and incorporating literary, aesthetic, sociological, anthropological, and psychological approaches to the comic.

The Period of the Period Room: Past or Present?

Elizabeth A. Williams, Rhode Island School of Design Museum, eawilliams@risd.edu

In 1904 Charles L. Pendleton bequeathed his collection of decorative arts to the Rhode Island School of Design (RISD), and in 1906 RISD opened Pendleton House, the country’s first museum wing dedicated to the display of American decorative arts. Built to replicate Pendleton’s 1799 house in Providence with eight contextualized period rooms, Pendleton House is ripe for reassessment after nearly 110 years of existence. Yet, among the myriad options of reconsidered interpretation and display, which is the most engaging, the most educational, and the most accurate? What criteria must a period room achieve to be deemed authentic and worthy? This session will rigorously explore and debate the viability of the contextualized period room within the environment of a museum, historical property, or other public institutions and venues. Papers addressing the complex issues of contextualized period installations with

innovative approaches, theory, research, and experience from all perspectives are welcome.

Motion Pictures: Contemporary Visual Practices of Movement and Stillness

Marta Zarzycka, Utrecht University; and Bettina Papenburg, Heinrich-Heine-University Düsseldorf. Email: m.j.zarzycka@uu.nl and bettina.papenburg@hhu.de

In Western culture the depiction of movement in art offers the image of progress, change, and aliveness; stillness, in turn, signifies retreat, rest, and contemplation. This panel will consider movement and stillness in contemporary visual practices, not purely as themes to be represented but also as kinesthetic and affective forces shaping the engagement between images and their viewers. Artworks have played and continue to play a major role in educating the senses, and, by way of this capacity, have the power to challenge the dichotomy of motion and stasis. How does contemporary art render palpable various kinds of corporeal, material, and affective mobilities? How do images “move” us but also “still” us, inviting a state of contemplation and pause? We seek contributions that address contemporary practices ranging from film and photography to performance, installation, and multimedia art to further our insights into the aesthetic experience of movement and stillness.

Session Participation Proposal Submission Form
CAA 103rd Annual Conference
New York, New York, February 11–14, 2015

Speaker's Name: _____ CAA Member Number: _____

For membership requirements, see the General Guidelines for Speakers on the cover page.
For a membership application, call CAA's office at 212-691-1051, ext. 1; or visit www.collegeart.org/membership.

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

Chair(s): _____

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

Receipt deadline: May 9, 2014