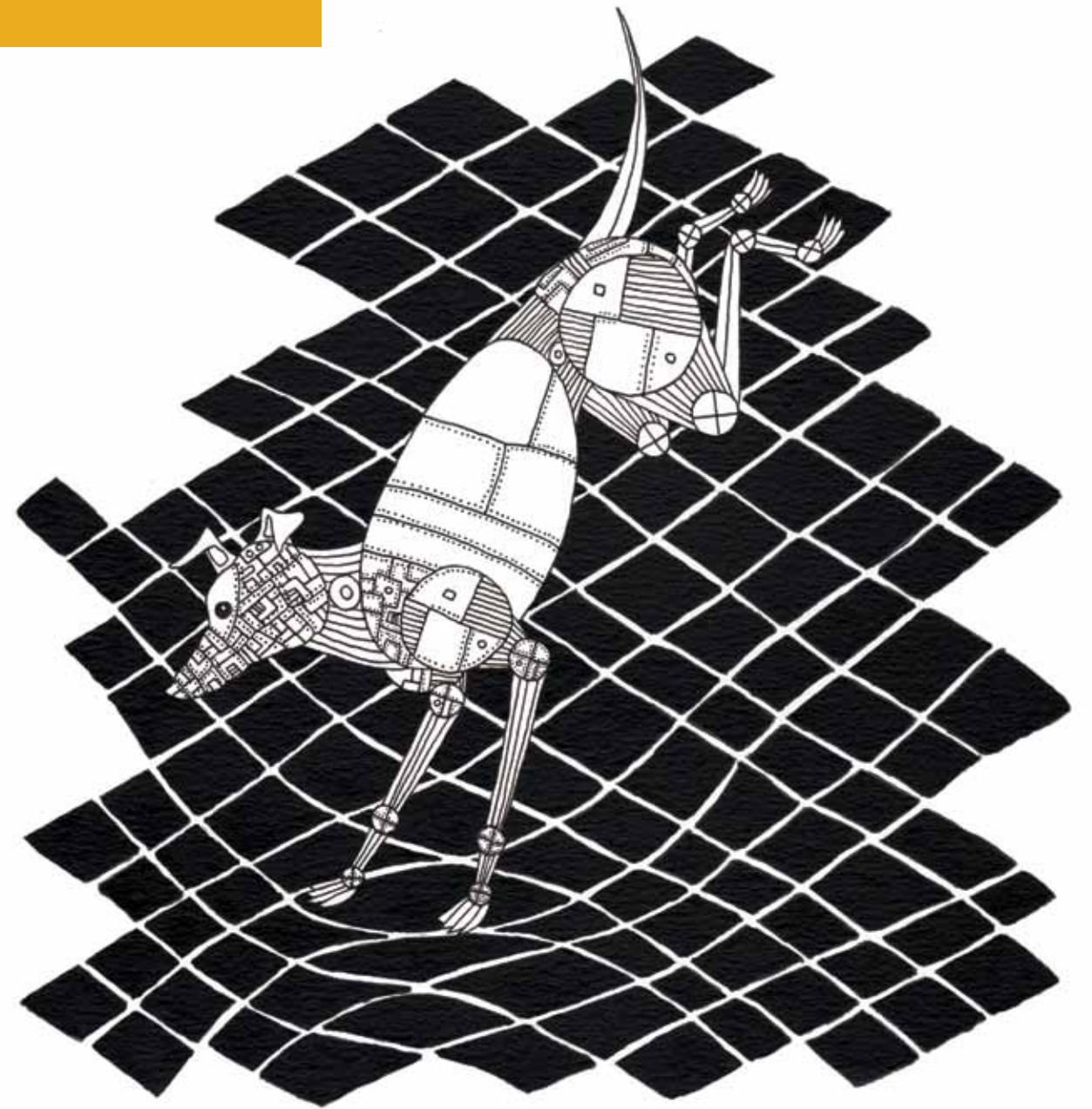




college art association
the annual conference
new york city // 2017
february 15 - 18



CONFERENCE PROGRAM CAA 2017 ANNUAL CONFERENCE NEW YORK, NY

caa

conference program

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Save the date!

106th Annual Conference // Los Angeles, CA // February 21–24, 2018





The *Conference Program* is published in conjunction with the 105th Annual Conference of the College Art Association. The *Program* is produced on a very abbreviated schedule in October, and session information is subject to change before the conference. For more information and the most up-to-date chronological schedule of sessions, meetings, and events, see the conference website (conference.collegeart.org) or the **CAA 2017 app**.

The conference will be held at the New York Hilton Midtown, 1335 Avenue of the Americas, New York, NY 10019, from February 15 to 18, 2017. Unless otherwise noted, all activities will take place at this location. CAA is not responsible for lost or stolen property.

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

Thank you!

We thank all the volunteers and staff members who made the conference possible and extend our special thanks to the CAA Annual Conference Committee responsible for the 2017 program. We would also like to thank the Samuel H. Kress Foundation for its support of the Travel Fellowship for International Scholars and the members of the selection jury for the CAA Travel Grant in Memory of Archibald Cason Edwards, Senior, and Sarah Stanley Gordon Edwards (Alfred J. Acres, Georgetown University; Cynthia Hahn, Hunter College; and Joan A. Holladay, University of Texas).

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Image Credits for *Program* artwork:

CAA is graciously indebted to Oregon-based artist Julia Oldham for allowing us to use her work, "The Loneliest Place," in our 2017 conference materials. "The Loneliest Place" appeared in the spring 2016 *Art Journal* and tells in a graphic narrative the story of a woman and her dog's travels into a black hole. The ink drawings that comprise this work depict love's altered state through the time-space continuum. Oldham's work can be found at juliaoldham.com.

A SPECIAL THANKS TO OUR CONFERENCE SPONSORS:



Join the conversation!

#myCAA

#CAA2017

Instagram // @collegartassociation

YouTube // youtube.com/user/caanyc

Facebook // collegartassociation

Twitter // @collegart

Download the conference app in the app store!

Welcome

As you know, CAA is the world's largest professional association for visual artists and art historians. We serve as an advocate and resource for individuals and institutions, nationally and internationally.

Our members have told us that the Annual Conference is one of the most important reasons why they join. You appreciate the opportunity to present new scholarship or learn from others in the field. Additionally, you relish the opportunity to connect with visual artists and art historians.

As we retool CAA for the twenty-first century, our goal is to assure our programs meet your professional needs. **A central theme of this year's Annual Conference is "myCAA"—a program designed to seek your input to guide us as we grow the organization in the future.** We have already begun incorporating key changes—including your suggestions—from last year's Task Force on the Annual Conference which Suzanne chaired as vice president for Annual Conference.

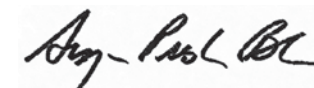
For 2017, you will notice these changes to the conference:

- Each session is now ninety minutes in length. This will allow more people to participate in sessions, and you can attend more sessions covering more topics. **This results in a 40% increase in the number of sessions and participants.**
- The range of session topics this year is staggering, as the Annual Conference Committee has worked to create **a conference that offers nearly every point of view.** Just a quick perusal of the schedule reveals that sessions span thousands of years and diverse cultures. **The conference addresses virtually every subject, genre, media, and artistic practice known.**
- We have added a series of "composed sessions," made up of individual papers that are organized around related themes and designed to spark new conversations.
- We have created a series of *Lunch Time Forums*, with a nonacademic focus, of interest to artists and art historians alike.
- We are offering **more professional-development workshops** and panels of interest to the design community.
- We are **bringing new voices to the conference**, as we have accepted more submissions by graduate students and visual artists.
- We have organized the Saturday Symposia, **a day-long series of panels** addressing the themes of museums, design, international art history, and interventions in the future of art history.

Additionally, in 2017 there are more opportunities to visual artists and the general public. For example, the sessions in ARTspace, Media Lounge, and ARTexchange will be free and open to the public. **We are also offering a day of programming for visual artists in Brooklyn on the Tuesday before the Annual Conference itself begins.**

We want to reiterate how important this organization is to the advancement of scholarly pursuits and art making. Our focus on professional development, education, and advocacy is critical. **As we collectively support the field, we help define the culture of the society we inhabit.**

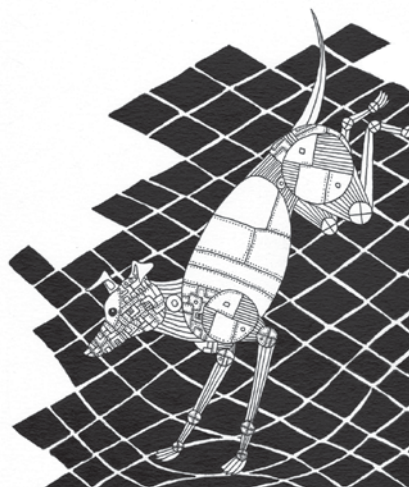
Sincerely,



Suzanne Preston Blier
President



Hunter O'Hanian
Executive Director and
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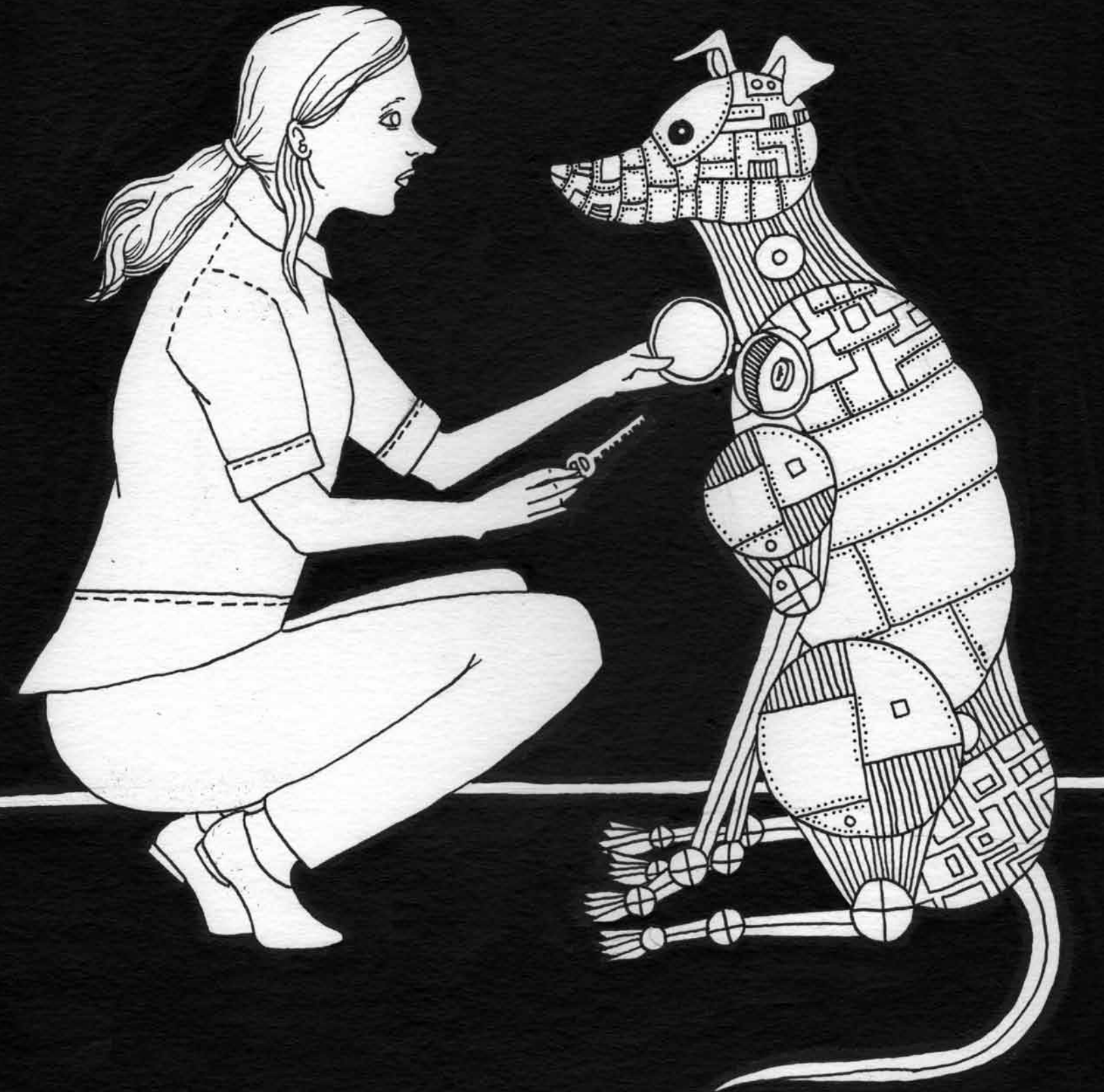
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CAA’s comprehensive coverage of the visual arts in *The Art Bulletin*,
Art Journal, *caa.reviews*, and *Art Journal Open* could not exist
without the dedication, expertise, and hard work of many CAA
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general information

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myCAA

As a CAA member you are an important part of the largest international visual arts association. Here, you can connect with a vital community of artists, scholars, and other professionals. For over a century, CAA has served the interests of its members and the field at large. CAA members are part of an exclusive network that provides access to targeted career services, the latest art-world news, and the best original writing on art, research in art history, and critical reviews.

When you attend CAA's Annual Conference, you have the opportunity to interact with others in an ever-expanding professional network, participate in compelling sessions covering the full range of art history and visual culture, and hone your skills in professional development workshops, mentoring sessions, and portfolio reviews.

For a list of membership benefits, and to join, rejoin, or renew your membership online, please visit: collegeart.org/membership.

CAA MEMBERSHIP ONSITE

During the conference learn more about your CAA member benefits at the Second Floor Promenade registration area at the New York Hilton Midtown during the following hours:

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

We look forward to seeing you!

REGISTRATION AND CHECK-IN

MEMBERSHIP AND REGISTRATION RATES 2017:

	MEMBERSHIP	ONSITE REGISTRATION	SINGLE-TIME-SLOT TICKET
Discount Member Prices			
CAA STUDENT MEMBER	\$60	\$160	\$15
CAA RETIRED MEMBER	\$80	\$195	\$15
PART-TIME FACULTY/ INDEPENDENT	\$90	\$195	\$15
Regular Member Prices			
BASIC MEMBER	\$125	\$495	\$20
PREMIUM	\$195	\$295	\$20
Donor Circle Member Prices			
SUSTAINING	\$300	\$295	\$20
PATRON	\$600	\$295	\$20
LIFE	\$5,000	\$295	\$20
NONMEMBER	—	\$595	\$35

REGISTRATION BENEFITS

Full conference registrants receive a conference badge, *Conference Program*, conference tote, a PDF download of the digital publication *Abstracts 2017*, and online access to the *Directory of Attendees*. Pre-purchased special-events tickets may be picked up at check-in.

Badges: A conference badge entitles full conference registrants access to all sessions and the Book and Trade Fair, and free admission to select area museums. Please wear your badge at all times. **There is a \$50 charge to replace a lost badge.**

Directory of Attendees: All full conference registrants can search the *Directory of Attendees* online (you must be logged into your Individual Member Account online to view the *Directory*). It contains the name, address, affiliation, email address, and phone number of all early registrants who chose to be included.

Abstracts 2017: The PDF download of *Abstracts 2017* is free for conference registrants. Non-registrants may purchase the download onsite for \$35.

ONSITE REGISTRATION

Onsite registration will take place on the Second Floor Promenade at the New York Hilton Midtown.

ONSITE REGISTRATION HOURS	
Tuesday	5:00–7:00 PM
Wednesday–Friday	8:00 AM–7:00 PM
Sunday	8:30 AM–2:30 PM

Onsite registration fees 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 in cash. There are no refunds on Annual Conference registration. Registration is not transferable. There is a \$30 fee for returned checks.

SINGLE-TIME-SLOT REGISTRATION

Single-time-slot tickets are available for ninety-minute sessions and may be purchased onsite during registration hours. You may enter any session during the time period for which you purchase a single-time-slot ticket. Arrive early, as the lines for single-time-slot tickets are often long. *Additionally, single-day passes will be available onsite; check at registration booths for details and pricing.*

CHECK-IN AND REGISTRATION AREAS

Second Floor Promenade, New York Hilton Midtown

- Information and Membership
- Onsite Registration
- Purchase of single-time-slot/single-day, special event, and Book and Trade Fair tickets, and *Abstracts 2017* downloads
- Check-in for early, complimentary, exhibitor, and press registrants (**Tuesday night only**)

Third Floor West Promenade, New York Hilton Midtown

- Check-in for early, complimentary, exhibitor, and press registrants (**Wednesday through Saturday only**)

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

INSTITUTIONAL REGISTRATION

CAA institutional members at the Department/Museum and Academic/Corporate levels were able to register their faculty, staff, and students during *early registration only*. If your institution is interested in becoming an institutional level member in 2017, please contact CAA member services at membership@collegeart.org or 212-691-1051, ext. 1. This benefit is not transferable among departments, libraries, or museums within a college or university. CAA does not extend this offer to institutions with membership to Journal Subscribers serviced directly by Routledge, Taylor & Francis.

INFORMATION FOR SPEAKERS

CHANGES FOR 2017

We want you to be aware of three important changes this year:

- All conference sessions are ninety minutes long.
- All conference participants (chairs, speakers, discussants, moderators, etc.) must be current *individual CAA* members through February 18, 2017, regardless of affiliated society membership, institutional affiliation, or invited status.
- All conference participants are required to register for the conference or purchase a single-session ticket onsite for their session.

MEMBERSHIP REQUIREMENT

All conference participants, regardless of role within their session and regardless of their membership in a CAA committee or Affiliated Society, must be current individual CAA members through February 18, 2017. Institutional membership DOES NOT qualify as individual membership. **Speakers must be active members to be included in conference listings.**

REGISTRATION REQUIREMENT

All conference participants, regardless of their role within their session, must register for the conference. CAA encourages full conference registration to take advantage of the sessions and events, but at the very least, each participant must purchase a single-session ticket onsite to participate in their session. **Speakers must have a conference badge or single-session ticket to attend their session.**

CAA has lowered the price of single-session tickets to accommodate anyone who may not be able to afford full conference registration (to \$15/\$20 per ticket). Single-session tickets are sold onsite during the conference. All speakers purchasing tickets should plan to do so at least 1.5 hours before their session's start to leave enough time to get through registration lines and prepare for their session. Please note that only those who register for the *full* conference will receive conference publications, badge, and tote.

SPEAKER READY ROOM

At the conference, the Speaker Ready Room will be available for session participants to gather before their sessions and review/combine PowerPoint presentations or organize themselves while preparing for their session. You are welcome to run through your session, go over session-specific procedures or timing with your speakers, or strategize with your co-chairs in this room with minimal distractions. The Speaker Ready Room is located on the New York Hilton Midtown's Concourse Level in Concourse B.

The Speaker Ready Room is also the site of the optional session orientation meetings that are held each morning between 7:30 and 8:30 AM during the conference. An AV technician will be available at these meetings to assist you and answer any questions you may have about the AV equipment.

The Speaker Ready Room will be closed from 12:00 to 1:30 PM each day of the conference for lunch. CAA is not responsible for speaker notes, computers, or personal belongings left unattended in the room.



MUSEUM LISTINGS

For the duration of the conference, present your CAA conference badge for free admission. CAA is grateful to all the institutions that have opened their doors to CAA conference attendees. For additional information and more detailed transportation directions, please visit the conference.collegeart.org website, download the **CAA 2017 app**, or visit the institution's website.

American Folk Art Museum

2 Lincoln Square
(Columbus Avenue between West 65th and 66th Streets)
Hours: (Special extended hours for CAA conference attendees)
Tuesday–Saturday 10:00 AM–7:30 PM; Sunday 12:00–6:30 PM;
Closed Monday

On view in February: *Securing the Shadow: Posthumous Portraiture in America*

El Museo del Barrio

1230 Fifth Avenue
Hours: Wednesday–Saturday 11:00 AM–6:00 PM;
Sundays 12:00–5:00 PM

The Frick Collection

1 East 70th Street
Hours: Tuesday–Saturday 10:00 AM–6:00 PM;
Sunday 11:00 AM–5:00 PM

On view in February: *Pierre Gauthière: Virtuoso Gilder at the French Court*

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

The Metropolitan Museum of Art: The Met Breuer

945 Madison Avenue
Hours: Tuesday–Thursday 10:00 AM–5:30 PM; Friday and Saturday 10:00 AM–9:00 PM; Sunday 10:00 AM–5:30 PM;
Closed Monday

The Metropolitan Museum of Art: The Met Cloisters

99 Margaret Corbin Drive, Fort Tryon Park
Hours: Open seven days a week 10:00 AM–4:45 PM

The Metropolitan Museum of Art: The Met Fifth Avenue

1000 Fifth Avenue
Hours: Sunday–Thursday 10:00 AM–5:30 PM;
Friday and Saturday 10:00 AM–9:00 PM

On view in February: *Max Beckmann in New York; Selections from the Collection of Jefferson R. Burdick; and City of Memory: William Chappel's Views of Early 19th-Century New York*

The Museum of Arts and Design

2 Columbus Circle
Hours: Daily 10:00 AM–5:30 PM

On view in February: *Voukos: The Breakthrough Years; Lauren Kalman: But if the Crime Is Beautiful . . . ; and Françoise Grossen Selects*

The Museum of the City of New York

1220 Fifth Avenue at 103rd Street
Hours: Daily 10:00 AM–6:00 PM

On view in February: *New York at Its Core; Gay Gotham; Mastering the Metropolis: New York and Zoning, 1916–2016*

New Museum

235 Bowery
Hours: Wednesday–Sunday 11:00 AM–6:00 PM;
Thursday until 9:00 PM

On view in February: *Raymond Pettibon: A Pen of All Work*

Rubin Museum of Art

150 West 17th Street
Hours: Monday and Thursday 11:00 AM–5:00 PM; Wednesday 11:00 AM–9:00 PM; Friday 11:00 AM–10:00 PM; Saturday and Sunday 11:00 AM–6:00 PM; Closed Tuesday

On view in February: *Gateway to Himalayan Art; Nepalese Seasons: Rain and Ritual; and Sacred Spaces: Himalayan Wind and the Tibetan Buddhist Shrine Room*

CONFERENCE SERVICES

Internet Access

The New York Hilton Midtown provides complimentary wireless service in the main lobby. In all guest rooms, the rate is \$14.99/24 hours.

Business Center

The New York Hilton Midtown'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–7:00 PM, and Saturday and Sunday, 9:00 AM–5:00 PM. After hours, the business center is fully automated, and can be accessed by registered guests by using their guest room keys.

Child Care

Hotels maintain a list of licensed, bonded agencies offering onsite child-care services. CAA does not provide child care and you must make your own arrangements. Contact your hotel's concierge for additional information.

Food and Beverage

Hilton New York Midtown has many dining options. **Herb N' Kitchen**, the Hilton's new concept restaurant, is open daily from 6:00 AM to 1:00 AM for coffee and light fare with a breakfast buffet served daily from 6:30 AM to 11:00 AM. For wine, cocktails, and light fare, visit the **Lobby Lounge**, which is open daily from noon to midnight, or **Bridges Bar**, which is open Monday to Saturday from 5:30 PM to 2:00 AM. For a unique venue or late-night entertainment, **Minus5° Ice Bar** is open Sunday to Thursday from 11:00 AM to 12:30 AM or Friday and Saturday from 11:00 AM to 2:00 AM (children welcome until 8:00 PM).

Quiet Room

CAA has made the **Concourse C** room available as a quiet room throughout the conference. This room is available for all conference attendees as a quiet place to await the next session or interview or to sit for a few minutes away from the energy of the Annual Conference. Please refrain from cell phone or technology use and conversations when in this space to allow others peace and quiet. The quiet room will be available from 8:00 AM to 5:00 PM Wednesday and Saturday, and from 8:00 AM to 7:00 PM Thursday and Friday.

Lactation Room

A room has been set aside for conference participants with lactation needs. Please contact Katie Apsey, manager of programs, in the Speaker Ready Room (**Concourse B**) to receive room information and arrange access.

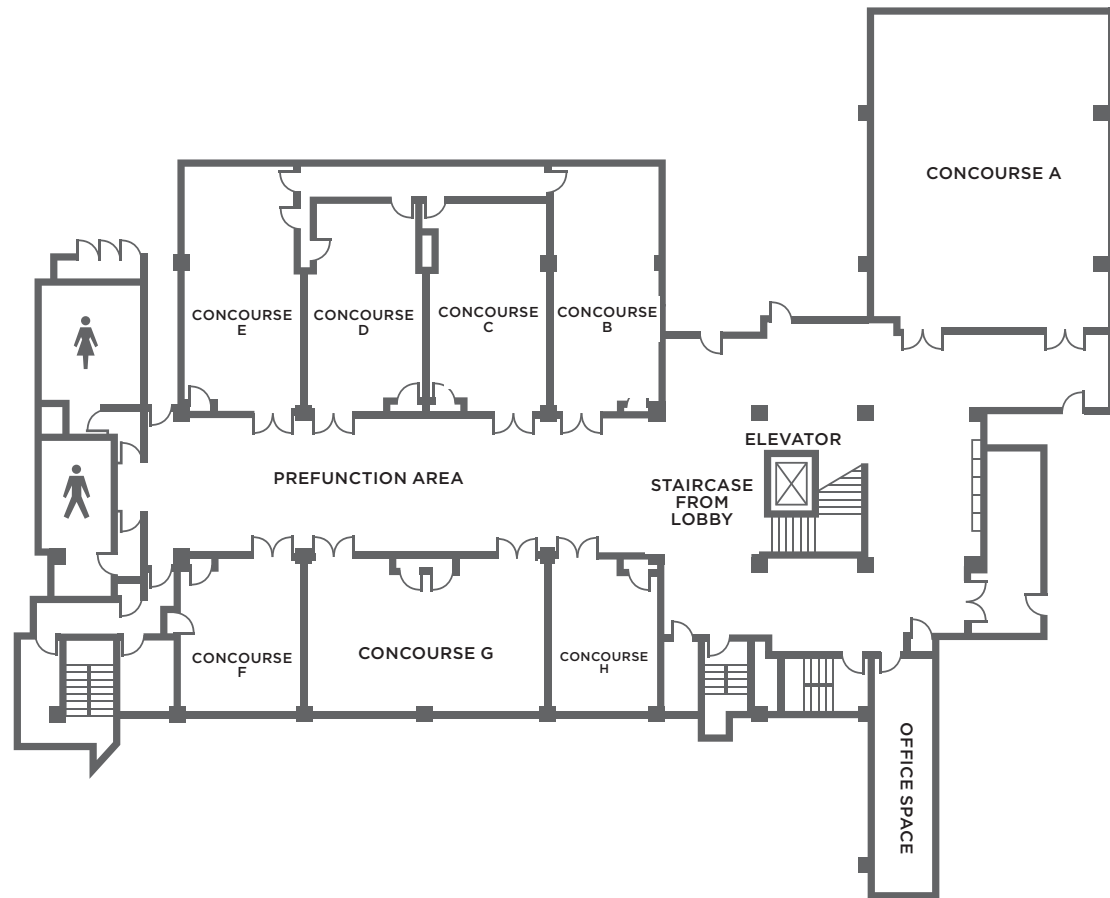
Special Accommodations

CAA is committed to providing access to all individuals attending the conference. Special accommodations (e.g., sign-language interpretation, large-type print materials, transportation) were made in advance of the conference by contacting Paul Skiff or the Programs department.

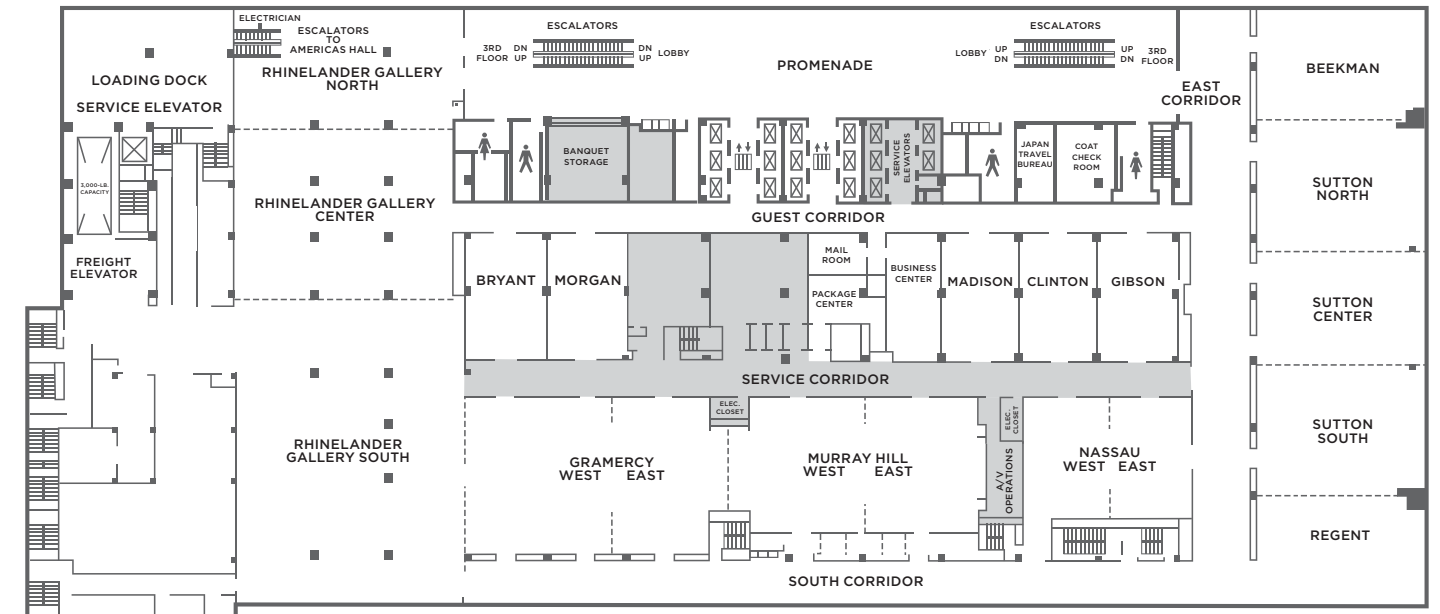


NEW YORK HILTON MIDTOWN MAPS

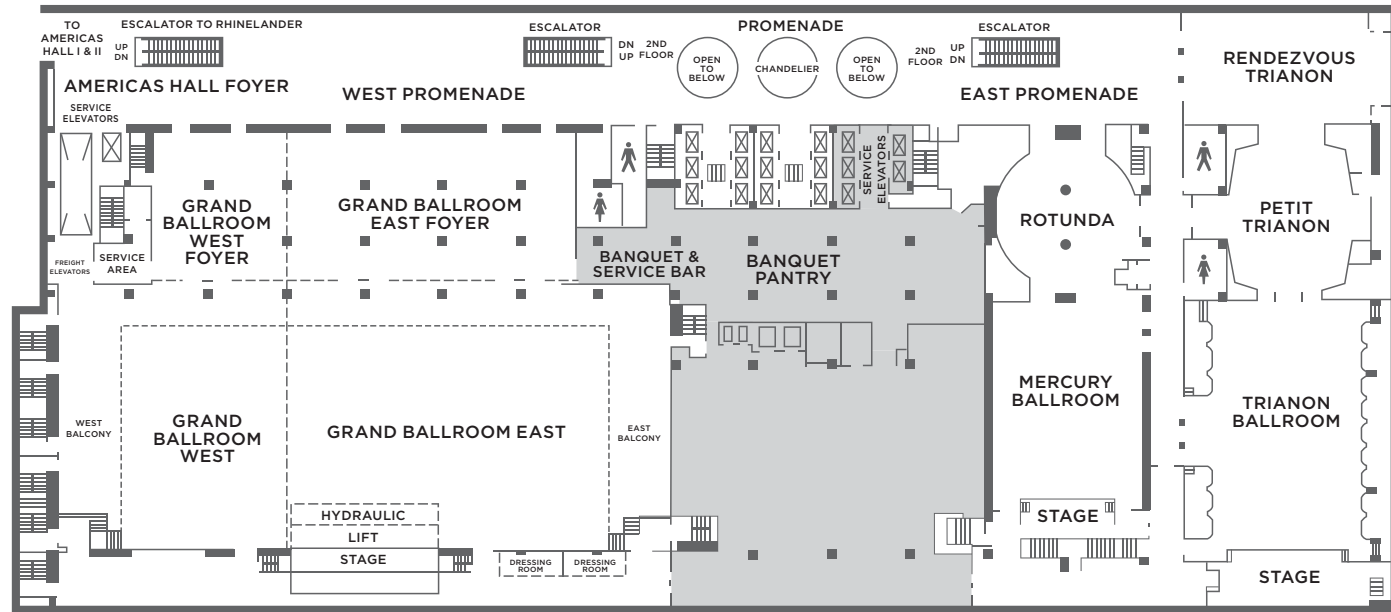
NEW YORK HILTON MIDTOWN // CONCOURSE LEVEL



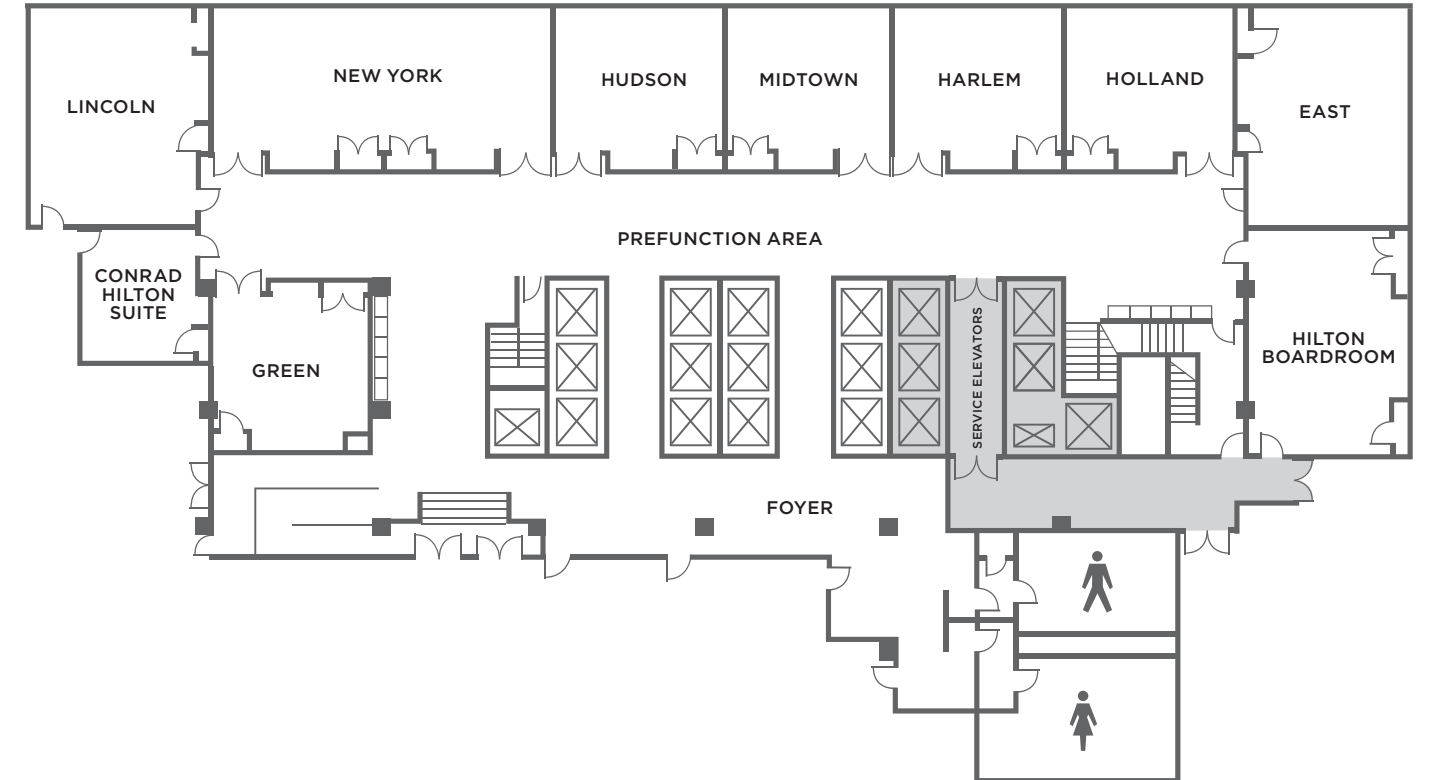
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NEW YORK HILTON MIDTOWN // THIRD FLOOR



NEW YORK HILTON MIDTOWN // FOURTH FLOOR





sessions

All sessions will be held at the New York Hilton Midtown unless otherwise noted. Schedule is subject to change. For the most up-to-date information, download the CAA 2017 app or visit the conference website.

NEW SESSION TYPES

Composed Sessions

Composed sessions are comprised of three to four individual papers, grouped according to related themes and/or subject areas. These assembled sessions have been organized and formatted by the individual participants. Like all conference sessions, they are ninety minutes in length.

Saturday Symposia Sessions

A day-long series of panels on specific subjects of importance to the membership are highlighted on Saturday. The topics included in the 2017 conference are: Museums; The Design Field; International Art History; and Interventions in the Future of Art History.

PROGRAM SCHEDULE

WEDNESDAY, FEBRUARY 15

8:30–10:00 AM

Alternative Art Histories of the World

Madison Suite, 2nd Floor
CHAIRS: **Nikolas Drosos**, Independent Scholar; **Kate Cowcher**, Stanford University

From Chang'an to Athens: Wang Ziyun (1897–1990), He Zhenghuang (1914–1994), and Global Art History in Twentieth-Century China

Jin Xu, University of Chicago

Debating the Westernness of Global Art History in the 1930s: Ananda Coomaraswamy and Meyer Schapiro

C. Oliver O'Donnell, Kunsthistorisches Institut in Florenz–Max Planck-Institut

On How Pietro Bardi Inserted Brazilian Art into the Western Canon

Camila Maroja, Colgate University

Contemporary Art, Ethnography, and the Western Museum: Perspectives from Britain

Beekman Parlor, 2nd Floor
CHAIR: **Richard Hylton**, University for the Creative Arts

El Hadji Sy: "Decolonizing" Western Collections of Ethnography through Contemporary Art Scholar-Activism
Carol Ann Dixon, University of Sheffield

Flagship: Reading Romuald Hazoumè's "La Bouche Du Roi" at the British Museum

Richard Hylton, University for the Creative Arts

Composed Session

Corpses of Art: New Critical Models

Gramercy A/West, 2nd Floor

Does "Art Doctored" Equal "Art Neutered"?

Clive Cazeaux, Cardiff Metropolitan University

Art and Boredom: Deleuze on Meat and Vegetables

Jonathan Macagba, Stony Brook University

Corpse of Art: IRWIN's "Lifelike" Malevich

Milena Tomic, OCAD University

What Time for the Periphery?

Foteini Vlachou, Instituto de História Contemporânea, Faculdade de Ciências Sociais e Humanas, Universidade Nova de Lisboa

Composed Session

Energy Exchange: Creative Problem Solving

Regent Parlor, 2nd Floor

Synaptic Leaps: Energy Interchange in Contemporary Printmaking

Deborah Cornell, Boston University

Once You Know, You Can't Unknow: Creative Problem Solving in Computationalist Culture

Zachary Kaiser, Michigan State University

The Efficacy of Painting in the Landscape Imagination

Sandy Litchfield, University of Massachusetts Amherst

Emotional Location: A Reflection on the Digitally Rendered Surface

Barbara Rauch, OCAD University

Euratom at Sixty: Art and Atomic Energy

Clinton Suite, 2nd Floor

CHAIR: **Catherine Jolivet**, Missouri State University

Atomic Form: Klein's Nuclear Blue, Cocteau's Uranium Blues

Brian R. Jacobson, University of Toronto

Chernobyl and the Post-Colonial Landscape: Contemporary Imaginations

Hanna Chuchvaha, University of Alberta

Nuclear Utopias: Visibility and Indexicality, from Hiroshima to Fukushima

Katherine Guinness, North Carolina State University

WEDNESDAY, FEBRUARY 15

8:30–10:00 AM

Expanding Modernism: Printmaking in America, 1940–60

Sutton Parlor North, 2nd Floor

CHAIR: **Christina Weyl**, Independent Scholar

ART: *What Pollock Learned from Hayter*

Elizabeth L. Langhorne, Central Connecticut State University

Inventive by Design: Harry Bertoia's Experimental Monotypes of the 1940s

Sydney Skelton Simon, Stanford University

Collaboration and Narrative in Abstract Expressionist

Printmaking: Revenge by Willem de Kooning and

Harold Rosenberg

Jennifer Field, Institute of Fine Arts, New York University

Composed Session

Figuration in the Global Early Modern

Trianon Ballroom, 3rd Floor

Rise of Shiism in Iran and the Art of Figurative Representation

Chad Kia, Independent Scholar

Toeput and the Codex Maggi

Natsumi Nonaka, Montana State University

Early Modern Portrayals of Muslims by Dutch Printmaker Jan

Cornelisz Vermeyen and How Personal Contact with Others

Affects Artistic Representation

Carolyn Van Wingerden, Rice University

Immeasurable Extravagance: Proposals for an Economy of Abundance in an Age of Scarcity

Sutton Parlor Center, 2nd Floor

CHAIRS: **Jorella Andrews**, Goldsmiths, University of London;

Leah Durner, Independent Visual Artist

Session Introduction: Reclaiming Extravagance for a

Time Such as This

Jorella Andrews, Goldsmiths, University of London

The Festive High Altar in Spain (1760–80) and the Enlightenment

Polemic over Folk Indulgence

Tomas Macsotay, Universitat Pompeu Fabra

The Lights Are Much Brighter There: Performance in Downtown

New York (1978–88) as an Economy of Abundance

Meredith Mowder, The Graduate Center, The City University

of New York

Extravagant Painting: Outpouring and Overflowing

Leah Durner, Independent Visual Artist

Composed Session

Negotiated Spaces of Contemporary Practice

West Ballroom, 3rd Floor

Niki de Saint Phalle's Liveness

Samuel Adams, University of Southern California

Negotiated Spaces: Gabriel Orozco and the Grid

Benjamin Clifford, Institute of Fine Arts, New York University

Space Invaders: Border Crossing in Daniel Halter's Heartland

Andrew J. Hennlich, Western Michigan University

Composed Session

Pedagogy I: Fundamentals

Petit Trianon, 3rd Floor

Problem-Finding and Meaning-Making: An Examination

of the Advanced Placement Studio Art Concentration Process

Amy Charleroy, Teachers College, Columbia University

Teaching Histories of Art and Design . . . Together

Susan Funkenstein, University of Michigan

Transforming Not Transferring Content to Create an

Online Art History I Survey Course

Ingrid Steiner, Gnomon School of Visual Effects,

Games & Animation

Expert Consensus on Teaching the Art History Survey:

A Delphi Study

Josh Yavelberg, George Mason University

Picturing Social Movements from Emancipation to Black Lives Matter

Sutton Parlor South, 2nd Floor

CHAIRS: **Cheryl Finley**, Cornell University; **Deborah Willis**,

New York University

#SayHerName, Artists Respond: Charles White (1951),

Lorensay Hamilton (2016)

Kellie Jones, Columbia University

Contemporary Art Troubling Racialized Vision

Dipti Desai, New York University

Visualizing Criminal (In)Justice: How Data Visualization Helps

Us Understand That Black Lives Matter

Charlton D. McIlwain, New York University

Vision and Justice: The Role of Art for Citizenship in African

American Culture

Sarah Lewis, Harvard University

Road through Midnight: A Civil Rights Memorial

Jessica Ingram, California College of the Arts

Art Historians Interested in Pedagogy and Technology (AHPT)

Prove It! Publish It! Art History and the Scholarship of

Teaching and Learning

Rendezvous Trianon, 3rd Floor

CHAIRS: **Denise Amy Baxter**, University of North Texas;

Kelly Donahue-Wallace, University of North Texas

Research Design and Methods

Sara Wilson McKay, Virginia Commonwealth University

Institutional Concerns

Denise Amy Baxter, University of North Texas

Case Studies

Kelly Donahue-Wallace, University of North Texas

"So near and yet so foreign": Negotiating Touristic Experience through Design

Nassau Suite East/West, 2nd Floor

CHAIR: **Sara Desvernine Reed**, Virginia Commonwealth University

The Tropicana: Designing Cosmopolitan Cubanidad

Erica Morawski, Smith College

To and From Ticul: Uses of the Maya Pot in California Design,

Science, and Counterculture

Robert J. Kett, San Francisco Museum of Modern Art

How to See Japan: Japan Tourist Bureau Images for Western

Tourists of the 1930s

Dori Griffin, Ohio University School of Art + Design

From Hotels to Home: Designing Ghana's Tourism Industry

through Asanti Textiles

Allison Joan Martino, University of Michigan

Arriving and Departing from American Sāmoa

Kelema Lee Moses, Occidental College

Text and Image Intersections from Latin America

Morgan Suite, 2nd Floor

CHAIR: **Idurre Alonso**, The Getty Research Institute

In Between: Experimental Poetry and Proto-conceptual

Exercises in Latin America

Idurre Alonso, The Getty Research Institute

Simultaneity and Translation: Transcultural Collaborations

in Latin American Art

Selene Preciado, The Getty Foundation

SPONTANEOUS COMBUSTION: Conceptual Conceit and

the Visuals Arts in Chile, ca. 1978

José Falconi, Harvard University

DISCUSSANT: **Daniel Quiles**, School of the Art Institute

of Chicago

Midwest Art History Society (MAHS)

Watanabe Kazan (1793–1841), Portrait of Ōzora

Buzaemon (1827)

Bryant Suite, 2nd Floor

CHAIR: **Rhiannon Paget**, Saint Louis Art Museum

From Masterful Preparations to Treasured Copies: Japanese

Portraiture at the Cleveland Museum of Art

Sinéad Vilbar, Cleveland Museum of Art

The Painter's Laboratory: Negotiations of Eastern Tradition

and Western Technology in Early Modern Japan

Rhiannon Paget, Saint Louis Art Museum

Disability and Spectacle, or Ōzora Buzaemon Comes to Edo

Michael Toole, University of Wisconsin–Madison

WEDNESDAY, FEBRUARY 15

10:30 AM–12:00 PM

Art in the Age of Financial Crisis

Trianon Ballroom, 3rd Floor

CHAIRS: **Marisa Lerer**, Manhattan College; **Conor McGarrigle**,

Dublin Institute of Technology

Artist as Owner not Guarantor

Amy Whitaker, New York University

Normalizing Deviance and the Construction of THE MARKET

Mark Curran, Institute of Art, Design & Technology

Currency, Art, and Economic Crisis

Elena Shtromberg, University of Utah

Artistic Interventions in Finance

Derek Curry, State University of New York Buffalo;

Jennifer Gradecki, Michigan State University

Renaissance Society of America (RSA)

Early Modern Senses and Spaces

Sutton Parlor South, 2nd Floor

CHAIR: **David Karmon**, College of Holy Cross

The Sensory Experience of Ottoman Tombs

Nina Ergin, Koç University

Mapping Acoustic Itineraries in Renaissance Florence

Niall Atkinson, The University of Chicago

Sensing the Holy in Renaissance Spain

Tom Nickson, The Courtauld Institute of Art

Fountains and Embodied Experience in Early Modern Italy

Anatole Tchikine, Dumbarton Oaks Research Library

and Collection

Society of Historians of East European, Eurasian, and

Russian Art and Architecture (SHERA)

Emerging Scholars: Politics and the Collective in

East European and Russian Art, Part I

West Ballroom, 3rd Floor

CHAIR: **Alice Isabella Sullivan**, University of Michigan

Radical Pop Culture? Trn and the Young Czechoslovak

Left of the 1920s

Julia Secklehner, The Courtauld Institute of Art

The Modern Folklorism of Zagreb's City Cellar Murals

Heidi Cook, Truman State University

Participation and Collectivity in Art of the Soviet and

Post-Soviet Belarus, Moldova, and Ukraine Since the 1970s

Maria Lanko, University of Aberdeen

WEDNESDAY, FEBRUARY 15

10:30 AM–12:00 PM

Emerging Technology and Contemporary Art: What Is Twenty-First-Century Craft?

Bryant Suite, 2nd Floor

CHAIRS: **Michelle LaFoe**, OFFICE 52 Architecture;
Isaac Campbell, OFFICE 52 Architecture

Evidence of Mind: Is the Perception of Intent What Defines and Binds the Ever-changing Spectrum of Craft?

Alison Howell, University of the West of England

Rigid Textiles: Examining the Reciprocal Relationship between Composite Surface Morphologies and Methods of Production
David Costanza, Rice University School of Architecture

Material Simulations

Mike Andrews, School of the Art Institute of Chicago

Beyond Fracture

Ingrid Murphy, Cardiff School of Art & Design,
Cardiff Metropolitan University

Global Conversations I

Sutton Parlor Center, 2nd Floor

CHAIR: **Michael Ann Holly**, Clark Art Institute

Globalized Regionalism and Modernist Aesthetics in the Built Environment

Gramercy B/East, 2nd Floor

CHAIRS: **Susanne Bauer**, Federal University of Uberlandia;
Eliana Sousa Santos, University of Coimbra

Doxiadis's "Entopia": An Early Version of Globalized Regionalism
Costandis Kizis, Architectural Association School of Architecture

Crafting Modernities: "Vernacular" Architectures in the Interwar Years

Theodossios Issaias, Yale School of Architecture

From Knowledge Transfer to Knowledge Flows: Non-Western Modernist Models

Mónica Pacheco, ISCTE-IUL

The Uses of Regionalism in (Post-)Yugoslavian Discourse on Mass Housing

Lea Horvat, University of Hamburg

History through Things/Things through History: Design Objects in the Museum

Gramercy A/West, 2nd Floor

CHAIRS: **Emily Orr**, Cooper Hewitt, Smithsonian Design Museum; **Christine Guth**, Independent Scholar

The Japanese Camera on Display: History through the Lens of a Nikon

Kelly Midori McCormick, University of California, Los Angeles

MoMA and the Accession of Digital Type Designs

Craig Eliason, University of St. Thomas

Collecting and Displaying Contemporary Fashion:

The Conservator's Perspective

Sarah Scaturro, The Costume Institute, The Metropolitan Museum of Art

Curating Kul'ttovary

Yelena McLane, Florida State University

Islam and Contested Cultural Heritage in Africa

Sutton Parlor North, 2nd Floor

CHAIRS: **Michelle Moore Apotsos**, Williams College;
Barbara Frank, Stony Brook University

Preservation, Priorities, and the Histories: Private vs. Public in Agadez

Ikem Stanley Okoye, University of Delaware

What Is Fulbe and What Is Islamic about Fulbe Islamic Architecture in Northern Cameroon?

Mark Dike DeLancey, DePaul University

Heritage Lost and Found: Recent Cultural Preservation Initiatives and Installations in Fez, Morocco

Michelle Huntingford Craig, Cuesta College

Contested Sites of Remembrance: Islamic Heritage in Timbuktu

Rosa de Jorio, University of North Florida

Mediated Landscapes: The Use of Photography, Film, and Television in Land Art

Rendezvous Trianon, 3rd Floor

CHAIRS: **Joy Sleeman**, University College London;
Jane McFadden, ArtCenter College of Design;
Sajda van der Leeuw, University of Oxford

A More or Less Mental Institution: Fernshegalerie Gerry Schum
Margot Bouman, Parsons School of Design, The New School

Authenticating the Local: Land Art's Two Geographies

Nicholas B. Bauch, University of Oklahoma

To Signal

Gillian Turner Young, Columbia University

A Mediated Forest

Edwina Fitzpatrick, University of the Arts London

New Materialisms in Contemporary Art

Regent Parlor, 2nd Floor

CHAIR: **Lex Morgan Lancaster**, University of Wisconsin–Madison

All This Stuff: Jack Smith's Queer Materialism

Joshua Lubin-Levy, New York University

Scaffold For

Anna Campbell, Grand Valley State University

Howardena Pindell's Abstract Woven Paintings: Materiality as Black Feminist Critique

Sarah Cowan, University of California, Berkeley

Queering Form

Linda Besemer, Occidental College

Composed Session

Performing Materials

Nassau Suite East/West, 2nd Floor

Slow Plastic

Freedom Baird, Massachusetts College of Art and Design

Interactive Art Machines

Sena Clara Creston, Washington State University;

Charles Pezeshki, Washington State University

The First Manifesto of Surrealism and Other Restagings

Craig McDaniel, Herron School of Art and Design, Indiana University Purdue University Indianapolis; **Jean Robertson**, Herron School of Art and Design, Indiana University Purdue University Indianapolis

Composed Session

Reception Studies in Modernism: Around the Great War

Petit Trianon, 3rd Floor

"In front of the picture, the spectator must learn how to empathize": Alfred Döblin Looks at Umberto Boccioni's Painting in Berlin, 1912

Riccardo Marchi, University of South Florida

A Queer Kirchner at the Guggenheim

James A. van Dyke, University of Missouri

Serenity and Somnambulism in Franz Marc's Portraits of Russi

Jean Marie Carey, University of Otago

Taking Place: Renegotiating Art and Ecology from the Eighteenth Century to Today

Beekman Parlor, 2nd Floor

CHAIRS: **Kelly Presutti**, Massachusetts Institute of Technology;
Monica Bravo, Yale University

Material Ecology on the French Atlantic Shore

Maura Coughlin, Bryant University

"Torn from Its Bowels": The Ecology and Places of a Silver Sugar Bowl

Laura Turner Igoe, Harvard Art Museums

Tectonics, Tectology, and the Wegenerian Revolution

Kristin Romberg, University of Illinois, Urbana-Champaign

The Last Frontier: Current Trends in the Visual Culture of the Circumpolar North

Madison Suite, 2nd Floor

CHAIRS: **Zoë Marie Jones**, University of Alaska Fairbanks;
Annie Duffy, University of Alaska Fairbanks

Per Kirkeby and the Circumpolar North

Clarence Burton Sheffield Jr., Rochester Institute of Technology

Remote Sensing: Case Studies of Indigenous Centers in the North

Zoë Marie Jones, University of Alaska Fairbanks; **Annie Duffy**, University of Alaska Fairbanks

The Soniferous Æther of the Land Beyond the Land Beyond
Carmen Victor, York University

Polar Lab Program: Artists and Social Action in the Arctic

Julie Decker, Anchorage Museum at Rasmuson Center

Composed Session

The Transnational 1960s: Concept and Critique

East Ballroom, 3rd Floor

Trial in Process: The "Audiovisual" as "New Criticism" in Brazil
Sonia Angela de Laforcade, Princeton University

Religion in Drag: The Political Stakes of "Dematerialization" in Argentina and the United States during the Vietnam War Era
Melinda Guillen, University of California, San Diego

Stephen Willats's "Freezone": Genealogies, Trajectories, and Mediatization

Sharon L. Irish, University of Illinois at Urbana-Champaign

The Ersatz Art School and Councils of Councils: Dutch Institutions of Critique in the 1960s

Janna Therese Schoenberger, The Graduate Center, The City University of New York

Visualizing the Risorgimento: Art in Italy Before and After Unification

Morgan Suite, 2nd Floor

CHAIR: **Caterina Y. Pierre**, Kingsborough Community College, The City University of New York

Stefano Lecchi's Photographic Pilgrimage of War

Beth Saunders, The Metropolitan Museum of Art

Art, Criticism, and Nationalism in Telemaco Signorini's Italy

Claire L. Kovacs, Augustana College, Augustana Teaching Museum of Art

Death of the Hero: The Tomb of Giovanni Battista Niccolini (1782–1861) by Pio Fedi (1816–1892) and the Creation of National Sentiment in Post-Risorgimento Italy

Caterina Y. Pierre, Kingsborough Community College, The City University of New York

Writing Art History in the Margins: Rethinking Centers and Peripheries in "Non-Western" Art Historiography

Clinton Suite, 2nd Floor

CHAIRS: **Peyvand Firouzeh**, Kunsthistorisches Institute, Florence; **Danielle Becker**, University of Cape Town

The Center within the Periphery: South African Art History and the Framing of the Art Museum

Danielle Becker, University of Cape Town

Under the Shadow of Empires: Historicizing Deccan Studies in Art Historiography of the Islamicate Societies

Peyvand Firouzeh, Kunsthistorisches Institute, Florence

Language and Terminology in Art Histories of Turkey

Ceren Özpınar, University of Sussex

WEDNESDAY, FEBRUARY 15

12:15–1:15 PM

Noon Forum

Hot Topic: Advocating for Your Department

Rendezvous Trianon, 3rd Floor

Explore how faculty members and department chairs can secure outside funding for projects in their respective departments.

SPEAKERS: **Deborah Bright**, Pratt Institute; **Roberta W. Albert**, Columbia University School of the Arts; **Heather Pontonio**, Emily Hall Tremain Foundation

DISCUSSANT: **Hunter O'Hanian**, College Art Association

Noon Forum

Key Conversation: Navigating Public Opposition to Museum Exhibitions

Trianon Ballroom, 3rd Floor

SPEAKERS: **Lisa Melandri**, Contemporary Art Museum St. Louis; **Stephanie Stebich**, Tacoma Art Museum; **Catherine J. Morris**, Brooklyn Museum

DISCUSSANT: **Svetlana Mintcheve**, National Coalition against Censorship

WEDNESDAY, FEBRUARY 15

1:30–3:00 PM

A Little Hungry, a Little Thirsty: Contemporary Art, Writing, Form, and Practice

Nassau Suite East/West, 2nd Floor

CHAIRS: **Sarah Smith**, The Glasgow School of Art; **Elizabeth Reeder**, The University of Glasgow

The Dress of Thought: Form and Style in Contemporary Art Writing

Susannah Thompson, The University of Edinburgh

What a Thirst It Was: Longing, Excess, and the Genre-Bending Essay

Elizabeth Reeder, The University of Glasgow

"You're the least important person in the room and don't forget it": The Intimate Relations of Subjectivity, Analysis, Deviant Thought, and the Illegitimate Everyday

Laura Edbrook, The Glasgow School of Art

I Like the Unpath Best: Art-Practice-Writing and the Creation of Complex, Generative, and Complicating Forms and Contexts

Amanda Thomson, The Glasgow School of Art

DISCUSSANT: **Laurie Palmer**, University of California, Santa Cruz

Bad Bodies: Inscriptions of Fatigue, Instability, and Resistance

Madison Suite, 2nd Floor

CHAIR: **Lauren O'Neal**, Lamont Gallery at Phillips Exeter Academy

Ballet and Budweiser—Exceeding the Body, Exceeding Identity

Virginia Solomon, University of Memphis

Body at Rest

André Alves, University of Gothenburg

Queering Mobile Network Infrastructures and the Data-Driven Body

Erin Colleen Johnson, Bowdoin College

DISCUSSANT: **Stephanie G. Anderson**, Western University

Historians of British Art (HBA)

Conflict as Cultural Catalyst in Britain

Clinton Suite, 2nd Floor

CHAIR: **Michael J. K. Walsh**, Nanyang Technological University

The Spanish Civil War, Three Guineas, and the Arrival of Guernica in Britain

Frances Spalding, *The Burlington Magazine*

Feminism in a Context of Conflict: The Orchard Gallery and Nancy Spero's Notes in Time on Women

Rachel Warriner, National College of Art and Design, Dublin

"We are all engaged in the battle of life": Imperialism, Social Darwinism, and Visualizations of Conflict in the First World War Memorial Sculpture of Eric Kennington (1888–1960) and Charles Sergeant Jagger (1885–1934)

Jonathan Black, Kingston University

Within, Within, Within: The Principle of Visualizing the British Imperial World

Jiyi Ryu, University of York

DISCUSSANTS: **Holly Schaffer**, Dartmouth College; **Joan DelPlato**, Bard College at Simon's Rock; **John Klein**, Washington University St. Louis

Association of Art Museum Curators (AAMC)

Curators: Agents of Change from "Inside and Outside" the Box (of the Museum)

East Ballroom, 3rd Floor

CHAIR: **Marianne Lamonaca**, The Bard Graduate Center Gallery

Nii O. Quarcoopome, Detroit Institute of Arts

Wassan Al-Khudhairi, Birmingham Museum of Art

Beatrice Galilee, The Metropolitan Museum of Art

DISCUSSANT: **Marianne Lamonaca**, The Bard Graduate Center Gallery

Student and Emerging Professionals Committee

Defining Your Online Presence for the Arts Professional

Rendezvous Trianon, 3rd Floor

CHAIRS: **Megan Koza Mitchell**, Prospect New Orleans; **Lauren Puzier**, Sotheby's Institute of Art

Private vs. Public Online Profiles

Megan Koza Mitchell, Arts Council New Orleans

Twitter, Instagram, and Facebook

Lauren Puzier, Sotheby's Institute of Art

Website Development

Presenter information forthcoming at print deadline

Feminist Temporalities and Art Histories in the Middle East and North Africa

Gramercy B/East, 2nd Floor

CHAIR: **Ceren Özpınar**, University of Sussex

Women, Art, and Nation-Building: A Study of Exhibitions of Women Artists in Modern Egypt

Nadine Atallah, Université Paris 1 Panthéon-Sorbonne

Image and Identity: Reflections of the Female Body in the Work of Emirati Women Artists

Sabrina DeTurk, Zayed University

Objects That Do Not Behave: Dissenting Strategies in the Works of Ghazaleh Hedayat

Foad Torshizi, Columbia University in the City of New York

Transmission as Resistance in the Work of Zineb Sedira

Holiday Powers, Virginia Commonwealth University in Qatar

Islands and Insularity: Representing Difference

Sutton Parlor North, 2nd Floor

CHAIR: **André Bideau**, Accademia di Architettura di Mendrisio

Island Legacies in a Portuguese Colonial City in India

Nuno Grancho, University of Coimbra

Missionary Churches and Island Utopias: Building for Conquest in Colonial Algeria (1830–60)

Ralph Ghoche, Barnard College, Columbia University

Great War Island: The Underlying and Visible Mechanics of Urban Regeneration in Belgrade

Marko Jobst, University of Greenwich

Marine Island Vagabond: Islands of the Future

Janet Bellotto, Zayed University

Lost, Abundant, and Fugitive Sound: Listening, Seeing, Meaning, Experience

Morgan Suite, 2nd Floor

CHAIRS: **Lynn Marie Kirby**, California College of Arts; **Barbara McBane**, Independent Scholar

Quasi Closed-Captions

Alison O'Daniel, California State University, Long Beach

Sensibilia: The Acoustic Image in Postwar Paris

Caitlin Woolsey, Yale University

Past and Present in the Nonsynchronous Narration

Andy Ditzler, John Q Collective

How Do We Hear Race?

Fo Wilson, Columbia College Chicago

Listening to Adrian Piper's Food for the Spirit (1971)

River Bullock, University of Wisconsin–Madison

Composed Session

Moving Image Cultures

Bryant Suite, 2nd Floor

Ruin Lust in Postapocalyptic Visual Culture

Meghan Bissonnette, Valdosta State University

Smokescreens to Smokestacks: True Detective and the American Sublime

Caroline Blinder, Goldsmiths, University of London

Between the Moving Image and the Physical Screen: Challenges and Controversies in Moving Image–Based Public Art

Annie Dell'Aria, Miami University

Queer Kids with Camcorders

Anthony Graham, Museum of Contemporary Art San Diego

Non-Western Genealogies of Art Criticism

Sutton Parlor South, 2nd Floor

CHAIR: **Sarah-Neel Smith**, Maryland Institute College of Art

Arabic as Metaphor and Model for Art in Early-Twentieth-Century Egypt

Clare Davies, The Metropolitan Museum of Art

Mário Pedrosa and Art Criticism in Twentieth-Century Brazil

Pedro Erber, Cornell University

Mapping Art Criticism in the Early People's Republic of China

Christine Ho, University of Massachusetts, Amherst

DISCUSSANT: **Katy Siegel**, Stony Brook University, State University of New York

On the Dialectics of Procedural Violence in Post–World War II European Art, 1949–65

Sutton Parlor Center, 2nd Floor

CHAIRS: **Jaleh Mansoor**, University of British Columbia; **Vanessa Parent**, University of British Columbia

VALIE EXPORT: Violent Vicissitudes

Rose-Anne Gush, University of Leeds

"La Désolation": The Violence of Pruning and Matisse's Cut-Outs

Tessa Paneth-Pollak, Michigan State University

Death, Decay, and Density: Tracing Öyvind Fahlström's "Living Signs"

Maibritt Borgen, Yale University

Composed Session

Race and Representation: Nineteenth-Century Case Studies

Gramercy A/West, 2nd Floor

Mapping the Masculine Body: Indigenous Self-Portraiture in the 1830s

Kimberly Minor, University of Oklahoma

A Civilized Nature: Picturing Australia and Aboriginal Australians on the Baudin Expedition (1800–1804)

Kailani Polzak, Williams College

From Invisible Slave to Comforting Mammy: The Evolution of Nursemaid Imagery in Nineteenth-Century American Art

Rachel Stephens, The University of Alabama

Triumph of America: Yvon's Post–Civil War Conundrum

Leanne Zalewski, Central Connecticut State University

WEDNESDAY, FEBRUARY 15

1:30–3:00 PM

Composed Session

Reception Studies in Modernism: Reinterpreting Modern Masters

Petit Trianon, 3rd Floor

Appropriation, Assemblage, and Hybridity: Oceanic Art and a Collage Aesthetic in Jean Dubuffet's Portraits

Stephanie Chadwick, Lamar University

Making the Hand Visible: Paul Klee's Tactile Surfaces

Charlotte Healy, Institute of Fine Arts, New York University

From Black Mountain to Monte Alban: Josef and Anni Albers in the Americas

Jennifer Reynolds-Kaye, Yale University

The Meteorological Impulse in Art: Modernity, Postmodernity, and the Atmospheric Turn

West Ballroom, 3rd Floor

CHAIRS: **John A. Tyson**, National Gallery of Art;

Ellen Y. Tani, Bowdoin College Museum of Art

Seeing Yourself Sensing: Contemporary Ambient Aesthetics

Alan Braddock, The College of William & Mary

American Sky

Johanna Gosse, Columbia University

Tropical Storm: Atmospheres of Contemporary Southeast Asian Art

Jeannine Tang, Center for Curatorial Studies, Bard College

The Shifting Landscape of Universal Design

Regent Parlor, 2nd Floor

CHAIR: **Russell Flinchum**, North Carolina State University

College of Design

Fifty Years of Universal Design at NC State

Russell Flinchum, North Carolina State University College of Design

Universal Design and Experience Design: An Applied Framework for Teaching Undergraduate Graphic Design Students

Scott Townsend, North Carolina State University College of Design

Big Data and Universal Design: Scaffolding Accessibility through New Media Environments

Helen Armstrong, North Carolina State University College of Design

Principles Applied: Experiencing Disability (a Workshop)

Helen Armstrong, North Carolina State University College of Design

Unmanned Aircraft Art Vehicles (UAAV): Opportunities, Pitfalls, and Implications

Beekman Parlor, 2nd Floor

CHAIRS: **Adam Fung**, Texas Christian University;

Nick Bontrager, Texas Christian University

Dronology: Taxonomies of Drones

Isabella Streffen, University of Lincoln

The Tethered Artist

Fritz Horstman, Independent Artist

Remotely Operated Thoughts

Paul Catanese, Columbia College Chicago

What Will Tomorrow's Drone Protest Look Like?

Matt Kenyon, Rhode Island School of Design

WEDNESDAY, FEBRUARY 15

3:30–5:00 PM

Biographies of Early Modern Works of Art

Morgan Suite, 2nd Floor

CHAIRS: **Virginia Brilliant**, Ringling Museum of Art;

Anita Moskowitz, Stony Brook University

Hidden Dragons and Conspicuous Bees: The Early Modern Biography of SS. Cosma e Damiano

Jasmine R. Cloud, University of Central Missouri

Filippino Lippi's Mercatale Tabernacle in Prato: Exhibiting a Work of Art or a Work of Restoration?

Cathleen Hoeniger, Queen's University

Lorenzo the Misunderstood

Alison Luchs, National Gallery of Art; Shelly Sturman,

National Gallery of Art

Cleveland's Caravaggio: Relocation, Restoration, and the Crucifixion of St. Andrew In Situ

Erin Benay, Case Western Reserve University

DISCUSSANTS: **Virginia Brilliant**, Ringling Museum of Art;

Anita Moskowitz, Stony Brook University

Charting a New Course: Reorienting the Discourse of Early African American Art History

Clinton Suite, 2nd Floor

CHAIRS: **Mia L. Bagneris**, Tulane University;

Anna Arabindan-Kesson, Princeton University

Stealing a Glance: Enslaved Viewers in the Plantation South

Jennifer Van Horn, George Mason University

Face(ing) the Impossibility of Recovery: Tracing the Affective Terrain of the Anonymous in African American Photography

Key Jo Lee, Yale University

Techniques of the Engraver: Patrick Henry Reason's African American Portraits, 1830s–1860s

Phillip Troutman, The George Washington University

De cara al público: Art as Propaganda in Republican Spain (1931–39)

Madison Suite, 2nd Floor

CHAIR: **Jordana Mendelson**, New York University

Historical Reiterations: Romantic Spain in the Second Spanish Republic

Maite Barragán, Temple University

Muralism and the Second Spanish Republic

Anna Wieck, National Gallery of Art

The Asymmetrical Power of Pictures: Photography, Illustration, and Anarchist Propaganda during the Spanish Civil War

Michel Otayek, New York University

DISCUSSANT: **Isabel Estrada**, The City College of New York

Design Museums: The New Wave

Beekman Parlor, 2nd Floor

CHAIR: **Elizabeth Keslacy**, University of Michigan

Perfect Vision: Issey Miyake and a Museum of Design in Japan

Chelsea Bruner, Ringling College of Art and Design

1965 Today: Exhibiting Modern Archaeology

Noga Eliash-Zalmznovich, The Israel Museum

Redesigning a Design Museum

Laura Flusche, Museum of Design Atlanta (MODA)

Villa Noailles: Modern and Contemporary Design as Festive Collaborative Projects

Rosemary O'Neill, Parsons School of Design, The New School

Erasures and Eradications in Viennese Modernism

Regent Parlor, 2nd Floor

CHAIRS: **Megan Brandow-Faller**, Kingsborough Community

College, The City University of New York; **Laura Morowitz**,

Wagner College

From Glittering Surface to Political Underground: The Daring

Lives of Trude Waehner and Friedl Dicker-Brandeis

Julie M. Johnson, University of Texas at San Antonio

An Enduring Double Standard: Kineticism, Appropriation,

and the Limits of Modernism

Rae Di Cicco, University of Pittsburgh

Vienna's Hidden Past

Karen E. Frostig, Lesley University

Viennese Modernism, Cultural Reconstruction, and Jewish

Absence: 1938–55

Frances Tanzer, Brown University

European Postwar and Contemporary Art Forum (EPCAF)

European Eighties

Bryant Suite, 2nd Floor

CHAIRS: **Sophie Cras**, Université Paris 1 Panthéon-Sorbonne;

Emmanuel Guy, Parsons Paris, The New School

Totalitarianism, Destruction, and Trauma: Dystopia of Industrial Music

Nicolas Ballet, Université Paris 1 Panthéon-Sorbonne

Television's Feedback Loop: Artists Talking Back to the

Media (1985) and the Stedelijk Museum on Television

Angela Bartholomew, Vrije Universiteit Amsterdam

Enacting the Citizen: Artist Publications in East Germany as a Counter-Public Sphere

Sara Blaylock, University of California, Santa Cruz

Composed Session

Feminist Interventions in the Technosphere

Nassau Suite East/West, 2nd Floor

Aesthetics of Biofeedback: Modeling Consciousness in Art of the 1960s and 1970s

Cristina Albu, University of Missouri–Kansas City

Virtual Encounters with Asian/America: Expressions of Transnational Feminisms and Intimacies in the Virtual/Augmented Realities of Tamiko Thiel, and Lily and Honglei

Michelle Lee, Purdue University

It's Not Just about the Rain: Materializing Climate Data as Woven Landscape

Tali Weinberg, Artist

Technology Chic: Designing Machines with Women in Mind

Julie Wosk, State University of New York Maritime College

Global Conceptualism(s), Revisited

Sutton Parlor South, 2nd Floor

CHAIR: **Tina Le**, University of Michigan

Sunbelt Conceptualism? The Southern Strategy in Conceptual Art

Jacob Stewart-Halevy, Tufts University

Revisionist Readymade: David Hammons's Art History Lesson

Gregory Tentler, Alfred University

Conceptualism—A Channel to the Global Art Scene: The Case of Mashkof Group in Jerusalem

Noa Avron-Barak, Tel Aviv University

The Dark Side of Left Conceptual Art: Struggle In and Out of New York

Branislav Jakovljevic, Stanford University

Imagining Bodies, Picturing Identities: Self-Portraiture as Performance

Sutton Parlor Center, 2nd Floor

CHAIR: **Chanda Laine Carey**, New York University

Beyond Face Value: Reconsidering Laura Aguilar's

Three Eagles Flying

Deborah Cullen, Miriam & Ira D. Wallach Art Gallery,

Columbia University

Resisting Ideal Men: Performative Bodies in Contemporary

Korean Photography

Boyoung Chang, Rutgers, The State University of New Jersey

Identity Interventions: Wendy Red Star's Four Seasons Series and Chris Burden's Doomed

Michelle Lanteri, New Mexico State University

Laboring Astride the Lens: The Performative Self-Portraits of

Zanele Muholi

Stephanie Sparling Williams, Yale University Art Gallery

WEDNESDAY, FEBRUARY 15

3:30–5:00 PM

Composed Session

New Studies in Renaissance and Baroque Painting

Trianon Ballroom, 3rd Floor

Annibale Carracci's Butcher's Shop: Rethinking Art Theory and Practice of the Naturalistic Reform of Painting
Gloria de Liberali, University of Washington

Armor, Body, and Masculinity in Portraits of a Renaissance Duke
Claudia Lazzaro, Cornell University

What's in a Line: The Painted Seam in Renaissance Venice
Charlotte Nichols, Seton Hall University

Poussin's Women

Troy Thomas, The Pennsylvania State University Harrisburg

Open Session for Emerging Scholars of Latin American Art

Petit Trianon, 3rd Floor

CHAIRS: **Elisa C. Mandell**, California State University, Fullerton;
Georgina G. Gluzman, Universidad de San Andrés;
Ana Mannarino, Federal University of Rio de Janeiro

The Materiality of Inscription: Sculptural Surfaces in Epi-Olmec Art

Stephanie M. Strauss, The University of Texas at Austin

Looking through the Landscape: An Interpretative Model for Seventeenth-Century Cuzquenian Paintings

Natalia Vargas Márquez, University of Minnesota

Paulo VI y el Vietnam: León Ferrari and the Political Implications of Historical Discourse

Agustin Díez Fischer, Universidad de Buenos Aires

Composed Session

Premodern Cosmologies and Semantic Systems: Case Studies

Gramercy B/East, 2nd Floor

Harappan Visual Vocabularies: Rethinking the Image-Symbols of Prehistoric South Asia

Marta Ameri, Colby College

Entering the Monastery, Exiting the World: Cosmological Murals in Buddhist Architecture

Eric Huntington, Princeton University

Lost in Translation in Precolumbian Culture: The Role of the Bear and Water Symbolism in Formative Period in Peru

Yumi Park Huntington, Jackson State University

Figures, Space, and Paint: Narratives on the Painted Ceramics of the Cajamarca Culture of Prehispanic Peru (ca. 600–1000 CE)

Jeanette Nicewinter, Virginia Commonwealth University

Revisiting Time in Contemporary Art

Rendezvous Trianon, 3rd Floor

CHAIRS: **Sarah Archino**, Furman University;

Monica Steinberg, University of Southern California

Just Press "PLAY": "Real-Time Computation" (RTC) and "Simultaneity" in Digital Art

Tiffany Funk, Lake Forest College

Palestinian Cyclical Time in Nida Sinnokrot's As In Those Brief Moments (2014)

Sascha Crasnow, University of California, San Diego

Contemplation of Time in Chinese Contemporary Art
Patricia Karetzky, Bard College

ILSSA, It's About Time: Labor, Obsolescence, and Value
Emily Larned, University of Bridgeport

Surrealist Gestures and Material Transformations in the Twentieth-Century Interior

Gramercy A/West, 2nd Floor

CHAIR: **Marianne Egger**, State University of New York, Fashion Institute of Technology

Making the Domestic Fantastic: Dorothea Tanning's Surrealist Mise-en-Scène

Alyce Mahon, Cambridge University

Transmutational Environments: Plastics and Experimental Interior Design in the Late 1960s

Alexa Griffith Winton, Ryerson School of Interior Design

So Dirty! Surrealist Thoughts and Filthy Spaces in Feminist Performance Art

Kathleen Wentrack, Queensborough Community College, The City University of New York

From Correalism to Object Ecology: The Neo-Avant-Garde Environment

Larry Busbea, University of Arizona

Composed Session

Writing and Rewriting Chinese Design History

Sutton Parlor North, 2nd Floor

Interaction between Art and Technique: Early Chinese Bronzes Reviewed

Peng Peng, Princeton University

Designs and Skills in the Multimedia Writing Practices of the Literati in Qing China

Hye-shim Yi, University of California, Los Angeles

Early Modern Design in Asia

Daniel Huppertz, Swinburne University of Technology

From Ancient Bronze to Modern Design: The Book Design Project of Lu Xun and Tao Yuanqing in 1920s China

Ren Wei, Dickinson College

WEDNESDAY, FEBRUARY 15

5:30–7:00 PM

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

West/East Ballroom, 3rd Floor

The CAA Convocation, held the first evening of the Annual Conference, includes a welcome from **Suzanne Blier**, CAA president, and **Hunter O'Hanian**, CAA executive director, and the Presentation of Annual Awards for Distinction. This year **Mary Miller**, Sterling Professor of History of Art and recently appointed senior director of the Institute for the Preservation of Cultural Heritage at Yale University, will give the keynote address. Convocation is free and open to the public.

Please join the CAA Opening Reception, immediately following Convocation, in the Ballroom Foyers. No tickets required for admission. The reception will include a cash bar.

THURSDAY, FEBRUARY 16

8:30–10:00 AM

Composed Session

Blackness, Violence, Representation

Trianon Ballroom, 3rd Floor

"To the Point of Disappearance": Representational and Civil Rights Conflict in Art by **Cheryl Dunye**, **Zoe Leonard**, and **Glenn Ligon**

Kim Bobier, The University of North Carolina at Chapel Hill

What Is and Is Not Already There: Violence, Studium, and Punctum in Black Representational Spaces

Anita Bateman, Duke University

Kehinde Wiley's Femme Piquée par un Serpent and Blackness as a Nonontology

Jenny Gunn, Georgia State University

DISCUSSANT: **Alessandra Raengo**, Georgia State University

Curating Public Art

West Ballroom, 3rd Floor

CHAIRS: **Angela A. Adams**, Arlington Public Art; **Leslie Markle**, Mildred Lane Kemper Art Museum

Curator and Artist: A Case Study on a Public Art Project

Brooke Kamin Rapaport, Mad. Sq. Art; **Diana Al-Hadid**, Artist

Public Art as Global Ambassador

Sarah Tanguy, US Department of State's Office of Art in Embassies

Creating Methodologies for Public Art + Engagement
Micaela Martegani, More Art; **Jeff Kasper**, More Art

DISCUSSANTS: **Leslie Markle**, Mildred Lane Kemper Art Museum; **Angela A. Adams**, Arlington Public Art

Decoding Destruction and Decay

Sutton Parlor South, 2nd Floor

CHAIRS: **Maile Hutterer**, University of Oregon;

Sarah Thompson, Rochester Institute of Technology

Do Mute Stones Speak? Roman Amphitheaters after Antiquity

Laura Hollengreen, Georgia Institute of Technology;

Anna Tóth, Georgia Institute of Technology

Reframing the Fragments from Saint-Germain-des-Prés
Meredith Cohen, University of California, Los Angeles

The Ruins of Precolumbian Arcadia: Imagining and Reconsolidation

Igor Demchenko, Kunsthistorisches Institut in Florenz

Design: Context and Dialogue

Gramercy B/East, 2nd Floor

CHAIR: **Mark John DeYoung**, Independent Scholar

Design: Participatory Practices and Service Learning in Visual Communication

Mark John DeYoung, Independent Scholar

Mapping the Curriculum: A Case Study in Practice-Based Design Research for the Art and Design Institution

Katherine Gillieson, Emily Carr University of Art + Design;

Stephan Garneau, Independent Researcher

A Smart Communities Initiative: Designing for Economic Growth in Small Town America

Deborah Shmerler, The University of Tennessee

Community Mapping Workshop as Collaborative, Experiential Learning, and Participatory Action Research

Andrew DeRosa, Queens College, The City University

New York

Early Modern Objects and the Boundaries of Materialities

Bryant Suite, 2nd Floor

CHAIRS: **Lauren R. Cannady**, Clark Art Institute;

Valérie Kobi, Universität Bielefeld

Locating the Boundary between the Vitreous and Crystalline in Early Modern Art

Sarah M. Dillon, Kingsborough Community College,

The City University of New York

The Ligneous Image in Early Modern Germany

Gregory C. Bryda, University of Hamburg

Painted Plaster: Brick and Its Replicas in Francis I's Architecture

Elisabeth Narkin, Duke University

Oil on Glass and the Mechanics of Reproduction

Maggie Cao, The University of North Carolina at Chapel Hill

THURSDAY, FEBRUARY 16

8:30–10:00 AM

Association of Research Institutes in Art History (ARIAH)

Editing Journals in a Digital Age

East Ballroom, 3rd Floor

CHAIRS: **Sarah Victoria Turner**, The Paul Mellon Centre for Studies in British Art; **Martina Droth**, Yale Center for British Art

Reflections on Editing Art History

Samuel Bibby, *Journal of the Association of Art Historians*

Reflections on Editing Nineteenth-Century Art Worldwide

Petra ten-Doesschate Chu, *Nineteenth-Century Art Worldwide*

Reflection on Editing The Art Bulletin

Kirk Ambrose, *The Art Bulletin*

Reflections on Editing the Journal of Historians of

Netherlandish Art

Alison M. Kettering, *Journal of Historians of Netherlandish Art*

DISCUSSANT: **Gail Feigenbaum**, Getty Research Institute

Composed Session

Exhibitions between Art and Design

Sutton Parlor North, 2nd Floor

Throwaway Society? Ed Rossbach's Con/temporary Basketry

Sarah Parrish, Boston University

Reanimating the Possibilities of Affect in Henry Moore's

The Arch, 1980

Tola C. Porter, Washington University in St. Louis

Beyond the Film Frame: The Animated Ornament in Exhibition

Katherine Rochester, Bryn Mawr College

Exploring Art Markets of the Past: Tools and Methods in the Age of "Big Data"

Gramercy A/West, 2nd Floor

CHAIR: **Christian Huemer**, Getty Research Institute

The Virtual Exploration of an Eighteenth-Century Gallery Space:

Gersaint, Watteau, and the Pont Notre Dame

Sophie Raux, Université Lumière-Lyon 2

Materials and Techniques in the Dutch Market for Elite

Genre Painting

Melanie Gifford, National Gallery of Art;

Lisha Deming Glinsman, National Gallery of Art

Artist-Collectors in Nineteenth-Century New York: Correcting for

Path Dependency and Sample Bias in the History of Collecting

Diana Seave Greenwald, University of Oxford

Methodological Reflections on Missing Data

Koenraad Brosens, University of Leuven

DISCUSSANT: **Matthew Lincoln**, Getty Research Institute

Association for Modern and Contemporary Art of the Arab World Iran and Turkey (AMCA)

Getting Nude: Artists, Audiences, and the Present Past in the Middle East

Madison Suite, 2nd Floor

CHAIR: **Kirsten Scheid**, American University of Beirut

Nudity and the Press: Encounters in Nineteenth-Century Ottoman Erotic Literature

Hala Auji, American University of Beirut

Imagined Bodies in Egyptian Modern Art

Nadia Radwan, Université de Bern

Musallikha, or the Anti-Nude

Saleem Al-Bahloly, Johns Hopkins University

The Nude's Gaze: Beyond Heteronormativity in the Modern Middle Eastern Nude

Sarah C. Johnson, Freie University Berlin

Body Laid Bare in Performance by Barbad Golshiri

Sandra Skurvida, Fashion Institute of Technology,

State University of New York

Of Scandals That Never Happened, or Why Is It Always Somebody Else Who Has a Problem with the Nude?

Kirsten Scheid, American University of Beirut

Routledge, Taylor & Francis Exhibitor Session

How to Get Published and How to Get Read

Petit Trianon, 3rd Floor

CHAIR: **Sarah Sidoti**, Routledge, Taylor & Francis

How to Publish an Article in a Journal

Sarah Sidoti, Routledge, Taylor & Francis

How to Submit a Book Proposal and Publish a Book

Isabella Vitti, Routledge, Taylor & Francis

How to Ensure Your Research Is Read

Tara Golebiewski, Routledge, Taylor & Francis

SECAC

In the Studio

Beekman Parlor, 2nd Floor

CHAIR: **Elizabeth Heuer**, University of North Florida

Shared Space: The Home-Studio of Thomas Moran & Mary Nimmo Moran

Shannon Vittoria, The Metropolitan Museum of Art

Dueling Studios: The Public and Private Images of Chaim Gross

Sasha Davis, The Renee and Chaim Gross Foundation

Free Markets, Free People: Discourse and Behavior in Lynda

Benglis's Lost Studio Tapes

Katie Anania, University of Texas at Austin

The Studio as Model: From André Breton's Wall to Fischli & Weiss's Polyurethane Object Installations and Piero Golia's Studio

(4/13/2013)

Susan Power, Independent Scholar and Curator

Infiltration Art

Nassau Suite East/West, 2nd Floor

CHAIRS: **Katharine J. Wright**, The Metropolitan Museum of Art; **Gillian Pistell**, The Graduate Center, The City University of New York

General Idea's Normal Art

Alex Kitnick, Bard College

Chris Burden's Institutional Accomplices

Sydney Stutterheim, The Graduate Center, The City University of New York

Using Copyright Law to Reclaim the Spirit of Art as a

Revolutionary Act in The Blued Trees Symphony

Aviva Rahmani, Institute of Arctic and Alpine Research at the University of Colorado Boulder

Layers and Erasures: Hispano-Filipino, Filipino-American Diasporic Art

Morgan Suite, 2nd Floor

CHAIR: **Florina H. Capistrano-Baker**, Ayala Museum

Layers and Erasures as Cultural and Artistic Strategies

Florina H. Capistrano Baker, Ayala Museum

Reforming Figure: Alfonso Ossorio's Cross-Culturalism

Klaus Ottmann, Phillips Collection

Zóbel at Harvard: Creative Transformations

Edouard Kopp, Harvard Art Museums

Asian Artists in Diaspora

Tan Boon Hui, Asia Society Museum

Artist Talk

Paul Pfeiffer, Artist

DISCUSSANT: **Edward J. Sullivan**, Institute of Fine Arts, New York University

Operating Manual for Living in the Worst-Case Scenario

Rendezvous Trianon, 3rd Floor

CHAIRS: **Emily Candela**, Royal College of Art;

Maya Oppenheimer, Royal College of Art;

Francesca Laura Cavallo, Kent University

New Survivalism: Reimagining Escape

Jessica Charlesworth, School of the Art Institute of Chicago

Visual Standards for Southern California Tsunami Evacuation

Information: Applications of Information Design in Disaster

Risk Management

Claudine Jaenichen, Chapman University

Surviving a Massive Refugee Situation: A Manual for Designers

Kai Wood Mah, Laurentian University; **Patrick Lynn Rivers**,

School of the Art Institute of Chicago

"However hard you try it's always tomorrow": Liam Gillick's

What If? Scenario

Jadine Collingwood, University of Chicago

Syria Now: Architectural, Artistic, and Cultural Heritage in Peril

Regent Parlor, 2nd Floor

CHAIRS: **Jochen Sokoly**, Virginia Commonwealth University in Qatar; **Radha Dalal**, Virginia Commonwealth University in Qatar

Fragmentation of Heritage; Fragmentation of Identity:

Civil Efforts in Healing the Fracture among Syrian Communities

Eva Ziedan, Independent Scholar

Urban Memory and Intangible Heritage in Mosul: Assessing Recovery after an "Assault on Diversity"

Sara Ethel Wolper, University of New Hampshire

The Artistic Legacy of Displaced Syrians in Izmir

Michael Ferguson, School of Oriental and African Studies

Documentation and Preservation from Afar: Manar al-Athar and Open-Access Images of Syria

Sean V. Leatherbury, Bowling Green State University;

Elizabeth Macaulay-Lewis, The City University of New York

DISCUSSANT: **Yasser Tabbaa**, Independent Scholar

The Cost of Architecture II

Sutton Parlor Center, 2nd Floor

CHAIR: **Claire Zimmerman**, University of Michigan

Profit and Pragmatism: The Evolution of the Commercial Architect in Postwar Britain

Amy Thomas, The University of Chicago

Cheap and Handsome: The Cost of Efficiency and the Images of Excess in Mexican Development

Maria González Pendás, Columbia University

The Thin Skin of Architecture: From McKim Mead & White to Albert Kahn Associates

Claire Zimmerman, University of Michigan

DISCUSSANTS: **Reinhold**, Columbia University;

Anooradha Iyer Siddiqi, New York University

THURSDAY, FEBRUARY 16

10:30 AM–12:00 PM

8th Critical Craft Forum: Gender and Jewelry

Sutton Parlor South, 2nd Floor

CHAIRS: **Namita Gupta Wiggers**, Critical Craft Forum;

Benjamin Lignel, Art Jewelry Forum

Meredith P. Nelson, Bard Graduate Center

Emily K. Rebmann

Julia Heineccius, The Evergreen State College

James Tigger! Ferguson

renée c. hoogland, Wayne State University

DISCUSSANT: **Jenni Sorkin**, University of California, Santa Barbara

THURSDAY, FEBRUARY 16

10:30 AM–12:00 PM

Accelerated Art History: Tools and Techniques for a Fast-Changing Art World

Sutton Parlor Center, 2nd Floor

CHAIRS: **Charlotte Frost**, City University of Hong Kong;

Sarah Cook, Duncan of Jordanstone College of Art and Design

Collecting and Curating Digital Posters: A Collaborative Pilot Study Using Rhizome's Webrecorder

Anisa Hawes, Victoria & Albert Museum

Art as Event: Three Critical Methods for Analyzing Aesthetic Experience

Saul Albert, Tufts University

No More FOMO? Un-Destroying Cultural Heritage with 3D Replication

Gabriel Menotti, Federal University of Espirito Santo

Agent Ruby (1998–present): A Case Study for Historicizing the Life of an Internet Artwork

Karin de Wild, Duncan of Jordanstone College of Art and Design

Alternate Revolutions: Reexamining Cuban Art History beyond 1959

Morgan Suite, 2nd Floor

CHAIRS: **Abigail McEwen**, University of Maryland, College Park; **Susanna V. Temkin**, Americas Society

Heritage and Cultural Modernism in the Visual Arts of Nineteenth-Century Havana

Paul Niell, Florida State University

Revolutions, Repetitions, and Prison Architecture in Machado's Cuba, 1925–33

Joseph R. Hartman, Southern Methodist University

Exhibiting the Commons: Nostalgic Site Specificity and the Staging of the Cuban Revolución's Golden Years

Paloma Checa-Gismero, University of California, San Diego

DISCUSSANT: **Rachel Weiss**, School of the Art Institute of Chicago

Art Writing in the Expanded Field

Gramercy A/West, 2nd Floor

CHAIR: **Claire Daigle**, San Francisco Art Institute

Correspondence

Katie Geha, University of Georgia

The Task of This Art Writer: Where Fragments Are Part of a Vessel

Thyrza Nicols Goodeve, School of Visual Arts

Analogies in Artwriting

Charlotte Kent, Mercy College

Beautiful Lies: Artists Working with Digital Simulation and Illusion

Rendezvous Trianon, 3rd Floor

CHAIR: **Stephen Hilyard**, University of Wisconsin–Madison

Kim Joon's Virtual Anatomy

Rachel Baum, Fashion Institute of Technology, State University of New York

Artist Presentations:

Jawshing Arthur Liou, Indiana University

Alex McLeod, Independent Artist

Stephen Hilyard, University of Wisconsin–Madison

Changing Lenses: Contemporary Photography and New Media from the Arab World

Sutton Parlor North, 2nd Floor

CHAIRS: **Woodman L. Taylor**, American University in Dubai;

Janet Bellotto, Zayed University, Dubai

Visual Languages of Challenge in Women's Photography and New Media Art in the GCC

Beth Derderian, Northwestern University

These Roots Will Always Flourish: Emirati Photographers and the Search for Form

Elisabeth Stoney, Zayed University, Abu Dhabi

UAE Women: Visual Expression and Identity in New Media

Nadia Rahman, Zayed University, Dubai

Reverberations: New Media Artists on Migration and Identity

Flounder Lee, American University in Dubai

DISCUSSANT: **Ebtisam Abdulaziz**, Independent Artist

Divided Societies: Manifestations of Postsocialist and Postapartheid "Nostalgia"

West Ballroom, 3rd Floor

CHAIRS: **Karen von Veh**, University of Johannesburg;

Richard Gregor, Trnava University

The Return of the Future: From Reflexive to Inoperative Nostalgia

Cristian Nae, George Enescu University of Arts

The Dualities of "Blackness" in Afrofuturist Aesthetics

Thabang Monoa, University of Johannesburg

Mediated Histories: Soviet Monuments in the Films of

Deimantas Narkevičius

Ksenia Nouril, Rutgers, The State University of New Jersey

Animating the Afropolitan: A Post-African Critique of the Kwezi Comics Series

Pfunzo Sidogi, Tshwane University of Technology

Multisensory Digital Curatorship as Experimental Practice

Nassau Suite East/West, 2nd Floor

CHAIR: **Francesca Bacci**, University of Tampa

Please Touch the Art: Emerging Haptic Experiences in Museums

Micah Walter, Cooper Hewitt, Smithsonian Design Museum

Analyzing Embodied Interpretation and Touch in a Sculpture Gallery

Palmyre Pierroux, University of Norway

Tactile and Visual Experiences: An Integrated Software Framework for Improving User Experience during Museum Visits

Roberto Montanari, Università degli Studi Suor Orsola Benincasa

Designing a Whole-Body Museum Experience: Case Studies

Francesca Bacci, University of Tampa

Public Art Dialogue (PAD)

Public Art in the Era of Black Lives Matter

Trianon Ballroom, 3rd Floor

CHAIRS: **La Tanya Austry**, Yale University Art Gallery;

Jennifer Wingate, St. Francis College

Symbolic Interventions, New Narratives: Challenging the Authority of the Confederate Flag

Evie Terrono, Randolph-Macon College

Listening to the Land/Playing Off the Crowd: Black Public Performance Interventions in Artmaking and Placemaking

Arielle Julia Brown, Brown University

Black Lives Matter Inside Out Project

Christopher Metzger, Stevenson University

Creative Justice: A Regional and National Imperative

Aaron Counts, 4Culture

Composed Session

Roman Art and Social Space

Gramercy B/East, 2nd Floor

Gods in the Garden: Remaking Greek Sacred Statues in Roman Domestic Space

Megan Goldman-Petri, Princeton University

Roman Honorific Statues as Social Agents

Esen Ogus, Ludwig-Maximilians-Universität München

The Roman Arch at Orange and the Tradition of Trophy Monuments in Gaul

Gretel Rodriguez, The University of Texas at Austin

The Old Market Woman as a Symbol of Hope

Stephen P. Williams, Academy of Art University

Seeing in Black and White: Grisaille Painting and Transatlantic Color Theory, Part I

Bryant Suite, 2nd Floor

CHAIR: **Barbara E. Mundy**, Fordham University

Grisaille as a Liminal Mode in Early Netherlandish Painting

Lynn F. Jacobs, University of Arkansas

Between Hieroglyph and Print: The White and Blackness of Sixteenth-Century Murals in New Spain

Jeanette F. Peterson, University of California, Santa Barbara

"A great deal whiter still": The Monochrome Historia Tradition in Tuscany

Christine Zappella, The University of Chicago

Composed Session

Shimmering Saints and Cicerones: Medieval Mediation and Its Afterlives

Beekman Parlor, 2nd Floor

Relics in Wood: A Cultural Biography of Devotional Sculpture in Ireland

Jennifer K. Cochran Anderson, Pepperdine University

Animation in Medieval Art

Bissera V. Pentcheva, Stanford University

From Santa Sabina to Forest Lawn: The Afterlife of a Ciborium

Alison Locke Perchuk, California State University, Channel Islands

The Tour Guide in the Middle Ages: Guide Culture and the Mediation of Public Art

Conrad Rudolph, University of California, Riverside

Composed Session

Symbolism and Allegory in Modern Art

Petit Trianon, 3rd Floor

L'Élan: Fashion, Music, and the Call to Order at the Galerie Thomas

Mary E. Davis, Fashion Institute of Technology, State University of New York

Allegories of Materiality and Modernity: The Late Work of William Holman Hunt

Kirsty Sinclair Dootson, Yale University

Evocative Illustrations: Literary Subjects at the Salons of the Rose + Croix

Mary Slavkin, Young Harris College

Picasso's Science and Charity and the Metaphysics of Art in Fin de Siglo Spain

Oscar E. Vázquez, University of Illinois at Urbana-Champaign

Professional Practices Committee

The MFA in Transition

Regent Parlor, 2nd Floor

CHAIRS: **Thomas Berding**, Michigan State University;

John Kissick, University of Guelph

Nan Goggin, University of Illinois

Katherine Sullivan, Hope College

Michael Wille, Illinois State University

Catherine Pagani, University of Alabama

Bruce Mackh, Michigan State University

THURSDAY, FEBRUARY 16

10:30 AM–12:00 PM

Foundations in Art: Theory and Education (FATE)

Using the F-Word for Good, Not Evil: Fail, Fail Again, Fail Better

Madison Suite, 2nd Floor

CHAIR: **Naomi J. Falk**, University of South Carolina

Break It to Make It

Lauren Greenwald, University of South Carolina

Making My Crazy Thoughts Come True: Risk-taking, Failure, and Student Autonomy with International Students

Allison Yasukawa, School of The Art Institute of Chicago

Fail Faster: Celebrating the Artistic Process

Valerie Powell, Sam Houston State University

Publications Committee

Why Print?

East Ballroom, 3rd Floor

CHAIR: **Sarah Betzer**, University of Virginia

Rebecca M. Brown, *Art Journal*

Petra ten-Doesschate Chu, *Nineteenth-Century Art Worldwide*

Anne Lafont, *Perspective: Actualité en histoire de l'art*

Paul Jaskot, DePaul University

Constance DeJong, Hunter College

Nina Athanassoglou-Kallmyer, *The Art Bulletin*

Emmy Catedral, ARTBOOK | D.A.P.

THURSDAY, FEBRUARY 16

12:00–1:30 PM

Seeing in Black and White: Grisaille Painting and Transatlantic Color Theory, Part II

Bryant Suite, 2nd Floor

CHAIR: **Barbara E. Mundy**, Fordham University

Architectonic Books: Black-and-White Murals in Colonial Peru

Ananda Cohen Suarez, Cornell University

Florentine Grisaille Painting in Theory and Practice: A Case Study

Patricia L. Reilly, Swarthmore College

To Delight or Deceive: Toward a Mendicant Theory of Color in

Sixteenth-Century Mural Painting in New Spain

Savannah Esquivel, The University of Chicago

Poster Sessions

West Promenade, 3rd Floor

Poster sessions are informal presentations for small groups displayed by an individual. The poster display is usually a brief narrative paper intermixed 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 its main ideas and research directions. Poster displays will be on view for the duration of the conference, beginning on Thursday morning at 9:00 AM through Saturday afternoon at 2:00 PM. On Thursday and Friday, from 12:00 to 1:30 PM, presenters will be available to discuss their work.

Walkshops for Collective Inquiry in the Built Environment

Sara Alsum-Wassenaar, Hope College

Teaching Visual Art in Prison: Supporting Mental Escapes

Jim Dahl, Independent Art Educator

Art Can Help Broaden the Public Conversation on Climate Change

Melissa Fleming, Studio MF/The Weather Gamut

Kawral: An Artist Residency in Mali for Peace, Reconciliation, and Social Cohesion

Janet Goldner, Independent Artist

Gained in Translation: Drawing Art History

Sarah Jaffray, British Museum

The Postmaster's Porcelain: Collecting European Decorative Arts in the American Midwest

Sarah S. Jones, University of Missouri

Aviary: Knowing Birds through Scientific Drawing

Carolina Rojas, University of Los Andes

The "Technological Marvel": Exploring the Interior of Walter Gropius's House in Dessau

Isabel Rousset, The University of Western Australia

Feminism: Remembrance and Legacy

Claudia Sbrissa, St. John's University; **Kathleen Wentrack**,

Queensborough Community College, The City University of New York

Art History Pedagogy and Practice

Karen Shelby, Baruch College, The City University of New York; **Virginia Burns Spivey**, Maryland Institute College of Art, Baltimore

From Foraging to Forging Communities

Gabriella Solti, Independent Artist

Wasted Wants: Binslab 2007–10

Cara Tomlinson, Lewis & Clark College

THURSDAY, FEBRUARY 16

12:15–1:15 PM

Noon Forum

Key Conversation: Art Criticism

Trianon Ballroom, 3rd Floor

SPEAKERS:

Negar Azimi, *Bidoun*

Jason Farago, *The Guardian* and *Even* magazine

Margaret Sundell, *Cabinet* and *4columns.org*

David Velasco, *Artforum International Magazine*

Noon Forum

Committee on Intellectual Property

Key Conversation: Learning from Experience:

Fair Use in Practice

Sutton Parlor Center, 2nd Floor

CHAIR: **Anne Collins Goodyear**, Bowdoin College

Museum of Art

SPEAKERS:

Martha Rosler, Artist

Francine Synder, Robert Rauschenberg Foundation

A representative from MIT Press and other speaker information forthcoming. Check conference website or CAA 2017 app for updates.

DISCUSSANT: **Jeffrey P. Cunard**, CAA Counsel/Debevoise & Plimpton LLP

THURSDAY, FEBRUARY 16

1:30–3:00 PM

Design Studies Forum (DSF)

East Asian Art History as Design History

Madison Suite, 2nd Floor

CHAIRS: **Michelle H. Wang**, Reed College; **Ellen Huang**, University of California, Berkeley

Nested Space in Qing Trompe L'Oeil Murals at the Forbidden City, ca. 1733

Sophie Volpp, University of California, Berkeley

Tribute and Trade beyond the Imperial Center: Late Qing Artisans and the Centripetal Image

Susan Eberhard, University of California, Berkeley

Illusion, Industry, Alterity, and Depth: The Mechanisms of Marginalization in the History of East Asian Design

Kristopher Kersey, University of Richmond

Trans/national and Transdisciplinary Enquiries: Writing East Asian Design History as Art and Visual Culture History for the Global Context

Yuko Kikuchi, University of the Arts London;

Wendy S. Wong, York University

Arts Council of the African Studies Association (ACASA)

Flesh

Beekman Parlor, 2nd Floor

CHAIR: **Shannen Hill**, The Baltimore Museum of Art

Smell Blood: The Politics of the Senses in

Wangechi Mutu's Installation Art

Uchenna Itam, The University of Texas at Austin

Thinking Skin: An Epidural Understanding of Paul Emmanuel's

Lost Men Project

Shannen Hill, The Baltimore Museum of Art

Ambiguous Skins: Race, Satire, and the Painted Surface in Senegalese Whiteface Performance

Ivy Mills, University of California, Berkeley

Wifredo Lam's The Jungle: Decolonization and the Slave Body

Claude Cernuschi, Boston College

Global Conversations II

Morgan Suite, 2nd Floor

CHAIR: **Frederick M. Asher**, University of Minnesota

Historicizing the Present: Contemporary Currents in Israeli Art

Sutton Parlor Center, 2nd Floor

CHAIR: **Dalia Manor**, Ben-Gurion University of the Negev

The Cultural Genealogy of Israeli Occupation: The Artistic Practice of Invasion as a Case Study

Ronit Milano, Ben-Gurion University of the Negev

Manipulating Time and Space in the Occupied Territories: Eran Sachs's Acousmatic Activism

Adi Louria Hayon, Tel Aviv University

Aesthetics of Nostalgia: Presenting History in Contemporary Israeli Art

Nissim Gal, University of Haifa

DISCUSSANT: **Dalia Manor**, Ben-Gurion University of the Negev

Natural Disasters, Sacred Time, and Eschatology in the Eastern Mediterranean

Gramercy B/East, 2nd Floor

CHAIRS: **Armin Bergmeier**, Leipzig University;

Heba Mostafa, University of Kansas

Agents of Order in a World of Mud: Flood, Architecture, and the New Year Festival in Ancient Babylon

Amy L. Balogh, University of Denver

"Draining the Cup of God's Wrath": On the Uses of Earthquakes in Tenth-Century Constantinople

Anthony Cutler, The Pennsylvania State University

The Chosen People: Noah's Ark between Sunnism and Shi'ism in Islamic Painting

Bernard O'Kane, The American University in Cairo

THURSDAY, FEBRUARY 16

1:30–3:00 PM

Composed Session

New Studies in Manet and Impressionism

West Ballroom, 3rd Floor

Girl's Best Friend: Atavism and "Sideways Growth" in

Mary Cassatt's Little Girl in a Blue Armchair

Jessica Cresseveur, University of Louisville

There/Not There: Presence and Absence in Monet's Portrait of

Camille on Her Deathbed

Debra Hanson, Virginia Commonwealth University

Characterizing Intercultural Childhood: Manet's Portraits of

Children and Bourgeois Families in Late-Nineteenth-Century Paris

Chiao-mei Liu, National Taiwan University

Laure of Olympia and More: The Black Presence in Manet's Paris

Denise M. Murrell, Miriam and Ira D. Wallach Art Gallery,

Columbia University

On Black Sentience: Post-Black and Liquid Blackness in Contemporary African-American Art

Trianon Ballroom, 3rd Floor

CHAIRS: **Derek Conrad Murray**, University of California,

Santa Cruz; **Alessandra Raengo**, Georgia State University

Base Materialism: Meditations on the Intersection of

Blackness and Form

Derek Conrad Murray, University of California, Santa Cruz

Liquid Blackness: Reading for Matter, Reading for Motion

Alessandra Raengo, Georgia State University

Blackness, Suspension, and Forms of Questioning

Lauren M. Cramer, Pace University

Composed Session

On the Fringes of 291: Expanding the Stieglitz Circle

Rendezvous Trianon, 3rd Floor

Hidden in Plain Sight: Florine Stettheimer as Radical Innovator

Barbara Bloemink, Independent Scholar

Carrie Stettheimer's Doll House: Curation, Decoration,

and Display in New York City, 1916–35

Heather Hole, Simmons College

Elevated: On the Fringes of 291 Fifth Avenue

Tara Kohn, Northern Arizona University

Fred Kaboite and the Modernists of Santa Fe

Jessica W. Welton, The University of Arizona

Outmanned and Outgunned

Sutton Parlor North, 2nd Floor

CHAIRS: **Faye Gleisser**, Indiana University; **Delia Solomons**,

Drexel University

Women with Guns: Resistance, Reappropriation, Revolution

Hilary Robinson, Middlesex University

Have Gun—Will Protest

Colette Gaiter, University of Delaware

Between the Eye and the Target, or How to Be a Pixel

Kris Paulsen, The Ohio State University

Disarming Violence

Susanne Slavick, Carnegie Mellon University

Puppets and Performing Objects

Sutton Parlor South, 2nd Floor

CHAIRS: **Elissa Auther**, Bard Graduate Center;

John Bell, Ballard Institute and Museum of Puppetry

An Alternative Language with Things? Object Performances

by Stuart Sherman (1945–2001)

Franziska Solte, Humboldt University Berlin

The Utopia of the Grotesque: The Transnational Artistic

Community of Wael Shawky's Cabaret Crusades

Dan Jakubowski, Nashville State Community College

Suspended Animation: How to Drive a Monster Yellow

Construction Crane and Play God as a Mecha (Machinic

Exoskeleton with Human/Body/Spirit)

Katherine Mezur, University of California, Berkeley

Queer(ing) Art History?

Gramercy A/West, 2nd Floor

CHAIR: **Robert Summers**, Independent Scholar

Beyond Recognition: Queer Theory and the

Art-Historical Impossible

John Paul Ricco, University of Toronto

Queer Curatorship

Jennifer Tyburczy, University of California, Santa Barbara

Queer Art aka Uncanny Agent

Renate Lorenz, Academy of Fine Arts Vienna

Building Liberace's Gun Rack

Steven Frost, University of Colorado Boulder

Composed Session

Renaissance and Baroque Art beyond the Frame

Bryant Suite, 2nd Floor

Bearing Witness: The Spectacle of Pain in the Drawings of

Jusepe de Ribera

Deborah Feller, Institute of Fine Arts, New York University

The Sitter's Impression: Vision, Memory, and Early Modern

Portrait Medallions

Rebecca M. Howard, The Ohio State University

"The Higher the Price, the Harder I Will Strive": Economic

Considerations in the Correspondence of Artemisia Gentileschi

Christopher R. Marshall, The University of Melbourne

In Her View: Reading and Responding to Fifteenth-Century

Florentine Portraits of Women

Julia Valiela, Philadelphia Museum of Art

Sharing Space: Art History/Studio Collaboration in the Classroom

Nassau Suite East/West, 2nd Floor

CHAIR: **Marta Ameri**, Colby College

Teaching and Learning: Seeking Complementary and

Innovative Practices in Art and Art History

Nell Ruby, Agnes Scott College; **Katherine Smith**,

Agnes Scott College

"Gods, Graves, and Scholars": A Classroom Collaboration

between Archaeologists and Artist-Designers at the Maryland

Institute College of Art

Joe Basile, Maryland Institute College of Art; **Katie O'Meara**,

Maryland Institute College of Art

Collaborations Showcasing Teaching Methods in the Studio in

Coordination with Art History Classes in the United Arab Emirates

Marco Sosa, Zayed University

Coalition of Women in the Arts Organizations (CWAO)

"Social Issues Art" and Women Artists

Regent Parlor, 2nd Floor

CHAIR: **Kyra Belan**, Broward College

Be(long)ing in a Global Home—Joanna Rajkowska's

Soon Everything Will Change (2014) and Transnational

Communal Spatial Environments

Basia Sliwinska, Middlesex University

Spaces for Human Attachment: Regina José Galindo's

Material Bodies

Madeline Murphy Turner, New York University

The Impact of Fine Art within 3D Software

Lauren Carr, Montclair State University

Push Comes to Shove: Women and Power

Muriel Magenta, Arizona State University

The Sounds of the Museum

Petit Trianon, 3rd Floor

CHAIRS: **Lauren Rosati**, The Graduate Center, The City

University of New York; **Andrew Cappetta**, Memorial Art

Gallery of the University of Rochester

Modern Noise: Sound in the MoMA Sculpture Garden, 1960–88

Charles Eppley, Stony Brook University

Sounding Pop Art's Exhibition History

Melissa L. Mednicov, Sam Houston State University

Isolated and Exposed: Sound in Exhibited Virtual, Augmented,

and Mixed Reality

Seth Cluett, Stevens Institute of Technology

Sonic Events Native within the Museum Soundscape

John Kannenberg, University of the Arts London, London

College of Communication

Using the Arts to Leverage Social Change

East Ballroom, 3rd Floor

CHAIR: **Charles Gniech**, Independent Scholar

The Curatorial Process: Finding Engaging Works of Art

That Are Topically Appropriate yet Easily Approachable

Charles Gniech, Independent Scholar

The First Step toward Change

Cheryl Jefferson, Independent Scholar

A Powerful Narrative

Richard Laurent, Columbia College Chicago

THURSDAY, FEBRUARY 16

3:30–5:00 PM

American Art from Asia

Gramercy A/West, 2nd Floor

CHAIRS: **Michelle Lim**, School of Art, Design & Media, Nanyang

Technological University; **Kyunghee Pyun**, Fashion Institute of

Technology, State University of New York

Phantasmatic Ethnotopia

David Kelley, University of Southern California

Sunset House as a Collective Language of Being

James Jack, Kyushu University

New Eyes, New York: How the City Saw Korea's Art for Democracy

Sohl Lee, Stony Brook University

Out of the Center: Remapping Points of Encounter

Michelle Lim, School of Art, Design & Media, Nanyang

Technological University

DISCUSSANT: **Margo L. Machida**, University of Connecticut

Society for Paragone Studies

Animals, Art, and Theology: Ethics vs. Economics in

Pre-Twentieth-Century Art

Morgan Suite, 2nd Floor

CHAIR: **Linda Johnson**, University of Michigan–Flint

Frederic Remington's What an Unbranded Cow Has Cost:

Animal Ethics Portrayed through American Cowboy Dominion

Julia Johnson, Yale Divinity School

The Figure of the Sorrowing Christ: Compassionate

Depictions of Jesus in Late Victorian and Early Edwardian

Anti-Vivisection Campaigns

Keri Cronin, Brock University; **Maria Power**, University

of Liverpool

The Savage Beasts of Nineteenth-Century French Art

Sarah Lippert, University of Michigan–Flint

Art Events: Rethinking African History around Unique Objects

Bryant Suite, 2nd Floor

CHAIR: **Prita Meier**, University of Illinois at Urbana-Champaign

Art Events: Rethinking the "Mother and Child" in African History

and the Master of Boma Vonde's Masterpiece

Alisa LaGamma, The Metropolitan Museum of Art

Depictions of Human Trafficking on Loango Ivories in the 1880s

Z. S. Strother, Columbia University

History and the Fetish: Rethinking the Delcommune

Nkisi as Art Event

Cécile Fromont, The University of Chicago

The Siwas of Lamu: A Sense of Time between Land and Sea

Prita Meier, University of Illinois at Urbana-Champaign

DISCUSSANT: **Suzanne Preston Blier**, Harvard University

THURSDAY, FEBRUARY 16

3:30–5:00 PM

Conspiracy: The Aesthetics of Paranoia in the Age of Information

Nassau Suite East/West, 2nd Floor
CHAIR: **Chris Reitz**, University of Louisville

Interpretative Deliriums

Anna Dezeuze, Ecole Supérieure d'Art et de Design
Marseille-Méditerranée

Marcel Broodthaers, L'oeil Vigilant
Joe Scanlan, Princeton University

The Self, Surveilled: On Life Sharing, Privacy, and the Experience of the Subject on Computer Networks
Megan Driscoll, University of California, Los Angeles

Resisting the Terror State: On the Constructive Turn in Trevor Paglen's Recent Work
Luke Skrebowski, University of Manchester

Society of Contemporary Art Historians (SCAH)

Contemporary Art History: Temporal Frames and Geographic Terrains

Sutton Parlor North, 2nd Floor
CHAIRS: **Kirsten J. Swenson**, University of Massachusetts Lowell; **Natilee Harren**, University of Houston

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

Anneka Lenssen, University of California, Berkeley

Steven Nelson, University of California, Los Angeles

Irene Small, Princeton University

Association of Historians of Nineteenth-Century Art (AHNCA)

Cross-Cultural Encounters in the Long Nineteenth Century

Beekman Parlor, 2nd Floor
CHAIR: **Ruth E. Iskin**, Ben-Gurion University of the Negev

Cross-Cultural Encounters of the Armchair Traveler: Victor Hugo and the Dream of China

Petra ten-Doesschate Chu, Seton Hall University

Constantin Guys and Modern Life in Istanbul and Crimea, 1853–56

Susannah Blair, Columbia University

Forging Transnational Identities: The Monumento de los Residentes Sirios as a Modern Representation of Syrian Immigrant Patrons in Centennial Argentina

Caroline "Olivia" Wolf, Rice University

"The Coming of That Hand": Photography, Abolition, and the Aesthetics of Transmission

Natalie Pellolio, Stanford University

The Local Globalism of the Nineteenth-Century Art World of Canton, China

Elad Yaron, The Hebrew University

Society for the Study of Early Modern Women (SSEMW)

Crossing Boundaries: Early Modern Women and the Arts Abroad

Sutton Parlor Center, 2nd Floor
CHAIR: **Maria Maurer**, The University of Tulsa

Preserving Byzantium: The Branković Sisters in the Post-Byzantine World

Lana Sloutsky, Boston University

Women Patrons, Tombs, and Transculturation on the Safavid Frontier

Cristelle Baskins, Tufts University

Early Modern Dutch Dollhouses: Female Collectors on Display
Michelle Moseley-Christian, Virginia Tech

International Committee

Islamic Architecture and Art Collections:

Unveiling the Unknown

Madison Suite, 2nd Floor
CHAIR: **Fernando Luis Martínez Nespral**, University of Buenos Aires

The Significance of Shadow Puppets in Ottoman Miniature Paintings

Heba Nayel Barakat, Islamic Arts Museum Malaysia

In the Shadow of the Imperial: Islamic Architecture of the Provinces, the Mosques of Songjiang, Mantingan, and Mogadishu
Ahmed Elsayed Wahby, German University in Cairo

Travelling Tents: Egyptian Khayamiya from Australia to Alaska
Sam Bowker, Charles Sturt University, Australia

Islamic Footprints in Latin American Architecture: Three Periods, Three Ways

Fernando Luis Martínez Nespral, University of Buenos Aires

Golden Artist Colors Exhibitor Session

MITRA: Materials Information and Technical Resources for Artists

Concourse A, Concourse Level
CHAIRS: **Sarah Sands**, Golden Artist Colors; **Mark Golden**, Golden Artist Colors

SPEAKERS: **Mark Golden**, CEO, Golden Artist Colors; **Robert Gamblin**, owner, Gamblin Artist Colors; **Dr. Brian Baade**, Assistant Professor, Painting Conservator, and Researcher of Historical Painting Materials and Techniques, University of Delaware; **Dr. Kristin DeGhetaldi**, Paintings Conservator/Instructor and Analytical Assistant at the Winterthur/University of Delaware Program in Conservation

New Studies in Maya Vase Painting: A Session in Honor of Justin Kerr

Sutton Parlor South, 2nd Floor
CHAIR: **Mary Miller**, Yale University

Shaped Pots, Painted Surfaces: Exploring the Relationships between Classic-Period Maya Potters and Painters

Megan E. O'Neil, Los Angeles County Museum of Art

Setting the Story in Motion: Text and Image on Fourth–Sixth-Century Maya Vases

Claudia Brittenham, The University of Chicago

Seeing with Both Eyes: Explorations of Space and Matter in Maya Vase Painting

Bryan R. Just, Princeton University Art Museum

When Is a Plate? Codex-Style Masters and the Many Faces of Chahk

James Doyle, The Metropolitan Museum of Art;
Stephen Houston, Brown University

New Media Caucus

Other Media: Decolonizing Practices and Cyborg Ontologies

Rendezvous Trianon, 3rd Floor
CHAIR: **Alejandro T. Acierito**, University of Illinois at Chicago

La Seducción Fatal/The Last Seduction

Oli Rodriguez, The School of the Art Institute of Chicago

The New Neutral

Dan Paz, University of Washington

Beyond the Cyborg: Prosthesis, Semiosis, and Survival
Mailee Hung, California College of Arts

Mapping the Field: An Overview of Decolonizing Approaches within New Media Art and Practice

Alejandro T. Acierito, University of Illinois at Chicago

Reintroducing the Modern: The First Twenty Years at MoMA, 1929–49

Regent Parlor, 2nd Floor
CHAIRS: **Sandra Zalman**, University of Houston;
Austin Porter, Kenyon College

Folk Surrealism

Marci Kwon, Stanford University

Three Centuries of American Art: MoMA's First International Exhibition in 1938

Caroline M. Riley, San Jose State University

Making the Modern: The War Veteran's Art Center and Educational Programs and MoMA

Briley Rasmussen, University of Florida

MoMA's Manifold Modernisms

Michelle Elligott, Museum of Modern Art

DISCUSSANT: **Richard Meyer**, Stanford University

Community College Professors of Art and Art History (CCPAAH)

Reinventing the Familiar: Updated Approaches in Art History and the Studio

Gramercy B/East, 2nd Floor
CHAIR: **Susan Altman**, Middlesex County College

Taking Art History beyond the Classroom

Maya Jiménez, Borough of Manhattan Community College, The City University of New York; **Cheryl Hogue Smith**, Kingsborough Community College, The City University of New York

Crowd-Sourcing Global Art: Wikis and the Non-Western Canon
Jill Foltz, Collin College

Gaming the Critique: Providing Framework and Fun to the Group Critique

Tyrus Clutter, College of Central Florida

Waging Art: When Fine Arts Meet Work Force Development

Kathleen M. Dlugos, Westmoreland College

Rethinking Photographic Archives Online

Petit Trianon, 3rd Floor
CHAIR: **Eleanor M. Hight**, University of New Hampshire

The Marc Vaux Archive: A Case Study for Social Art Histories and the Digital Humanities

Pat Elifritz, Bard College

Overlooked Assets: Digitizing Original Samples in Early Photographic Manuals at the Library of Congress

Katherine Mintie, University of California, Berkeley

Historical Views of Tourism in Lebanon: From Metadata to Interface, A View from the View

Jared McCormick, Harvard University

DISCUSSANT: **Nicholas B. Bauch**, University of Oklahoma

Association for Critical Race Art History (ACRAH)

Riff: Black Artists and the European Canon

Trianon Ballroom, 3rd Floor
CHAIR: **Adrienne L. Childs**, Harvard University

Robert Colescott's Bather Series: Referendum on the Female Figure in Western Art, Culture, and History

Lowery Stokes Sims, Independent Curator

The Wandering Gaze of Carrie Mae Weems's Louisiana Project
Gwendolyn DuBois Shaw, University of Pennsylvania

Vibrations in the Soul: Moe Brooker and the Influence of Wassily Kandinsky

Nikki A. Greene, Wellesley College

THURSDAY, FEBRUARY 16

5:30–7:00 PM

Art, Literature, and Music in Symbolism and Decadence (ALMSD)

Beyond Nineteenth-Century Illustration: Illustration or Inspiration?

Sutton Parlor South, 2nd Floor
CHAIR: **Rosina Neginsky**, University of Illinois at Springfield

Beardsley and Incunabula

Deborah Cibelli, Nicholls State University

M. Manet Declines to Illustrate the Invisible

Louis W. Marvick, University of Nevada, Reno

L'Azur: Poetic Transposition from Stéphane Mallarmé to Robert Motherwell

William M. Perthes, The Barnes Foundation

Illustration and the Symbolist Print in Mexico

Natalia Angeles Vieyra, Temple University

DISCUSSANT: **Greta Berman**, The Juilliard School

THURSDAY, FEBRUARY 16

5:30–7:00 PM

Composed Session

Byzantine and Medieval Images, Marginal and Monumental

Sutton Parlor North, 2nd Floor

Encountering Drawings, Illuminations, and Woodcuts in Copies of Nicholas of Lyra's Postilla from 1335 to 1493
Sarah Bromberg, Suffolk University

Reintegrating Margins: Profanity at the Medieval Edge
Betsy Chunko-Dominguez, Savannah College of Art and Design

Calendars, Time, and Memory in Later Byzantium
Nicole Paxton Sullo, Yale University

Crossing Boundaries: Transnationalism and Transtemporalism in Hagiographical Arts

Sutton Parlor Center, 2nd Floor

CHAIR: **Kathryn Gerry**, Memphis College of Art

Crossing Boundaries in Religious Art: The Sacred Spirits of Europe and Africa in Haiti

LeGrace Benson, Arts of Haiti Research Project

Paint and Power on the Island of Saints: Icons under Frankish Rule
Lisa Mahoney, DePaul University

Convening with the Ancestors: Syncretisms and Africanisms in the Art of New Orleans's Potters Fields
Kara Ann Morrow, College of Wooster

Composed Session

Cultural Histories of Typography

Nassau Suite East/West, 2nd Floor

Galería Perdida (**Andres Janacua**), School of Visual Arts

Delicate, Light, Strong, Bold: Gendered Language Descriptors in Typefaces and Letterforms

Amy Papaelias, State University of New York at New Paltz

Never Use Futura

Douglas Thomas, Maryland Institute College of Art

Sculpted Letters: Gill Sans, Humanist Fonts, and Religious Weight
Anna Wager, University of Washington

Dismantling the Center/Periphery Model in Global Art History: Art and Politics from the 1960s to the 1980s

Rendezvous Trianon, 3rd Floor

CHAIRS: **Sooran Choi**, The Graduate Center, The City University of New York; **Young Min Moon**, University of Massachusetts Amherst

"Paris-Moscou" from Moscow to Paris: Soviet Art and the French Context

Elizaveta Butakova-Grimshaw, The Courtauld Institute of Art

Pivoting to the Foreign Homeland: Returnees from Japan and Postcolonial Anxiety in North Korea
Young Ji Lee, Oberlin College

Manila/Madrid: Pasts and Futures of the Hispanic, ca. 1960

Chanon Kenji Praepipatmongkol, University of Michigan

"To cheat (with) speech": Decolonizing History and Representation at the War Remnants Museum

Brynn Hatton, Williams College

DISCUSSANT: **Midori Yamamura**, National Research Institute for Cultural Properties, Tokyo

Distinguished Scholar Session Honoring Kaja Silverman

West/East Ballroom, 3rd Floor

Kaja Silverman, art historian and critical theorist, and Katherine and Keith L. Sachs Professor of Art History at the University of Pennsylvania, will be recognized as the Distinguished Scholar in this special session.

The panel will include: **Richard Meyer**, Robert and Ruth Halperin Professor in Art History, Department of Art and Art History at Stanford University; and **Homay King**, Professor of History of Art, Bryn Mawr College.

Please join us for a reception immediately following the session in the Third Floor East Promenade. There will be a cash bar available.

Composed Session

Economies of Design and Branding

Gramercy A/West, 2nd Floor

Reshaping This Exceptional Economy of the Design Industry through Systems Thinking

Hannah Park, Texas State University

Felt Sense and the Art of Branding

Paul M. Romejko, Independent Artist and Scholar

A Haptic Process: How Touch Ignites Graphic Design

Kelly Salchow MacArthur, Michigan State University

The Uncanny Valley of Branding

Gabriel Schaffzin, University of California, San Diego;

Zachary Kaiser, Michigan State University

National Council of Arts Administrators (NCAA)

Entrepreneurship as Research, Teaching, Learning, or Service

Petit Trianon, 3rd Floor

CHAIRS: **Jim Hopfensperger**, Western Michigan University;

Lynne Allen, Boston University

Jim Hopfensperger, Western Michigan University

Lynne Allen, Boston University

Sally Gaskill, Strategic National Arts Alumni Project

Jen Guillemain, Boston University

Sara Meyer, California State Polytechnic University, Pomona

Matt Clark, University of Texas–Arlington

Nancy Palmeri, University of Texas–Arlington

Playing Art History/Gaming the Museum

Trianon Ballroom, 3rd Floor

CHAIRS: **Michael Maizels**, University of Arkansas;

Michael Mansfield, Smithsonian American Art Museum

What Games Want from Museums; What Museums Should Want from Games

John Sharp, Parsons School of Design, The New School

Betwixt Art and Industry: Charting the Multiple Curatorial Trajectories of the Exhibition and Public Presentation of Video Games

Skot Deeming, Milieux Institute for Arts, Culture and Technology

Playing with Loose Parts: The Design 12 Course and Predigital Interactive Environments

Tim Stott, Dublin School of Creative Arts, Dublin Institute of Technology

Exhibiting Dwarf Fortress or MoMA's Failure

Daniil Leiderman, Texas A&M University

DISCUSSANT: **Maibritt Borgen**, Yale University

Catalogue Raisonné Scholars Association (CRSA)

Technical Art History and the Catalogue Raisonné: Case Studies in the Materials, Methods, and Meanings of Art Works

Gramercy B/East, 2nd Floor

CHAIR: **Katy Rogers**, Catalogue Raisonné Scholars Association

From Connoisseurship to Technical Art History: Charting the Development of Interdisciplinary Studies of Art

Maryan Ainsworth, The Metropolitan Museum of Art

David Smith's Cast Bronze Sculpture: Process and Perspective

Marc Roussel, Roussel Art Conservation

Conversations between an Art Historian and a Conservator: A Case Study in Exploring the Work of David Smith (1906–1965)

Susan J. Cooke, The Estate of David Smith, New York

American Academy in Rome

The American Dream of the Mediterranean: Lessons from History

Beekman Parlor, 2nd Floor

CHAIRS: **Lindsay Harris**, American Academy in Rome;

Avinoam Shalem, American Academy in Rome

Dale Kinney, Bryn Mawr College

Peter N. Miller, Bard Graduate Center

Martino Stierli, Museum of Modern Art

DISCUSSANTS: **Lindsay Harris**, American Academy in Rome;

Avinoam Shalem, American Academy in Rome

Association of Historians of American Art (AHAA)

The Gustatory Turn in American Art

Regent Parlor, 2nd Floor

CHAIRS: **Guy Jordan**, Western Kentucky University;

Shana Klein, German Historical Institute

The California Raisin

Katherine Manthorne, The City University of New York

"A Harmony in Eggs and Milk": Gustatory Synesthesia in the Victorian Reception of Whistler's Art

Aileen Tsui, Washington College

Feeding the Conscience: Depictions of Charitable Food Distribution in the Progressive Era

Lauren Freese, The University of Iowa

Food Photography, Anxiety, and Desire

Margaretta Lovell, University of California, Berkeley

DISCUSSANT: **Shana Klein**, German Historical Institute

FRIDAY, FEBRUARY 17

8:30–10:00 AM

Ancient Sculpture in Context

Beekman Parlor, 2nd Floor

CHAIRS: **Anne Hrychuk Kontokosta**, New York University;

Peter De Staebler, Pratt Institute

Understanding the History of Greek Sculpture: What Neuroscience Can Add

John Onians, University of East Anglia

Portability, Versatility, and the Problem of Contextualization: In Search of Viewing Environments for the Small-Scale Divine Statuary of Roman Athens

Brian A. Martens, University of Oxford

Use or Reuse? Rethinking Mythological Sarcophagi in Catacomb Contexts

Sarah Madole, Borough of Manhattan Community College, The City University of New York

Eros and the Army (Constantinople and Context)

Benjamin Anderson, Cornell University

Art and Academy in the Twenty-First Century: Reinstalling Permanent Collections in College and University Art Museums

Gramercy A/West, 2nd Floor

CHAIRS: **Johanna G. Seasonwein**, Jordan Schnitzer Museum of Art, University of Oregon; **Claire C. Whitner**, Davis Museum, Wellesley College

A Dance of Welcome: Activating the Permanent Collection through Student Performance

Johanna G. Seasonwein, Jordan Schnitzer Museum of Art, University of Oregon

Collections Exhibitions on the Move

Lucinda Barnes, University of California Berkeley Art Museum & Pacific Film Archive

Britain in the World: Reinstalling the Collections of the Yale Center for British Art

Scott Wilcox, Yale Center for British Art, Yale University

The History of Our World in 600 Objects: Reinstalling the Davis Museum at Wellesley College

Claire C. Whitner, Davis Museum, Wellesley College

FRIDAY, FEBRUARY 17

8:30–10:00 AM

Association for Textual Scholarship in Art History (ATSAH)

Arts and Politics, Religious and Secular Iconocrazia

Morgan Suite, 2nd Floor

CHAIRS: **Liana De Girolami Cheney**, Association for Textual Scholarship in Art History; **David Cast**, Bryn Mawr College

Physiognomy of Sovereignty

Giuseppe Cascione, University of Aldo Moro

Signorelli's Frescoes of the End-Time at Orvieto, the Eucharist, and Politics of Papal Rome

Sara Nair James, Mary Baldwin College

Triumphal Entrance of Emperor Carlo V in Florence: Unfinished Issues

Emilie Passignat, Independent Scholar

Whose Power? Iconography and Agendas in Early Modern Scottish Ceremonies

Giovanna Guidicini, Glasgow School of Art

Society of Historians of East European, Eurasian, and Russian Art and Architecture (SHERA)

Emerging Scholars: Russian Artists and International Communities, Part II

Sutton Parlor South, 2nd Floor

CHAIR: **Alice Isabella Sullivan**, University of Michigan

Memory and Russian Émigré Art: New Perspectives

Nicola Kozicharov, University of Cambridge

Transition in Context: Inclusion of Post-Soviet Artists in the International Community

Denis Stolyarov, The Courtauld Institute of Art

Rereading Late-Soviet Art from the Curatorial Perspective

Marina Maximova, Loughborough University

Fictive Worlds No More: Sensorial Apprehension in American Painting

Madison Suite, 2nd Floor

CHAIRS: **Elizabeth Buhe**, Institute of Fine Arts, New York University; **George Philip LeBourdais**, Stanford University

Performing Pictures: Virtual Pleasures in Early Antebellum American Art

Catherine Holochwost, La Salle University

Brooklyn's Dirty Air

James Glisson, The Huntington Library, Art Collections, and Botanical Gardens

"Seeing Differently": Modernist Incoherence and the Neoliberal Self

Christa Noel Robbins, University of Virginia

Moving along the Margins: Embodied Spectatorship in Jo Baer's Minimalist Paintings

Matthew Levy, Penn State Erie, The Behrend College

First Frames

Nassau Suite East/West, 2nd Floor

CHAIR: **Samantha Krukowski**, School of Design, University of Cincinnati

Teaching through Culture: Developing Curriculum for a Diverse, Global, and Multicultural Environment

Jesse Payne, Virginia Commonwealth University, Qatar

Tolerance for Ambiguity: Breadth before Depth

Martha Carothers, University of Delaware

Localizing Foundation Design Education: Composition, Crossings, and Context

Kivanc Kilinc, Yasar University

Imbricated Art Histories: Native American Artists of the Twentieth Century

Trianon Ballroom, 3rd Floor

CHAIR: **David W. Penney**, National Museum of the American Indian

Toward an American Indian Abstract: The Art and Politics of Mary Sully

Phil Deloria, University of Michigan

Tonita Peña: "American and Modern"

W. Jackson Rushing, University of Oklahoma

Modern, not "Folk": Four Native North American Painters

Ruth Phillips, Carleton University

Dancing on Discourse: Kay WalkingStick and American Art of the Late Twentieth Century

David W. Penney, National Museum of the American Indian

DISCUSSANT: **Kathleen Ash-Milby**, National Museum of the American Indian

Postwar Calligraphic Modernisms: Lines of Connection

Bryant Suite, 2nd Floor

CHAIRS: **Iftikhar Dadi**, Cornell University;

Eugenia Bogdanova-Kummer, Heidelberg University

École de Lee Ungno-Académie de Peinture Orientale de Paris:

A Counter-Narrative in Practice

EuiJung McGillis, Carleton University

The Calligraphic Other: Japanese Calligraphers' Postwar Encounter with Arabic Calligraphy

Eugenia Bogdanova-Kummer, Heidelberg University

Huroufiyah: Negotiating Cultural Arabism

Nada Shabout, University of North Texas

DISCUSSANT: **Ming Tiampo**, Carleton University

Race and Labor in the Art World

East Ballroom, 3rd Floor

CHAIR: **Hayes Peter Mauro**, Queensborough Community College, The City University of New York

Uprooting the Plantation: Clementine Hunter's African House Murals at the End of the World

Sarah Cervenak, The University of North Carolina Greensboro

A Show of Unity: Art Exhibitions, Racial Integration, and the CIO

John Ott, James Madison University

Making BlackLivesMatter in Art Museums

La Tanya Autry, Yale University Art Gallery

Relics and Representation: The Holy Land Transported, Part I

Regent Parlor, 2nd Floor

CHAIR: **Neta Bodner**, The Hebrew University of Jerusalem

CUNY, ABBAS DE IOSAPHAT DE CRUCE DAT. OREMUS:

The Exchange of Holy Matter from Jerusalem to Toulouse

Cynthia Hahn, Hunter College

Image as Relic: Representations of Holy Land Sites on Glass Beakers

Cathleen Fleck, Saint Louis University

"Avila, Saints and Stones": Local Heroes and the Holy Land in Spain

Bianca Kühnel, The Hebrew University of Jerusalem

Conveying the Holy through Its Fragments: Relics in Late Medieval Holy Land—Pilgrim Reports (Mainly of the Fifteenth Century)

Maria Dorninger, Paris Lodron University of Salzburg

DISCUSSANT: **Caroline Walker Bynum**, Columbia University*

*Please note: Professor Bynum will comment upon both sessions Part I and Part II of *Relics and Representation: The Holy Land Transported* and will be speaking at the end of Part II only.

Rustles/Gestures

Sutton Parlor North, 2nd Floor

CHAIRS: **Suzanne Herrera Li Puma**, University of California, Berkeley; **Catherine Czacki**, University of California, San Diego

Light Moves, Haunted Histories

Natalie Beall, Independent Artist; **Catherine Czacki**, University of California, San Diego

Shuffling, Shifting, Sifting, Folding

Cara Benedetto, Virginia Commonwealth University;

Suzanne Herrera Li Puma, University of California, Berkeley

Canto for the Supernumeraries

Michelle Ty, Clemson University; **Catherine Czacki**, University of California, San Diego; **Suzanne Herrera Li Puma**, University of California, Berkeley

Composed Session

Studies in Eighteenth-Century Style

Gramercy B/East, 2nd Floor

"The king stared at the figure in astonishment": Chinese Nodding-Head Figures in Early Modern Denmark

Josefine Baark, Lingnan University

The Geometrical Landscape: Architecture and the Severity of Style in Rome

Andrea Bell, Parsons School of Design, The New School

Fashioning the Architectural Body in Eighteenth-Century Rome

Tracy Ehrlich, The New School

The Toilette: Dressing in Public and Private

Kristin O'Rourke, Dartmouth College

Art Libraries Society of North America (ARLIS/NA)

Supporting Creative Legacies in Local Communities: Lessons Learned from the Artists' Studio Archives Project

Sutton Parlor Center, 2nd Floor

CHAIR: **Carol Magee**, The University of North Carolina at Chapel Hill

Get Started, Be SMART, Move Forward: Empowering Artists to Steward Their Personal Studio Archives for a Lifetime

Heather Gendron, Yale University

Developing a Repertoire of Roles: Students' Interventions in the Lives of Artists' Archives

Erin Dickey, The University of North Carolina at Chapel Hill

Artist Archives—Collaboration between Artist and Archivist

Susan Harbage Page, The University of North Carolina at Chapel Hill

"Learning from Artists' Archives": Converting the "Learning" into Training, Community Outreach, and Ongoing Relationships

JJ Bauer, The University of North Carolina at Chapel Hill

What Is an MFA Worth?

Concourse A, Concourse Level

CHAIRS: **Michael Ano**, University of California, San Diego; **Kelly Donahey**, University of California, Irvine

What Counts: The Ultimate MFA Course

Barbara Bergstrom, Bowling Green State University

DIYPhD and DIYMFA Bay Area: Artists Creating Alternatives to Institutionalized Art Education

Sarah Dougherty, DIY PhD

When School Is a Factory: Allan Sekula's Radical Pedagogy

Samuel Ewing, Harvard University

DISCUSSANTS: **Mario Ybarra**, Otis College of Art and Design; **Elizabeth Watkins**, Columbia University

Northern California Art Historians (NCAH)

Zones of Representation: Photographing

Contested Landscapes

Petit Trianon, 3rd Floor

CHAIR: **Bridget Gilman**, San Diego State University

Fact, Fiction, Document, Eyewitness: Reading the Photographer

Makeda Best, California College of the Arts

Cities in Crisis: The Ethics of Urban Ruin Photography

Bridget Gilman, San Diego State University

A Poetic Occupation: Artistic Gestures in Zones of Conflict

Omar Mismar, California College of the Arts

Checkpoints, Panoramas, and Darkness in Palestinian Landscape Photography

Kathy Zarur, California College of the Arts

FRIDAY, FEBRUARY 17

10:30 AM–12:00 PM

Beauty, Spectacle, and the Grotesque as Fascist Tools of Wartime Japanese Art

Bryant Suite, 2nd Floor

CHAIR: **Aya Louisa McDonald**, University of Nevada, Las Vegas

Entertaining War in The Capture of Wuhan Battle Panorama of 1939

Kari Shepherdson-Scott, Macalester College

"Peaceful" Japanese Paintings during the Second World War: Yokoyama Taikan's Paintings of Mount Fuji

Asato Ikeda, Fordham University

Horror and the Grotesque in Foujita's Later War Paintings

Aya Louisa McDonald, University of Nevada, Las Vegas

DISCUSSANT: **Justin Jesty**, University of Washington

Beyond Critique: Contemporary Art in Theory, Practice, and Instruction

Nassau Suite East/West, 2nd Floor

CHAIRS: **Roger Rothman**, Bucknell University; **Pamela Fraser**, University of Vermont

Testing the Knowledge-based Polis in the Long Sixties: Baldessari, Kaprow, and Rosler

Tim Ridlen, University of California, San Diego

Finessing the Frame: Louise Lawler's Light Works

Leah Pires, Columbia University

Art School in a Moment of Danger: Critique, Otherness, and Pedagogy

Billie Lee, University of Hawai'i at Mānoa

Criticality, Egalitarianism, and the Pictures Generation of the 1980s

Anthony Grudin, University of Vermont

Parasitism and Contemporary Art: Bruguera and Gates

Adrian Anagnost, Tulane University

Pragmatics of Studio Critique: A Classroom Experiment at MassArt

Judith Leemann, Massachusetts College of Art and Design

Connected Art Histories: A Global Flow of Images

Regent Parlor, 2nd Floor

CHAIRS: **Yu-chih Lai**, Academia Sinica, Institute of Modern History; **Tian S. Liang**, University of Oxford

Coining Territory: Emperor Qianlong's Gift to Catherine the Great

Yu-chih Lai, Academia Sinica, Institute of Modern History

Andreas Vesalius in China: On Body and Skin in the Long Eighteenth Century

Tian S. Liang, University of Oxford

Rescuing Art History from the Nation: Late Chosŏn Korea between Europe and Edo Japan

J. P. Park, University of California, Riverside

Birds from Abroad and Men at Home: Classification and the Social Order in Keisai's Artisans of Edo

Chelsea Foxwell, The University of Chicago

DISCUSSANT: **Yukio Lippit**, Harvard University

Committee on Women in the Arts

Feminist Pedagogy through Activist Arts Practices

Sutton Parlor North, 2nd Floor

CHAIRS: **Laura Elizabeth Sapelly**, The Pennsylvania State University; **Jennifer Rissler**, San Francisco Art Institute

The Kinship Project: Manifesting Connections to History through African American Family Narratives and Photography Collections

Samantha Hill, Independent Artist

"See Yourself Free": Black Liberation and Aesthetic Freedom

Sampada Aranke, San Francisco Art Institute

Giving Voice to Women Silenced by Shame

Ann Fessler, Rhode Island School of Design

The Collective Curator: A Case Study in Curatorial Pedagogy and Reflexive Exhibition Making

Jessica Cochran, School of the Art Institute of Chicago

Genesis of Video Art in Latin America (1970s and 1980s)

Petit Trianon, 3rd Floor

CHAIR: **Juan Carlos Guerrero-Hernandez**, Universidad de Los Andes

Video in Latin America 1970–80: Plurality, Hybridity, and Decentralization

Christine Mello, Pontificia Universidade Católica de São Paulo/PUC-SP

Letícia Parente's Medidas: An Exceptional Installation Sheds Light onto a Dozen Video Performances

Simone Osthoff, Pennsylvania State University

Video Practices before Video Art: Lea Lublin's Fluvio Subtunal

Julia Detchon, University of Texas at Austin

DISCUSSANT: **Paulina Pardo Gaviria**, University of Pittsburgh

Interpreting Degas: A Centennial Perspective, Part I

Sutton Parlor Center, 2nd Floor

CHAIR: **Kathryn Brown**, Loughborough University

The Making of Degas: Duranty, Engineering, and Materials

Michelle Foa, Tulane University

Degas, Photography, and Restoration or Staging Manet's Ham

Marni Kessler, University of Kansas

Staging Art in Whistler and Degas

Julia Stimac, University of Washington

The Symbolism in Degas's Landscape Monotypes

Heidi Hirsch, The Museum of Modern Art

Women's Caucus for Art (WCA)

Maternal Art Activism

Rendezvous Trianon, 3rd Floor

CHAIRS: **Rachel Epp Buller**, Bethel College;

Margo Hobbs, Muhlenberg College

Reflections on The Let Down Reflex

Amber Berson, Queen's University

Art and Motherhood in the Age of the Anthropocene

Tiffany Holmes, School of the Art Institute of Chicago

Biasing the Nonmaternal

Miriam Schaer, Columbia College Chicago

Strategic Motherhood: Socially Engaged Practice and Subversive Maternal Aesthetics in Mexico

Erin L. McCutcheon, Tulane University

On the Road Revisited: Art and Travel since 1900

Sutton Parlor South, 2nd Floor

CHAIRS: **Peter Han-Chih Wang**, Temple University;

David Smucker, Stony Brook University

Emily Carr on the Road to Alaska

Samantha Burton, University of Southern California

Fictional Continuity: Mobility and Seriality in the Work of Stephen Shore

Mark Rawlinson, University of Nottingham

No Sex Last Night (Double Blind): Sophie Calle and Greg Shephard's Road Trip Film

Laura Elizabeth Shea, University of Illinois at Urbana-Champaign

Travel and Nomadic Emplacement: The Visual Art of Gilbert "Magu" Sánchez Luján

Karen Mary Davalos, University of Minnesota, Twin Cities

Composed Session

Photography in Print

Gramercy A/West, 2nd Floor

Between Art and Propaganda: Photo-Monde in the Service of the UN

C. C. Marsh, The University of Texas at Austin

The Spectacularization of Disaster: Photographs of Destruction in Commemorative Coffee Table Books

Meredith TeGrotenhuis Shimizu, Whitworth University

The "Cosmopolitan Art": The FIAP Yearbooks of Photography, 1954–60

Alise Tifentale, The Graduate Center, The City University of New York

Relics and Representation: The Holy Land Transported, Part II

Gramercy B/East, 2nd Floor

CHAIR: **Bianca Kühnel**, The Hebrew University of Jerusalem

Relics of Place: Stones of the Holy Sepulchre in Eleventh-Century France

Renana Bartal, Tel Aviv University

Fragments of Jerusalem in Mantua: The Blood and Earth Relic in Sant'Andrea

Neta Bodner, The Hebrew University of Jerusalem

A Model of the Holy Sepulchre in Henndorf (Austria): Relic or Reliquary?

Shimrit Shriki-Hilber, The Hebrew University of Jerusalem

DISCUSSANT: **Caroline Walker Bynum**, Columbia University*

*Please note: Professor Bynum will comment upon both sessions and be giving an extended analysis of all papers presented in Part I and Part II of *Relics and Representation: The Holy Land Transported* and will be speaking at the end of Part II only.

Art Historians of Southern California (AHSC)

STEM to STEAM with Art History

Madison Suite, 2nd Floor

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

STEM to STEAM to Teams—Is Art Historical? Advocacy as the Dangerous Artistry of Collegiality

Donald Preziosi, University of California, Los Angeles

Exploring the Art of the Medieval Liberal Arts

Danielle P. Joyner, Southern Methodist University

Identifying Stakeholders and Collaborating with Industry to Refigure Art Curricula

Andrew Paul Findley, Ivy Tech Community College

STEAM Emphasis at Fisk University Galleries: Art History, Physics, and Computer Science

Nikoo Paydar, Fisk University Galleries

Arts Integration and Art-Historical Pedagogy in STEM Collaborations

Shalini Le Gall, Colby College Museum of Art

Training the Eye: Pedagogic Approaches to Teaching with Art in the Sciences

Liliana Milkova, Allen Memorial Art Museum, Oberlin College

What's Art Got to Do with It?

Polly Hoover, Wilbur Wright College

Intersecting Art and Science: Curation, Curriculum, and Collaboration

Hannah Star Rogers, Columbia University

Historians of Eighteenth-Century Art and Architecture (HECAA)

Superpowers in the Global Eighteenth Century: Empire, Colonialism, and Cultural Contact

Beekman Parlor, 2nd Floor

CHAIR: **Tara Zanardi**, The Metropolitan Museum of Art

A Sign of Empire: The Pineapple in the Colonial British World

Joanna Gohmann, Walters Art Museum

"The Most Remarkable Places": Military Views of North America and the Caribbean in the Mid-Eighteenth Century

Jocelyn Anderson, Independent Scholar

Satanic Mills, Indian Muslin, and the Materiality of Neoclassical Dress in the 1790s

Amelia Rauser, Franklin and Marshall College

DISCUSSANT: **Michael Yonan**, University of Missouri

Education Committee

Teaching Art and Art History as a General Education Course

Morgan Suite, 2nd Floor

CHAIR: **Richard Lubben**, Lane Community College

Dina Bangdel, Virginia Commonwealth University in Qatar

Rebecca Easby, Trinity Washington University

Anne Norcross, Kendall College of Art and Design of Ferris State University

FRIDAY, FEBRUARY 17

10:30 AM–12:00 PM

The (Object as) Exhibition as Event: From the 1990s to Now

East Ballroom, 3rd Floor
CHAIRS: **Janet Kraynak**, Columbia University; **Monica Amor**, Maryland Institute College of Art

Introduction

Janet Kraynak, Columbia University; **Monica Amor**, Maryland Institute College of Art

Decivilizing Rituals

Tom McDonough, Binghamton University

The Not-Photography of Non-Sculpture: Tino Sehgal and the Limits of Work

Irene Small, Princeton University

DISCUSSANTS: **Frazer Ward**, Smith College; **Michelle Kuo**, Artforum Magazine

US Latinx Art Forum (USLAF) Plenary Session

Trianon Ballroom, 3rd Floor
CHAIR: **Adriana Zavala**, Tufts University

What Do (Should) Artists Know?

Concourse A, Concourse Level
CHAIR: **Frank V. Boyer**, State University of New York–New Paltz

Environmental Aesthetics in the Postwar University: Harvard's Visual and Environmental Studies Program

Melissa Sue Ragain, Montana State University

Exploring the PhD Abstract: What Can We Know of the Fine Arts from Doctoral Theses in the Field?

Judith Mottram, Royal College of Art

The Language (or Not) of Form

Lance Winn, University of Delaware

World Making after Art

Matthew Friday, State University of New York–New Paltz

FRIDAY, FEBRUARY 17

12:00–1:30 PM

Interpreting Degas: A Centennial Perspective, Part II

Sutton Parlor Center, 2nd Floor
CHAIR: **Michelle Foa**, Tulane University

Degas in Pieces: Rethinking the Late Bather Pastels

Kathryn Brown, Loughborough University

Degas and New Orleans Revisited: Cotton and Global Capitalism

Marilyn R. Brown, University of Colorado Boulder

The Fallen Jockey: Degas's Art and Politics

Hyla Robicsek, Independent Scholar

Ordering Degas: Paul-André Lemoisne in Search of a Catalogue Raisonné

Sébastien Chauffour, French Ministry of Foreign Affairs

Poster Sessions

West Promenade, 3rd Floor

Poster sessions are informal presentations for small groups displayed by an individual. The poster display is usually a brief narrative paper intermixed 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 its main ideas and research directions. Poster displays will be on view for the duration of the conference, beginning on Thursday morning at 9:00 AM through Saturday afternoon at 2:00 PM. On Thursday and Friday, from 12:00 to 1:30 PM, presenters will be available to discuss their work.

Walkshops for Collective Inquiry in the Built Environment

Sara Alsum-Wassenaar, Hope College

Teaching Visual Art in Prison: Supporting Mental Escapes

Jim Dahl, Independent Art Educator

Art Can Help Broaden the Public Conversation on Climate Change

Melissa Fleming, Studio MF/The Weather Gamut

Kawral: An Artist Residency in Mali for Peace, Reconciliation, and Social Cohesion

Janet Goldner, Independent Artist

Gained in Translation: Drawing Art History

Sarah Jaffray, British Museum

The Postmaster's Porcelain: Collecting European Decorative Arts in the American Midwest

Sarah S. Jones, University of Missouri

Aviary: Knowing Birds through Scientific Drawing

Carolina Rojas, University of Los Andes

The "Technological Marvel": Exploring the Interior of Walter Gropius's House in Dessau

Isabel Rousset, The University of Western Australia

Feminism: Remembrance and Legacy

Claudia Sbrissa, St. John's University; **Kathleen Wentrack**, Queensborough Community College, The City University of New York

Art History Pedagogy and Practice

Karen Shelby, Baruch College, The City University of New York; **Virginia Burns Spivey**, Maryland Institute College of Art, Baltimore

From Foraging to Forging Communities

Gabriella Solti, Independent Artist

Wasted Wants: Binslab 2007–10

Cara Tomlinson, Lewis & Clark College

FRIDAY, FEBRUARY 17

12:15–1:15 PM

"myCAA," What It Means to Me... : CAA's Annual Business Meeting, Part II

East Ballroom, 3rd Floor

Hunter O'Hanian, CAA executive director, invites all CAA members to participate in an open forum to discuss CAA now and in the future. We want to hear what "myCAA" means to you! CAA staff and board members will be introduced and on hand to answer questions.

The conclusion of the CAA Annual Business Meeting, where new CAA Board members will be announced, will occur prior to the open forum.

FRIDAY, FEBRUARY 17

1:30–3:00 PM

AIDS and Cultural Activism

Regent Parlor, 2nd Floor
CHAIRS: **Ryan Conrad**, Concordia University; **Joe Madura**, Emory University

Silence Was, Silence Is: Dismantling the AIDS Narrative through Its Images

Avram Finkelstein, New York University

Play Smart: Creating a Women-Centered Safer-Sex Packet

LJ Roberts, Parsons School of Design, The New School

"But Countess, you can even get AIDS this way!": Between Art and AIDS Activism in Ryszard Kisiel's Filo

Aleksandra Gajowy, Newcastle University

In France, "AIDS did not seem to inspire a specific artistic reaction..." (1993)

Thibault Boulvain, Université de Paris 1 Panthéon-Sorbonne

Art after Zero: Making Sense of the Aughts

East Ballroom, 3rd Floor
CHAIRS: **Margaret Richardson**, Christopher Newport University; **Nicole De Armendi**, George Mason University

Embodiment Abstracted: The Influence of Yvonne Rainer in the Aughts

Elise Archias, University of Illinois, Chicago

Pieces, Parts: Julie Mehretu, Sarah Sze, and the Drama of Detail

Grant Klarich Johnson, University of Southern California

A "Luminous Trend" Revived: Art and New Media in the New Millennium

Tina Rivers Ryan, The Metropolitan Museum of Art

DISCUSSANT: **Robert Hobbs**, Virginia Commonwealth University

Museum Committee

Artists as Museum Workers

Sutton Parlor North, 2nd Floor
CHAIR: **Jeffrey Abt**, Wayne State University

Anonymous [statement to be read at the session]

Joey Orr, Spencer Museum of Art, University of Kansas

Jock Reynolds, Yale University Art Gallery

Ginevra Shay, The Contemporary Museum, Baltimore

Entangling Art and Biology: Bioart and Beyond

Rendezvous Trianon, 3rd Floor
CHAIRS: **Meredith Tromble**, San Francisco Art Institute; **Patricia Olynyk**, Washington University in St. Louis

How Can "Bioart" Escape Sharing a Reductionist Approach with the "Biotechnology" It Critiques?

Jennifer Johung, University of Wisconsin–Milwaukee; **Jane Prophet**, City University of Hong Kong

What Do Artists Working with Interspecies Communication Have to Offer Biology and Vice Versa? Can Art and Biology Be Entangled in Such a Way to Support Life's Flourishing?

Liselot van der Heijden, The College of New Jersey;

Rachel Mayeri, Harvey Mudd College

What Buried Histories of Exchange between Art and Biology Are Being Unearthed?

Arnaud Gerspacher, The Graduate Center, The City University of New York; **Anna P. Sokolina**, Independent Scholar

What Would It Mean to "Queer" Art and Biology?

Dorothy Santos, Independent Scholar; **Adam Zaretsky**, Marist College

DISCUSSANTS: **Charissa N. Terranova**, University of Texas at Dallas; **Laura Splan**, Independent Artist

Global Conversations III

Beekman Parlor, 2nd Floor
CHAIR: **Mary Miller**, Yale University

Imperial Images in Modern and Contemporary Japan: Expanding the Discourse

Bryant Suite, 2nd Floor
CHAIR: **Alison Miller**, Bowdoin College

Taisho beyond Portraiture: Monuments, Monumental Spaces, and Imperial Representation

Alice Y. Tseng, Boston University

Gender Politics, Women's Magazines, and the Empress Image in the Taisho Period

Alison Miller, Bowdoin College

The Emperor and the General: Showa Emperor and General Douglas MacArthur in Gaetano Faillace's Photograph, and Contemporary Interpretations

Ayelet Zohar, Tel Aviv University

DISCUSSANT: **Mikiko Hirayama**, University of Cincinnati

FRIDAY, FEBRUARY 17

1:30–3:00 PM

Italian Art Society (IAS)

Italianità diversa: Diversity and Multiculturalism in Italian Art

Gramercy A/West, 2nd Floor

CHAIR: **Jennifer Griffiths**, The American University of Rome

Black African Winds in Italian Images, 1490–1632

Paul Kaplan, Purchase College, State University of New York

A Foreign Local: Forming Early Modern Venetian Identity via Saint Mark

Letha Ch'ien, University of California, Davis

The Designs of Fortuny through the Lens of Venetian Renaissance Fabric

Wendy Ligon Smith, Independent Scholar

The Feminist Art Project (TFAP)

Matriarchal Action + Art

Trianon Ballroom, 3rd Floor

CHAIRS: **Jaune Quick-to-See Smith**, Independent Artist;

Maria Hupfield, Independent Artist; **Lowery Stokes Sims**, Independent Curator and Cultural Catalyst

Organicism, Open Systems, and Technology in Feminist Art

Concourse A, Concourse Level

CHAIRS: **Susanneh Bieber**, Texas A&M University;

Christine Filippone, Millersville University

The System: University as Frontier

Reinhold Martin, Columbia University

What Would Bateson Say? Ecology of Mind in Feminist Art

Carol Wilder, The New School

Mixed Signals: Work and Play in Feminist Video Art

Miguel de Baca, Lake Forest College

DISCUSSANT: **Judith Rodenbeck**, University of California, Riverside

Passages and Crossings: The Sea in Contemporary Art of the Global South

Morgan Suite, 2nd Floor

CHAIRS: **Allison K. Young**, Institute of Fine Arts, New York University; **Sean Nesselrode Moncada**, Institute of Fine Arts, New York University

Driftless

Felipe Castelblanco, Artist/Organizer

Queer Counterpublics and the Black Atlantic

W. Ian Bourland, Maryland Institute College of Art

From Depth to Rebellious Surfaces: Toward a New Postcolonial Andean Identity through the Work of Claudia Coca

Dorota M. Biczal, The University of Texas at Austin

Cassettes across the Sea: Badr El Hammami and

Fadma Kaddouri's Thabrate (Face A)

Emma Chubb, Northwestern University

Composed Session

Re-Marks: Techniques

Nassau Suite East/West, 2nd Floor

Transforming Traditional Studio Experience into Online Technology

Dennis Dalton, Colorado State University–Pueblo

Stitching a New Derive: Exercises in Counter-Flânerie and Alternative Literacies

Veronica Casado Hernandez, Independent Scholar and Visual Artist

Re-Marks: Rethinking the Act of Tracing

Marina Kassianidou, University of Colorado Boulder

Generative Form-Finding in Art and Design: From Paper Folds to Algorithm

Jiangmei Wu, Indiana University

Teaching Design History through Making

Sutton Parlor South, 2nd Floor

CHAIR: **Dori Griffin**, Ohio University

Teaching Historical Design at The Metropolitan Museum

Nazanin Hedayat Munroe, Modern Ancient Design

Objects and Documents

Richard Mack, Suffolk County Community College

Hands on History: Learning the History of Typography with a Letterpress Workshop

Sherry Saunders Freyermuth, Lamar University

Engaging Multiplicity: A Multimodal Approach to Teaching Typographic History

Liese Zahabi, University of Maryland College Park;

Audra Buck-Coleman, University of Maryland College Park

The Feminine Uncanny

Sutton Parlor Center, 2nd Floor

CHAIRS: **Guy Tal**, Shenkar College of Engineering, Design and Art; **Gal Ventura**, The Hebrew University of Jerusalem

Dead Mothers and the Uncanny in Nineteenth-Century French Art

Gal Ventura, The Hebrew University of Jerusalem

The Devil's Hands: Witchcraft, Horror, and the Uncanny in Caravaggesque Art

Guy Tal, Shenkar College of Engineering, Design and Art

The Feminist Uncanny: Doris Salcedo's Un-homes

Shir Aloni Yaari, The Hebrew University of Jerusalem

When Art Claims to Do Good: Assessing the Impact of Socially Engaged Art

Petit Trianon, 3rd Floor

CHAIRS: **Elizabeth Grady**, Independent Scholar; **Steve Lambert**, Purchase College–State University of New York

For Freedoms/Four Freedoms: Dissecting the First Artist-Run Super Pac

Elizabeth Driscoll Smith, Independent Scholar

When Artists Declare a State of Emergency: The Collective ATSA at Work

Ariane Noël de Tilly, Emily Carr University of Art + Design

Art and Social Death

Blake Stimson, University of Illinois, Chicago

FRIDAY, FEBRUARY 17

3:30–5:00 PM

Between Conformism and Subversion: Aesthetic Strategies and the Problem of the Political in Contemporary Art

East Ballroom, 3rd Floor

CHAIRS: **Conor McGrady**, Burren College of Art;

Gediminas Gasparavičius, The University of Akron

A Window to Capital: Yuri Pattison's Outsourced Views, Visual Economies and the Aesthetic Conditions of Critique

Boris Čučković Berger, The Courtauld Institute of Art

The Carnival and the Counter-Institution: Anarchism, Democracy, and the Feminist Revolutionary

Anastasia Murney, University of New South Wales

A Politics of Lies: Nationalization, Subversion, and Semblance in Recent Artistic Activism from Greece

Kostis Stafylakis, Athens School of Fine Arts

Association of Print Scholars (APS)

Collaborative Printmaking

Petit Trianon, 3rd Floor

CHAIR: **Jasper van Putten**, Massachusetts College of Art and Design

Collaboration in Printmaking in the Fifteenth Century

Suzanne Boorsch, Yale University Art Gallery

Collaboration and the Absent Printmaker: A Gift for the Virgin in Seventeenth-Century Colonial Peru

Emily C. Floyd, Tulane University

Collaborative Printmaking as Co-creation: A South African Example of Practice

Kim Berman, University of Johannesburg

On Any Surface: Hanging with Chicago's Printmakers

Kate McQuillen, Independent Visual Artist

DISCUSSANT: **Jasper van Putten**, Massachusetts College of Art and Design

Complicating Identity: New Approaches to Form and Difference in Modern and Contemporary Art

Gramercy A/West, 2nd Floor

CHAIRS: **Anne Monahan**, The Metropolitan Museum of Art;

Rachel Middleman, California State University, Chico

Lynne Cooke, National Gallery of Art

Darby English, The University of Chicago

Richard Meyer, Stanford University

ARTspace

Distinguished Artist Interviews

Murray Hill Suite East/West, 2nd Floor

Organized by CAA's Services to Artists Committee, the Distinguished Artist Interviews feature esteemed artists who discuss their work with a respected colleague. The Distinguished Artist Interviews are held as part of ARTspace, a program partially funded by a generous grant from the National Endowment for the Arts. This event is free and open to the public.

Coco Fusco with **Steven Nelson**, University of California, Los Angeles

Katherine Bradford with **Judith Bernstein**

Committee on Diversity Practices

Engaging Diversity in the Arts Curriculum of Designated Colleges and Universities

Bryant Suite, 2nd Floor

CHAIRS: **Lisandra Estevez**, Winston-Salem State University; **Julie McGee**, University of Delaware

Engaging Students through Art at a Hispanic-Serving Institution—A Case Study: San Diego Mesa College Art Gallery Programming and Diverse Art Curriculum

Alessandra Moctezuma, San Diego Mesa College

Arts Pedagogies in Bilingual Endorsement Programs

Laura Fattal, William Paterson University

Movidias Razquaches: Art and Pedagogy on the Border

Perry Vasquez, Southwestern College

Communities, Cultures, and Exchange: Creating a Dynamic Learning Environment at the Community College

Valerie C. Palazzolo, Hillsborough Community College–Ybor

Composed Session

Entangled Modernisms: Architecture and Ideology

Rendezvous Trianon, 3rd Floor

The Contingent Making of Socialist Architecture

Christianna Bonin, Massachusetts Institute of Technology

Architectural Modernism and the East–West Binary in 1930s Tel Aviv

Jacobé Huet, Harvard University

Entangled Modernisms: Constructivism, Jadidism, and the Emergence of a Global Avant-Garde in Eurasia

Angelina Lucento, National Research University Higher School of Economics

Architecture behind the Iron Curtain: Construction of Shared Identity

Anna P. Sokolina, International Archive of Women in Architecture

FRIDAY, FEBRUARY 17

3:30–5:00 PM

Indigenous Resurgent Practices

Trianon Ballroom, 3rd Floor
CHAIR: **Shelly Rosenblum**, University of British Columbia

Ceremonial Bodies, Political Bodies: Art and Indigenous Performance

Wanda Nanibush, Art Gallery of Ontario

Performing Resurgence? Intersections of Theory and Practice

Tarah Hogue, Grunt Gallery

BUSH Gallery: Contemporary Art, Language, and Community

Tania Willard, Artist and Curator

Locating the Viewer in Art Writing: Case Studies in Contemporary and Modern Chinese Art and Cultural History

Beekman Parlor, 2nd Floor
CHAIR: **Maud Lavin**, School of the Art Institute of Chicago

Above Sea/Underground: Viewing Art and Space in Shanghai

Jenny Lin, University of Oregon

Li Yuchun's Fans and Imaginaries of Contemporary Chinese Singledom

Maud Lavin, School of the Art Institute of Chicago

"Which Sherlock Holmes Do You Like?": An Online Ethnography of the Transcultural and Transmedia Sherlock Holmes Fandoms in China

Ling Yang, Xiamen University

Lover of the Strange, Sympathizer of the Rude

Winnie Wong, University of California, Berkeley

New Studies on Persianate Albums

Morgan Suite, 2nd Floor
CHAIR: **Emine Fetvaci**, Boston University

Albums among Rajputs

Molly Emma Aitken, The City College of New York

Cannibalism and Connoisseurship: Investigating Identity in Eighteenth-Century Persianate Albums

Anastassiia Botchkareva, Columbia University

The Generation and Regeneration of Mughal Albums

Yael Rice, Amherst College

DISCUSSANT: **David J. Roxburgh**, Harvard University

Participation, Community, and Artistic Intervention in East Asia

Concourse A, Concourse Level
CHAIR: **Hong Kal**, York University

The Right to the Countryside: From Contemporary Art to Alternative Place Construction

Meiqin Wang, California State University Northridge

The Artistic Intervention of Relation, Collaboration, and Conversation: Environmental Awakening in Community Revival

Wei Hsiu Tung, National University of Tainan

Art of Counter-Spectacle

Hong Kal, York University

Photography Undone: Contemporary Reflections on the Medium in Latin America

Madison Suite, 2nd Floor
CHAIRS: **Jodi Roberts**, Cantor Arts Center, Stanford University;
Natalia Brizuela, University of California, Berkeley

Archival Landscapes and Epistemic Frontiers: Notes on the Work of Ángela Bonadies

Lisa Blackmore, University of Zurich

Photojournalims 2.0: From Newspaper to Wall

Ana Tallone, Independent Scholar

Landscapes to Touch with Your Eyes: Javier Hinojosa and Experimental Photography

Debora Dorotinsky Alperstein, Instituto de Investigaciones Estéticas, UNAM

Beatriz Gonzalez and the Birth of Photojournalism in Colombia

Maria Fernanda Dominguez, New York University

Through One Mirror: Feminine Subjectivations in the Brazilian Art of the 1970s

Talita Trizoli, University of São Paulo

Historians of German, Scandinavian, and Central European Art and Architecture (HGSCEA)

Revivalism in Twentieth-Century Design in Germany, Scandinavia, and Central Europe, Part I

Nassau Suite East/West, 2nd Floor
CHAIR: **Paul Stirton**, Bard Graduate Center

Adolf Loos, Oskar Strnad, and the Biedermeier Revival in Vienna

Christopher Long, University of Texas at Austin

National—Regional—International: The City Halls of Copenhagen, Stockholm, and Oslo

Charlotte Ashby, Birkbeck, University of London

The Neo-Baroque, the "Folk Baroque," and Art Deco in Central Europe

Juliet Kinchin, The Museum of Modern Art

The Biedermeier Revival, Artisans, and Ledgenheime

Erin Sassin, Middlebury College

The Desert: Image, Site, Environment

Sutton Parlor North, 2nd Floor
CHAIR: **Lyle Massey**, University of California, Irvine

Scorched Earth, Minerals, and Film: Maria Nordman's Fire Performances as Protest

Laura M. Richard, San Francisco Art Institute

Topography of Sprawl: The Dispassionate Eye of Joe Deal's Photographs of Suburban Albuquerque

Emilia Mickevicius, Brown University

Raw Data: Imagining Pueblo Architecture through the Energy Crisis

Albert Narath, University of California, Santa Cruz

Documenting Drought in Northwestern Kenya: Photography and Colonial Policy in the 1930s

Kevin Terval, Harvard University

Desert Growth: Omer Fast and Witness

Michael Jay McClure, University of Wisconsin–Madison

DISCUSSANTS: **Lyle Massey**, University of California, Irvine;
Jessica L. Horton, University of Delaware

Association for Latin American Art (ALAA)

The Evolving Canon: Collecting and Displaying Spanish Colonial Art

Sutton Parlor Center, 2nd Floor
CHAIRS: **Ilona Katzew**, Los Angeles County Museum of Art;
Ellen Dooley, Los Angeles County Museum of Art

Collecting Spanish Colonial Portraiture in the United States and the Role of the Museum

Michael A. Brown, San Diego Museum of Art

Collecting by Creating, or What We Want for Our Colonial Artists: The Forged Drawings of Vásquez de Arce y Ceballos

Aaron M. Hyman, University of California, Berkeley

The Latin American Collection at the Hispanic Society

Marcus B. Burke, The Hispanic Society of America

The Maker Mentality

Sutton Parlor South, 2nd Floor
CHAIR: **Ruth Dusseault**, Georgia State University

Craftspersonhood: The Forging of Selfhood through Making

Jonathan Morgan, Institute for Doctoral Studies in the Visual Arts

States of Repair

Sabir Khan, Georgia Institute of Technology

Material Matters: Molecular Engineering as Artistic Practice in the New Academy

Stephanie Owens, Cornell University

Using Omeka to Design Digital Art History Projects

Regent Parlor, 2nd Floor
CHAIR: **Sheila A. Brennan**, George Mason University

Image Mapping with Neatline for Class Projects

Katherina Fostano, Fordham University; **Barbara E. Mundy**, Fordham University

Object-Oriented Pedagogy and Digital Storytelling: The Content Management System as Nonlinear Narrative Platform

Kimon Keramidas, New York University

Joining Forces: The Omeka for Art Historians Working Group

Sheila A. Brennan, George Mason University

FRIDAY, FEBRUARY 17

5:30–7:00 PM

Architectural Gesamtkunstwerk

Sutton Parlor South, 2nd Floor
CHAIR: **Lisa D. Schrenk**, University of Arizona

The Gesamtkunstwerk Opera Village Africa: How Francis Kéré's Participatory Architecture Realizes Richard Wagner's Vision in Burkina Faso

Sarah Hegenbart, The Courtauld Institute of Art

The House, the Self, and the "Total Work of Art"

Aliki Economides, McGill University

Constructing a Utopian Vision: A Transnational Perspective of the Gesamtkunstwerk in Interwar Japanese Architecture

Suzie Kim, Hofstra University

Gesamtkunstwerk and Gemeinschaft: Ludwig Mies van der Rohe and Urban Planning in the Case of Lafayette Park, Detroit

Michelle Jackson, Bard Graduate Center

Art and Caricature

Gramercy A/West, 2nd Floor
CHAIR: **Phoebe Wolfskill**, Indiana University

Early Modern Multivalence: Caricature, Subversion, and Veneration in Sacred Art

Anne L. Williams, Virginia Commonwealth University

The Smiling Face of Terror: Etienne Béricourt's French Revolution

Richard Taws, University College London

Pasolini's Authorial Caricature: Reconsidering Authorship in the Intellettuale

Matthew Von Vogt, Indiana University

Aggravating the Powerful: Political Caricature Now and Then

Corina L. Apostol, Rutgers, The State University of New Jersey

Art, Globalization, and Cultural Divergence

Trianon Ballroom, 3rd Floor
CHAIR: **John Zarobell**, University of San Francisco

Doha's Evolving Art Scene: Experiments in Education and Institution Building in the Gulf

Grace Murray, Freer and Sackler Gallery

The Delhi Art Ecosystem

Chhoti Rao, Art and Museum Consultant

The Contemporary Carioca Art Landscape

Lucia Cantero, University of San Francisco

Mexico City at a Cultural Crossroads

Mariana David, Freelance Curator

FRIDAY, FEBRUARY 17

5:30–7:00 PM

Composed Session

Collaborative Tactics in Social Practice: Fluxus to COLAB

Morgan Suite, 2nd Floor

The Times Square Show: COLAB and Social Practice
Hovey Brock, School of Visual Arts

Daniel Spoerri and François Dufrêne's Fluxus Book
L'Optique moderne
Jill Carrick, Carleton University

Daniel Spoerri's Collaborations in the Late Modernism: Influences and Legacies
Leda Cempellin, South Dakota State University

Radical Edibles: Food, Fashion, and the Senses in "Robert Kushner and Friends Eat Their Clothes"
Samantha Lyons, The University of Kansas

Composed Session

Exhibition and the Civic Imaginary

Regent Parlor, 2nd Floor

"Salvation Gaza": Contesting Visions of an Iranian Exhibition
Deanna Kashani, University of California, Irvine

Displaying the Nereid Monument: Delineating the Borders of Orient and Occident in the Nineteenth-Century British Museum
Tugba Tanyeri Erdemir, Middle East Technical University

From Civic Initiative to Cultural Phenomenon: Milan's "La Mostra del Caravaggio"
Heather D. Thorpe, The University of Iowa

Marilyn Stokstad (1929–2016): A Memorial Roundtable

Sutton Parlor Center, 2nd Floor

CHAIR: **Maria Elena Buszek**, University of Colorado Denver

Judy Brodksy, New York Foundation for the Arts

Michael Cothren, Swarthmore College

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

DISCUSSANT: **Charles Little**, The Met Cloisters

Methods for the Study of Colonial Visual and Material Culture

Gramercy B/East, 2nd Floor

CHAIR: **John F. López**, Skidmore College

A History of Virality
Stephanie Porras, Tulane University

Testing Creole Cosmopolitanism: Methods for the Study of the Architectural Continuities between Early Modern Colonies
Dwight Carey, Amherst College

Colonizing the Global: Social Institutions and Global Architectural History

Mira Rai Waits, Appalachian State University

Historians of German, Scandinavian, and Central European Art and Architecture (HGSCA)

Revivalism in Twentieth-Century Design in Germany, Scandinavia, and Central Europe, Part II

Nassau Suite East/West, 2nd Floor

CHAIR: **Paul Stirton**, Bard Graduate Center

Neo-Historicism in Croatian Architecture of the First Half of the Twentieth Century

Dragan Damjanović, University of Zagreb

The Folklorist Revival within Soviet Modernism in the Baltic Republics in the 1970s

Marija Dremaite, Vilnius University

Mediating Gustavian Style: Heritage Consumption and National Aesthetics in Sweden

Hedvig Mårdh, Uppsala University

Eclectic Regression? Revivalist Phenomena in Postmodern Finnish Architecture

Anni Vartola, Aalto University

¡Sí Se Puede! Brand Identity, Activism, and Art-Historical Analyses

Sutton Parlor North, 2nd Floor

CHAIRS: **Sam Romero**, Florida Southern College;

Julia Fernandez, University of California, San Diego

Transnational Imaginary: Mexico's Taller de Gráfica Popular in the United Farm Workers' El Malcriado

Julia Fernandez, University of California, San Diego

The Semiotics of the United Farm Workers: The "Wrath of Grapes" Campaign and the "Poisonous Grapes"

Claudia Elisa Zapata, Southern Methodist University

Wings of a Movement

Edward Fuentes, University of Nevada, Las Vegas

Jose Montoya, the Huelga Eagle, and the Chicano Park Mural: The Codification of Chicano Movement Visuality

Carlos Francisco Jackson, University of California, Davis

State of the Art (History): Pedagogy Laboratory

Rendezvous Trianon, 3rd Floor

CHAIR: **Michelle Millar Fisher**, The Graduate Center, The City University of New York

Electoral Art History: Public and Personal Engagement through Agitprop

Saisha Grayson, The Graduate Center, The City University of New York; **Natalie Campbell**, Corcoran School for the Arts & Design

Bringing Students into the Picture: Teaching with Tableaux Vivants

Ellery E. Foutch, Middlebury College

Walking on the Grass: Using Campus as Source Material
Corey Dzenko, Monmouth University

Imitation as a Form of Research/Teaching History to Studio Students: Make Them "Do" the Work!

Chris Balaschak, Flagler College; **Bailey van Hook**, Virginia Tech

Crafting a Learning Community between Culinary Arts and Art History/Art and Health Sciences: The Relevancy of Visual Analysis across Disciplines

Sandra Cheng, New York City College of Technology;
Sarah Archino, Furman University

Casta Paintings: A Case Study in the Flipped Art History Classroom

Ellie FitzPatrick Sifford, Louisiana State University

Engaging the Non-Art History Student: A Tale of Six Football Players (and Others) in Roman Art

Gretchen K. McKay, McDaniel College

Teaching Contentious Issues in an Introductory Art History Course
Heather M. Shirey, University of St. Thomas

The (Contemporary) Art History Mixtape: Setting the Tone in the Classroom with Music

Ashley Busby, Susquehanna University

American Society for Hispanic Art Historical Studies (ASHAHS)

The Arts of the Early Modern Iberian World: New Approaches through Material Culture

Beekman Parlor, 2nd Floor

CHAIRS: **Carmen Ripollés**, Portland State University;

Amanda Wunder, Lehman College

Of Lilies, Roses, and Turkey Necks: Mother of Pearl and Materiality in the Seventeenth-Century Hispanic World

Brendan McMahon, University of Southern California

Memory Matters: Notes on Islamic Objects in Castilian Noble Material Culture

Antonio Urquizar Herrera, Universidad Nacional de Educación a Distancia

Global Gifts: Material and Visual Cultures of Iberian-Asian Diplomacy, 1500–1650

Zoltán Biedermann, University College London

DISCUSSANTS: **Carmen Ripollés**, Portland State University;
Amanda Wunder, Lehman College

The Kinetic Imaginary: Liquid Modernity and the Animation of Postwar Art, Part I

Petit Trianon, 3rd Floor

CHAIR: **Andrew V. Uroskie**, Stony Brook University

The Fluid Timepiece

Hannah Higgins, University of Illinois, Chicago

Performing Objects: Robert Breer's Floats and Robert Rauschenberg's Linoleum (1966)

Marina C. Isgro, University of Pennsylvania

"Time as a Tank of Fluid in Which Everything Floats":

Hollis Frampton's Fluid Cinema

Lindsey Lodhie, Harvard University

The Metamorphic Image: Jeremy Blake's Winchester Trilogy

Homay King, Bryn Mawr College

SATURDAY, FEBRUARY 18

8:30–10:00 AM

Composed Session

American Conceptual Art and the Political Imagination, from Cold War to Globalization

Sutton Parlor Center, 2nd Floor

A Crisis of Meaninglessness: Political Imagination in the Work of Robert Barry

Sandrine Canac, Stony Brook University

Reflecting on Natural History: Robert Smithson, Glass, and the Reinterpretation of the Diorama

Kimiko Matsumura, Rutgers, The State University of New Jersey

Locating Site and Specificity: Works by Michael Asher in the 1990s
Kavior Moon, University of California, Los Angeles

Naming: Imaginary Authorship in Cold War Los Angeles
Monica Steinberg, Massachusetts Institute of Technology

Composed Session

Archaism, Antiquarianism, and Figuration in the First Millennium BCE

Regent Parlor, 2nd Floor

New Styles and Old Techniques: Archaism and Religious Conservatism in Athenian Vase Painting

Ross Brendle, Johns Hopkins University

Between Politics and Religion: Mesopotamian Antiquarianism and an Archaizing Votive Stele

Elizabeth Knott, New York University; **Helen Malko**, Columbia University

Drinking in Death: The Intersection between the World of the Dead and the Ritual of the Symposium in Archaic and Classical Greece

Kirsten Lee, Institute of Fine Arts, New York University

Taking Center Stage: Depictions of Childhood on Athenian Vases, Plaques, and Votive Reliefs

Hollister N. Pritchett, Bryn Mawr College

Beaumont Newhall's History of Photography from 1937 to the Present Day (Rethinking Newhall's History at Eighty)

Concourse G, Concourse Level

CHAIRS: **Jason Hill**, University of Delaware; **Nadya Bair**, Ryerson Image Centre

Photography According to the Newhalls: The Old World and the New

Juliet Hacking, Sotheby's Institute of Art, London

Building the History of Photography, Collecting Photographs and Collections

Ellen Handy, The City College of New York

On the Way to "The Way through Camera Work"

Brendan Fay, Eastern Michigan University

Embraced before Embattled: The Impact of Beaumont Newhall's History on Photography's "New Golden Age," 1968–78

James R. Swensen, Brigham Young University

DISCUSSANT: **Thierry Gervais**, Ryerson University, Ryerson Image Centre

SATURDAY, FEBRUARY 18

8:30–10:00 AM

Composed Session

Biopolitics: Feminist Interventions

Gramercy A/West, 2nd Floor

Alternative Sensorial Modalities: Gender and Perception in the Work of Palestinian Artist Anisa Ashkar

Tal Dekel, Tel Aviv University

This Way and Never Another: Tracing Biopolitics in Bharti Kher's Bindi

Sarah Evans, Northern Illinois University

Ovoid Spaces: Eggs, Embodiment, and Transformation in Brazilian Women's Participatory Performances, 1968–81

Gillian Sneed, The Graduate Center, The City University of New York

Critical Collaborations: Neutralizing Power in Art and Design History

Concourse A, Concourse Level

CHAIRS: **Maya Oppenheimer**, Royal College of Art; **Sabrina Rahman**, University of Exeter

"Visual Harmony Was Going to Be a Problem": Collaboration, Exchange, and Negotiation at the Commonwealth Institute, London, 1962–73

Tom Wilson, Design Museum, London

Unlearning Interpretations

Charlotte Bik Bandlien, Oslo National Academy of the Arts

Creolized Patternmaking: A Jamaican Perspective

Elli Michaela Young, University of Brighton

Composed Session

Saturday Symposia Session: Museums

Cultural Preservation and Its Publics

Nassau Suite East/West, 2nd Floor

Community Collaborations: Art and Public Service in the Middle East and North Africa

Atteqa Ali, Zayed University

A Mosque on the Prairie: The Al-Rashid and the Making of Mosque Architecture in Canada

Nadia Kurd, Thunder Bay Art Gallery

A Feminist Reading of Multiple Narratives in the Provincial Museums of Turkey

Ozge Sade Mete, Bellevue College

Blue Pottery in Pink City: The Invention of a Craft Tradition in Jaipur

Heeryoon Shin, Williams College

Gauguin Redux

Gramercy B/East, 2nd Floor

CHAIRS: **Elizabeth C. Childs**, Washington University in Saint Louis; **Linda Goddard**, University of St Andrews

Repossessing Gauguin: Material Histories and the Contemporary Pacific

Heather Waldroup, Appalachian State University

Masters of Pleasure: Segalen, Gauguin, Nietzsche

Paul Galvez, University of Texas, Dallas

The Plight of Gauguin's Public

Marnin Young, Yeshiva University

Exhibiting Gauguin

Gloria Groom, The Art Institute of Chicago

Queer Caucus for Art (QCA)

Global Queer Art

Beekman Parlor, 2nd Floor

CHAIR: **James M. Saslow**, Queens College/The Graduate Center, The City University of New York (Emeritus)

Delhi: Communities of Belonging (A Book of Photographs and Writing)

Sunil Gupta, Royal College of Art, London; **Charan Singh**, Royal College of Art, London

Body, Sea, Utopia: The Performance Work of Carlos Martiel in Cuba

Jameson Paige, School of the Art Institute of Chicago

(Dis)Identifying Queerness in the Arab World: An Overview of Akram Zaatari's Lens-Based Artworks

Elia Eliev, Concordia University

DISCUSSANT: **James M. Saslow**, Queens College/The Graduate Center, The City University of New York (Emeritus)

Saturday Symposia Session: International Art History

Holy Images on the Move

Sutton Parlor North, 2nd Floor

CHAIR: **Nazar Kozak**, National Academy of Sciences of Ukraine

New Ambitions and Visual Forms in Sixteenth-Century Moldavia

Alice Isabella Sullivan, University of Michigan

Implications of Diffusion on Iconography and Semiotics: Example of Traditional Yoruba Religion Wood Carvings

Akande Abiodun Olasupo, Emmanuel Alayande College of Education, Oyo, Nigeria

A Military Apostle beyond Frontiers: Saint James the Apostle from Spain to the Andean World

Olaya Sanfuentes, Pontificia Universidad Católica de Chile

Postmodern Angels in Late Soviet Ukrainian Art

Olena Martynyuk, Rutgers, The State University of New Jersey

DISCUSSANT: **Kirk Ambrose**, University of Colorado Boulder

Saturday Symposia Session: The Design Field

Making Objects Speak: Speculative Design, Critical Making, and the Internet of Things

Sutton Parlor South, 2nd Floor

CHAIR: **Gwyn Rhabyt**, California State University, East Bay

Prosthetic Speculation: 3D Printing and the Disability Discourse of the Future

Bess Williamson, School of the Art Institute of Chicago

The Politics of Repair, Redesign, Reinvention

Rob Duarte, Florida State University Tallahassee

The Democracy of Things?

Amanda Wasielewski, The Graduate Center, The City University of New York

When Smart Objects Make Bad Choices

Taylor Hokanson, Columbia College Chicago

Rethinking Foundation Studies Curriculum

Madison Suite, 2nd Floor

CHAIR: **Nicole Condon-Shih**, Cleveland Institute of Art

Making Critical Connections in the First Year at Parsons School of Design

John Roach, Parsons School for Design, The New School

Art Studio | Life Hack: Simple Tweaks to Traditional Foundation 2D Curricula for Increasing Relevancy and Interdisciplinarity

Carol Elkovich, California College of the Arts

Contemporary Conceptual Foundations

Steven Bleicher, Coastal Carolina University

Academic Coursework in a Practice-Based Context: A Rhetorical Approach

Patricia Kelly, Emily Carr University of Art + Design

Subject, Form, Content, Context

Ellen Mueller, West Virginia Wesleyan College

Site-Specific Art in the Age of the Internet 2.0 (Social Media)

Morgan Suite, 2nd Floor

CHAIRS: **Cyriaco Lopes**, John Jay College of Criminal Justice; **Rachel Nelson**, University of California, Santa Cruz

Crowd-Sourced Poetics—The Street Where I

Terri Witek, Stetson University

Semiotics of the Camwhore: Art and Feminism on the Internet

Jen Kennedy, Queen's University

Oil in Place: Social Media and Real-Time Data Responsive Documentary

Talena Sanders, University of Montana

WagonNet cyberAttractions

Gastão Frota, Institute of Arts of Federal University of Uberlândia/FAPEMIG

Leonardo Education and Art Forum (LEAF)

The Centenary of D'Arcy Wentworth Thompson's On Growth and Form, Part I: Art, Architecture, and Design in the Postgenomic Present

Petit Trianon, 3rd Floor

CHAIRS: **Ellen K. Levy**, Institute for Doctoral Studies in the Visual Arts; **Charissa N. Terranova**, University of Texas at Dallas

Pop ArtSci: D'Arcy Wentworth Thompson, Brit Pop, and the Social Relations of Science Movement

Charissa N. Terranova, University of Texas at Dallas

Force vs. Fitness: Thompson and Darwin in Architectural Thought

Caroline O'Donnell, Cornell University

D'Arcy Thompson Going Forward

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

Justine Kupferman, Columbia University

On the Beauty of the Metacarpal

Hadas Steiner, University at Buffalo, The State University of New York

DISCUSSANTS: **Matthew Jarron**, D'Arcy Thompson Zoology Museum; **Roger Malina**, University of Texas at Dallas

Historians of Netherlandish Art (HNA)

The Netherlands and the Global Baroque

Trianon Ballroom, 3rd Floor

CHAIR: **Caroline O. Fowler**, Yale University

Suriname on Display

Adam Eaker, The Metropolitan Museum of Art

Art beyond Price or Place: Vermeer, Asia, and the Poetics of Painting

Christina An, Boston University

A Global Dutch Architecture? Hybridity in Curaçao's Eighteenth-Century Merchant Homes

Marsely Kehoe, Michigan State University

Saturday Symposia Session: Interventions in the

Future of Art History

The Pragmatism in the History of Art

Rendezvous Trianon, 3rd Floor

CHAIRS: **Karen J. Leader**, Florida Atlantic University;

Amy K. Hamlin, St. Catherine University

Tamar Garb, University College London

Molly Nesbit, Vassar College

Christopher Wood, New York University

Vital Expression: Pictorialism and Its Legacies

Bryant Suite, 2nd Floor

CHAIRS: **Andrea Wolk Rager**, Case Western Reserve University; **Barbara Tannenbaum**, Cleveland Museum of Art;

Adrienne Lundgren, Library of Congress

On the Extreme Margin of Photographic Subtlety: Pictorialism and Platinum Printing

Andrea Nelson, National Gallery of Art

Anne Brigman's "Hokus Pokus"

Lauren Kroiz, University of California, Berkeley

Transnational Encounters: Global Influences in Japanese Pictorialism

Karen M. Fraser, University of San Francisco

DISCUSSANT: **Joanne Lukitsh**, Massachusetts College of Art and Design

SATURDAY, FEBRUARY 18

10:30 AM–12:00 PM

Appetite for Destruction: The Impulse to Destroy in Art

Gramercy A/West, 2nd Floor
CHAIR: **Terence Hannum**, Stevenson University

Baked and Burnt: the Dark Side of Joseph Cornell
Analisa Leppanen-Guerra, Independent Scholar

The Strategy of Destruction: Alberto Burri and the Process of Combustione

Katie Larson, Johns Hopkins University

Beyond the Broken Ground: Unearthing Claes Oldenburg's Placid Civic Monument

Katherine Smith, Agnes Scott College

Unmaking the White Box: The Artistic Destruction of Modern Architecture

Nicole Sully, University of Queensland

Arts-Based Disciplines in the Face of a Carbon-Challenged Future

Regent Parlor, 2nd Floor
CHAIRS: **John Calvelli**, Alberta College of Art + Design; **Carmela Cucuzzella**, Concordia University

Contemporary Artistic Research Practice in the Expanded Field: Contested Terrain, Resource Extraction, and Culture

Ruth Beer, Emily Carr University of Art + Design

In Situ: Materials. Filiations. Process. Networks

Alice Jarry, Université du Québec à Montréal

Tactical Interventions: Environmental Sensing and Socially Engaged Arts

Maria Michalis, Rensselaer Polytechnic Institute

Saturday Symposia Session: Museums
Design History Society

Beyond Boundaries: Art and Design Exhibitions as Transnational Exchange from 1945

Nassau Suite East/West, 2nd Floor
CHAIRS: **Harriet Atkinson**, University of Brighton; **Verity Clarkson**, University of Brighton; **Sarah A. Lichtman**, Parsons School of Design, The New School

Modern Art, National Politics: Israel at the Venice Biennale, 1948–52

Chelsea Haines, The Graduate Center, The City University of New York

76 Nations and One Administrative Zone

Juliana Kei, Royal College of Art; **Daniel Maurice Cooper**, Columbia University

From FESMAN '66 to FESTAC '77 and Beyond: African-American Exhibitions on a Pan-African Stage

Lindsay J. Twa, Augustana University

Composed Session

Big Data and Broken Algorithms

Gramercy B/East, 2nd Floor

Krapp's First Algorithm: Samuel Beckett on a Future of Recording, Memory, and Automation

Gerald Hartnett, Stony Brook University

Breaking the Machine: Finding Art-Historical Value in the Failure of Big Data and Computing

Matthew Lincoln, The Getty Research Institute

In Visual Art and Vision Science: From 2D to Immersive Studies

Zoe McCloskey, Independent Scholar

Augmented Reality in Digital Culture Heritage

Victoria Szabo, Duke University

Saturday Symposia Session: Interventions in the Future of Art History

Defining and Exploring Socially Engaged Art History

Rendezvous Trianon, 3rd Floor
CHAIRS: **Cindy Persinger**, California University of Pennsylvania; **Azar M. Rejaie**, University of Houston–Downtown

Navigating the Nuts and Bolts (and Benefits and Challenges) of a Service-Learning Course for Art History Students

Gretchen Holtzapple Bender, University of Pittsburgh

Engaging Our Elders: The Latona Project as Socially Engaged Art History

Rebecka A. Black, University of Arizona

Engaged Art History and Beyond: A View from the Pacific Northwest

Carolyn Butler Palmer, University of Victoria

The Hidden Challenges of Socially Engaged Art History: Learning from ArtX Fit

Laura Holzman, Indiana University–Purdue University Indianapolis

Art History That Is Fit for the World: A Collaboration between Seton Hall University and the Blackburn Center Against Domestic and Sexual Violence

Maureen Vissat, Seton Hall University

Economimesis: Art, Architecture, and the Limits of Economy

Trianon Ballroom, 3rd Floor
CHAIRS: **Caroline A. Jones**, Massachusetts Institute of Technology; **Philip Ursprung**, Eidgenössische Technische Hochschule Zürich

Specie, Mint Marks, and the Anxiety of (Economic) Mimesis in Florence

Lauren Jacobi, Massachusetts Institute of Technology

Relational Economics: Tabua, Kula, and the Anthropology of Money

Graham Burnett, Princeton University

Revisiting "Obsolescence"

Dan Abramson, Boston University

Burrowers and Borrowers: Decolonizing the Tropical Museum

Lucia Allais, Princeton University

The Luxury of Waste: Excessive Engineering in the Fondation Vuitton

Julian Rose, Artforum

Saturday Symposia Session: International Art History

Future of the Research Institute

Sutton Parlor North, 2nd Floor
CHAIR: **Ittai Weinryb**, Bard Graduate Center

Elizabeth Cropper, National Gallery of Art Center for Advanced Study in the Visual Arts

Ulrich Pfisterer, Zentrallinstitut für Kunstgeschichte

Gerhard Wolf, Kunsthistorisches Institut in Florenz

Bill Sherman, V&A Research Institute

Peter N. Miller, Bard Graduate Center

Christopher Heuer, The Clark

Gail Feigenbaum, The Getty Research Institute

Tanja Michalsky, Bibliotheca Hertziana–Max-Planck-Institut für Kunstgeschichte

Composed Session

Hybrid Histories: Case Studies from Egypt, Pakistan, and Iran

Beekman Parlor, 2nd Floor

State of Art Archiving in Iran: Now and Then

Kimia Maleki, School of the Art Institute of Chicago

Picturing the Arab Volk: Leopold Carl Müller in Egypt

Marsha Morton, Pratt Institute

Hybrid Histories: The Impact of International Pedagogies of Art and Design on Pakistani Art Schools

Razia I. Sadik, Independent Scholar

Station Hill Press/Heide Hatry Exhibitor Session

Icons in Ash

Concourse A, Concourse Level
CHAIRS: **Steven Pinker**, Harvard University; **Heide Hatry**, Independent Artist

Mind and Body, Form and Essence, the Unbearable and the Inconceivable

Steven Pinker, Harvard University

Corruptible Bodies: Catholic Morbidity

Eleanor Heartney, Independent Critic

Art and Death

Anthony Haden-Guest, Independent Art Writer

Dead Talk

George Quasha, Station Hill Press

Is There an Aesthetics of Decolonization? New Perspectives from South Asia

Sutton Parlor Center, 2nd Floor
CHAIR: **Emilia Terracciano**, University of Oxford

Abstraction, Decolonization: Navigating the Bind

Atreyee Gupta, Minneapolis Institute of Art

"Revolution in the Tropics, Love in the Tropics": Aesthetics of Decolonization in Post-Partition Calcutta

Sanjukta Sunderason, Leiden University

Dialogue in Action: Art, Aesthetic, and Activism in Contemporary India

Sonal Khullar, University of Washington

Aesthetics of Decolonization in a South Indian Woman Artist

Gail Levin, The City University of New York

DISCUSSANT: **Iftikhar Dadi**, Cornell University

Composed Session

Modern Intimacies: Photography from Latin America and the Middle East

Concourse G, Concourse Level

Painting after Photography: The American Colony Photo Department, Nicola Saig, and the Art of the Copy in Early-Twentieth-Century Palestine

Nisa Ari, Massachusetts Institute of Technology

The Intimacy of Photographic Surfaces: A Case Study

Shabnam Rahimi-Golkhandan, Yale University

Photography, Race, and Progress: Benjamin de la Calle and Fotografía Rodríguez, 1891–1938

Juanita Solano Roa, Institute of Fine Arts, New York University

From Secrets of the Harem to a Battleground over the Woman's Body in Contemporary Iranian Society

Fazilat Soukhakian, Utah State University

Modernism's Craft Discourse

Morgan Suite, 2nd Floor
CHAIR: **Kay Wells**, University of Wisconsin–Milwaukee

The Limitations of Matter: Modernism and the Practical Intellect

Jennifer Johnson, Oxford University

Harry Bertoia's Craft: An Alternate History of American Sculpture at Midcentury

Marin R. Sullivan, Keene State College

Anticraft

Bibiana Obler, George Washington University

DISCUSSANT: **T'ai Smith**, University of British Columbia

Salt, Silver, Shell, Stone: Nature and Artifact in Early Modern Europe

Madison Suite, 2nd Floor
CHAIR: **Christopher Heuer**, Williams College

Fertile Waters: Salt and Saltcellars in Early-Seventeenth-Century Antwerp

Christine Goettler, Universität Bern

Art, Nature, Fabrication

Claudia Swan, Northwestern University

"A Natura ad Vivum Effigiatum": Nature as Maker in the Late Renaissance

Rebecca Zorach, Northwestern University

SATURDAY, FEBRUARY 18

10:30 AM–12:00 PM

The Centenary of D'Arcy Wentworth Thompson's *On Growth and Form*, Part II: Performance Art, Interactive Media, and Bioart

Petit Trianon, 3rd Floor

CHAIRS: **Charissa N. Terranova**, University of Texas at Dallas; **Ellen K. Levy**, Institute for Doctoral Studies in the Visual Arts

D'Arcy Thompson and Dorothy Wrinch
Marjorie Senechal, Smith College

Soap Films
Sarah Bonnemaïson, Dalhousie University

ArtScience: Growing New Forms of Matter and Aesthetic Experiences Using Nanotechnology That Transcend D'Arcy Thompson's On Growth and Form
Todd Siler, Independent Artist

Labyrinth
Carolee Schneemann, Independent Artist

DISCUSSANT: **Ingeborg Reichle**, University of Applied Arts Vienna

International Center of Medieval Art (ICMA)

The Long Life of Italian Mosaics: Medievalism, Orientalism, and Nationalism

Bryant Suite, 2nd Floor

CHAIRS: **Gabriella Cianciolo**, Technische Universität München; **Erik Thuno**, Rutgers, The State University of New Jersey

On Mosaics, Antonio Salviati, and the Byzantine Revival
Massimiliano Savorra, University of Molise

Mosaics as British Art Form from 1860 to 1900: Glory in Pieces?
Heike Zech, Victoria and Albert Museum

Between Pan-European and Italian Itineraries: The Afterlife of Ravenna's Mosaics in the Nineteenth Century
Giancarla Periti, University of Toronto

"The most perfect union of art and craft": Gino Severini and the History of Mosaic Art
Giovanni Casini, The Courtauld Institute of Art

DISCUSSANTS: **Gabriella Cianciolo**, Technische Universität München; **Erik Thuno**, Rutgers, The State University of New Jersey

SATURDAY, FEBRUARY 18

12:00–1:30 PM

Saturday Symposia Session: Interventions in the Future of Art History

Art History Plays with Food

Rendezvous Trianon, 3rd Floor

CHAIRS: **Karen J. Leader**, Florida Atlantic University; **Amy K. Hamlin**, St. Catherine University

SATURDAY, FEBRUARY 18

12:15–1:15 PM

Noon Forum

Key Conversation: Hrag Vartanian Interviews...

Trianon Ballroom, 3rd Floor

Hyperallergic founder and editor **Hrag Vartanian** will lead an interview on radical thinking about art in the world today.

Noon Forum

Key Conversation: Memorial Session

Madison Suite, 2nd Floor

CHAIR: **Francesca Fiorani**, University of Virginia

Join this informal session to remember colleagues who have recently passed. Come together, share memories, and celebrate their achievements in the visual arts and art history. Check conference website or CAA 2017 app for more information.

SATURDAY, FEBRUARY 18

1:30–3:00 PM

Saturday Symposia Session: Interventions in the Future of Art History

Art History as Table, not Tower: A Practical Conversation about Diversity

Rendezvous Trianon, 3rd Floor

CHAIRS: **Karen J. Leader**, Florida Atlantic University; **Amy K. Hamlin**, St. Catherine University

Jacqueline Francis, San Francisco State University, College of Ethnic Studies

Ugochukwu-Smooth C. Nzewi, Hood Museum of Art, Dartmouth College

Mariët Westermann, Andrew W. Mellon Foundation

Ken Wissoker, Duke University Press

DISCUSSANT: **Suzanne Preston Blier**, Harvard University

Art/Magazines

Petit Trianon, 3rd Floor

CHAIR: **Lori Cole**, New York University

Engendering, Displaying, Circulating the Multiple: Dada Journals as Exhibition Venues

Emily Hage, Saint Joseph's University

Everyone Paints a Picture: The Representation of Professional and Amateur Artists in ARTnews

Kim Grant, University of Southern Maine

"A Magazine in a Museum?" Avalanche in Germany

Kim Conaty, Rose Art Museum, Brandeis University

Magazine Art Today: A Case Study of The Egypt Independent
Gwen Allen, San Francisco State University

Composed Session

Cold War Allegiances: The Red '70s

Sutton Parlor Center, 2nd Floor

The Shiraz Arts Festival: Communication, Heritage, and Technology in 1970s Iran

Alexandria Brown-Hedjazi, Stanford University

Cuban Art and Soviet Visual Culture, 1970–91

Elvis Fuentes, Rutgers, The State University of New Jersey

"The Red Flag": Jörg Immendorff's Maoist Practices and the Communist Party of Germany

Lauren Graber, Independent Scholar

Us vs. Them: The PRC's Artistic Alliances with Third World Modernism

Yang Wang, University of Colorado Denver

Crip Affects: New Approaches to Disability Studies in Art History

Gramercy B/East, 2nd Floor

CHAIRS: **Jessica Cooley**, University of Wisconsin–Madison; **Stefanie Snider**, Kendall College of Art and Design of Ferris State University

Staring Back: A Response to Body Shamers in Haley Morris-Cafiero's Self-Portraiture

Lucienne Auz, Memphis College of Art

Mannequin Bodies, Noisy Bodies

Yetta Howard, San Diego State University

Reorganizing the Affective-Gestural Field: Notes on Crip Choreography and the Question of Politicality

Michael Turinsky, Independent Scholar

Gendered and Aabled Performances in the Art of Eudora Welty and Reginald Marsh

Keri Watson, University of Central Florida

Composed Session

Critical Curatorial Studies: Archives, Collections, and Education

Trianon Ballroom, 3rd Floor

Documenting the Digital Critics: Analyzing and Archiving Criticism after the Internet

Charlotte Frost, City University of Hong Kong

What's in a Name? The Importance of Specifics When Engaged in Race Talk in Art Museum Settings

Hannah Heller, Teachers College, Columbia University

Curatorial Studies and Conceptions of the Contemporary: Reading Contemporary Art in Lima, Peru, through Curatorial Practice

Gabriela Germana Roquez, Florida State University;

Amy Bowman-McElhone, Florida State University

The Boros Collection, Berlin, Germany, and the Julia Stoschek Collection, Düsseldorf, Germany: Subverting the House Museum
Georgina S. Walker, The University of Melbourne

Decolonizing the History of Photography

Concourse G, Concourse Level

CHAIR: **Hannah Feldman**, Northwestern University

The Ottoman Arab Portrait as Image Screen: Toward a Methodology of Decolonizing Photography

Stephen Sheehi, The College of William & Mary

A Network Theory of Early Photography of the Middle East
Ali Behdad, University of California, Los Angeles

Traveling Photography: Medium and Translation in the Work of Imran Channa

Zahid Chaudary, Princeton University

Saturday Symposia Session: The Design Field

Design and Science: Catalyzing Collaborations

Sutton Parlor South, 2nd Floor

CHAIR: **Leslie Atzmon**, Eastern Michigan University

The Scientist's Social Network: On the Cross-Disciplinary Reimagining of Crystallographic Diagrams for the 1951 Festival Pattern Group

Emily Candela, Royal College of Art

Purifungi: A Natural Aid Kit for the Earth

Audrey Speyer, Purifungi

Designing the Imperfect

Jan Eckert, Lucerne University of Applied Sciences and Arts;

Daniel Eckert, Horizon Discovery, Vienna

Follow Your Nose

Miriam Simun, Massachusetts Institute of Technology
Media Lab

Fragile Balances: Contemporary Arts, Cultural Integrity, and Environmental Change

Concourse A, Concourse Level

CHAIR: **Carol E. Mayer**, University of British Columbia
Museum of Anthropology

Looking, Listening, Feeling, Discovering, Documenting: The Role of Primary Research in Designing an Exhibition of Contemporary Art alongside Environmental Concerns

Skooker Broome, University of British Columbia Museum of Anthropology

A Divine Pollution: George Nuku and the Genealogy of Plastic
Henry Skerritt, Kluge-Ruhe Aboriginal Art Collection of the University of Virginia

Natalie Robertson: Toxic Waters

Jacqueline Charles-Rault, University of Le Havre

*It's OK, We're Safe Here: Cultural and Eco Activism in the Film Windjarrameru (The Stealing C*nt\$)*

Maggie Wander, University of California, Santa Cruz

SATURDAY, FEBRUARY 18

1:30–3:00 PM

Japan Art History Forum (JAHF)

Gender Politics in Postwar Japanese Art

Bryant Suite, 2nd Floor

CHAIR: **Namiko Kunimoto**, The Ohio State University

Thresholds of Exposure in Cold War Manga

Namiko Kunimoto, The Ohio State University

Body Politics in the Art of Tabe Mitsuko

Midori Yoshimoto, New Jersey City University

Images of Desire: Constructing Femininity in

Twentieth-Century Japan

Thomas O'Leary, Saddleback College

DISCUSSANT: **Maki Kaneko**, University of Kansas

Saturday Symposia Session: International Art History

Global Conversations IV

Sutton Parlor North, 2nd Floor

CHAIR: **David J. Roxburgh**, Harvard University

Graphic Growth: Discovering, Drawing, and Understanding

Nature in the Early Modern World

Madison Suite, 2nd Floor

CHAIRS: **Catherine Girard**, Williams College; **Jaya Remond**,

Max Planck Institute for the History of Science

Ornament's Science

Madeleine C. Viljoen, The New York Public Library

Graphic Practice and Natural Philosophy in the Early Paris

Académie Royale des Sciences

Katherine M. Reinhart, University of Cambridge

The Animating Mark: William Bartram's Drawings from Life

Elizabeth Athens, Worcester Art Museum

Mexico City Today

Morgan Suite, 2nd Floor

CHAIRS: **Kevin Hatch**, Binghamton University; **Josh T. Franco**,

Archives of American Art, Smithsonian Institution

Cochair Presentation: A Brief History of Latinx Artists in

Mexico City: Documents from the Archives of American Art

Josh T. Franco, Archives of American Art, Smithsonian

Institution

"Nobody is a prophet in his own land": The Exhibition without

Restraint as a Case Study

Valentina Locatelli, Kunstmuseum Bern

Veneno, Then and Now: Mexico City, 1993 and 2016

Laura A. L. Wellen, Museum of Fine Arts, Houston

Saturday Symposia Session: Museums

Museums, Artists, and Social Change

Nassau Suite East/West, 2nd Floor

CHAIR: **Laura Flusche**, Museum of Design Atlanta (MODA)

Making Manifestos at MoMA

Sheryl Oring, The University of North Carolina at Greensboro

Context Is Everything: Political Art In and Out of the Museum

Patricia Cronin, Brooklyn College, The City University of

New York

There's Many a Slip between the Cup and the Mouth

Susan Stockwell, Independent Artist

Composed Session

Pedagogy II: Tools for Teaching and Research

Beekman Parlor, 2nd Floor

Spirito Disegno: Using Examples from Art History as Applied

Paradigms of Process

Alysha Friesen Meloche, Philadelphia University

"Rise of Art": A Collaborative Art-Making Experience That Explores

Opportunities of Merging New Media Forms with Traditional

Techniques in Our Present-Day Studio and

Teaching Practice

Jesse Jagtiani, Teachers College, Columbia University;

Sohee Koo, Teachers College, Columbia University

Technology, Humanities, Design: A New Typology of Knowledge

as a Tool for Cross-Disciplinary Studies

Alex Liebergesell, Pratt Institute

A Research Companion for Art History in the Digital Age:

The Getty Research Portal

Kathleen Salomon, The Getty Research Institute;

Annie Rana, The Getty Research Institute

Pedagogy of Social and Environmental Justice

Gramercy A/West, 2nd Floor

CHAIR: **Michele Jaquis**, Otis College of Art and Design

Incubating Change: Pedagogies of Sustainability in Art and

Design Education

Jane D. Marsching, Massachusetts College of Art and Design

The MFA as Edge Space: Art, Ecology, Craft, Culture, and Place

Carol Padberg, Hartford Art School, University of Hartford

Climate Change, Police Brutality, and the Contemporary

Studio Classroom

Hugh Pocock, Maryland Institute College of Art

Racial Disparities in Design Education

Anne H. Berry, Cleveland State University

But What Did It Do? Incorporating Assessment Measures into

Social Justice Curriculum

Audra Buck-Coleman, University of Maryland College Park

Composed Session

Sketches of World Architecture

Regent Parlor, 2nd Floor

Hypostyle Palaces of Safavid Isfahan (1629–66): Genealogy

and Meaning

Farshid Emami, Harvard University

Fergusson's Sketches of World Architecture

Solmaz Mohammadzadeh Kive, University of

Colorado Denver

From Static to Dynamic: Itō Chūta and the Observation of

Architectural Change

Matthew Mullane, Princeton University

SATURDAY, FEBRUARY 18

3:30–5:00 PM

Composed Session

Advertising and Illustration

Sutton Parlor Center, 2nd Floor

"Signs in the Street," 1954: Outdoor Advertising as Art at the

Museum of Modern Art

Craig Lee, University of Delaware

HALF THE WORLD IS ISFAHAN: Americans in Persia at the

Threshold of History

George V. Speer, Northern Arizona University

W. A. Dwiggins and the Evolution of American Graphic Design

Paul Shaw, Parsons School of Design, The New School

Society of Architectural Historians (SAH)

Architecture and Comedy

Petit Trianon, 3rd Floor

CHAIRS: **Edward Dimendberg**, University of California, Irvine;

Steven Jacobs, Ghent University

From Myth to Comedy and Beyond: Graphic Satire and Glass

Architecture in the Twentieth Century

Gabriele Neri, Università della Svizzera italiana, Mendrisio

"Trendsetter and/or Town Fool": Luc Deleu and the "Proposals

and Advices" (1972–80)

Wouter Davidts, Ghent University; **Stefaan Vervoort**,

Ghent University

The Magic of the Absurd: "Paper Architecture" in the USSR

Alla Vronskaya, Swiss Federal Institute of Technology (ETH)

Mannerism Is Not a Joke

Anthony Vidler, The Cooper Union

Art History for Studio Art and Graphic Design Students: Seeing the Relationship

Gramercy B/East, 2nd Floor

CHAIR: **Mary B. Shepard**, University of Arkansas–Fort Smith

Active Art History: Engaging Studio Artists through

Project-based Learning

Katherine Poole-Jones, Southern Illinois University

Edwardsville

Making It Visible: A Museum Educator in the College Art

History Classroom

Ellen B. Cutler, Maryland Institute of Art

Utilizing Gaps in Opportunity to Engage Art History and Graphic

Design Students in Interdisciplinary Creative Problem Solving

Alex Girard, Southern Connecticut State University

Motion, Space, Place: A Successful Design Studio/Art History

Collaboration

Emma Hogarth, Rhode Island School of Design;

Pascale Rihouet, Rhode Island School of Design

DISCUSSANT: **Dori Griffin**, Ohio University

Diasporic Asian Art Network (DAAN)

CANADA 150: Asian Canadians and Visual Culture in National Celebrations

Regent Parlor, 2nd Floor

CHAIRS: **Alice Ming Wai Jim**, Concordia University;

Victoria Nolte, Carleton University

Souvenirs of the Self and The Long View: Canadian

National Parks and the Transnational Asian Canadian

Subject within Nature

Jin-me Yoon, Simon Fraser University

Collecting "Strangeness" and "Familiarity": Asian Canadian

Photo-Poetics

Glenn Deer, University of British Columbia

Transnational Kinship, Diasporic Mourning, and Belonging in the

Canadian Animation World: The Moving Images of Leslie Supnet's

gains + losses

Marissa Largo, University of Toronto

Saturday Symposia Session: The Design Field

Ethics in Design

Sutton Parlor South, 2nd Floor

CHAIRS: **Andrew DeRosa**, Queens College, The City

University of New York; **Laura Scherling**, Teachers College

Columbia University

Designers and Activism: Challenging Boundaries, Commitments,

and Interactions

Andréa Posnar, Politecnico di Milano

Threading Ethics in the Design Curriculum

Paul J. Nini, The Ohio State University

The Role of Ethics Online and among Social Media Designers

Meredith James, Portland State University

Caring for What We Leave Behind: Rules of Engagement in

Design Education for Social Innovation

Mariana V. Amatullo, Designmatters at ArtCenter College

of Design

SATURDAY, FEBRUARY 18

3:30–5:00 PM

Composed Session

Saturday Symposia Session: International Art History

Figures and Formations of Civic Space

Sutton Parlor North, 2nd Floor

Politics and Visual Arts: Israeli-Palestinian Relations

Luna Goldberg, School of the Art Institute of Chicago

Cloud Sharing: Aerial Photography and the Formation of a Civic Space

Rotem M. Rozental, Binghamton University

Figuring Dadaab: Humanitarian Heritage and Anxious Architectures in East Africa

Anooradha Iyer Siddiqi, New York University

Emotional Geographies of Dissonance: Urban Choreography of Dubrovnik

Sandra Uskokovic, University of Dubrovnik; **Boris Bakal**, Shadow Casters

Haunted Modernity: Visions, Enchantments, and Apparitions in Nineteenth-Century European Art

Madison Suite, 2nd Floor

CHAIRS: **Melissa Buron**, Fine Arts Museums of San Francisco;

Alison Hokanson, The Metropolitan Museum of Art

Visual Culture of Ghosts and Materializations in Science and Art at the Fin-de-siècle

Serena Keshavjee, University of Winnipeg

Fantini-Latour's Apparitions and Evocations: Visualizing the Supernatural from the Operatic Realm and Beyond

Corrinne Chong, Independent Scholar

"L'Art magnétique": Somnambulatory Trances, Hypnotic Performativity and Mesmeric Modernity

Fae Brauer, University of East London Centre for Cultural Studies Research

Speak! Speak! John Everett Millais's Women in White

Nancy Rose Marshall, University of Wisconsin–Madison

Visualizing the Spirit World: Georgiana Houghton and Evelyn De Morgan

Elise L. Smith, Millsaps College

Composed Session

Pedagogy III: Techniques

Beekman Parlor, 2nd Floor

Cultivating Coincidence: Harnessing the Experiential Power of Design Process in the Classroom

Jarred Lee Elrod, Texas Tech University

The Writing Artist: An Examination of the Historical Precedent and Contemporary Call to Action

Jacquelyn Gleisner, Independent Artist and Writer

Creative Anatomy Collective: Broadening Anatomy Education

Jinsil Hwaryoung Seo, Texas A&M University;

Michelle Pine, Texas A&M University; **Jinkyoo Suh**,

Independent Science Educator

Foundation Pedagogy for Social Awareness: Change by Design

Jeff Whelan, Elizabeth City State University

Composed Session

Photography: Iconoclasm and the Uncanny

Concourse G, Concourse Level

Candida Höfer's Interior Photographs and the "Unfinished Project" of Modernity

Amy A. DaPonte, Independent Scholar

Between the March and the Gallery: The Multiple Lives of Martha Rosler's Antiwar Photomontage

Huffa Frobes-Cross, Columbia University

Last People: August Sander, Walker Evans, and the Photographic Uncanny

Claire Raymond, University of Virginia

Violating White Flesh: Germaine Krull's Iconoclastic Nudes

Lina Žigelytė, University of Rochester

Saturday Symposia Session: Museums

Preservation by Other Means: Contemporary Art and the Destruction of Cultural Heritage

Nassau Suite East/West, 2nd Floor

CHAIRS: **Chad Elias**, Dartmouth College; **Mary K. Coffey**, Dartmouth College

From Moctezuma's Headdress to Zapatista

Coffee: Gaming Cultural Heritage Debates

Jennifer Flores Sternad Ponce de León, University of Pennsylvania

Temporalities of Progress and Protest at the Mexican National Archive

Mya Dosch, The Graduate Center, The City University of New York

Participatory Art in Kufr Birim: Fissures for Suppressed Histories

Irit Carmon Popper, Israel Institute of Technology;

Alona Nitzan-Shiftan, Israel Institute of Technology

Re-creating the Past in Our Own Image: Contemporary Artists' Reactions of Threatened Cultural Heritage Sites in the Middle East

Erin Thompson, John Jay College, The City University of New York

Composed Session

Sensory Implication and Somatic Engagement

Concourse A, Concourse Level

A Critical Spatial Practice of Twenty-First-Century Media: Depth, Somatic Memory, and Interimplication

Jung E. Choi, Duke University

Reductive Art, Refractive Information, and Emergent Simplicity

Jason Hoelscher, Georgia Southern University

Exploding the Anthropocentric Eye: Human and Nonhuman Visuality in Lucien Castaing-Taylor's Sensory Ethnography

J. Barrington Matthews, The College of William & Mary

Sensorial Simultaneity: Reframing Memory with Janet Cardiff and George Bures Miller

Jared T. Stanley, Texas Tech University

Seth Siegelau and the Expanded Archive of Conceptual Art

Morgan Suite, 2nd Floor

CHAIRS: **Lauren van Haaften-Schick**, Cornell University;

Sara Martinetti, École des Hautes Etudes en Sciences Sociales (EHES)

Retroactive Effects: Notes on the History of Conceptual Art after the Conceptualisms

Annabela Tournon Zubieta, École des Hautes Etudes en Sciences Sociales (EHES)

Contract as Form and Concept: The Siegelau-Projansky Agreement in Art and Legal Histories

Lauren van Haaften-Schick, Cornell University

Collecting Textiles, Documenting Texts: Seth Siegelau's Endeavors after Art

John A. Tyson, National Gallery of Art

Seth Siegelau, Beyond Conceptual Art: Curating "Paperwork" at Stedelijk Museum Amsterdam

Sara Martinetti, École des Hautes Etudes en Sciences Sociales (EHES)

DISCUSSANT: **Andrew Cappetta**, Memorial Art Gallery of the University of Rochester

The CIHA Conference in Beijing: An Open Discussion

Bryant Suite, 2nd Floor

CHAIR: **Steven Nelson**, University of California, Los Angeles

The Kinetic Imaginary: Liquid Modernity and the Animation of Postwar Art, Part II

Trianon Ballroom, 3rd Floor

CHAIR: **Andrew V. Uroskie**, Stony Brook University

Documenta 5 and the Kinetic Catalogue: Expanding Documentation for Das 100-Tage-Ereignis

Megan Hoetger, University of California, Berkeley

"The Senses Pointing to a New Transformation": The Politics of Touch and the 1st International Tactile Symposium, 1969

Kristen Carter, University of British Columbia

Kinetic Bodies: Mobilizing the Spectator in Works by GRAV and Architecture Principe

Paula Burleigh, The City University of New York

I See, as Plain as Plain Can Be: Peggy Ahwesh's Lessons of War (2014)

Soyoung Yoon, The New School

The Renaissance Filtered

Gramercy A/West, 2nd Floor

CHAIRS: **Lynn Catterson**, Columbia University;

Deborah Krohn, Bard Graduate Center

F. R. Leyland's Pre-Raphaelite Treasure House

Robyn Asleson, National Portrait Gallery

Decorating the Renaissance Villa in America: Larz Anderson and Charles Mather Ffolke

Denise M. Budd, Bergen Community College

Purchasing and Collecting Italian Renaissance Bas-Reliefs in America

Kerri A. Pfister, The Frick Collection and Frick Art Reference Library

Saturday Symposia Session: Interventions in the Future of Art History

What Have You Done for Art History Lately? 2017 Edition

Rendezvous Trianon, 3rd Floor

CHAIRS: **Karen J. Leader**, Florida Atlantic University;

Amy K. Hamlin, St. Catherine University

What Can I Do with a Degree in Art History? Crowdsourcing a Shared Space of Our Own

Evan Gatti, Elon University; **Jennifer Germann**, Ithaca College;

Alexa Sand, Utah State University

Collaboration in Action: The Founding of Art History Pedagogy and Practice

Virginia Burns Spivey, Independent Art Historian;

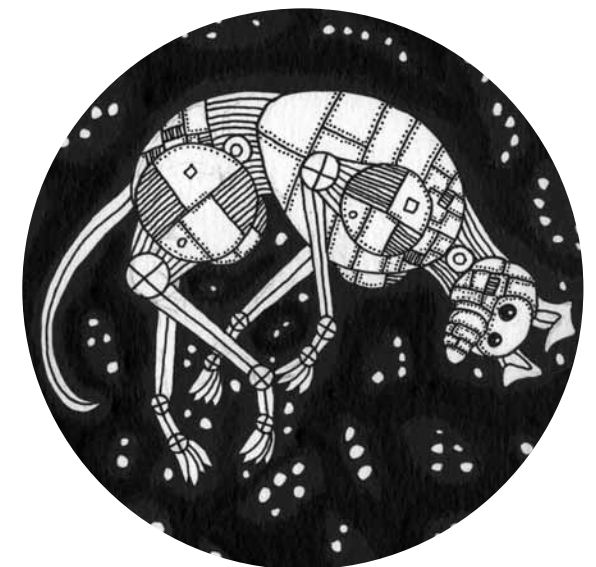
Renee McGarry, Sotheby's Institute of Art; **Karen Shelby**,

Baruch College, The City University of New York

Into the Expanded Field: An Interdisciplinary Land Art and Landscape Curriculum

Rebecca Uchill, Massachusetts Institute of Technology

DISCUSSANT: **Holland Cotter**, *The New York Times*



SEPC lounge

Mercury Rotunda, 3rd Floor
Wednesday, February 15–Friday,
February 17: 8:30 AM–7:00 PM
Saturday, February 18: 8:30 AM–5:00 PM
Free and open to the public

Sponsored annually by the Student and Emerging Professionals Committee, the SEPC Lounge is a space devoted to you. It is a place where you can meet friends and colleagues, network to make new connections, find information about CAA and the committee, and relax with exceptional company. All sessions, events, and appointments listed below take place in the SEPC Lounge unless otherwise noted. Access to the SEPC Lounge is free and open to the public thanks to the committee's sponsorship.

LOUNGE SCHEDULE

WEDNESDAY, FEBRUARY 15

4:00–5:00 PM

Brown Bag Session: Interview Strategies and Elevator Speech

This late-afternoon panel will be an honest and frank discussion on interviewing techniques. Gauging and adapting to the cues of the interviewer, appropriate levels of intellectual detail, and how to keep your "elevator speech" crisp will be discussed, among other topics.

THURSDAY, FEBRUARY 16

8:00–9:30 AM

Welcome Breakfast

Please join us for coffee, light breakfast, and conversation. Student and Emerging Professionals Committee members will be present to tell you about their programming at the conference and answer questions. This is a great way to get your feet wet at the conference and make new connections!

10:00–11:00 AM

Brown Bag Session: Interview Follow-Up and Networking Techniques

The topic of this Brown Bag Session focuses on the etiquette of following up after an interview and how to increase your professional networking capabilities. This session further discusses how to build a professional network and how to maintain one once built.

11:30 AM–1:30 PM

Mock Interview Appointments

By appointment only

In a competitive job market, everyone could use the opportunity to get feedback on interviewing and presentation. Students and emerging professionals have the opportunity to sign up for a twenty-minute practice interview at the 2017 Annual Conference in New York. Organized by the SEP Committee, mock interviews give participants the chance to practice their interview skills one on one with a seasoned professional, improve their effectiveness during interviews, and hone their elevator speech. Interviewers also provide candid feedback on application packets.

Mock interview appointments are offered free of charge, but you must be a CAA member to participate. Conference registration, while encouraged, is not necessary. Interviews are available by appointment only via the preconference Google Registration Form. Deadline to register was February 6, 2017. Participants were notified of their appointment day and time by email. Participants with appointments should bring their application packet, including cover letter, CV, and other materials related to jobs in their field. The Student and Emerging Professionals Committee will make every effort to accommodate all applicants; however, space is limited. There will be VERY limited sign-up space onsite for cancellation spots.

2:00–3:00 PM

Brown Bag Session: Application 101

Join SEPC members as they host a roundtable discussion on how to put together a professional application packet and what exactly should and should not be included. This is a "must attend" for those just starting out on their job searches!

3:00–5:00 PM

Mock Interview Appointments

By appointment only

See details above.

FRIDAY, FEBRUARY 17

9:00–11:00 AM

Mock Interview Appointments

By appointment only

See details above.

11:30 AM–12:30 PM

Brown Bag Session: Internships and Fellowships

What is the difference between an internship and a fellowship? How do you apply for one? What makes a strong candidate? Get real-world answers to these questions and more at this new SEPC Brown Bag Session.

12:30–1:30 PM

Brown Bag Session: Finding a Mentor

Finding the right mentor can be the most challenging and rewarding part of one's academic or career path. Mentors may be short term or become a lasting part of your life. This SEPC Brown Bag Session explores tips and tools for finding the right mentor at the right time and what to expect from a good mentor overall.

2:00–4:00 PM

Mock Interview Appointments

By appointment only

See details above.

4:30–5:30 PM

Brown Bag Session: Alternative Careers in the Visual Arts

So you have a degree in the arts. Now what? Join a lively discussion about careers in the visual arts that are outside the traditional academic or museum/gallery trajectory. This session will look at how to put a visual arts or art history degree to work for you in alternative fields.

SATURDAY, FEBRUARY 18

9:00–10:00 AM

Brown Bag Session: Teaching Portfolios

What is a teaching portfolio and how do you put one together? What do you include and how should it be organized? This Brown Bag Session will cover the nuts and bolts of the unwieldy organism known as the teaching portfolio. Cosponsored by the CAA Education Committee.

SEPC PROGRAMS HAPPENING OUTSIDE THE LOUNGE

Defining Your Online Presence for the Arts Professional

Wednesday, February 15

1:30–3:00 PM

Rendezvous Trianon, 3rd Floor

CHAIRS: **Megan Koza Mitchell**, Prospect New Orleans;

Lauren Puzier, Sotheby's Institute of Art

Private vs. Public Online Profiles

Megan Koza Mitchell, Arts Council New Orleans

Twitter, Instagram, and Facebook

Lauren Puzier, Sotheby's Institute of Art

Website Development

Presenter information forthcoming at print deadline

This workshop-style session, sponsored by the Student and Emerging Professionals Committee, focuses on how to use and not misuse social media to support a career in the arts. Instagram is one of the fastest growing platforms for the sale of contemporary art today, particularly work produced by new or emerging artists and sold to new and young collectors. In light of this and the overall insidious nature of the Internet, it is crucial, now more than ever, that every arts professional, artist, art historian, or curator develops and maintains a savvy professional online presence. Potential collectors, employers, schools, and more look to the Internet as a one-stop shop for culling information.

SEPC Annual Business Meeting

Friday, February 17

7:00–8:15 AM

Holland Suite, 4th Floor

SEPC Social Night

Friday, February 17

6:30 PM–End

Samovar Russian Restaurant and Piano Bar, 256 West 52nd Street, New York, NY 10019

Meet up with members of the SEPC for a casual night out of drinks and networking away from the conference hotel. Follow our social media tag for more information: #caasepc.

RSVP: No RSVP Required.

Directions: Walking: Take a right on to 52nd Street and walk .3 miles. The destination will be on your left.

ARTspace

Murray Hill Suite East/West, 2nd Floor

ARTspace is tailored to the interests and needs of artists. Organized by CAA's Services to Artists Committee, it includes a large-audience session space and a media lounge. ARTspace is the site of the Annual Artists' Interviews held on Friday afternoon. ARTspace is partially funded by a generous grant from the National Endowment for the Arts. **ARTspace**, **Media Lounge**, and the **ARTexchange** pop-up exhibition are free and open to the public.

ARTSPACE SCHEDULE

THURSDAY, FEBRUARY 16

10:30 AM–12:00 PM

Legacy: Artists' Documentation and Estates Roundtable

CHAIR: **Joan Giroux**, Columbia College Chicago and Services to Artists Committee

MODERATOR: **Joan Jeffri**, Research Center for Arts and Culture and The Actors Fund

Planning one's estate, far from being in the forefront for most people and not least of all for artists, is an important aspect of planning for one's death. For an artist, an inventory of work forms the base for the artist's estate left by the deceased. Over the course of a lifetime, an artist spends a great deal of time making and exhibiting work, and, for the most part, far less time documenting it. Documentation is one of the first steps to create an inventory of works, in advance of preparing the artist's estate. And while the prospect of preparing for one's own death can be fraught with anxiety, what seems a daunting task can be mitigated with the support of others, and a realistic view of aging.

PARTICIPANTS:

Morton Kaish, ART CART 2015–16 Artist

Elizabeth Berkowitz, ART CART 2010–11 Student Fellow

Patricia Miller, Programs in Occupational Therapy, Columbia University and ART CART 2010–16 Interdisciplinary Coordinator and Faculty

1:30–3:00 PM

Family Practice: Artist and Family Collaborations

CHAIR: **Niku Kashef**, California State University, Northridge, and Woodbury University

Whether you're working as an academic, curator, writer, or in another job it is difficult to juggle your studio practice, your life, and your family. If one part is really good, then the other parts are often suffering. For those balancing outside-of-studio careers, there is even less time for practice. Many artists often consider the decisions of starting a family with what sort of art career they want. This panel brings together artists, media makers, artist-couples, and collectives that are actively collaborating with and

making work related to their "family practice." Panelists discuss changes in their practices, the still prevalent "taboos" of family practice in the art world and academia, and their self-generated resources for success and community support systems.

PANELISTS:

Courtney Kessel, Ohio University

Rachel Lachowicz, Claremont Graduate University

Walter Meyer, Santa Monica College

Margaret Morgan, Independent Artist

3:30–5:00 PM

Action as Art Practice

CHAIR: **Carissa Carman**, Indiana University Bloomington

In consideration of performativity, this panel explores political context that supports action, public as witness, and perspectives on social change as it relates to site and cultural histories.

PANELISTS:

Therese Kelly, Los Angeles Urban Ranger

Emily Eliza Scott, Los Angeles Urban Ranger and Eidgenössische Technische Hochschule Zürich

Julie Faubert, Université Laval

Artist walk as an extension of the Panel:

New Demands: Labor Site NYC

Lisa Vinebaum, School of the Art Institute Chicago

7:30–9:00 PM

Off the Clock: Artist Social

Join members of CAA's Services for Artists Committee for an artist's social event. Come talk about your work, make new friends, network, and enjoy some time being off the clock.

FRIDAY, FEBRUARY 17

10:30 AM–12:00 PM

Art Happens: Beyond the Silos

CHAIRS: **David J. Brown**, Independent Curator and Museum Administrator; **Reni Gower**, Virginia Commonwealth University; **Melissa Potter**, Columbia College Chicago

With interdisciplinary and inclusive goals the new norm, artists and educators are often challenged to create educational opportunities that have an impact beyond media-specific silos. Many exciting models exist that intrinsically break down the walls through off-site environmental classrooms or university-community partnerships. By thinking outside the box and redefining the classroom, teachers, students, and artists alike can address critical needs, instill empathy through collaboration, and create opportunities anywhere. This session highlights innovative initiatives and partnerships that offer strategies for navigating institutional buy-in and establishing community alliances.

PRESENTERS:

mOb Studio: **Camden Whitehead**; **Kristin Caskey**; **Adele Ball**, Virginia Commonwealth University

The Parking Lot Project: **Erling Sjovold**, University of Richmond
Cultivating Interdisciplinarity: **Melissa Potter**, The Papermaker's Garden at Columbia College Chicago

Biomimicry: **Matthew Kolodziej**, Myers School of Art and University of Akron

Institutional Proximity: Three Ways to Do Things: **Joey Orr**, Spencer Museum of Art

12:00–1:30 PM

The Nonstudio/Nonacademic Artist: Alternative Artistic Career Paths

CHAIRS: **Niku Kashef**, California State University, Northridge, and Woodbury University; **Gabriel Phipps**, Independent Artist; **Stacy Miller**, Parsons School of Design, The New School

This panel considers alternative artistic career paths, bringing together artists, cultural producers, and organizations who don't have their primary practice in the studio or academia. We'll discuss the "hows" and "whys" for creating new avenues of opportunity and definitions of success. Non-art-world communities, public and social practice, activism, collaborations, and other job markets and funding for the artist.

1:30–3:00 PM

Art on the Streets

CHAIR: **Alice Mizrahi**, Artist, Educator, and Muralist

This panel investigates the importance of freedom of expression through the art-making process in public space. Today we see a huge influx of artists and art lovers who enjoy art on the streets. The relevance of this form becomes evident in the current art-world market that is soaring. This conversation will focus on various perspectives of the street culture and how it has emerged. Whether a graffiti writer, muralist, or street artist—these labels all come back to the love of art making.

PANELISTS:

Alan Ket, Artist, Publisher, and Activist

Carlos Mare, Sculptor and Educator

Ann Lewis, Activist Artist

3:30–5:30 PM

Distinguished Artist Interviews

Organized by CAA's Services to Artists Committee, the Distinguished Artist Interviews feature esteemed artists who discuss their work with a respected colleague. This event is free and open to the public.

Coco Fusco with **Steven Nelson**, University of California, Los Angeles

Katherine Bradford with **Judith Bernstein**

5:30–7:30 PM

ARTexchange

East Ballroom Foyer, 3rd Floor (outside ARTspace)

Free and open to the public

The Services to Artists Committee presents **ARTexchange**, CAA's unique pop-up exhibition and annual meet-up for artists and curators. This social event provides an opportunity for artists to share their work and build affinities with other artists, historians, curators, and cultural producers. Each artist is given the space on, above, and beneath a six-foot table to exhibit their works: prints, paintings, drawings, photographs, sculptures, small installations, performances, and process-based/interactive/participatory pieces. A cash bar will be available.

SATURDAY, FEBRUARY 18

10:00 AM–12:30 PM

Stuff for Artists

CAA Services for Artists Committee hosts this community-building roundtable session that allows artists to meet with local institutions, artist-run centers, and skilled professionals in business and professional development. Roundtables include representatives from New York Foundation for the Arts (NYFA) and the Joan Mitchell Foundation, and many others. Discussions support individual artist needs for open-source skill-share, networking, and camaraderie. Stuff for Artists 2017 includes expert advice, discussions, and topic presentations hosted at each of eight roundtables.

COORDINATORS:

David J. Brown, Independent Curator and Museum Administrator
Niku Kashef, California State University, Northridge, and Woodbury University

Stacy Miller, Parsons School of Design, The New School

Steve Rossi, Parsons School of Design, The New School, and The State University of New York, New Paltz

media lounge

Gibson Suite, 2nd Floor

Part of the Services to Artists Committee (SAC) **ARTspace** programming, Media Lounge is CAA's main stage of new-media explorations where students, academics, and artists come together to build camaraderie. These methods of working with conceptual and technical content provide a dynamic dialogue of how artists place themselves in the larger distinction of both analogue and digital media.

Each year the SAC coordinates a central theme in Media Lounge to explore the interrelationship of media across a topic. This year, Media Lounge presents screenings, panels, and discussions that explore the genres of craft and video, politics and strategy, and interrelated material explorations of new media and footage that entangles what is expected of cross-disciplinary explosions of content surrounding the theme of *Genre Bending*.

Genre is a way to group practices into categories that are familiar—or frame an expected experience from the audience. Media Lounge NYC 2017 uses genre and the elasticity of bending to explore new-media genre relationships and their impulse of hybrid crossovers.

MEDIA LOUNGE SCHEDULE

WEDNESDAY, FEBRUARY 15

10:30 AM–12:00 PM

Economic Fairness in the Digital Era and the New Aesthetics of Internet Activism

CHAIR: **Stacy Miller**, Parsons School of Design, The New School

This panel will discuss and reflect upon the new technological tools for intervention in the flows of capital and the different aesthetic strategies that are used to raise awareness of the question of economic fairness. The recent disclosures of tax evasion and corruption in the Panama Papers and the collusion of politician and high finance exacerbate further tension between the public perceptions of fairness and the practices of the banking industry, a tension that has been rising ever since the financial meltdown of September 2008. In response to the opacity of the flows of money and the concentration of the control of the monetary system in the hands of a few banks and government, activists and hackers have developed a mixture of strategies of uncovering through leaks, hacks, and building alternative structures of circulation like the block chain and the wiki.

PARTICIPANTS:

Georgios Papadopoulos
Matthia Tarasiewicz

1:30–3:00 PM

Tech Tech: Textile Technologies

CHAIRS: **Carissa Carman**, Indiana University Bloomington;
Mat Rappaport, v1b3, Columbia College

Media Lounge presents a Technological Working session combining art and process to explore a series of media investigations within soft and hard materials. With the complexities of textile construction and design, this panel looks at architecture and space, body as site, and textiles as tactile interfaces for new-media explorations.

3:30–5:00 PM

Regional Institutional Partnerships with Moving Image Institutions, Part I

CHAIR: **Darren Douglas Floyd**, Rhodes College

Screenings of specialty collections and archives from regional institutions and organizations.

Institutional Partnership supports the ARTspace mission to bring together nonacademic affiliations and artists. Experience local resources and artistic hubs within the regional film-making community.

THURSDAY, FEBRUARY 16

10:30 AM–12:00 PM

Regional Institutional Partnerships with Moving Image Institutions, Part II

CHAIR: **Darren Douglas Floyd**, Rhodes College

Screenings of specialty collections and archives from regional institutions and organizations.

Institutional Partnership supports the ARTspace mission to bring together nonacademic affiliations and artists. Experience local resources and artistic hubs within the regional film-making community.

1:30–3:00 PM

Craft Action

CHAIR: **Carissa Carman**, Indiana University Bloomington

Craft Action is a film series exploring the role of process, action, and skill as they relate to craft mediums. The growing interdisciplinarity of craft practices opened up a call for submission of international practitioners working across ceramics, textiles, metals, and wood exploring the role of the moving image in making.

GUEST CURATORS AND PANELISTS:

Marilyn Zapf, The Center for Craft Creativity and Design
Namita Gupta Wiggers, Critical Craft Forum

3:30–5:00 PM

Aesthetic Justice Interventions in Media, History, and Place

CHAIRS: **Jenny Marketou**, Independent Artist and Visiting Faculty at CalArts; **Stacy Miller**, Parsons School of Design, The New School

This roundtable discussion will address art and research by visual artists, activists, cultural provocateurs, and thinkers who confront and challenge the status quo and take complex concepts of "justice" as the focus of their practice. We are particularly interested in investigating the moral responsibilities in those artworks and tactical media projects. What is the relationship between narrative and justice? How can we conceptualize the problems of justice and its aesthetic possibilities? What issues arise in the convergence of art and justice? How can we measure the efficacy of the artwork, research, or the artistic intervention?

PANELISTS:

Pamela Allara, Brandeis University (Emeritus)

Wafaa Bilal, New York University

Ricardo Dominquez, Activist, New Media Artist, and San Diego University

Susan Platt, Independent Art Historian, Art Critic, and Activist

Hakan Topal, School of Visual Arts

FRIDAY, FEBRUARY 17

8:30 AM–5:30 PM

New Media Praxis: Genre Bending

The New Media Caucus (NMC) presents a day-long series of panels addressing the Media Lounge theme of Genre Bending. The panels are organized by the NMC Events Committee using an open process of calls and responses that elicit diverse presentational forms and content. Panelists are encouraged to combine traditional presentational strategies with performance, screening, and other expressive formats. These events are being organized by the Events Committee of the New Media Caucus led by the chair **Joyce Rudinsky**.

The New Media Caucus is an international nonprofit association formed to promote the development and understanding of new-media art. The NMC represents artists, designers, practitioners, historians, theoreticians, educators, students, scholars, and researchers as well as like-minded organizations with interests including, but not limited to, digital media, electronic media, mobile media, virtual media, and emergent media. Our purpose is to support and advance a diverse range of inquiry in order to catalyze further evolution of the field of new-media art.

SATURDAY, FEBRUARY 18

12:00–2:00 PM

Graduate Student Screenings

COORDINATOR: **Zoë Charlton**, American University

This year Media Lounge placed a call for submission to students currently enrolled in MFA/MA programs for videos that explore the genres of craft and video, politics and strategy, and interrelated material explorations of new media and footage that entangles what is expected of cross-disciplinary explosions of content, thus bending genre.



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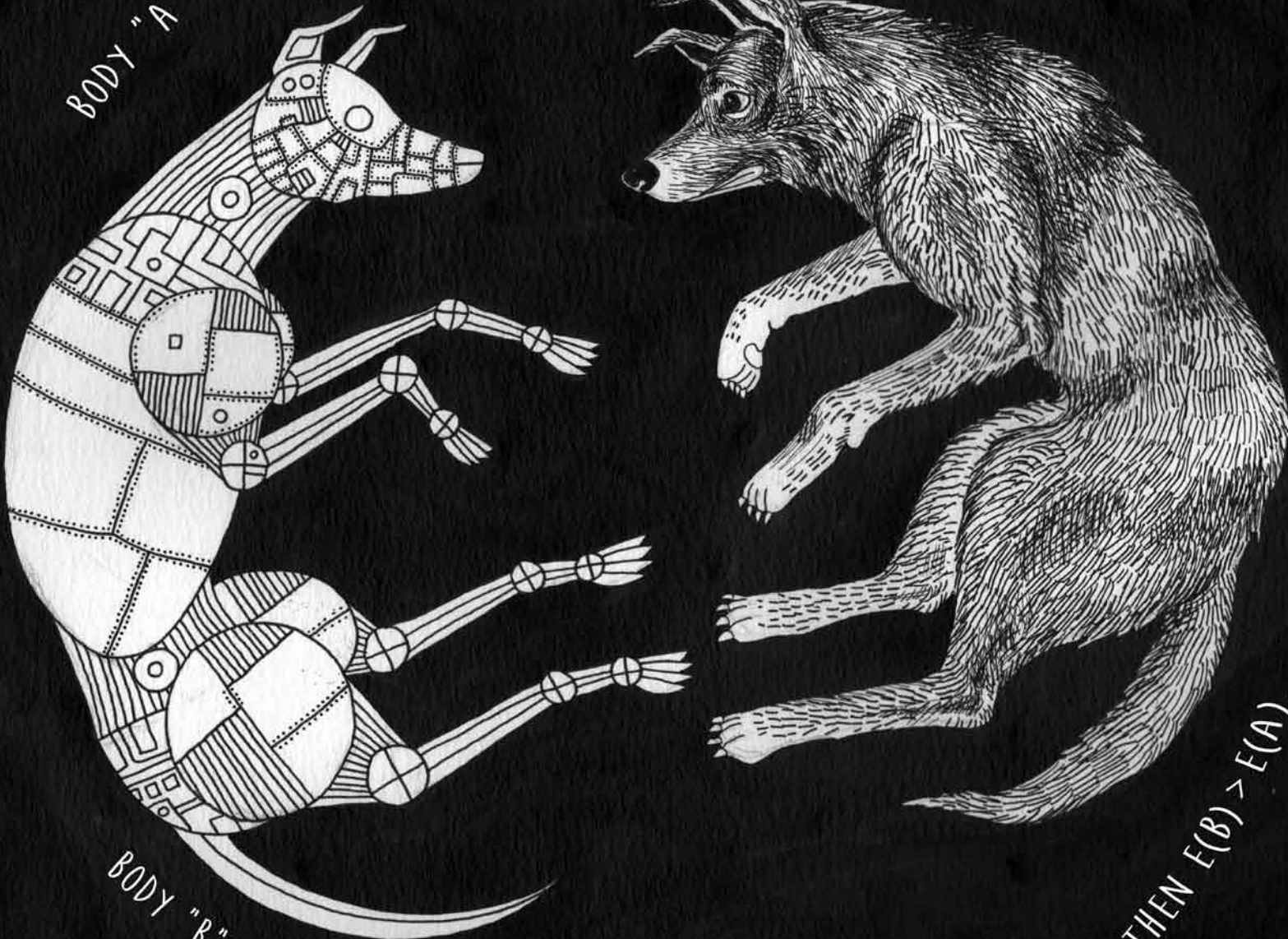
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PENROSE PROCESS:
 BODY "A" ENTERS THE ERGOSPHERE OF A BLACK HOLE,
 BODY "A" SPLITS INTO BODIES "B" AND "C".



BODY "B" CAN EXIT THE ERGOSPHERE
 WITH MORE ENERGY THAN BODY "A"
 IF BODY "B" JETTISONS BODY "C" INTO THE BLACK HOLE.
 I.E. $E(A) = E(B) + E(C)$ AND $E(C) < 0$. THEN $E(B) > E(A)$.

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WHICH WILL NEVER REACH ITS DESTINATION

meetings

AFFILIATED SOCIETY BUSINESS MEETINGS

CAA's Affiliated Societies are welcome to conduct business meetings at the Annual Conference. Although free and open to the public, these meetings are designed for members of the particular Affiliated Society listed and their invited guests. Each Affiliated Society reserves the right to use their meeting time as they see fit and/or require membership in their particular organization for participation in the meeting. Unless otherwise stated, all meetings are at the New York Hilton Midtown.

WEDNESDAY, FEBRUARY 15

8:30–10:00 AM

CAA Affiliated Societies Meeting
East Ballroom, 3rd Floor

CAA Affiliated Societies are invited to attend this meeting to connect with CAA staff and other Affiliated Societies, to hear about goals for the organization, and to share ideas about how we can build *our* CAA.

THURSDAY, FEBRUARY 16

12:15–1:15 PM

Catalogue Raisonné Scholars Association (CRSA) Business Meeting
Sutton Parlor South, 2nd Floor

The Feminist Art Project (TFAP) Business Meeting
Beekman Parlor, 2nd Floor

Foundations in Art: Theory and Education (FATE) Business Meeting
Morgan Suite, 2nd Floor

Queer Caucus for Art (QCA) Business Meeting
Sutton Parlor North, 2nd Floor

US Latinx Art Forum (USLAF) Business Meeting
Regent Parlor, 2nd Floor

1:30–3:00 PM

New Media Caucus Business Meeting
Concourse A, Concourse Level

3:30–5:00 PM

Historians of British Art (HBA) Business Meeting
Concourse E, Concourse Level

5:30–7:00 PM

Association of Historians of Nineteenth-Century Art (AHNCA) Business Meeting
Morgan Suite, 2nd Floor

Association for Latin American Art (ALAA) Business Meeting
Concourse G, Concourse Level

Association for Textual Scholarship in Art History (ATSAH) Business Meeting
Madison Suite, 2nd Floor

Historians of German, Scandinavian, and Central European Art and Architecture (HGSCEA) Business Meeting
Bryant Suite, 2nd Floor

FRIDAY, FEBRUARY 17

7:00–8:15 AM

Community College Professors of Art and Art History (CCPAAH) Business Meeting
Madison Suite, 2nd Floor

Mid America College Art Association (MACAA) Business Meeting
Morgan Suite, 2nd Floor

Northern California Art Historians (NCAH) Business Meeting
Bryant Suite, 2nd Floor

12:15–1:15 PM

American Society of Hispanic Art Historical Studies (ASHAH) Business Meeting
Bryant Suite, 2nd Floor

Association of Historians of American Art (AHAA) Business Meeting
Gramercy A/West, 2nd Floor

Design Studies Forum Business Meeting
Morgan Suite, 2nd Floor

European Postwar and Contemporary Art Forum (EPCAF) Business Meeting
Regent Parlor, 2nd Floor

Historians of Islamic Art Association (HIAA) Business Meeting
Sutton Parlor North, 2nd Floor

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

Public Art Dialogue (PAD) Business Meeting
Gramercy B/East, 2nd Floor

Women's Caucus for Art (WCA) Business Meeting
Rendezvous Trianon, 3rd Floor

5:30–7:00 PM

Association of Print Scholars Business Meeting
Madison Suite, 2nd Floor

Society of Historians of East European, Eurasian, and Russian Art and Architecture (SHERA) Business Meeting
Bryant Suite, 2nd Floor

SATURDAY, FEBRUARY 18

12:15–1:15 PM

Leonardo/The International Society for the Arts, Sciences, and Technology (Leonardo/ISAST) Business Meeting

Petit Trianon, 3rd Floor

National Committee for the History of Art (NCHA) Business Meeting

Bryant Suite, 2nd Floor

CAA ELECTIONS, CONVOCATION, AND ANNUAL BUSINESS MEETING

Get Engaged and Vote in CAA's 2017 Board of Directors Election

The CAA Board of Directors is responsible for pursuing the Association's mission to support all professionals in the visual arts fields, consistent with CAA's Strategic Plan. The Board is responsible for general financial oversight and reviewing major policy decisions related to the organization. Working with the CAA staff, the Board seeks to improve the Association's programs and achieve greater engagement and wider participation. The next class of Board members will be elected at the 2017 Annual Conference.

One important thing you do as a CAA member is to vote in the Board of Directors election. Information about the candidates for election, the Board of Directors, as well as CAA's Strategic Plan 2015–2020 may be found on the CAA website.

Voting, which began in early January, can still be done by signing into your CAA account. If you need helping logging in to vote, please see the information booth at registration or any CAA staff member. Voting will continue until 6:00 PM on Thursday, February 16, 2017. The results of the board election will be announced at Part II of CAA's Annual Business Meeting on Friday, February 17, 2017 during the "myCAA" discussion (12:15–1:15 PM, East Ballroom, 3rd floor).

Please be sure to vote before Thursday night and come to the "myCAA" meeting on Friday to welcome the new Board members. It is an important part of your CAA Membership.

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

Wednesday, February 15

5:30–7:00 PM

West/East Ballroom, 3rd Floor

The CAA Convocation, held the first evening of the annual conference, includes a welcome from **Suzanne Blier**, CAA president, and **Hunter O'Hanian**, CAA executive director, and the Presentation of Annual Awards for Distinction. This year **Mary Miller**, Sterling Professor of History of Art and recently appointed senior director of the Institute for the Preservation of Cultural Heritage at Yale University, will give the keynote address. Convocation is free and open to the public.

Please join the CAA Opening Reception, immediately following Convocation in the Ballroom Foyers. No tickets required for admission. The reception will include a cash bar.

"myCAA," What It Means to Me . . . : CAA's Annual Business Meeting, Part II

Friday, February 17

12:15–1:15 PM

East Ballroom, 3rd Floor

Hunter O'Hanian, CAA executive director, invites all CAA members to participate in an open forum to discuss CAA now and in the future. We want to hear what "myCAA" means to you! CAA staff and board members will be introduced and on hand to answer questions.

The conclusion of the CAA Annual Business Meeting, where new CAA Board members will be announced, will occur prior to the open forum.

CAA COMMITTEE, TASK FORCE, AND JURY MEETINGS

Unless otherwise noted, the following meetings are open to CAA committee, task force, or jury members only and take place at the New York Hilton Midtown.

TUESDAY, FEBRUARY 14

12:00–6:00 PM

RAAMP (Resources For Academic Art Museum Professionals) Meeting

Clinton Suite, 2nd Floor

WEDNESDAY, FEBRUARY 15

7:00–8:15 AM

CAA Professional Practices Committee Meeting

Green Room, 4th Floor

8:30–10:00 AM

CAA Affiliated Societies Meeting

East Ballroom, 3rd Floor

CAA Affiliated Societies are invited to attend this meeting to connect with CAA staff and other Affiliated Societies, to hear about goals for the organization, and to share ideas about how we can build *our* CAA.

10:30 AM–1:15 PM

CAA Art Journal Editorial Board Meeting

Holland Suite, 4th Floor

12:00–1:30 PM

CAA International Committee Meeting

East Suite, 4th Floor

THURSDAY, FEBRUARY 16

7:00–9:00 AM

CAA Museum Committee Meeting

Harlem Suite, 4th Floor

7:00–9:30 AM

CAA Art Bulletin Editorial Board Meeting

Holland Suite, 4th Floor

8:00–9:30 AM

CAA Task Force on Governance Meeting

Green Room, 4th Floor

12:00–1:30 PM

CAA Committee on Diversity Practices Meeting

Holland Suite, 4th Floor

CAA Committee on Women in the Arts Meeting

Lincoln Suite, 4th Floor

5:30–7:00 PM

CAA Education Committee Meeting

Holland Suite, 4th Floor

CAA Services to Artists Committee Meeting

Midtown Suite, 4th Floor

FRIDAY, FEBRUARY 17

7:00–8:15 AM

CAA Annual Conference Committee Meeting

Green Room, 4th Floor

CAA Committee on Design Meeting

East Suite, 4th Floor

CAA Student and Emerging Professionals Committee Meeting

Holland Suite, 4th Floor

7:30–9:00 AM

caa.reviews Editorial Board Meeting

Harlem Suite, 4th Floor

12:15–1:15 PM

"myCAA," What It Means to Me . . . : CAA's Annual Business Meeting, Part II

East Ballroom, 3rd Floor

2:00–3:00 PM

CAA Nominating Committee Meeting

Harlem Suite, 4th Floor

4:00–5:30 PM

caa.reviews Council of Field Editors Meeting

Harlem Suite, 4th Floor

5:30–7:00 PM

CAA Committee on Intellectual Property Meeting

Holland Suite, 4th Floor

SATURDAY, FEBRUARY 18

9:00–11:00 AM

CAA Publications Committee Meeting

Holland Suite, 4th Floor

10:00–11:00 AM

CAA Vice President of Committees Meeting with PIPS Committees Chairs

New York Suite, 4th Floor

11:00 AM–12:00 PM

CAA PIPS Committees Chairs and Board Liaisons Meeting

New York Suite, 4th Floor

4:30–7:30 PM

CAA Executive Committee Meeting

Green Room, 4th Floor

SUNDAY, FEBRUARY 19

8:00 AM–1:30 PM

CAA Board of Directors Meeting

Murray Hill Suite East/West, 2nd Floor

events

SPECIAL EVENTS

For updates on current listings, information on additional events added after the print deadline, and more detailed transportation directions, please visit the conference.collegeart.org website or download the **CAA 2017 app**.

TUESDAY, FEBRUARY 14

9:30 AM–4:00 PM

The Artist as Entrepreneur

New York Foundation for the Arts, 20 Jay Street, Seventh Floor, Brooklyn, NY 11201

CAA partnered with The New York Foundation for the Arts (NYFA) to deliver NYFA's professional development program "The Artist as Entrepreneur" the day before the CAA Annual Conference. This day-long event was customized to fit the needs of CAA artist members and designed for New York area based artists. It allowed participants the opportunity to attend part of the conference as well.

NYFA's The Artist as Entrepreneur is a course that teaches the fundamental principles of sustainability – and ultimately profitability – in the arts. This includes topics such as strategic planning, finance, and marketing. Additional material is drawn from NYFA's popular textbook which accompanies this curriculum, *The Profitable Artist* (Allworth Press, 2011). The structure is a blend of formal lectures, breakout groups, and one-on-one meetings. Participants work through a flexible and dynamic "action plan," which provides a blueprint for their practice or specific projects. Each receives specific feedback from experts in the field as well as their peers in the course. To learn more about NYFA Learning, please see a list of programs on their website.

Pre-registration was required.

6:00–8:00 PM

Meet and Greet

Beekman Parlor, 2nd Floor

First-time conference attendees, those interested in learning more about what the conference has to offer, individuals participating in a Composed Panel, and anyone who has arrived early are invited to drop in at this informal Tuesday evening Meet and Greet. Get tips on how to navigate the conference and make the most of a full program. Learn the various components of Career Services so that you can take the best advantage of it. Check in early at the registration booths before the morning rush and meet other conference participants, including members of the Annual Conference Committee, the Board of Directors, and CAA staff in a relaxed setting. A cash bar will be available.

RSVP: No RSVP Required.

WEDNESDAY, FEBRUARY 15

12:00–2:30 PM

Chelsea Gallery Walking Tour

Various Locations in Manhattan. Meet at the Main Entrance, Hotel Lobby, New York Hilton Midtown.

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 about six of the season's most important shows by emerging and established artists working in a variety of disciplines. Questions? Email: merrily@newyorkarttours.com. Tours will take place regardless of weather.

RSVP: Price: \$36. Limit 30 people. Registration required. Purchase ticket at special-event ticket purchase booth in conference registration area.

Directions: Meet the tour guide in the assembly area in the New York Hilton Midtown main lobby at 12:00 PM to travel together by public transportation (MTA) to and from Chelsea. Round-trip travel will cost \$5.50; please purchase your Metrocard in advance at any subway station.

3:30–5:30 PM

Symposium: The Post-Socialist Object: Contemporary Art in China and Eastern Europe, followed by Reception and Columbia University Departmental Reunion

Symposium: 612 Schermerhorn Hall; *Reception and Reunion:* The Judith Lee Stronach Center (8th Floor). Department of Art History and Archaeology, Schermerhorn Hall, Columbia University, 1190 Amsterdam Avenue, New York, NY 10027

Organized by students in the MA program in Modern and Contemporary Art, the symposium, followed by a department reception and reunion, considers issues surrounding contemporary art in post-socialist countries, among which include the tensions between state and market, regionality and globality, memory and prospect in the art and cultural politics of today. Symposium will take place from 3:30 to 5:30 PM; reception and reunion to begin at 5:30 PM.

RSVP: No RSVP Required.

5:30–7:00 PM

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

West/East Ballroom, 3rd Floor

The CAA Convocation, held the first evening of the annual conference, includes a welcome from **Suzanne Blier**, CAA president, and **Hunter O'Hanian**, CAA executive director, and the Presentation of Annual Awards for Distinction. This year **Mary Miller**, Sterling Professor of History of Art and recently appointed senior director of the Institute for the Preservation of Cultural Heritage at Yale University, will give the keynote address. Convocation is free and open to the public.

RSVP: No RSVP Required.

7:00–9:00 PM

CAA Opening Reception

West/East Ballroom Foyers, 3rd Floor

Please join the CAA Opening Reception, immediately following Convocation. No tickets required for admission. The reception will include a cash bar.

RSVP: No RSVP Required.

7:00–9:00 PM

Film Screening: EVA HESSE

Time Warner Screening Room, The Lewis B. and Dorothy Cullman Education and Research Center, The Museum of Modern Art, 4 West 54th Street, New York, NY 10019

Zeitgeist Films is pleased to provide a free screening to CAA conference attendees of their acclaimed documentary film **EVA HESSE** released in theaters in 2016. Directed by Marcie Begleiter and Produced by Karen Shapiro.

RSVP: Screening is free for CAA Conference attendees, but due to limited space, preregistration is REQUIRED via email to emily@zeitgeistfilms.com. Participation limited to 50.

THURSDAY, FEBRUARY 16

8:00–9:30 AM

SEPC Welcome Breakfast

Mercury Rotunda, 3rd Floor (SEPC Lounge)

Please join the Student and Emerging Professionals Committee for coffee, light breakfast, and conversation. SEPC members will be present to tell you about their programming at the conference and answer questions. This is a great way to get your feet wet at the conference and make new connections!

RSVP: No RSVP Required.

10:30 AM–12:00 PM

Learning to Look: New Insights into the Materials and Techniques of Francis Picabia

Museum of Modern Art, 11 West 53rd Street, New York, NY 10019. Meet in the Lauder Lobby. (Located adjacent to the Modern restaurant's entrance. This is also the Film/Administrative entrance.)

Sponsored by the American Institute for Conservation of Historic and Artistic Works (AIC)

CHAIR: **Rebecca Anne Rushfield**, Independent Conservator WORKSHOP LEADERS: **Anne Umland**, Blanchette Hooker Rockefeller Curator of Painting and Sculpture, The Museum of Modern Art; **Michael Duffy**, Conservator, The Museum of Modern Art

"Learning to Look" workshops bring together art historians, curators, artists, and conservators for a focused study of the material properties of one group or type of object in the physical presence of those objects. The 2017 "Learning to Look" workshop will focus on the materials and techniques of Francis Picabia. It will be held at the Museum of Modern Art, which will have the major exhibition *Francis Picabia: Our Heads Are Round so Our Thoughts Can Change Direction* on display in February.

RSVP: Preregistration required. Contact Rebecca Rushfield at wittter@juno.com. Participation limited to 15.

10:30 AM–12:00 PM

New York Foundation for the Arts Workshop

Sharing Perspectives: Investigating the Impact of Art

Concourse A, Concourse Level

After hitting the streets of Berlin and Amsterdam interviewing locals to learn about their personal perspectives and experiences with art, **David C. Terry** (New York Foundation for the Arts) and **Carina Kaufman-Gutierrez** (Flux Factory) from the *Sharing Perspectives* team, will discuss their findings about the impact art can have on individuals, communities, and the world around us. *Sharing Perspectives* is an international collaboration between Flux Factory, New York Foundation for the Arts, and Node Center for Curatorial Studies that engages people from different backgrounds across all sectors to contribute their thoughts on the impact of art both on personal, social and cultural levels.

RSVP: No RSVP required. Free and Open to the Public

12:00–2:30 PM

Chelsea Gallery Walking Tour

Various Locations in Manhattan. Meet at the Main Entrance, Hotel Lobby, New York Hilton Midtown.

See full description in Wednesday's listings.

RSVP: Price: \$36. Limit 30 people. Registration required. Purchase ticket at special event ticket purchase booth in conference registration area.

12:00–2:30 PM

"I Wish to Say" performance by Sheryl Oring

Promenade, 2nd Floor

Sheryl Oring once again brings her "I Wish to Say" performance to CAA, where conference goers are invited to dictate a postcard to the newly elected president. Oring, of The University of North Carolina at Greensboro will type postcards on manual typewriters as part of this ongoing public art project. More information on "I Wish to Say:" sheryloring.org/i-wish-to-say/

THURSDAY, FEBRUARY 16

5:00–7:00 PM

Public Art Dialogue Award Reception Honoring Mierle Laderman Ukeles

Queens Museum of Art, New York City Building, Flushing Meadows Corona Park, Queens, NY 11368. Meet at the Park entrance.

Award presentation and reception for **Mierle Laderman Ukeles**, 2017 PAD awardee for achievement in the field of public art. Tour the retrospective *Mierle Laderman Ukeles: Maintenance Art* with the artist. Sponsored by Ronald Feldman Gallery, the Queens Museum of Art, and PAD.

RSVP: To RSVP and reserve a seat on the bus to the QMA, visit: publicartdialogue.org/news. Buses will pick up those who have registered at the New York Hilton Midtown.

6:30–8:30 PM

Cultural Activism: Process and the Present

The Lesbian, Gay, Bisexual and Transgender Community Center, 208 West 13th Street, New York, NY 10011

Please join us for a public program in which several artists, performers, and writers—each of whom has made a substantial impact on AIDS and culture—will reflect on works created from the 1980s to the present.

RSVP: No RSVP Required.

7:00–9:00 PM

Distinguished Scholar Reception

East Promenade, 3rd Floor

Please join this reception, immediately following the Distinguished Scholar Session. No tickets required for admission. The reception will include a cash bar.

RSVP: No RSVP Required.

FRIDAY, FEBRUARY 17

9:30–11:00 AM

ACASA-Sponsored Event: Backstage in the Met's Visual Resource Archive, Arts of Africa, Oceania, the Americas

The Metropolitan Museum of Art, 1000 Fifth Avenue, New York, NY 10028. Please meet Visual Resource manager Jen Larson at the entrance of the Met's African galleries at 9:30 AM (Gallery 350 in Michael C. Rockefeller Wing).

Arts Council of the African Studies Association Special Event: For African art specialists, the Met's best-kept secret is its Visual Resource Archive in the Department of the Arts of Africa, Oceania, and the Americas. Join Visual Resource manager **Jen Larson** and Mellon Curatorial Fellow Dr. **Giulia Paoletti** for a behind-the-scenes visit of this rich archival resource.

RSVP: Please RSVP to Jen Larson by Tuesday, February 14, 2017, at jennifer.larson@metmuseum.org. Upon arrival, please meet Visual Resource manager Jen Larson at entrance of the Met's African galleries at 9:30 AM.

12:00–2:30 PM

Chelsea Gallery Walking Tour

Various Locations in Manhattan. Meet at the Main Entrance, Hotel Lobby, New York Hilton Midtown.

See full description in Wednesday's listings.

RSVP: Price: \$36. Limit 30 people. Registration required. Purchase ticket at special event ticket purchase booth in conference registration area.

12:00–2:30 PM

Lower East Side Galleries: Walking Tour

Various locations, Lower East Side, Manhattan. Meet at the Main Entrance, Hotel Lobby, New York Hilton Midtown, 1335 Avenue of the Americas, New York, NY 10019.

Join **Paddy Johnson**, Founding Editor of Art F City, on a tour of New York's Lower East Side galleries. Paddy has published in magazines such as *New York* magazine, *The New York Times*, and *The Economist*. In 2008, she became the first blogger to earn a Creative Capital Arts Writers grant. Paddy was nominated for best art critic at The Rob Pruitt Art Awards in 2010 and 2013. In 2014, she was the subject of a VICE profile. Tour will take place regardless of weather.

RSVP: Price: \$20. Limit 15 people. Registration required. Purchase ticket at special-event ticket purchase booth in conference registration area.

Directions: Meet Paddy Johnson in the Main Entrance, Hotel Lobby, New York Hilton Midtown at 12:00 PM to travel together by public transportation (MTA) to the Lower East Side. Round trip travel will cost \$5.50; please purchase your Metrocard in advance at any subway station.

5:30–7:30 PM

ARTexchange

East Ballroom Foyer, 3rd Floor

The Services to Artists Committee presents ARTexchange, CAA's unique pop-up exhibition and annual meet-up for artists and curators. This social event provides an opportunity for artists to share their work and build affinities with other artists, historians, curators, and cultural producers. Each artist is given the space on, above, and beneath a six-foot table to exhibit their works: prints, paintings, drawings, photographs, sculptures, small installations, performances, and process-based/interactive/participatory pieces. ARTexchange is free and open to the public. A cash bar will be available.

RSVP: No RSVP Required.

6:30 PM–End

SEPC Social Night

Samovar Russian Restaurant and Piano Bar, 256 West 52nd Street, New York, NY 10019

Meet up with members of the SEPC for a casual night out of drinks and networking away from the conference hotel. Follow our social media tag for more information: #caasepc.

RSVP: No RSVP Required.

7:00–9:00 PM

ICMA Annual Meeting

The Morgan Library and Museum, 225 Madison Ave, New York, NY 10016

Join the International Center of Medieval Art in celebrating our new programs and accomplishments; we thank outgoing President **Nancy Patterson Ševčenko** for her service and inaugurate **Helen C. Evans** as incoming president at this meeting.

RSVP: An RSVP to rsvp@medievalart.org was required by February 10, 2017.

7:00–9:00 PM

From the Belly of the Beast

Grace Exhibition Space, 840 Broadway, 2nd Floor, Brooklyn NY 11206

From *The Belly of The Beast* is a night of native and non-native feminist performances co-curated by **Maria Hupfield** and **Katya Grokhovsky**. This program relates to The Feminist Art Project's full day of panels, *Crossroads: Art + Native Feminisms*, taking place Saturday, February 18, 2017 at the Museum of Art and Design.

RSVP: No RSVP Required.

SATURDAY, FEBRUARY 18

10:15 AM–6:00 PM

The Feminist Art Project, Rutgers, The State University of New Jersey

Crossroads: Art + Native Feminism

Museum of Arts and Design, 2 Columbus Circle, New York, NY 10019

TFAP@CAA DAY OF PANELS: Free and open to the public; no RSVP required

Symposium Chairs: Jaune Quick-to-See Smith, Independent Artist; **Maria Hupfield**, Independent Artist; **Kat Griefen**, Rutgers, The State University of New Jersey and Queensborough Community College

Crossroads: Art + Native Feminism is a dedicated day of panels, roundtables, and discussions lead by Indigenous knowledge carriers, artists, community members, elders, academics, and their accomplices on the topic of art and Native Feminism focused on North America. From the countless unnamed works produced by Native women and acquired by historical museums in service of colonial nation-states around the world to Rebecca Belmore representing Canada at the Venice Biennale and Christi Belcourt's Anishinaabe Nation floral motif-inspired designs on the haute couture runway of Valentino, Native women across the continent have a long-established tradition in the visual arts that pushes against dominant patriarchal structures. Against the odds of systematic erasure of colonization and historically situated outside of mainstream Feminism, the experience and knowledge of Native women offer ranging perspectives conceptually better located at the center of the movement. Land recovery, self-determination, and social relations based in respect and inherent dignity of all living beings from nonhuman to human are a few examples that fluidity move across and between traditional and contemporary practices today.

10:15 AM

Onscreen Projections: ReMatriate Project
Opening Performance: Laura Ortman

10:30–10:45 AM

Welcome and Introductions

DIRECTOR: **Connie Tell**, TFAP, Center for Women in the Arts and Humanities, Rutgers, The State University of New Jersey
SYMPOSIUM CHAIRS: **Jaune Quick-to-See Smith**, Independent Artist; **Maria Hupfield**, Independent Artist; **Kat Griefen**, Rutgers, The State University of New Jersey and Queensborough Community College

10:45–11:00 AM

Keynote Address

Jaune Quick-to-See Smith, Independent Artist

Continues on Pg 88 →

11:10 AM–12:20 PM

The Struggle for Cultural Capital in Contemporary Native American Art

CHAIR: **Diane Fraher**, Amerinda Inc.
PANELISTS: **Gloria Miguel**, Spiderwoman Theater;
Muriel Miguel, Spiderwoman Theater;
Jaune Quick-to-See Smith, Independent Artist

This panel will discuss the multidisciplinary struggle for cultural capital in contemporary Native American art and share first-person aspects of an unknown, organic, highly diverse Native American art movement, based in New York City, a movement that encompasses the founding of contemporary Native American film and theater in the United States as well as the strongest contemporary Native visual arts movement outside Santa Fe, New Mexico.

12:20–1:20 PM

Lunch Break

1:20–1:40 PM

Introduction to Afternoon Sessions

Maria Hupfield, Independent Artist

1:45–3:15 PM

The Problematics of Making Art while Native and Female

CHAIR: **Andrea Carlson**, Independent Artist
PANELISTS: **Julie Nagam**, University of Winnipeg and the Winnipeg Art Gallery; **Charlene Teters**, Independent Artist; **Carly Feddersen**, Independent Artist;
Ryan Elizabeth Feddersen, Independent Artist;
Grace Rosario Perkins, Black Salt Collective

Are we artists who “happen to be Native” or are we Native artists? Six artists will scrutinize, question, and respond with work that “has it both ways” as they speak from “a Native perspective” yet are uncompromisingly universal. Discussion will address navigating the staying power of the colonization and empire from within institutions.

3:25–4:30 PM

**Roundtable: “The Teaching Is in the Making”:
Locating Anishinaabe Feminism as Art Praxis**

PARTICIPANTS: **Celeste Pedri-Spade**, Laurentian University;
Leanna Marshall, Independent Artist; Elder **Wanda Baxter**,
Independent Artist
RESPONDENT: **Crystal Migwans**, Columbia University

Celeste Pedri-Spade and Leanna Marshall invite Elder/Artist Wanda Baxter to discuss their two-person exhibition *The Teaching Is in the Making*, Thunder Bay Art Gallery, 2016. Applying Anishinaabe knowledge, they argue that Indigenous women, as makers of movements, ideas, and tools, continue to effectively challenge and dismantle heteropatriarchal colonial systems and violence.

4:40–6:00 PM

Kinship, Decolonial Love, and Community Art Practice

CHAIR: **Lindsay Nixon**, Concordia University
PANELISTS: **ErinMarie Konsmo**, Independent Artist;
Dayna Danger, Independent Artist; **Marcella Ernest**,
Independent Artist;
Tarah Hogue, grunt gallery; **Lyncia Begay**, Independent Artist

Members from the Indigenous Arts Council, a programming organization for Indigenous artists, cultural workers, and community organizers in Montreal, Canada, will lead a “kitchen-table” discussion. Participants will speak about ways of being, to relate, resist, and resurge, to consider the interruption of kinship ways and relations to the land and restore them for the future.

SATURDAY, FEBRUARY 18

12:00–2:30 PM

Chelsea Gallery Walking Tour

Various Locations in Manhattan. Meet at the Main Entrance, Hotel Lobby, New York Hilton Midtown.

See full description in Wednesday’s listings.

RSVP: Price: \$36. Limit 30 people. Registration required. Purchase ticket at special event ticket purchase booth in conference registration area.

6:00–9:00 PM

Women’s Caucus for Art Lifetime Achievement Awards

New York Institute of Technology, 1871 Broadway at 61st Street, New York, NY 10023

The Women’s Caucus for Art will honor **Mary Schmidt Campbell**, **Audrey Flack**, **Martha Rosler**, and **Charlene Teters** with a Lifetime Achievement Award during a ticketed reception from 6:00 to 9:00 PM followed by the public ceremony (free) at 8:00 PM.

RSVP: Reception tickets must be purchased in advance at nationalwca.org.

SUNDAY, FEBRUARY 19

9:30 AM–3:30 PM

Private Curatorial Tour of Matisse Exhibitions at the Montclair Art Museum

Montclair Art Museum, 3 South Mountain Avenue, Montclair, NJ 07042-1747 (Leir Hall, first floor: gathering and luncheon; Galleries, second floor: tour). Bus pick-up and drop-off outside the 54th Street entrance of the New York Hilton Midtown.

Gail Stavitsky, chief curator, will give a private tour of *Matisse and American Art*, the first exhibition to examine Matisse’s profound impact upon American artists from 1907 to the present, including Max Weber, Stuart Davis, Maurer, Bearden, Rothko, Lichtenstein, Hofmann, Frankenthaler, Motherwell, Kelly, Warhol, Baldessari, Sophie Matisse, and many others. The tour will also

cover two related exhibitions: *Janet Taylor Pickett: The Matisse Series* and *Inspired by Matisse: Selected Works from the Collection*. A light lunch will be provided.

RSVP: Price: \$40. Limit 35 people. Registration required. Purchase ticket at special event ticket purchase booth in conference registration area. Meet the bus outside the 54th Street entrance of the New York Hilton Midtown at 9:30 AM. Return bus will depart the Montclair Art Museum at 2:30 PM and will drop off at the New York Hilton Midtown at approximately 3:30 PM.

REUNIONS AND RECEPTIONS

Unless otherwise stated, all receptions are at the New York Hilton Midtown.

WEDNESDAY, FEBRUARY 15

5:30–7:00 PM

Columbia University Department of Art History and Archaeology Reception

Judith Lee Stronach Center, Room 825, Schermerhorn Hall, Columbia University, New York, NY 10027
Contact: 212-854-4506

THURSDAY, FEBRUARY 16

8:30–10:00 AM

COPLAC Reception Sponsored by Truman State University and the University of Mary Washington

Lincoln Suite, 4th Floor

PhD Program in Art History, The Graduate Center, The City University of New York Reception

East Suite, 4th Floor

University of Pittsburgh History of Art and Architecture Reception

Midtown Suite, 4th Floor

12:00–1:30 PM

Bryn Mawr College Department of History of Art Reception

East Suite, 4th Floor

Center for Advanced Study for the Visual Arts, National Gallery of Art Reception

West Ballroom Foyer, 3rd Floor

USC Department of Art History Reception

Green Room, 4th Floor

5:30–7:00 PM

Association of Art Historians/Wiley Publishing Reception

West Ballroom Foyer, 3rd Floor

Brown University Reception

Harlem Suite, 4th Floor

Department of History of Art and Architecture and Harvard Art Museum’s Alumni Reception

Liberty 3 Room, 3rd Floor, Sheraton New York Times Square Hotel, 811 7th Avenue at 53rd Street, New York, NY 10019

Grinnell College Art and Art History Department Reception

New York Suite, 4th Floor

Indiana University School of Art and Design and Department of Art History Reception

Central Park West Room, 2nd Floor, Sheraton New York Times Square Hotel, 811 7th Avenue at 53rd Street, New York, NY 10019

Society of Fellows of the American Academy in Rome Reception

American Academy in Rome, 7 East 60th Street, New York, NY 10022

Contact: Richard Rezac at 773-772-2915 or rrezac@gmail.com

Terra Foundation for American Art Reception

Lenox Ballroom, 2nd Floor, Sheraton New York Times Square Hotel, 811 7th Avenue at 53rd Street, New York, NY 10019

University of Michigan Penny W. Stamps School of Art and Design and the Department of the History of Art Reception

East Ballroom Foyer, 3rd Floor

University of Texas at Austin Department of Art and Art History Reception

Green Room, 4th Floor

Yale University Department of the History of Art Reception

East Suite, 4th Floor

6:00–8:00 PM

Cranbrook Academy of Art Alumni and Friends Reception

Knoll Showroom, 1330 6th Avenue, New York, NY 10019
Contact: 248-645-3040 or artalumni@cranbrook.edu

FRIDAY, FEBRUARY 17

8:30–10:00 AM

Boston University Alumni Breakfast
Midtown Suite, 4th Floor

Smithsonian American Art Museum Annual Reunion of the S. I. Fellows and Interns
West Ballroom Foyer, 3rd Floor

University of Iowa School of Art and Art History Reception
New York Suite, 4th Floor

Women's Caucus for Art Reception
East Ballroom Foyer, 3rd Floor

12:00–1:30 PM

Princeton University Department of Art and Archaeology Reception
New York Suite, 4th Floor

Research and Academic Program, The Clark and Williams College Graduate Program in the History of Art Reception
West Ballroom Foyer, 3rd Floor

Stony Brook University Department of Art Reception
East Suite, 4th Floor

University of Virginia McIntire Department of Art Reception
Green Room, 4th Floor

Yale Center for British Art and Paul Mellon Center Reception
East Ballroom Foyer, 3rd Floor

5:30–7:00 PM

Duke University Department of Art, Art History and Visual Studies Reception
Lenox Ballroom, 2nd Floor, Sheraton New York Times Square Hotel, 811 7th Avenue at 53rd Street, New York, NY 10019

The J. Paul Getty Trust Reception
West Ballroom Foyer, 3rd Floor

Institute for Doctoral Studies in the Visual Arts Reception
New York Suite, 4th Floor

Maryland Institute College of Art Reception
Lincoln Suite, 4th Floor

Rochester Institute of Technology School of Art Reception
Playwright Inn, 202 West 49th Street, New York, NY 10019
Contact: Ron Goldberg at RJGRAR@RIT.EDU or 585-475-3112

The University of the Arts MFA Programs in Book Arts + Printmaking and Studio Art Reception
Green Room, 4th Floor

University College London History of Art Department Reception
Liberty 4 Room, 3rd Floor, Sheraton New York Times Square Hotel, 811 7th Avenue at 53rd Street, New York, NY 10019

University of Connecticut Department of Art and Art History Reception
Club Quarters Midtown Club Room, 40 West 45th Street, New York, NY 10036
Contact: Judith Thorpe at judith.thorpe@uconn.edu or 860-486-3930

Washington University in St. Louis Department of Art History and Archaeology Reception
East Suite, 4th Floor

5:30–8:30 PM

Italian Art Society Members' Business Meeting and 30th Anniversary Reception
Il Gattopardo Restaurant, 13–15 West 54th Street, New York, NY 10019 (Meet in the Atrium and Cellar)

The annual IAS Members' Business Meeting will be followed by a reception with open bar to celebrate the society's thirtieth anniversary. IAS members will receive invitations in January with an RSVP date. The reception is open only to IAS members and their guests, and space will be limited.

6:00–7:30 PM

The Metropolitan Museum of Art Fellows Alumni Reception
The Metropolitan Museum of Art, 1000 Fifth Avenue, New York, NY 10028

RSVP to William Gassaway, Academic Programs, The Metropolitan Museum of Art, at William.Gassaway@metmuseum.org or 212-396-5026

6:00–8:00 PM

Institute of Fine Arts Reception, New York University
James B. Duke House, 1 East 78th Street, New York, NY 10075
Contact: Hope O'Reilly at heol@nyu.edu

Penn State College of Arts and Architecture Reception
Ameringer McEnery Yohe, 525 West 22nd Street, New York, NY 10011

SATURDAY, FEBRUARY 18

8:30–10:00 AM

Kress Foundation Department of Art History at the University of Kansas Reception
East Suite, 4th Floor

NOON FORUMS

Special forums, scheduled during the lunch hour, provide an opportunity to hear from colleagues, address critical issues, and continue conversation outside the session grid. These programs are scheduled to begin at 12:15 PM and end at 1:15 PM and are free and open to the public. Please feel free to bring your lunch.

Forums include:

Key Conversations
Scholars, artists, and arts professionals address key issues in their fields.

Hot Topics
Critical time-sensitive issues in the field are addressed in this hour-long panel.

Information on speakers, subjects, and additional Noon Forums was still forthcoming at print date. Please see **CAA 2017** app or conference website for program updates.

WEDNESDAY, FEBRUARY 15

12:15–1:15 PM

Hot Topic: Advocating for Your Department
Rendezvous Trianon, 3rd Floor

SPEAKERS:
Deborah Bright, Pratt Institute
Roberta W. Albert, Columbia University School of the Arts
Heather Pontonio, Emily Hall Tremaine Foundation

DISCUSSANT: **Hunter O'Hanian**, College Art Association

Key Conversation: Navigating Public Opposition to Museum Exhibitions
Trianon Ballroom, 3rd Floor

SPEAKERS
Lisa Melandri, Contemporary Art Museum St. Louis
Stephanie Stebich, Tacoma Art Museum
Catherine J. Morris, Brooklyn Museum

DISCUSSANT: **Svetlana Mintcheve**, National Coalition against Censorship

THURSDAY, FEBRUARY 16

12:15–1:15 PM

Key Conversation: Art Criticism
Trianon Ballroom, 3rd Floor

SPEAKERS:
Negar Azimi, *Bidoun*
Jason Farago, *The Guardian* and *Even magazine*
Margaret Sundell, *Cabinet* and *4columns.org*
David Velasco, *Artforum International Magazine*

Committee on Intellectual Property
Key Conversation: Learning from Experience: Fair Use in Practice
Sutton Parlor Center, 2nd Floor
CHAIR: **Anne Collins Goodyear**, Bowdoin College Museum of Art

SPEAKERS:
Martha Rosler, Artist
Francine Synder, Robert Rauschenberg Foundation
A representative from MIT Press and other speaker information forthcoming. Check conference website or CAA 2017 app for updates.

DISCUSSANT: **Jeffrey P. Cunard**, CAA Counsel/Debevoise & Plimpton LLP

SATURDAY, FEBRUARY 18

12:15–1:15 PM

Key Conversation: Hrag Vartanian Interviews...
Trianon Ballroom, 3rd Floor

Hyperallergic founder and editor **Hrag Vartanian** will lead an interview on radical thinking about art in the world today.

Key Conversation: Memorial Session
Madison Suite, 2nd Floor
CHAIR: **Francesca Fiorani**, University of Virginia

Join this informal session to remember colleagues who have recently passed. Come together, share memories, and celebrate their achievements in the visual arts and art history. Check conference website or CAA 2017 app for more information.

careers

PROFESSIONAL-DEVELOPMENT WORKSHOPS

Workshops on various professional-development topics are offered throughout the conference, on the Concourse Level of the New York Hilton Midtown. All workshops are by preregistration only and cost \$35 for CAA members or \$50 for nonmembers unless otherwise noted.*

*After December 19, 2016, 11:59 PM, professional-development workshop enrollment is onsite only. Tickets onsite will be limited, so please visit the single-time-slot ticket booth in registration early.

WEDNESDAY, FEBRUARY 15

10:30 AM–12:00 PM

Grant Writing for Artists: How to Communicate Your Project to Multiple Funders

Concourse G, Concourse Level

WORKSHOP LEADER: **Maria Michails**, Rensselaer Polytechnic Institute

As artists and creative researchers, we face significant challenges in fundraising for projects or opportunities to support our artistic development. Writing clear and effective proposals is essential to succeeding in raising grant monies. This session will cover the common components of most grant proposals, providing tips, exercises, and examples to help make future proposals more effective. Beyond the common components (including project description, bio, budget, and work samples), the workshop will include an in-depth analysis of how to modify your proposal to meet different funder criteria. Artist Maria Michails will draw on her twenty years of experience in fundraising, sharing examples of her proposals and her approach to organizing and maintaining this integral part of her practice.

REQUIRED WORKSHOP MATERIALS: Workshop materials (handouts) will be provided. A notebook for taking notes is recommended.

12:15–1:15 PM

FREE WORKSHOP (Registration *NOT* Required)

Using Digital Platforms to Curate and Share Artistic Works

Concourse A, Concourse Level

WORKSHOP LEADER: **Susana Sevilla Aho**, Modern Language Association

(This free workshop is ideal for MFA students and recent grads.) In this session, we'll look at a variety of different, easy-to-use platforms for sharing your work digitally. Attendees will be introduced to the Humanities Commons, a nonprofit digital initiative geared toward the humanities and related fields—and will see how certain features on the Commons can be used to promote and curate your work. No coding experience is required!

REQUIRED WORKSHOP MATERIALS: None, but you may bring your own laptop or device if you'd like to follow along.

1:30–3:00 PM

Moving Forward Past Contingency: Retooling for the Job You Want

Concourse G, Concourse Level

WORKSHOP LEADERS: **Susan Altman**, Middlesex County College; **Michael Aurbach**, Vanderbilt University, Emeritus

This workshop is for both studio artists and art historians looking for a permanent position in academia. We will discuss the logistics of the job search including practical approaches to finding a full-time position, preparation of application materials, preparing for interviews and the campus visit, and strategies to maximize your experience and strengths. Participants will bring their application materials (cover letter, CV, etc.) and leave the workshop with a concrete plan to facilitate or revise their job search. Whether you are new to the job search or working part-time in a small or large department, this workshop will prepare you for the next step in your career and help you to use your diverse academic experiences to reach your professional goals.

REQUIRED WORKSHOP MATERIALS: Job application materials (cover letter, CV, etc.) and note-taking materials.

3:30–5:00 PM

FREE WORKSHOP (Registration Required) (**REGISTRATION FULL**)

Getting Started with Publishing Digital Art History

Concourse G, Concourse Level

WORKSHOP LEADERS: **Emily Pugh**, Getty Research Institute; **Elizabeth Buhe**, Institute of Fine Arts, New York University; **Petra ten-Doesschate Chu**, Seton Hall University

This workshop is for scholars who have an idea for a digital humanities project that they want to publish in an online art history journal, or who want to explore possibilities for digital publication but need help getting started. Editorial and production staff representing online art history journals, including *Nineteenth-Century Art Worldwide*, will be on hand to meet with workshop attendees, answer any questions they have, and offer advice on how to publish digital art history scholarship. Authors from *NCAW's* recent Digital Humanities and Art History series will be available to share their experiences and lessons learned. Experts on specific digital publication tools and techniques, such as web development, will offer attendees basic tutorials to help prospective authors take advantage of the online publishing format. Participants in the workshop do not need to have a digital humanities project already under way, nor do they need to have any prior knowledge or expertise in digital publishing. In fact, a primary goal of the workshop is to spark interest in the digital humanities and to help authors brainstorm ways of integrating innovative techniques and tools in their research and publication. Support for this workshop is provided by the Kress Foundation.

REQUIRED WORKSHOP MATERIALS: Participants should come with their laptops. Workshop attendees should also be prepared to discuss their research projects and publication ideas, as well as show any digitized materials or resources they have so far assembled for their project.

THURSDAY, FEBRUARY 16

10:30 AM–12:00 PM

Applying Yourself: Research and Development for the Application Process

Concourse E, Concourse Level

WORKSHOP LEADER: **Kate Kramer**, University of Pennsylvania

Like most worthy endeavors, it pays to do the homework. In this case, research and development during the application process cannot be underestimated. That competitive award, exhibition, fellowship, grant, graduate program, residency, or teaching opportunity doesn't just come knocking on the door. The responsibility to apply falls to the individual. And that, in and of itself, is awesome: who else knows the career stage, region, media, or professional niche better than the applicant herself? The more an applicant can research the particular objectives and perspectives of a host institution, the better she can craft application materials for a particular audience. This hands-on workshop will demonstrate how to analyze criteria, keywords, concepts, missions, and histories of resources. Participants should come prepared to learn how to research public data; determine key figures; analyze profiles; and assess compatibility. Websites for private and public institutions will provide much of the content for analysis. Additional data and information about nonprofit institutions will be explored through public documents. Together, we will develop essential research and development strategies. Ideal participant: someone who has already selected a host institution to which they hope to apply.

REQUIRED WORKSHOP MATERIALS: Fully charged laptop, notebook, and writing utensil, one to three possible host institutions to research, professional curiosity.

Fundraising Fundamentals for Academics

Concourse G, Concourse Level

WORKSHOP LEADER: **Shannon Connelly**, Lebanese American University

This workshop will give faculty, deans, and department administrators a set of tools for partnering with fundraising staff at colleges and universities. Our goal is to understand the development process—from identification and cultivation to solicitation and stewardship—and how academics contribute to the range of activities required to prepare and submit effective funding proposals. We will discuss how to develop compelling letters of inquiry, concept notes, and case statements to individuals, corporations, and foundations. We will also discuss how to identify public funding opportunities and review the application guidelines and reporting requirements for government grants. This workshop will be discussion-based and interactive: participants should bring project ideas and case studies to outline in small teams. Together, we will review the process of vetting your idea, drafting a proposal, developing a budget, and managing grant reports for individual, institutional, and government funders.

REQUIRED WORKSHOP MATERIALS: Note-taking materials, case studies for review.

12:15–1:15 PM

FREE WORKSHOP (Registration *NOT* Required)

Building an Online Presence for Your Scholarship with WordPress and Humanities Commons

Concourse A, Concourse Level

WORKSHOP LEADER: **Susana Sevilla Aho**, Modern Language Association

(This free workshop is ideal for PhD students and recent grads.) WordPress is an open-source tool for publishing and sharing information on the web. The Humanities Commons is an online academic community built on WordPress technology, making it an ideal place to create, discuss, and share research in the humanities and related fields. In this workshop, we'll look at some ways to share your work using the tools that both Humanities Commons, and WordPress more generally, offers. No coding experience is required!

REQUIRED WORKSHOP MATERIALS: None, but you may bring your own laptop or device if you'd like to follow along.

1:30–3:00 PM

Scalar and Designing Digital Scholarship

Concourse E, Concourse Level

WORKSHOP LEADERS: **Craig Dietrich**, The Claremont Colleges; **Jon Ippolito**, University of Maine; **John Bell**, Dartmouth College

Scalar is a unique online platform for publishing long-form, media-rich scholarship. Based on Semantic Web technology, it offers a nonhierarchical approach to authoring content and creating relationships between text and media. In this workshop we will introduce Scalar, and each participant will leave being able to create new Scalar “books” that include pages, media, paths, and annotations. In addition to Scalar basics we will focus on Scalar's built-in connections to partner archives and tools including a new plug-in for ThoughtMesh, a folksonomy system for navigating between articles across the web.

REQUIRED WORKSHOP MATERIALS: Fully charged laptop.

Tame the Nightmare! Practical Public Speaking Tips for Fabulous Artist's Talks

Concourse G, Concourse Level

WORKSHOP LEADER: **Molly Fox**, Indiana University

In this workshop we will be discussing tips and tricks on how to give a remarkable five- to fifteen-minute artist's talk that leaves the audience wanting more. Artists in search of creative opportunities shine when they can confidently speak about their studio practice with other artists, professionals, academics, and colleagues with clarity and intrigue, thereby leading to generative ongoing interest and networking bliss. Through a series of discussions and practical exercises for format and styling tips, participants will practice an action plan for how to prepare their next lecture, job interview presentation, elevator pitch, or artist's talk. Workshop instructor, Molly Fox, is a textile artist, independent curator, public oral communications instructor, and public-speaking aficionado.

REQUIRED WORKSHOP MATERIALS: Note-taking materials, business cards.

THURSDAY, FEBRUARY 16

3:30–5:00 PM

Show Me the Money: Building Budgets for Success

Concourse G, Concourse Level

WORKSHOP LEADER: **Rebekah Beaulieu**, Bowdoin College Museum of Art

The concept of creating a budget can be daunting for those of us in creative fields. Yet whether for a scholar, an institutional employee, or an independently employed artist, the budget is a necessary component of any successful project. FroFundem financial forecasting to project evaluation, this workshop demystifies the budget process and equips attendees with the fundamental tools with which to successfully build budgets for grant applications, operating budgets, and special projects.

REQUIRED WORKSHOP MATERIALS: Note-taking materials, calculator (cell phone fine).

FRIDAY, FEBRUARY 17

10:30 AM–12:00 PM

Seeing through Drawing: Perceptual Drawing through the Senses

Concourse G, Concourse Level

WORKSHOP LEADERS: **Deborah Lutz; Pamela Lawton; Annie Leist; Emilie Gossiaux**, all of The Metropolitan Museum of Art

This interactive drawing workshop for people with any level of sight is based on “Seeing through Drawing,” a class taught at The Metropolitan Museum of Art by the presenters of this CAA workshop, for participants who are visually impaired. The four educators for this workshop are each practicing artists, two of whom have low vision or blindness, and two who are fully sighted artists teaching college studio-art courses. The perceptual nontraditional approaches you will experience in this drawing workshop will engage your exploration of materials, space, sound, touch, movement, and perhaps, sense of self. These approaches have been successfully used in college-level drawing classes with sighted and visually impaired students alike, as well as in The Metropolitan Museum of Art’s “Seeing through Drawing” class. This perceptual approach to drawing will be introduced in a short ten-minute panel presentation, followed by four fifteen-minute drawing workshops in which attendees will be guided through these various drawing approaches. The session will conclude with a fifteen- to twenty-minute panel/participant share and discussion.

REQUIRED WORKSHOP MATERIALS: None. Will be supplied.

Undergraduate Research and Teaching Excellence in Art and Art History

Concourse E, Concourse Level

WORKSHOP LEADERS: **Alexa Sand**, Utah State University; **Sara Orel**, Truman State University

In his paradigm-shifting 2008 study, *High-Impact Educational Practices: What They Are, Who Has Access to Them, and Why They Matter*, George Kuh made a compelling case for engaging students from all disciplines in research experience from a very early stage in their education; benefits include greater retention of at-risk students, increased learning outcomes, and improved student engagement. In the humanities, where individual research based on years of specialist training is the norm, this insight has been more challenging to incorporate into pedagogical methods than in the sciences. Meanwhile, for the arts, where teaching has always focused on learning by doing, opportunities have been missed due to incongruities of language—creative work is not widely understood as “research” per se. This workshop, led by two long-time members of the Council on Undergraduate Research’s Division of Arts and Humanities, focuses on best practices, challenges, and advocacy issues relating to undergraduate research in art and art history departments. We will investigate individual curricular modules (lesson plans, assignments, and course syllabi) focused on research-based learning, discuss how to institutionalize and build a culture of undergraduate research, and explore funding and partnership models to support the incorporation of undergraduate research in art and art history curricula. Participants at all levels of experience with undergraduate research are welcome; the ultimate goal of the workshop is to create an ongoing discussion between art and art history educators that will produce a more inclusive and more dynamic approach to pedagogy and mentorship in our fields.

REQUIRED WORKSHOP MATERIALS: All participants should bring three copies of a lesson plan, syllabus, or program curriculum that you think could be enriched with greater attention to and more rigorous assessment of undergraduate research-based learning. This can be something you are already using or something you wish to develop and implement in the future.

1:30–3:00 PM

Interactive Design with the Arduino Microcontroller

Concourse E, Concourse Level

WORKSHOP LEADER: **Jenn Karson**, University of Vermont FabLab

An electronics platform, the Arduino microcontroller is based on relatively easy-to-use hardware and software. It’s intended for anyone (designers, inventors, musicians, educators, artists, makers, architects, scientists, and researchers) interested in making interactive projects, prototypes, and tools. Designing with the Arduino gives one the ability to define inputs and outputs like sensing, light, sound, and motion. In this short workshop we’ll explore its founding philosophy and provide hands-on time for building simple circuits and interactions. You do not need any previous experience or knowledge to take this workshop; we encourage everyone who is interested to join the fun!

REQUIRED WORKSHOP MATERIALS: Laptop with current operating system. In advance of the workshop, please download Arduino software: arduino.cc/en/Main/Software.

Writing and Publishing Art Criticism

Concourse G, Concourse Level

WORKSHOP LEADER: **Martha Schwendener**, *The New York Times*/New York University

This is a workshop on art criticism that offers some strategies for writing and publishing. We will discuss how criticism differs from other forms of art writing, how it is still vital and relevant today, and how it can supplement scholarly or curatorial work. Viable venues for publishing art criticism will be discussed.

REQUIRED WORKSHOP MATERIALS: Pen and paper.

SATURDAY, FEBRUARY 18

12:00–1:30 PM

Strategy Session on Alternative Publishing

Concourse E, Concourse Level

WORKSHOP LEADERS: **Jack Henrie Fisher**, University of Illinois, Chicago; **Alan Smart**, University of Illinois, Chicago

Writing about and publishing on art has always involved negotiating a balance between addressing academic discourse and engaging with audiences in the commercial market. The advent of online publishing as well as just-in-time print systems have disrupted this dynamic in ways that have both opened up new possibilities for publishing and pushed many conventional forms into crisis. Other Forms is a collaboration that works between publishing, design, and exhibition practice. We are interested in developing ways to operate within the material infrastructures of media production—both new and old—that engage critically with the relations between these and the production of space and discourse. This workshop will present ongoing projects and use them to frame a conversation of working outside of and across conventional boundaries in academic and commercial publishing. As well as considering how new publishing forms and hybridizations might facilitate new types of projects, the discussion will also focus on the potentials of alternative publishing to engage with and call into being new, or newly redefined, audiences and “counter publics,” within and without the academy. The workshop is planned as a practical, working session addressing issues including low-capital printing and distribution strategies, ways to connect and disconnect print and online media, the meaning and value of peer-review and other academic publishing structures, and relationships between publishing and curatorial or exhibition practice. Participants involved in or interested in beginning their own publishing projects are especially welcome and are invited to contact the workshop organizers in advance.

REQUIRED WORKSHOP MATERIALS: No materials are required. However, participants are encouraged to bring examples of publication projects they have been involved with, both finished and in progress.

CAREER SERVICES

The CAA Annual Conference Career Fair gives job seekers a chance to meet directly with dozens of top institutions looking for employees in myriad professional fields. It is a great opportunity to make professional contacts at multiple organizations and consolidate interviews during the conference.

ONLINE CAREER CENTER

Visit the CAA Online Career Center at collegeart.org/careers to review job listings. Listings are updated frequently.

A CS icon in a job listing indicates that the employer will be conducting interviews in the Interview Hall at the conference.

INTERVIEW HALL

Institutions will have tables and booths set up through the Interview Hall. Job seekers are encouraged to meet with institutional representatives and/or interview for specific positions with institutional representatives.

Check the Online Career Center often to see which employers will be onsite in the Interview Hall (look for the CS icon), to review employment listings, or to schedule a private interview with a specific institution.

Dates:	Wednesday, February 15–Saturday, February 18, 2017
Hours:	Wednesday–Friday: 9:00 AM–7:00 PM Saturday: 9:00 AM–12:00 PM
Location:	Americas Hall II, New York Hilton Midtown (entrance from escalators off Third Floor Promenade)

CANDIDATE CENTER

The Candidate Center offers computer access to the Online Career Center so that job seekers 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 from employers. Access to computers is timed and on a first come, first served basis.

Dates:	Wednesday, February 15–Friday, February 17, 2017
Hours:	9:00 AM–7:00 PM
Location:	Americas Hall II, New York Hilton Midtown (entrance from escalators off Third Floor Promenade)

MENTORING APPOINTMENTS

Receive career advice or feedback on your art! Before December 16, 2016, CAA members were able to sign up for one-on-one discussions with dedicated mentors about artists' portfolios, career-management skills, and professional strategies. All applicants who requested appointments in December were notified of their scheduled date and time slot via email in January. Conference registration, while encouraged, is not necessary to participate and appointments are offered free of charge.

Artists' Portfolio Review Appointments

Concourse F, Concourse Level

By appointment only

The Artists' Portfolio Review offers CAA members the opportunity to have digital images of their work reviewed by artists, critics, curators, and educators in personal twenty-minute consultations. You must bring a charged, battery-powered laptop or a physical portfolio to review your work. Sessions are by appointment only and were filled in January. There will be VERY limited sign-ups onsite to fill cancellation slots. See room monitor at the Concourse Level.

Career Development Mentoring Appointments

Concourse H, Concourse Level

By appointment only

Artists, art historians, art educators, and museum professionals at all stages of their careers may apply for one-on-one consultations with veterans in their fields. Through personal twenty-minute consultations, Career Development Mentoring offers a unique opportunity for participants to receive candid advice on how to conduct a thorough job search; present cover letters, CVs, and digital images; and prepare for interviews. You must bring a copy of your resume/CV or job search materials and specific career goals to discuss during these appointments. Sessions are by appointment only and were filled in January. There will be VERY limited sign-ups onsite to fill cancellation slots. See room monitor at the Concourse Level.

Mock Interview Appointments

Mercury Rotunda, 3rd Floor (SEPC Lounge)

By appointment only

In a competitive job market, everyone could use the opportunity to get feedback on interviewing and presentation. Organized by the SEP Committee, mock interviews give participants the chance to practice their interview skills one on one with a seasoned professional, improve their effectiveness during interviews, and hone their elevator speech. Interviewers also provide candid feedback on application packets. Participants with appointments should bring their application packet, including cover letter, CV, and other materials related to jobs in their field. The Student and Emerging Professionals Committee will make every effort to accommodate all applicants; however, space is limited. There will be VERY limited sign-up space onsite for cancellation spots. See SEPC section of the conference website for more details.

book and trade fair

FAIR INFORMATION

The Book and Trade Fair hosts more than 100 publishers, art materials manufacturers, and services for professionals in the field. 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, explore opportunities, and more!

Dates	Thursday, February 16–Saturday, February 18, 2017
Hours:	Thursday–Friday: 9:00 AM–6:00 PM Saturday: 9:00 AM–2:30 PM
Location:	Rhineland Gallery, Second Floor, and Americas Hall I (access from Third Floor West Promenade)

- 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
- Easels and tools
- Printmaking supplies
- Digital-studio supplies

Admission is FREE with your conference registration badge.

For those not registered for the full conference, Book and Trade Fair tickets are available onsite in the Second Floor Promenade registration area during the conference:

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

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

See index of book and trade fair exhibitors for a full list of participating exhibitors. The Book and Trade Fair will be taking place on two floors this year; check the maps near the end of the program for more information.

EXHIBITOR SESSIONS

THURSDAY, FEBRUARY 16

8:30–10:00 AM

Routledge, Taylor & Francis Exhibitor Session

How to Get Published and How to Get Read

Petit Trianon, 3rd Floor

CHAIR: **Sarah Sidoti**, Routledge, Taylor & Francis

This panel discussion is designed for scholars and artists looking to submit an article or book proposal for academic publication. Whether you are a seasoned publishing veteran or new to the publishing landscape, this session offers practical advice on how to get published and how to get read with helpful tricks and tips from journal editors, book authors, and visual arts Routledge staff.

How to Publish an Article in a Journal

Sarah Sidoti, Routledge, Taylor & Francis

How to Submit a Book Proposal and Publish a Book

Isabella Vitti, Routledge, Taylor & Francis

How to Ensure Your Research Is Read

Tara Golebiewski, Routledge, Taylor & Francis

3:30–5:00 PM

Golden Artist Colors Exhibitor Session

MITRA: Materials Information and Technical Resources for Artists

Concourse A, Concourse Level

CHAIRS: **Sarah Sands**, Golden Artist Colors; **Mark Golden**,

Golden Artist Colors

We are excited to introduce a new online forum and website created through a collaboration between manufacturers of art materials, experts in the field of art, conservators, and conservation scientists. Developed by Brian Baade and Kristin DeGhetaldi of the Department of Art Conservation at the University of Delaware, MITRA—which stands for Materials Information and Technical Resources for Artists—is a new resource for artists. While taking its inspiration from the late Mark Gottsegen's AMIEN forum, it has also expanded its scope. MITRA will cover traditional subjects such as oil, acrylic, encaustic, tempera, and watercolor paints, as well as more modern, experimental art materials. The forum will draw from both the scientific expertise of conservation and the practical expertise of manufacturing. Authorities in both fields will serve as website moderators and informational resources.

SPEAKERS: **Mark Golden**, CEO, Golden Artist Colors;

Robert Gamblin, owner, Gamblin Artist Colors; **Dr. Brian Baade**,

Assistant Professor, Painting Conservator, and Researcher

of Historical Painting Materials and Techniques, University

of Delaware; **Dr. Kristin DeGhetaldi**, Paintings Conservator/

Instructor and Analytical Assistant at the Winterthur/University of

Delaware Program in Conservation

SATURDAY, FEBRUARY 18

10:30 AM–12:00 PM

Station Hill Press/Heide Hatry Exhibitor Session

Icons in Ash

Concourse A, Concourse Level

CHAIRS: **Steven Pinker**, Harvard University; **Heide Hatry**,

Independent Artist

Icons in Ash. Portraits Made of Human Ashes. This panel discussion introduces the art project and book publication *Heide Hatry, Icons in Ash*. The art of the human image arose many millennia ago precisely for the purpose of keeping the dead among us, not just in memory but in charged ceremonial objects that were intended to embody and preserve their spirits for their survivors and for the community as a whole. It was a way of integrating the inexplicable fact of death into life, of insuring that the dead and what they meant stayed present and abided with us. Heide Hatry, a German visual artist working in New York, has invented a new technique and purpose for portraiture employing actual human ashes to create meditative images of deceased people at their own request or that of their families. Twenty-seven contributing authors, including the present panelists, have written about how we have dealt with and continue to deal with our dead, offering perspectives from art history, anthropology, psychology, philosophy, semiotics, ecology, and so on, as well as discussing death taboos, personal experience, the impact of relics, and more. A social as well as an aesthetic project, *Icons in Ash* proposes an alternative to the way we see and deal with death, in particular a radically different approach to mourning and consolation, as well as how we understand the purposes of art. A panel discussion will follow the initial presentation.

Mind and Body, Form and Essence, the Unbearable and the Inconceivable

Steven Pinker, Harvard University

Corruptible Bodies: Catholic Morbidity

Eleanor Heartney, Independent Critic

Art and Death

Anthony Haden-Guest, Independent Art Writer

Dead Talk

George Quasha, Station Hill Press

EXHIBITOR INDEX

ORGANIZATION

apexart
Are Not Books & Publications
Art Condo
Art Frankly
Art In America
Art Papers
ARTBOOK / D.A.P.
Artforum / Bookforum
Artifex Press
Artist Greenbord
ArtTable Inc.
Asian/Pacific/American Institute at New York University
Bard Abroad, Arts + Society / Summer Studio in Berlin
Bard Graduate Center Publications
Blick
Bloomsbury
Boston University School of Visual Arts
Brill
CAMAC Artist Residency
Carrier Pigeon Magazine / Paper Crown Press
Cengage Learning
Centre allemand d'histoire de l'art
Chartpak, Inc.
Christie's Education
Chroma Inc.
ColArt Americas Inc.
Conveyor Editions
David Zwirner Books
De Gruyter
Drawing from the Inside Out
Drury University, Your Program-Our Campus/On the Greek Island of Aegina
Duke University Press
Enovative Technologies
Frieze
Folding Art Horse
Gamblin Artists Colors
Getting Your Sh*t Together/GYST Ink
Getty Publications
Goddard College
Golden Artist Colors Inc
Hahnemuhle
Henry Moore Institute
HK Holbein Artist Materials
I.B. Tauris Publishers
Indiana University Bloomington School of Art & Design
Ingram Academic & Allworth Press
Institute nacional d'histoire de l'art
Instituto de Investigaciones Esteticas (UNAM)
Intellect Books & Journals
IPG/Art Stock Books
IRSA - Artibus et Historiae
Jack Richeson & Co. Inc
John Cabot University, Masters in Art History
Kremer Pigments Inc.
Laurence King
Lesley University
Liquitex

BOOTH

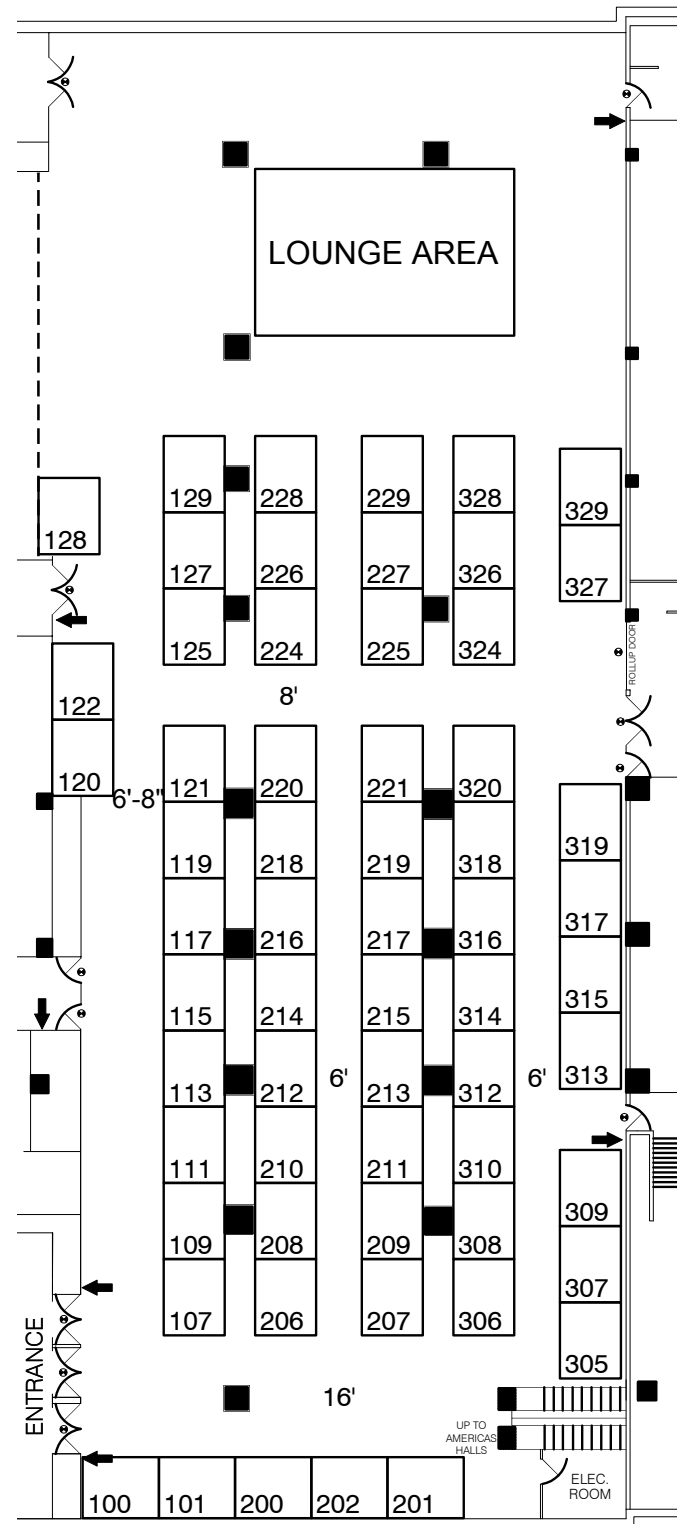
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Manchester University Press
Marist College, Florence, Italy Branch Campus
McGill-Queen's University Press
Metropolitan Museum of Art Academic and Professional Programs
MIT Press, Cambridge, MA.
MM Mfg. Marvellous Marianne's
n.paradoxa / KT Press
Nanyang Technological Universtiy School of Art, Design & Media
New York Foundation for the Arts
New York Institute of Technology - Digital Art & Design
New York Studio School
Oxford University Press
Paper Monument
Paulist Press
Pearson
Penguin Random House
Penn State University Press
Popwalk Smartphone App
Prestel
Princeton Artchitectural Press
Princeton University Press
Purgatory Pie Press, Esther K. Smith, April Vollmer
R&F Handmade Paints
Rizzoli International Publications
Rodovid Press / The Ukrainian Museum
Routledge
Royal & Langnickel Brush
Royal College of Art
Royal Talens
Santa Reparata International School of Art, Florence, Itally
Savoir-Faire
Scholar's Choice
School of Visual Arts MFA Art Writing
Search Press
Soberscove Press
Speedball Art / Akua
Station Hill Press / Heidi Hatry
Thames & Hudson
The Folding Art Horse
The Millay Colony for the Arts and Art Omi
The Ukrainian Museum
Triarco Fine Arts
Triseum
University of California Press
University of Chicago Press
University of Indianapolis, Social Practice Art MA
University of Minnesota Press
University of Texas Press
University of the Arts, MFA Book Arts & Printmaking
University of Washington Press
University Press of New England
Vasari Classic Artists' Oil Colors
Vermont College of Fine Arts (VCFA)
Wiley
Winsor & Newton
Woman's Art Journal - Rutgers University
Women's Caucus for Art
Yale University Press

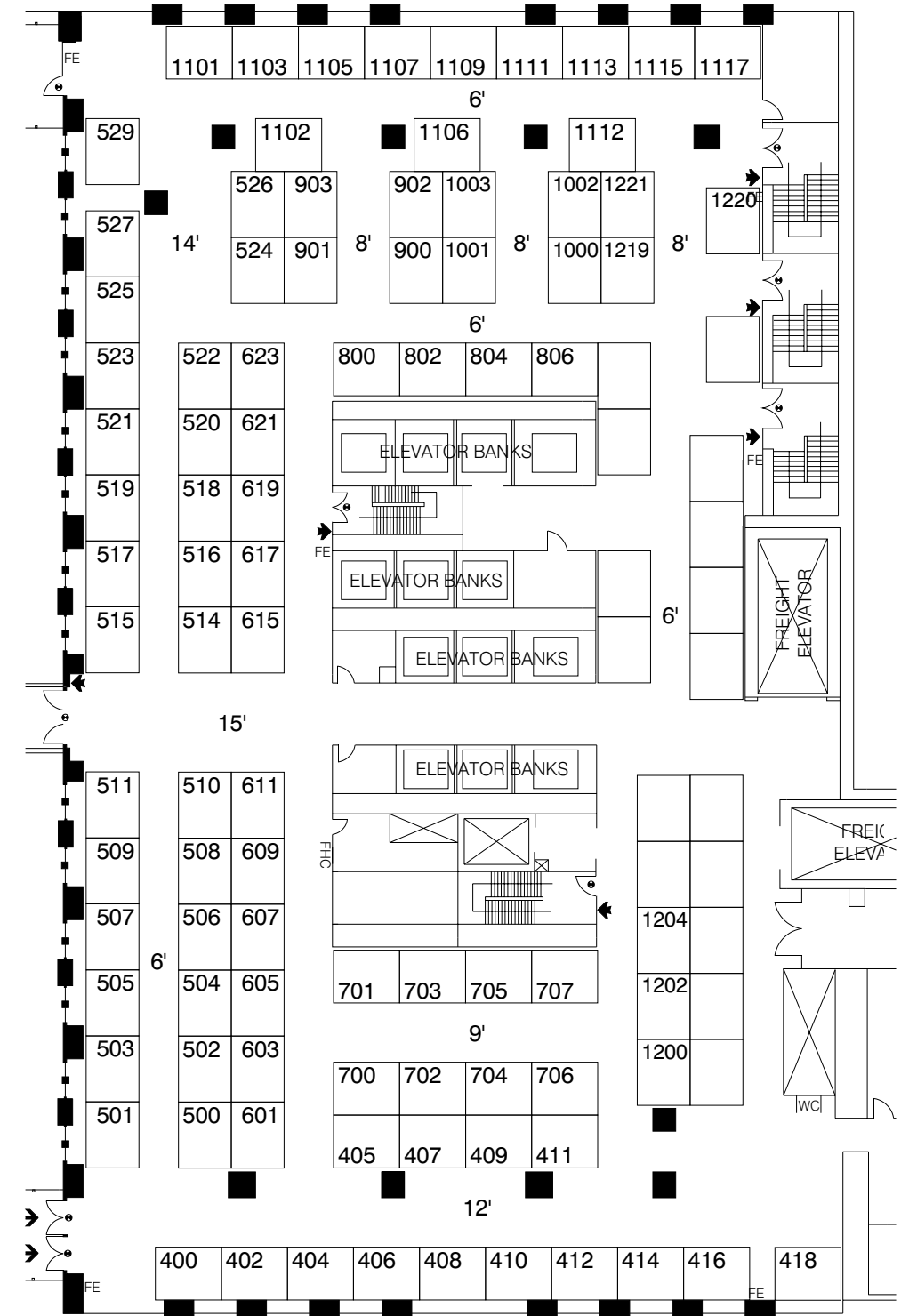
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BOOK AND TRADE FAIR MAPS

NEW YORK HILTON MIDTOWN // RHINELANDER GALLERY, 2ND FLOOR



NEW YORK HILTON MIDTOWN // AMERICAS HALL I, ACCESS FROM 3RD FLOOR WEST PROMENADE





caa past presidents

2014–2016

Dewitt Godfrey
Colgate University

2012–2014

Anne Collins Goodyear
Bowdoin College Museum of Art

2010–2012

Barbara Nesin
Independent Artist

2008–2010

Paul B. 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 Arnold
Oberlin College

1984–1986

John Rupert Martin
Princeton University

1981–1984

Lucy Freeman Sandler
New York University

1980–1981

Joshua Taylor
National Collection of Fine Arts,
Smithsonian Institution

1978–1980

Marilyn Stokstad
University of Kansas

1976–1978

George Sadec
Cooper Union

1974–1976

Albert Elsen
Stanford University

1972–1974

Anne Coffin Hansen
Yale University

1970–1972

H. W. Janson
New York University

1969–1970

Marvin Eisenberg
University of Michigan,
Ann Arbor

1966–1968

George Heard Hamilton
Yale University

1964–1966

Richard F. 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 Hope
Indiana University

1947–1949

Frederick B. Deknatel
Harvard University

1945–1947

Rensselaer W. Lee
Smith College, Institute for
Advanced Study

1941–1945

Sumner McK. Crosby
Yale University

1939–1941

Ulrich Middeldorf
University of Chicago

1939

Walter W. S. Cook
New York University

1923–1938

John Shapely
Brown University, New York
University, University of Chicago

1919–1923

David M. Robinson
Johns Hopkins University

1916–1919

John Pickard
University of Missouri

1914–1915

Walter Sargent
The University of Chicago

1912–1913

Holmes Smith
Washington University in St. Louis

myNYC: caa staff's favorite places

ART

Art in FLUX: uptown arts initiative

Various locations in Harlem, see www.artinfluxharlem.com

The Met Cloisters: NY landmark; great view of the Hudson; medieval architecture and arts

99 Margaret Corbin Dr., New York, NY 10040

DRINKS

Analogue: well-appointed cocktail and jazz bar

19 W. 8th St., New York, NY 10011

Art Bar: cocktails and bar food at this cozy stalwart

52 8th Ave., New York, NY 10014

Boxers: preeminent gay sports bar

742 9th Ave., New York, NY 10019

Cubbyhole: long-time LGBTQ spot in the Village

281 W. 12th St. #A, New York, NY 10014

Henrietta Hudson: downtown lesbian- and gay-friendly bar

438 Hudson St., New York, NY 10014

Julius: vintage gay bar

159 W. 10th St., New York, NY 10014

Le Chéile: uptown Irish pub with tasty food

839 W. 181st St., New York, NY 10033

Library Bar at Hudson Hotel: cozy bar with a fireplace, books, and a pool table

358 W. 58th St., New York, NY 10019

Porchlight: southern drinking hole meets modern NY

271 11th Ave., New York, NY 10001

Russian Vodka Room: infused vodkas, many brands,

rack of six to taste

265 W. 52nd St., New York, NY 10019

Tanner Smith's: great happy hour and cocktails

204 W. 55th St., New York, NY 10019

The Boiler Room: long-running, no-frills gay bar

86 E. 4th St., New York, NY 10003

The Back Room: prohibition-era bar with cocktails in a

memorable setting

102 Norfolk St., New York, NY 10002

The Penrose: warm, rustic, Irish-style gastro pub

1590 2nd Ave., New York, NY 10028

Tom & Jerry's: quirky yet homey cocktails and microbrews

288 Elizabeth St., New York, NY 10012

EATS

Bar Boulud: relaxed Parisian-style dining

1900 Broadway, New York, NY 10023

Bia Restaurant & Bar: Vietnamese noodle soup and cocktails

67 S. 6th St., Brooklyn, NY 11211

Black Burger: inexpensive, great burgers; open late

386 Canal St., New York, NY 10013

Burger Joint: hidden in Le Parker Meridien hotel—*très chic!*

119 W. 56th St., New York, NY 10019

Cascabel Taqueria: Mexican restaurant with gluten-free options; near the Met

1556 2nd Ave., New York, NY 10028

Casa Lever: eat among a vast collection of Andy Warhol portraits

390 Park Ave., New York, NY 10022

China Grill: upmarket Asian fusion; open late

60 W. 53rd St., New York, NY 10019

Elephant & Castle: charming café in the West Village

68 Greenwich Ave., New York, 10022

Fig & Olive: upscale seasonal Mediterranean fare;

great happy hour

10 E. 52nd St., New York, NY 10022

Friend of the Farmer: nice breakfast/brunch

77 Irving Pl. # 1, New York, NY 10003

Fuku+: famous for its fried chicken sandwiches; near the

Hilton Midtown

15 W. 56th St., New York, NY 10022

Gotham Bar and Grill: great for celebrating a special occasion

12 E. 12th St., New York, NY 10003

Hill Country Barbeque Market: BBQ sold by the pound

30 W. 26th St., New York, NY 10010

Knickerbocker Bar and Grill: old-school NY steakhouse

33 University Pl., New York, NY 10003

La Bonne Soupe: French bistro located a few blocks from the

Hilton Midtown

48 W. 55th St., New York, NY 10019

Laut: Malaysian, Singaporean, and Thai food near Union Square

15 E. 17th St., New York, NY 10003

Lil' Frankie's: classic Italian food in the East Village

19 1st Ave., New York, NY 10003

Lombardi's Pizza: oldest pizzeria in the U.S.; near the

New Museum

32 Spring St., New York, NY 10012

Malatesta Trattoria: fantastic pasta in the West Village

649 Washington St., New York, NY 10014

Mandarin Oriental Lobby Lounge: great views of the city

80 Columbus Cir., New York, NY 10023

Nom Wah Tea Parlor: iconic Chinatown restaurant that serves

dim sum all day

13 Doyers St., New York, NY 10013

Nougatine at Jean-Georges: great, reasonably priced

prix-fixe lunch

1 Central Park West, New York, NY 10023

Robert: located atop the Museum of Arts and Design in

Columbus Circle; great views

2 Columbus Cir., New York, NY 10019

Song' e Napule: delicious Neapolitan-style pizza in Soho

146 W. Houston St., New York, NY 10012

Souviaki GR Midtown: charming, vegetarian-friendly, affordable

Greek food near the Hilton Midtown

162 W. 56th St., New York, NY 10019

21 Club: upscale spot serving classic American fare

21 W. 52nd St., New York, NY 10019

Vanessa's Dumpling House: inexpensive, amazing dumplings

and sesame pancakes

220 E. 14th St., New York, NY 10003

Veselka: Ukrainian 24-hour diner in the East Village with

amazing pirogues

144 2nd Ave., New York, NY 10003

Village Yokocho: Japanese Izakaya with a fun atmosphere

in the East Village

8 Stuyvesant St., New York, NY 10003

Waverly Diner: classic 24-hour diner at good prices

385 6th Ave., New York, NY 10014

Yuka: sushi on the UES; famous for its all-you-can-eat option

1557 2nd Ave., New York, NY 10028

EATS (Room Service)

Seamless.com

EATS (Vegan/Vegetarian)

Candle 79: eclectic organic vegan dishes in swank surroundings

154 E. 79th St. #3r, New York, NY 10075

Dimes: eclectic, health-conscious, Californian-style fare

49 Canal St., New York, NY 10002

The Butcher's Daughter: bright outpost offering vegetarian

and vegan fare

19 Kenmare St., New York, NY 10012

The Little Beet: quick, healthy, to-go food

333 Park Ave S., New York, NY 10010

FILM

Anthology Film Archives: independent, experimental,

avant-garde cinema

32 2nd Ave., New York, NY 10003

City Cinemas Paris Theatre: single-screen independent

and foreign films

4 W. 58th St., New York, NY 10019

IFC Center: straddling art house and commercial

323 6th Ave., New York, NY 10014

Lincoln Plaza Cinemas: independent and international films

1886 Broadway, New York, NY 10023

Metrograph: curated two-screen theater with restaurant,

bookstore, and lounge

7 Ludlow St., New York, NY 10002

HISTORY

Interference Archive: library, gallery, and archive of

social activist and movement materials

131 8th St., Brooklyn, NY 11215

Lower East Side Tenement Museum: documents urban

immigrant history

103 Orchard St., New York, NY 10002

MUSIC

Juilliard School recitals at Paul Hall and Morse Hall:

free student recitals

155 W. 65th St., New York, NY 10023

Dizzy's Club Coca-Cola: upscale, intimate jazz club with

great views

10 Columbus Cir., New York, NY 10019

TKTS Times Square: discounted tickets to Broadway plays

and dance productions

1564 Broadway, New York, NY 10036

Webster Hall: nightclub and concert venue

125 E 11th St., New York, NY 10003

URBAN OASES

Irish Hunger Memorial: marks the struggle against *hunger*

amidst sublime landscape

Vesey St. & North End Ave., New York, NY 10280

New York Public Library: newly restored/reopened

Rose Main Reading Room

476 5th Ave., New York, NY 10018

St. Patrick's Cathedral: newly restored neo-Gothic-style

Roman Catholic church

5th Ave (btw'n 50th & 51st Streets), New York, NY 10022

The High Line: 1.5-mile-long linear park built on an elevated

section of a disused railroad line

Gansevoort St. to W. 34th St., btw'n 10th & 12th Aves.

The Russian and Turkish Baths: since 1892 where New Yorkers

shvitz and relax

268 E. 10th St., New York, NY 10009

Wave Hill: 28-acre public garden and cultural center in the Bronx

649 W. 249th St., Bronx, NY 10471

VINTAGE CLOTHING

Metropolis Vintage: vintage clothes alongside fashion finds

43 3rd Ave., New York, NY 10003

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2017 Call for Participation



CAA 105th Annual Conference
New York, NY, February 15–18, 2017

The College Art Association (CAA) is now accepting submissions for the 105th Annual Conference, to be held February 15–18, 2017, in New York. Submissions responding to the sessions listed in this document are welcome.

Sessions soliciting participation are listed alphabetically by chair, not by subject matter; see standardized “Potential Subject Areas” for session specializations. Proposals, sent to session chair(s) and not to CAA, must be received by August 30, 2016. Content for the *2017 Call for Participation* is pulled directly from proposals submitted by session chairs. As this publication is produced on an extremely abbreviated schedule, CAA regrets any editorial errors or omissions.

The deadline for submissions is **August 30, 2016**.

All sessions are scheduled for ninety minutes. Chairs develop sessions in a manner that is appropriate to the topics and participants of their sessions. Alternate, engaging session formats, other than consecutive readings of papers, are encouraged. Each presentation should not exceed fifteen minutes so as to take transitions between papers into account and allow time for questions and discussion.

GENERAL GUIDELINES FOR SPEAKERS

1. You must be current CAA members through February 18, 2017, and must register for the conference. Conference registration opens in mid-September.
2. You may not participate in more than one session as a “speaker,” but you may give a paper in one session and serve as a chair, moderator, or discussant in another session. Exception: An individual who participates in a Professional Development Workshop as a speaker may present a paper in a general session.
3. A paper that has been published previously or presented at another scholarly conference may not be delivered at the CAA Annual Conference.
4. You must inform session chair(s) if you are submitting one or more proposals to other sessions in the *2017 Call for Participation*.
5. If your individual paper proposal was accepted to an open/un-chaired paper session in June, but you would prefer to participate in one of the chaired sessions listed in the *2017 Call for Participation*, you must: (a) inform the chair(s) of this previous acceptance in your application form, and (b) inform CAA of this intention by August 30, 2016, via email to Katie Apsey, CAA manager of programs (kapsey@collegeart.org). You will **not** be removed from the open/un-chaired session unless your paper is accepted by the chair(s) of the chaired session. Please note: Previous acceptance to an open/un-chaired paper session does **not** guarantee acceptance to a chaired session. You may only give a paper in one session.
6. Acceptance in a session implies a commitment to follow the deadlines outlined in this document, register for the Annual Conference (single-session registration is required; full conference registration is encouraged), attend that session, and participate fully in person.

PROPOSALS FOR PAPERS TO SESSION CHAIRS

Due August 30, 2016

Proposals for participation in sessions should be sent directly to the appropriate session chair(s). If a session is co-chaired, a copy of the full application packet should be sent to each chair, unless otherwise indicated in the abstract. Every proposal should include the following five items:

1. Completed session participation proposal form, located at the end of this brochure. Make sure your name appears EXACTLY as you would like it listed in the conference program and conference website. Make sure your affiliation appears as the official, recognized name of your institution and do not list multiple affiliations. No changes will be accepted after September 15, 2016.
2. Paper abstract (strict 250 word maximum) in the form of one double-spaced, typed page with final title for paper at top of page. Make sure your paper title and abstract appear EXACTLY as you would like them published in the conference program and *Abstracts 2017*; no changes will be accepted from you or your session chairs after September 15, 2016.
3. Letter explaining your interest, expertise in the topic, and CAA membership status (all participants must be current members through February 18, 2017; inactive or lapsed members will be pulled from participation by December).
4. Shortened 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 SEPTEMBER 15, 2016.

ABSTRACTS OF PAPERS TO SESSION CHAIRS

Due August 30, 2016

A final paper title and paper abstract must be prepared by each speaker and submitted to the session chair for publication in *Abstracts 2017*. Each abstract should be no longer than 250 words. Inclusion in and submissions to *Abstracts 2017* are determined by the session chair(s).

FULL TEXTS OF PAPERS TO SESSION CHAIRS

Due January 1, 2017

Speakers should 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 individual members to submit abstracts for Poster Sessions at the 105th Annual Conference. Any CAA individual member may submit an abstract. Accepted presenters must be CAA individual members. Poster Sessions—presentations displayed on bulletin boards by an individual for small groups—usually include a brief narrative paper mixed with illustrations, tables, graphs, and similar 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 are due by Thursday, September 15, 2016. Send all materials to Katie Apsey, CAA manager of programs, at kapsey@collegeart.org. A working group of the Annual Conference Committee selects Poster Sessions based on individual merit and space availability at the conference. Accepted presenters must maintain their membership status through 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 active CAA member number(s)
4. A two-page CV for each presenter
5. Complete mailing address and telephone number
6. Email address

Displays must be assembled by 10:00 AM on Thursday, February 16, and cleared by 2:00 PM on Saturday, February 18. Live presentations last ninety minutes and are scheduled for the 12:00–1:30 PM time slot on Thursday and Friday. During this time, presenters stand by their poster displays while others view the presentation and interact with the presenters.

CAA assigns presenters one freestanding bulletin board (about 4 x 8 feet of display space) onto which they can affix their poster display and other materials, as well as a table to place materials such as handouts or a sign-up sheet to record the names and addresses of attendees who want to receive more information. CAA also provides pushpins or thumbtacks to attach components to the bulletin board on the day of installation.

Printed materials must be easily read at a distance of four feet. Each display should include the title of the presentation (104-point size) and the name of the presenter(s) and his or her affiliation(s) (72-point size). CAA recommends a point size of 16–18 or larger for body text. No electrical support is available in the Poster Session area; you must have your own source of power if using a laptop or other forms of electronics.

Curating Public Art

Chair(s): Angela A. Adams, Arlington Public Art; Leslie Markle, Mildred Lane Kemper Art Museum
Email(s): aadams@arlingtonva.us; markle@wustl.edu

The practice of public art has changed significantly since the first percent-for-art programs were established in the U.S. more than fifty years ago. The field is rapidly moving beyond the once dominant percent-for-art model, and the commissioning entities for public art have expanded beyond public agencies to include museums, galleries, universities, independent arts organizations, community development organizations and business improvement districts, as well as artists themselves. With these changes, the methods by which artists are being selected – or are choosing to self-identify – is moving away from open call and panel processes to direct selection by curators, urban placemakers and artists involved in social practice, guerilla or street art. We are interested in exploring the various ways public art projects are being initiated, how such opportunities are defined and by whom, the methods by which artists are identified and what roles are ascribed to artists, and the patronage and funding sources that fuel these various approaches. We are especially interested in questions about the curating of public art. That is, are there particular concerns that are related to the conceptualization and creation of art in the public realm? Does this work require special knowledge on the part of curators, such as theory, precedent or processes that are different from other work? Can artists shift seamlessly between studio/gallery practice and public practice? How can curators based in institutions bring their missions outdoors?

Potential Subject Areas: 1) Art History-Public Art; 2) Interdisciplinary-Museum Studies/Curatorial Studies/Art Criticism; 3) Studio Art & Design-Public Art

Community College Professors of Art and Art History (CCPAAH) Reinventing the Familiar: Updated Approaches in Art History and the Studio

Chair(s): Susan Altman, Middlesex County College
Email(s): Saltman@middlesexcc.edu

In both Studio and Art History classrooms, teaching faculty have been quick to embrace new technologies. However, what methodologies really work best for our students? What should we retain and what should we change? How can we utilize low-tech ways of teaching while updating our teaching pedagogy to be more dynamic and engaging for our students? This session brings together panelists to share “what works now” and present innovative approaches for teaching both art history and studio courses.

Potential Subject Areas: 1) Interdisciplinary-Professional Development/Pedagogy/Publishing; 2) Art History-General Art History; 3) Interdisciplinary-Studio Art & Design

Sharing Space: Art History/Studio Collaboration in the Classroom

Chair(s): Marta Ameri, Colby College
Email(s): marta.ameri@gmail.com

Faculty teaching in academic departments which include both Studio Art and Art History sometimes struggle with departmental politics which seem to pit makers against scholars.

Yet joint departments also offer unparalleled opportunities for collaboration between these two sides of the study of Art. This session invites papers which detail the pedagogical frameworks and considerations involved in undertaking semester-long classroom collaborations between Studio and Art History faculty. Papers may address the opportunities and challenges of these collaborations, the difficulties of sharing space and alternating pedagogies, or the outcomes of experimental work done in the classroom.

Potential Subject Areas: 1) Interdisciplinary-Studio Art & Art History; 2) Interdisciplinary-Professional Development/Pedagogy/Publishing

Immeasurable Extravagance: Proposals for an Economy of Abundance in an Age of Scarcity

Chair(s): Jorella Andrews, Goldsmiths College University of London; Leah Durner, Independent Artist
Email(s): j.g.andrews@gold.ac.uk; durner.leah@gmail.com

Extravagance is commonly associated with wastefulness, irresponsibility and self-indulgence, with a lack of restraint in spending money or using resources. Indeed, in a world in which the lives of ordinary people are increasingly dominated by the rhetoric and economics of scarcity at a global level, extravagance is often specifically associated with such “non-essential” practices as the creation and acquisition of art. Drawing on practices of art-making and visual/material display, and informed by current studies in phenomenology and material culture, this panel explores the possibilities of thinking about extravagance differently. For what if we were to disconnect extravagance from its negative connotations and, instead, associate its “lack of restraint” with practices capable of releasing a more fundamental but barely acknowledged economy of abundance? An abundance that – following such thinkers as Georges Bataille, Maurice Merleau-Ponty, and others – persists beyond the contemporary cruelties of austerity? Such a re-conceptualization is desperately needed today. In *The Accursed Share: An Essay on General Economy* (1949) Bataille contrasted an original condition of wasteful abundance with a restricted economy based on scarcity. Indeed, austerity as it is now practiced – historically it was associated with the virtues of prudence and frugality – results in constriction, siphoning, cordoning, separation, and segregation. Ultimately, it may be seen to serve self-interest. But extravagance (from the Latin extra “outside of” + vagari “to wander, roam”), we suggest, may be aligned with the virtues of generosity and openness, union and inclusion, self-forgetfulness and the transgression or overflowing of established boundaries.

Potential Subject Areas: 1) Interdisciplinary-Studio Art & Art History; 2) Art History-Contemporary Art; 3) Art History-Critical Theory/Gender Studies/Visual Studies

What Is an MFA Worth?

Chair(s): Michael Ano, University of California, San Diego; Kelly Donahey, University of California, Irvine
Email(s): mano@ucsd.edu; kdonahey@uci.edu

What is the value, meaning, and exchange of a Master of Fine Arts degree? Specifically, what in the arts is worth investigating at a research university? What are the metrics for measuring the quality, justification, and methods of graduate research and production? And who are the individuals or groups that are

officially and unofficially in place to qualify (and quantify) the graduate? When the systems for approval of and support for admission, graduation, funding, space, production, and facilitation are drastically different; with research often operating outside the typical apparatuses of production— who determines the equity of the distribution of these limited resources? Can universities support post-studio conceptual research based practices invested in the ethos of the avant-garde or does the bureaucracy and the natural antagonisms of the university inescapably limit its graduates and in their fields of research? Furthermore, is the university the only place for this research, and is the intrusion of the market (à la the culture industry)— and its coinciding anti-intellectualism and anti-craft dogma—a consequence of the mythologizing of “the great artist” as art teacher (as holder of now mystified skill and art historical knowledge) within post-studio education practices? This discourse will focus in and around these questions: exploring histories of the avant-garde, possible potentials for the university, anecdotes of the recent destruction of artworks and academic research, and the value of the research and its determinants for an MFA degree.

Potential Subject Areas: 1) Interdisciplinary-Professional Development/Pedagogy/Publishing; 2) Interdisciplinary-Studio Art & Design

Revisiting Time in Contemporary Art

Chair(s): Sarah Archino, Furman University; Monica Steinberg, University of Southern California
Email(s): saraharchino@gmail.com;
monicaleesteinberg@gmail.com

How, in recent artworks, is time evoked and denied, measured and transformed, linear and looped? As Jonathan Crary argues, late capitalism operates on a twenty-four hour clock; the compulsory routines and mimesis of our technological culture manage individual attentiveness and impair perception. This encourages a re-visitation of the history of perceiving with, through, and alongside media of the last half-century. Writers and scholars such as George Kubler, Pamela Lee, Hito Steyerl, David Joselit, and Elizabeth Freeman have examined the intersections of art and time alongside a consideration of technology. This session invites papers that address art of the later twentieth and early twenty-first century with regard to both time (the handling of duration and instantaneity) and technology (ranging from cheap film and video cameras to recent screen-based technologies; and the shifts occurring in data archiving and information storage). How does an interrogation of repetition relate to the changing face of class and labor with regard to the distinction between regulated time, flexible time, and free time? How do artworks engage with the present moment, mark it, keep it, preserve it, and multiply it? How is the idea of the future set in the present, the past misremembered, and what is the role of anachronism in art of the last half-century?

Potential Subject Areas: 1) Art History-Contemporary Art; 2) Art History-Critical Theory/Gender Studies/Visual Studies; 3) Interdisciplinary-Art History

Design History Society

Exhibitions as Transnational Exchange from 1945: Beyond Euro-America

Chair(s): Harriet Atkinson, University of Brighton; Sarah A. Lichtman, Parsons School of Design; Verity Clarkson, University of Brighton
Email(s): h.atkinson2@brighton.ac.uk; lichtmas@newschool.edu; vecc1@brighton.ac.uk

This session explores exhibitions as sites of official transnational exchange after 1945. By the end of World War Two, museum exhibitions, industrial and trade fairs, biennials, triennials and world's fairs increasingly became locations for the display of 'soft power', for the exercise of cultural diplomacy between nations. We welcome twenty-minute papers that extend established geographies, interrogating exhibitions as a focus for transnational exchanges with, or preferably beyond, Euro-America. Papers might consider such exhibitions through an analysis of their design or material qualities; the content and focus of their displays; or the economic, social or political dialogues and discourses within which they were developed and took place. As the Design History Society's inaugural session as a CAA affiliate society, this panel intends to contribute to design historical research that explores wider networks, interconnections, and exchanges within and beyond design.

Potential Subject Areas: 1) Art History-Decorative Arts/Textiles/Design History; 2) Art History-General Art History

Design and Science: Catalyzing Collaborations

Chair(s): Leslie Atzmon, Eastern Michigan University
Email(s): Latzmon@emich.edu

This panel explores relationships between design, on the one hand, and science and medicine, on the other. Design and science share striking similarities: they utilize visual constituents and employ visual thinking. Darwin, for example, sketched mechanisms for evolution, while physicist Richard Feynman described his thinking as a “bag of [visual] stuff” that he collects and “pushes.” Despite their apparent differences, science and design can inform each other, coming together to construct ideas or mechanisms. In the Brain Activity Map project, Rafael Yuste investigates brain structure and function as one would examine a designed object, recording “the activity of [neurons] in brain circuits [using] ‘reverse engineering’...to understand the function of the cortical architecture.” Science and design can also be intermeshed in the co-evolution of ideas and things, what mathematician Danny Hillis calls “Entanglement.” Design writer Paula Antonelli presents a form of entanglement in biodesign, which incorporates living organisms as components in a process that's simultaneously science and design. Antonelli cites cases that involve “organisms...from plants and animals to bacteria and cells, to be used as [design] elements. Architects working on wet buildings that adapt to...environmental conditions and...occupancy, almost as if they were living organisms; designers concocting new diagnostic and therapeutic tools that rely on animals and plants.” In Entanglement, processes are neither entirely natural nor artificial, but blend the best of both natural elements and design. This panel welcomes submissions that

consider various approaches to relationships between design and science and medicine.

Potential Subject Areas: 1) Art History-Decorative Arts/Textiles/Design History; 2) Studio Art & Design-Graphic/Industrial/Object Design; 3) Studio Art & Design-Architecture/Interior Design

Puppets and Performing Objects

Chair(s): Elissa Auther, Museum of Arts and Design; John Bell, University of Connecticut
Email(s): elissa.auther@bgc.bard.edu;
john.bell.puppeteer@gmail.com

This panel focuses on puppets and performing objects in modern and contemporary art and experimental theatre. Historically, puppets and the animation of everyday objects in live performance has been marginal to the history of art and theatre. However, recent activity-- from puppeteer Basil Twist's new visibility as a MacArthur "Genius" Awardee to contemporary artist Wael Shawky's critically acclaimed work *Cabaret Crusades* (2015) utilizing over one hundred puppets-- has considerably raised the genre's profile as a distinctive, multi-disciplinary art form. This panel is conceived to take advantage of this new attention to puppets and performing objects, and aims to bring together scholars from across the fields of art, theatre, and material culture to discuss the genre's relevance to contemporary art and culture today. Papers that address the philosophical, historical, theatrical, and aesthetic value of puppets and performing objects are welcome.

Potential Subject Areas: 1) Interdisciplinary-Art History; 2) Art History-Contemporary Art; 3) Art History-Performance Studies/Installation/Environmental Art

Charting a New Course: Reorienting the Discourse of Early African American Art History

Chair(s): Mia L. Bagneris, Tulane University; Anna Arabindan-Kesson, Princeton University
Email(s): mbagneri@tulane.edu; akesson@princeton.edu

Since the 1943 publication of James Porter's *Modern Negro Art* formally inaugurated the field, the study of twentieth- and twenty-first-century artists has dominated African American art historical scholarship. However, Porter's seminal text began with three important chapters chronicling a history of African American artists and artisans before 1900; likewise, the pioneering scholars of early African American art largely engaged in a heroic sort of recovery project, rescuing the names, biographies, and works of forgotten artists from obscurity, and, to some extent, situating them within the larger context of American art history. With the publication of Lisa Farrington's new survey text earlier this year and with much—though, importantly, not all—of this rescue mission completed, what new concerns, perspectives, paradigms, and methodologies will inform the direction of early African American art history? This panel seeks to take account of the shifting terrain of the field by beginning to articulate such new approaches and their implications for expanding the study of eighteenth- and nineteenth-century African American art. Possible themes include (but are not limited to) concepts like "movement" or "exchange" as useful lenses of critical analysis, a consideration of African American artists within their very local contexts or the greater diaspora, and how reappraising the place of enslaved artisans and artists reorients the larger field. We invite papers that

directly re-imagine the field itself from a theoretical point of view, as well as those that are engaged in unearthing material that can lead to new directions in early African American art historical scholarship.

Potential Subject Areas: 1) Art History-Art of the United States; 2) Art History-Nineteenth-century Art; 3) Art History-Eighteenth-century Art

Globalized Regionalism and Modernist Aesthetics in the Built Environment

Chair(s): Susanne Bauer, Universidade Federal de Uberlandia, Brazil; Eliana Sousa Santos, Universidade de Coimbra, Portugal
Email(s): susanne.bauer@uaschool.ac.uk; e.sousasantos@gmail.com

Modern Aesthetics have always been accompanied by a notion of simplicity, rationality and functionality and are considered to be international or global. However, the origins of the aesthetics of early modern architecture were indelibly connected with the somewhat mythical vernacular architecture of the Mediterranean. The allure that this vernacular architecture transmitted to modernist architects is well documented and the issue of regional modernism has a solid place within architectural historiography. Lately, with exponential globalization these characteristics have more and more been introduced into different regions proposing the question where regionalism in architecture ends and globalisation starts. Although there is the argument that a globalized architecture dismisses regional architecture, in the contemporary world we witness a reverse effect by the hybridization of local labor with imported knowledge. There has been a multiplicity of projects that explore the advantages of local techniques and materiality and blend them with international modernist aesthetics. Projects by Studio Mumbai, Francis Kéré or the firm Elemental of newly awarded Pritzker Prize winner Alejandro Aravena are just a few examples. The aesthetic of an industrialized modern architecture is thereby recreated using artisan and hand made products. In turn this aesthetic, combined with its local materiality and exotic location, might become the symbol of status in developing regions. We aim to discuss issues connected with this newly developed cultural engagement such as questions of the boundaries of regionalism, tradition and ornamentation, ethnicity, authenticity, as well as moral and political issues.

Potential Subject Areas: 1) Art History-Architectural History/Historic Preservation; 2) Art History-Critical Theory/Gender Studies/Visual Studies

Coalition of Women in the Arts Organizations (CWAO)

'Social Issues Art' and Women Artists

Chair(s): Kyra Belan, Broward College
Email(s): kyrabelan2013@gmail.com

This panel will explain and examine social issues art created by women artists. Please submit proposals and some images of your work (if you are an artist) about women artists and their involvement with social issues art. The artworks can be created in any media, including new media, digital, traditional, and collaborative projects. Please email your proposals and/or up to

ten jpg images if submitting as an artist.

Potential Subject Areas: 1) Interdisciplinary-Studio Art & Art History; 2) Studio Art & Design-Sculpture/Installation/Environmental Art; 3) Art History-Performance Studies/Installation/Environmental Art

Natural Disasters, Sacred Time, and Eschatology in the Eastern Mediterranean

Chair(s): Armin Bergmeier, Leipzig University; Heba Mostafa, University of Kansas
Email(s): armin.bergmeier@uni-leipzig.de; h797m476@ku.edu

The impact of the environment and the natural world on the human condition has incited a growing scholarly interest in recent years. This panel examines representations of natural disasters (fire, earthquakes, plagues, etc.) marking sacred time and asks how catastrophic events in the natural world structured the historical perception of sacred time. In many cultures, the *eschaton* or the end of time was a crucial moment in sacred time, intimately linked to destructive forces in the natural world. In Judaism, theophanies were often accompanied by frightening natural phenomena. In Middle Byzantine times, Last Judgment scenes began to incorporate a river of fire that leads to hell and opens up into a fiery abyss; while in Islam, the Day of Judgment would be announced by a massive upheaval of the natural order of the world, from cataclysmic earthquakes to the parting of the heavens. The panel queries how the relationship between natural disaster and sacred time was visualized and materialized in artifacts, architecture, and the design of specific sites. Some of the questions may include how natural disasters triggered expectations of divine agency or the advent of the *eschaton*. How were these events imagined, represented, or even counteracted? Which natural sites were associated with events in sacred time, and how were they architecturally and ritually framed or represented visually across various media?

Potential Subject Areas: 1) Art History-Early Christian/Byzantine Art; 2) Art History-Art of the Middle East/North Africa; 3) Art History-Egyptian/Ancient Near Eastern Art

Islands and Insularity: Representing Difference

Chair(s): André Bideau, Università della Svizzera italiana
Email(s): andre.bideau@usi.ch

Islands entertain a specific relationship with power – either intentionally deployed for a community or the product of difference in an evolving social fabric. Within the tradition of utopia, the island provided a metaphor of hope as an ideal form of social or spatial organization. It was an essential metaphor in modernist architecture: discourses of economic productivity, of social welfare and of aesthetic reform all relied upon conceptual abstractions of space. Insularity became a by-product of the functionalist tabula rasa where mass housing was cast as self-sufficient world of aesthetic and social cohesion. Postmodernism turned the representation of difference into a strategic instrument for the reterritorialization of capital: Real estate and urban governance today encourage the production of themed space, a commodity that relies on private investment to stimulate identity and place. Examining the embodiments of a spatial metaphor, this session welcomes multidisciplinary inquiries with either a historical or a contemporary focus. Contributions may relate insularity to the fate of modernist utopias, especially

to their transfer to contexts such as the postwar welfare state or the colonial/postcolonial urban realm; to the restructuring of postindustrial cities; to the spatial tactics and symbolic economies of gentrification; to the logics of zoning and real estate; to programs and morphologies triggered by deregulation and Flexible Accumulation. Papers may address the dynamics of intentional or segregated communities. Both case studies and theoretical papers are sought for, with contributions welcomed not only from the disciplines of architecture and urbanism, but also from cultural studies, sociology and geography.

Potential Subject Areas: 1) Art History-Architectural History/Historic Preservation; 2) Interdisciplinary-Art History; 3) Studio Art & Design-Urban Planning/Landscape Architecture

Unmanned Aircraft Art Vehicles (UAAV): Opportunities, Pitfalls, and Implications

Chair(s): Nick Bontrager, Texas Christian University; Adam Fung, Texas Christian University
Email(s): n.bontrager@tcu.edu; adambenjaminfung@gmail.com

This panel examines and discusses the use of unmanned air systems (drones), vehicles, and programming in creative fields of study. While offering insight into how artists are working with these evolving and emerging systems, especially in an ever changing environment of current and pending legislation, this panel will also draw parallels between drones and impact of portable video recorders on the arts in the late 1960's and early 1970's. In looking back on specific histories of art and technology, we will reference shifts in artistic production but perhaps more importantly, pose the question of how will these new abilities, access, perspectives, and possibly restrictions on technology be reflected in art practice of the future? By offering artists new visual perspectives and production value previously unattainable without substantial funding, drones offer access to both reference and production imagery which have significantly impacted the speed and scope of answered questions and desired research in the artists' studio. The immediate ability to explore our physical world untethered and share this information is both empowering and overwhelming to the artist; who are unbounded, albeit for the span of our battery life. Our aim is to provide a wide range of reports from the field, to give a sense of current projects engaging these topics and technologies, and perhaps forge new collaborative possibilities within this group of participants as well as attendees to the panel discussion.

Potential Subject Areas: 1) Interdisciplinary-Studio Art & Design; 2) Studio Art & Design-Film/Video; 3) Studio Art & Design-Sculpture/Installation/Environmental Art

What Do (Should) Artists Know?

Chair(s): Frank V. Boyer, State University of New York-New Paltz
Email(s): boyerf@newpaltz.edu

According to Confucius, in order to change things (that is, to have control over them) it is necessary to call them by their correct names. This session is about accurate naming. For art educators to effectively answer questions regarding what art education should be, an inquiry needs to be made into what artists do know, that is, what "knowledge" is for artists. If we don't specify and describe clearly what knowledge is associated with the role of the artist, how can we possibly specify what components need to be included in that "body of knowledge" or what experiences

need be part of the training of artists? If art educators cannot answer the question, "What is knowledge in the arts?" in terms commensurate with those used in the sciences and social sciences, they are left with descriptions of the arts in terms of entertainment, catharsis, self-expression, etc., etc., and effectively cede the realm of knowledge, broadly defined, to other fields. The result is that in contexts where the discourses of knowledge are dominant, including liberal arts education, the arts are at a distinct disadvantage in a competition with other fields for institutional resources. This panel seeks various answers to the title question, viewing the arts as a knowledge discourse, and in particular exploring the making of art as an activity that creates and communicates semiotic content that can be described in epistemological terms.

Potential Subject Area: Studio Art & Design-Art Education

Erasures and Eradications in Viennese Modernism

Chair(s): Megan Brandow-Faller, City University of New York, Kingsborough; Laura Morowitz, Wagner College
Email(s): mmf34@georgetown.edu; laura.morowitz@gmail.com

During the last two decades Viennese Modernism has exploded in popular culture and academia: in countless exhibitions dedicated to Viennese modernist painting, architecture, and the applied arts, in myriad books on every well-known Viennese designer, and in the "Klimtomania" that covers umbrellas, scarves and shopping bags. Yet the popularity of Viennese Modernism and the commercial "Vienna 1900" industry uneasily co-exists with a series of problematic historiographical erasures and fissures. All too often, the glittering culture of 'Vienna 1900' is studied in isolation from the political exigencies of 1938 and thereafter. Even as certain individuals have faded in the shadow of larger Viennese superstars, our panel interrogates the intentional neglect and repression of specific figures, organizations and movements. This panel seeks to widen the field of artists, questions, exhibitions and issues surrounding the heyday of Viennese modernism, from 1890 to the Anschluss. Topics to be explored may include: understudied artists active in Vienna, particularly women and those of minority descent and/or Jewish descent; conflicting and alternative narratives of modernity within the realm of Viennese Modernism; historiographies of Viennese art from the fin-de-siècle through the twentieth century; major exhibitions held in Vienna during the Anschluss; examination of other areas of eradication or obliteration related to Viennese Modernism, such as art historical erasures in the context of postwar Austrian "amnesia." Please be sure to submit all correspondence and application materials to both co-chairs.

Potential Subject Area: Art History-Twentieth-century Art

Fictive Worlds No More: Sensorial Apprehension in American Painting

Chair(s): Elizabeth Buhe, Institute of Fine Arts, New York University; George Philip LeBourdais, Stanford University
Email(s): ebuhe@nyu.edu; glebourd@stanford.edu

This panel asks how the vitality of American painting has been bound to bodily apprehension, to the spaces painting creates, and, especially, to entanglements of the two. What are the possibilities of non-visual hermeneutics, proprioception, or methodologies that embrace a broader suite of the human sensorium? Is seeing enough for believing? Many moments in American painting

bear out such questions. Frederic Church's dramatic 1859 display around *The Heart of the Andes* included opera glasses for close scrutiny of painted surfaces, emphasizing viewership's physical spectacle while also releasing a mobile or otherly-embodied eye. In 1962, Barnett Newman announced that his paintings could make viewers feel "full and alive in a spatial dome of 180 degrees," cutting against the historical grain of linear perspective. Today, Jacqueline Humphries asks what new spaces of experience her monumental abstractions might open onto at the same time that her slick, silvery passages reflect light and repel vision. What historical episodes and artworks portray the dissolution of this binary between illusion and embodiment? To what extent have the core concerns of phenomenology, affect, new materialism, and formalism created tensions between surface legibility and corporeal presence? How have new technologies, materialities, and environments enabled readings that spill beyond a work's framing planes? How might the "bodying forth" of painting implicate multiple regimes of vision or reframe tendencies toward ocularcentrism? Following the work of scholars like Martin Jay, Caroline Jones, and Nicholas Mirzoeff, this panel invites papers that explore more fully sensorial approaches to American painting.

Potential Subject Areas: 1) Art History-Art of the United States; 2) Interdisciplinary-Art History

Arts-Based Disciplines in the Face of a Carbon-Challenged Future

Chair(s): John Calvelli, Alberta College of Art + Design; Carmela Cucuzzella, Concordia University
Email(s): john.calvelli@acad.ca; Carmela.Cucuzzella@concordia.ca

The human activity of making art has been practiced for millennia prior to settling, at the beginning of the industrial era, into the current disciplinary structures of what we now name craft, design, art and architecture. Given the rise of atmospheric carbon since then and the projection of catastrophic climate change, how may this ecology of disciplines change in response? This session is proposed as a means to gauge what kinds of shifts within and amongst current practices are taking place today that might point to the emergence of a new configuration of arts-based disciplines in response to a projected future of radical climate change. Proposals from studio practitioners, theorists and historians are welcome that explore current as well as possible shifts within and between the arts-based disciplines in response to this major epochal change.

Potential Subject Areas: 1) Interdisciplinary-Studio Art & Design; 2) Interdisciplinary-Art History; 3) Art History-Critical Theory/ Gender Studies/Visual Studies

Early Modern Objects and the Boundaries of Materialities

Chair(s): Lauren R. Cannady, Clark Art Institute; Valérie Kobi, Universität Bielefeld
Email(s): lcannady@clarkart.edu; valerie.kobi@uni-bielefeld.de

This session will explore objects situated at the boundaries of materialities, such as plaster painted to resemble terracotta, wax portraits or specimens reproducing the properties of flesh, glass and porcelain flowers, tapestries framed as paintings, and gardens designed as grottoes. These are just a few examples of the ambivalent materiality of certain early modern artifacts. One might say that these are equivocal art objects—things that resist precise classification. Questions we are interested in pursuing

include: what might it mean to substitute one material for another, to translate an object or concept into a different medium? How do we reconcile the mutability and instability of things? How were such objects theorized then and how are they now? How does an object's materiality—and the questions of likeness, illusion, allusion, metonymy, and metaphor potentially associated with it—substantiate and/or complicate the interdisciplinary claims of art historians and material culture specialists? In addition to addressing the creation, reception, and categorization of such objects, this panel will be an opportunity to question the intersections between the arts and other fields including but not limited to the sciences or landscape and garden studies. We invite contributions that introduce new historical and methodological approaches. Proposals that seek to go beyond the case study are especially encouraged.

Potential Subject Areas: 1) Interdisciplinary-Art History; 2) Art History-General Art History; 3) Art History-Critical Theory/Gender Studies/Visual Studies

Imagining Bodies, Picturing Identities: Self-Portraiture as Performance

Chair(s): Chanda Laine Carey, New York University
Email(s): Chanda.L.Carey@gmail.com

Picturing the self is a process that marks key avant-garde practices like that of Claude Cahun's photography and Duchamp's performance of alter ego Rose Selavy. In Contemporary art, the role of photography in performance ranges from the work of art to documentation, as artists take their own bodies as their subject, often eliding, transforming, or performing identity. Photographers Cindy Sherman and Yasumasa Morimura have depended on their performative bodies and costumes to define their projects, while artists including Tehching Hsieh and Eleanor Antin have relied on photography to mediate the process of changes to their bodies in durational performances. Artists of African descent including Carrie Mae Weems, Lyle Ashton Harris, Renee Cox, and Omar Victor Diop have used photography as a performative medium to represent intersections of race, gender, sexuality, and diaspora. Ana Mendieta investigated her own appearance through the cosmetic, while Liu Bolin erases perception of a distinct identity with chameleon-like costume and cosmetics that allow his body to perform the appearance of space. Examining the body at the nexus of identity, representation, the moment of the photograph and the fluidity of performance, this panel invites papers that investigate the performative dimensions of photographic self-portraiture, and the importance of self-portraiture to performance practices. Papers may address artists' concerns with gender, race, sexuality, art history, popular culture, duration, costume, cosmetics, gesture, control, and creative independence among other interests central to the intersection of performance, photography, and self-portraiture.

Potential Subject Areas: 1) Art History-Performance Studies/Installation/Environmental Art; 2) Art History-Contemporary Art; 3) Art History-Twentieth-century Art

The Renaissance Filtered

Chair(s): Lynn Catterson, Columbia University; Deborah Krohn, Bard Graduate Center
Email(s): lc60@columbia.edu; krohn@bgc.bard.edu

As the nineteenth century drew to a close, the desire on the part of wealthy American and European collectors for Italian Renaissance art was exorbitant. The newly global art market, with its dealers, decorators, mediators, experts and auction houses, rose to meet that demand with ample quantities of supply. The Bostonian Quincy Adams Shaw wrote to the Florentine dealer, Stefano Bardini in 1877 that he would be interested to hear more about a bust of Donatello that Bardini had described to him, asking, "Is the bust of St. John that was in the Bargello [sic] by Donatello, still for sale—It was in a room adjoining that containing many Della Robbia." Incredibly, Shaw believed he might be able acquire a masterwork from the Bargello. Thousands of objects entered private and newly formed institutional collections during this period, setting benchmarks for taste, style and connoisseurship, and establishing an enduring canon. These objects thus represent the Italian Renaissance for Americans. It was, figuratively speaking, the art market that built the bridge upon which this culture crossed the Atlantic. This session seeks to explore still canonical objects, styles and genres, examined via the filter of the late nineteenth-century art market. We are interested in the circumstances of the transaction of Italian Renaissance paintings, sculpture and decorative arts to collections outside of Italy. We welcome new research and case studies of objects, their acquirers and their settings and display.

Potential Subject Areas: 1) Art History-Renaissance/Baroque Art; 2) Art History-Nineteenth-century Art; 3) Art History-Decorative Arts/Textiles/Design History

Dismantling the Center/Periphery Model in Global Art History: Art and Politics from the 1960s to the 1980s

Chair(s): Sooran Choi, The Graduate Center, The City University of New York; Young Min Moon, University of Massachusetts Amherst
Email(s): sooran.choi@gmail.com; ymoon@art.umass.edu

In the wake of the World Wars and the successive ending of political colonialisms, the period of the Cold War from the 1960s to the 1980s witnessed major and significant student and civilian protests against oppressive political regimes. In these decades, the connection of art to political resistance steadily evolved and became prominent as repressive conditions intensified globally but were ironically accompanied by rapid economic development. These conditions set the stage for diverse and dynamic tactics in art to combat hopelessness and political apathy. This session invites scholarship articulating the dynamic relationship between art and politics during the tumultuous Cold War decades focusing on specific local contexts within Asia, Latin America, Africa and Eastern Europe, and seeks an alternative discourse to the center and periphery model that has been prevalent in global art history. What are effective strategies in dismantling Eurocentric frameworks in approaching the heterogeneity of non-Western art conditioned by the (cultural) politics of the Cold War? What tools can implement, borrowing Kuan-Hsing Chen's words, decolonization, deimperialization, and de-cold war, in interpreting the art of these decades? Possible topics include, but are not limited to: case studies on local art scenes that were historically understudied and underrepresented; the mutual influences and interactions of art between Western and non-Western cultures

which reframed artistic discourses within diverse socio-political contexts; and art movements/styles appropriated or adapted to different socio-political and cultural aims.

Potential Subject Areas: 1) Art History-World Art; 2) Art History-Twentieth-century Art; 3) Art History-Japanese/Korean Art

Art/Magazines

Chair(s): Lori Cole, New York University
Email(s): lori.cole@nyu.edu

This panel will consider the magazine as a material object, a platform for display, and a changing technology that shapes the production, distribution, and reception of art. It seeks papers that historicize the art magazine and trace its international circulation, ranging from work on the experimental publications of the historical avant-garde, such as *Der Dada*, *De Stijl*, *Lef*, and *291*, to groundbreaking magazines of the 1960s and 1970s, including *Avalanche*, *Aspen*, and *0 to 9*, to analyses of print and digital platforms today. Submissions are welcome from across time periods and geographies that theorize the magazine as a collaborative art object, an exhibition space, and an evolving site for art criticism.

Potential Subject Areas: 1) Interdisciplinary-Art History; 2) Art History-Critical Theory/Gender Studies/Visual Studies; 3) Art History-Contemporary Art

Rethinking Foundation Studies Curriculum

Chair(s): Nicole Condon-Shih, Cleveland Institute of Art
Email(s): nicolecondon@gmail.com

This session examines emerging pedagogy in foundation studies within an art and design curriculum. How do we meet the varying needs of art and design students who enter programs with such vastly different backgrounds in the arts? Are skills and techniques taught in tandem with critical thinking and how does research play a role in foundation curriculum? How can we set the stage for interdisciplinary environments and engage students in both individual and group learning experiences? Should context play a role in foundation studies? Contributors are invited to share specific pedagogical structures, projects, and case studies demonstrating an innovative approach to reconsidering foundation studies for art school today.

Potential Subject Area: Studio Art & Design-Foundations

Crip Affects: New Approaches to Disability Studies in Art History

Chair(s): Jessica Cooley, University of Wisconsin-Madison; Stefanie Snider, Kendall College of Art and Design
Email(s): jacooley2@wisc.edu; snider.stefanie@gmail.com

Tobin Siebers' Disability Aesthetics formulates a new way of understanding disability studies as central to art history and its methods. With the turn to conceive disability as not merely a matter of representation, biography, or biology but also and especially as a style, an aesthetic, and a tactic that produces interactions and emotions, Siebers' Disability Aesthetics alters both the role and value of disability: "disability is properly speaking an aesthetic value, which is to say, it participates in a system of knowledge that provides materials for and increases critical

consciousness about the way that some bodies make other bodies feel." Extending the challenge of Siebers' prompt, *Crip Affects* takes seriously the expansive possibilities of "crip" as an adjectival modifier to welcome a generous rethinking of non-normative affects. Pushing the question of how disability feels as material object(s) or in performance art, *Crip Affects* asks about feeling crip. In addressing how crip may be felt not simply in a solitary body, but in the friction, attraction, or vibration of multiple bodies (human and non-human) that interact, collide, or enmesh, *Crip Affects* also contends with crippling's power to affect. *Crip Affects* seeks papers from a wide variety of contributors (artists, art historians, curators, and scholars of visual culture, disability studies, etc.) to constellate a space to collectively reimagine how art objects, performance art, and curatorial practice produce, challenge, and perform the vertiginous possibilities of crip while also holding onto the lived experiences of disability and its political and cultural stakes.

Potential Subject Areas: 1) Art History-General Art History; 2) Interdisciplinary-Studio Art & Art History; 3) Interdisciplinary-Museum Studies/Curatorial Studies/Art Criticism

Alternative Art Histories of the World

Chair(s): Kate Cowcher, Stanford University; Nikolas Drosos, Independent Scholar
Email(s): katecowcher@gmail.com; ndrosos@me.com

In recent years, Art History in the Western academy has been partly driven by two parallel tendencies: a turn towards historiography and a concern for the "global." Yet the two have rarely met: as the art historical canon is expanding, the history of the discipline remains focused on a few, mostly Western European, writers. This panel proposes an expanded historiography of art history, encompassing twentieth-century scholarship outside the Western European and American corpus. Particular emphasis will be given to writings with a wide geographical scope, or with transregional and transcontinental approaches that predate the institutionalization of "global art" and some phenomena that are readily associated with that term, such as contemporary biennial culture and post-1989 globalization. How did scholars from Asia, Latin America, Africa, the Middle East and Eastern Europe conceive of the study of art beyond their own national or continental borders as an international project, or a pressing geopolitical endeavor during the twentieth century? How was such scholarship influenced by transnational political formations with global claims, such as communism and the non-aligned movement? One example is the work of Soviet Africanist scholars in the 1960s who, following the advice of W.E.B. Du Bois and the USSR's anti-colonial agenda, set out to write complex histories of African art that proposed a "polycentric supersystem" for the continent. Through exploring such alternative historical models for studying the art of the world we may glean new perspectives for current global art history.

Potential Subject Areas: 1) Art History-World Art; 2) Art History-General Art History

Art Writing in the Expanded Field

Chair(s): Claire Daigle, San Francisco Art Institute

Email(s): cdaigle@sfai.edu

Contemporary prose writing is increasingly characterized by the dissolution of lines that circumscribe literary categories. The phenomenon is demonstrated by the broad appeal of recent books like those by Maggie Nelson, Claudia Rankine, Ben Lerner, and Rebecca Solnit. To what extent might such widespread genre-bending inform and include writing about art? This session foregrounds how the production of art history, theory, and criticism might be considered as a creative endeavor. Examples include writings as diverse as T.J. Clark's *The Sight of Death* (2008), Javier Sierra's *The Master of the Prado*, Chris Kraus' *I Love Dick* (2006), Rebekah Rutkoff's *The Irresponsible Magician* (2015), and Daniel Arasse's *Take a Closer Look* (2013). How might we turn the gaze onto the discipline and consider what it might mean to read and write about art as creative non-fiction? What distinguishes the craft of art historians or art critics from that of essayists, memoirists, or novelists? How might a shift of balance toward invention inform our practice as scholars? What might be the perils and losses accompanying such a shift? How might it impact readership? What insights are to be gleaned from forays to other shelves in the bookshop? Papers addressing existing art writing that mobilizes fictional and creative non-fictional elements and strategies are encouraged, as are those that perform efforts to push beyond traditional disciplinary methods and conventions.

Potential Subject Areas: 1) Art History-Contemporary Art; 2) Interdisciplinary-Museum Studies/Curatorial Studies/Art Criticism; 3) Interdisciplinary-Art History

Ethics in Design

Chair(s): Andrew DeRosa, Queens College, City University of New York; Laura Scherling, Teachers College, Columbia University.

Email(s): andrew.derosa@qc.cuny.edu;

Laura.Scherling@tc.columbia.edu

Communication designers have long been in the position to influence culture and persuade audiences, and design educators have a unique position to impart social responsibility while teaching their craft. Historically, the field of communication design has closely evolved with the latest developments in art, media, and technology. In recent years, advances in digital technologies has led to its rapid transformation. Through this change, design educators and practitioners are not only faced with staying connected to relevant epistemologies and educational materials, but also with emerging ethical considerations. With the quickly changing state of the field, it is imperative for educators to develop approaches to address ethical issues that designers face. Design is largely aligned with commercial practices and servicing the interests of businesses. These motivations can be at odds with designers' abilities to apply their problem solving skills to social good. The close relationship between commerce and design presents challenging ethical decisions. Some of these ethical issues lack clarity. In order to explore these issues, this research is guided by the following questions: Is the primary responsibility of the educator to train students for successful careers in industry? Is it possible for educators to combine industry training with participatory action research and cooperative inquiry? How can alternative models of design—critical, social, and activist—fit in? Are these models co-opted or commodified? How can design educators and practitioners address ethical issues related to digital surveillance, interface design, disruptive innovation, user research,

crowdsourcing, technological singularity, transhumanism, and beyond.

Potential Subject Areas: 1) Studio Art & Design-Graphic/Industrial/Object Design; 2) Studio Art & Design-Digital Media/Animation; 3) Interdisciplinary-Studio Art & Design

"So near and yet so foreign:" Negotiating Touristic Experience through Design

Chair(s): Sara Desvernine Reed, Virginia Commonwealth University
Email(s): sedesvernine@vcu.edu

Cuban graphic designer Conrado Massaguer's promotional advertisement, featuring a voluptuous Cuban woman holding maracas and boasting the slogan, "So near and yet so foreign," was utilized by the Cuban Tourist Commission in a promotion to its U.S. neighbors in the 1950s. Today, the messages in the promotion are ironically prescient. Normalizing relations between the United States and Cuba has yielded heightened interest among U.S. citizens and already throngs of American tourists have traveled to Cuba, many of whom aim to experience Cuba "before it changes." But what will shape their experience? Contemporary theories of tourism embrace the concept of a "tourist gaze" as the performative, embodied practices of being a tourist, which are focused on the visual, as well as other sensorial experiences. This panel seeks to address the understudied, though integral, role that design plays in tourism practices. From promotional visual material, to luggage design, to "indigenous" crafts, to hotel furniture and landscaping, how does design mediate the tourist experience? How does design normalize the tourist's life back home by creating an experience of an other? Likewise, how does design offer a space for locals to exert agency in negotiating their representation? How does design interrogate the dichotomies that are negotiated in touristic experiences—near/far, familiar/foreign, inclusive/exclusive, comfort/discomfort, authentic/inauthentic? Papers may explore the ways in which design, as experienced by any or all of the senses, has either perpetuated the stereotypes of otherness or has contradicted and counteracted these stereotypes.

Potential Subject Areas: 1) Interdisciplinary-Art History; 2) Studio Art & Design-Graphic/Industrial/Object Design; 3) Studio Art & Design-Architecture/Interior Design

Design: Context and Dialogue

Chair(s): Mark John DeYoung, Independent Scholar

Email(s): deyoung.mark@yahoo.com

The days of support for the designer as neutral savant conveying the message of the authoritative client are waning. Human context is increasingly the focus within design practices and pedagogy. In Poynor's book on Jan van Toorn, the author lays out the designer's case for a more inclusive, dialogic approach to design. Rather than authoritarian monologue, this re-envisioning of design respects the viewer, encourages exchange and is dialogic in pursuit of what German author Hans Magnus Enzensberger would call emancipatory media. In this brave new world, iterative design thinking processes are employed in order to develop more complete solutions that are integrative in their approach, taking into account user, client, and community. Indeed, scholars from Davis to Norman, McCoy to Heller, along with industry champions Martin and Brown are advocating for continuing the trend of a people-focused approach through design thinking, systems thinking and integrative design, coordinating cognitive

abilities with practical facility. Reflecting on the pedagogical and theoretical underpinnings of a recently developed media independent, collaborative design course where students work for real clients in the non-profit sector, will serve as a springboard for this session. This session is open to designers and educators implementing socially engaged activities to improve on the quality of human interactions through design practice or curriculum. Whether comprehensive organizational shifts or pilot projects, the session is interested in case studies on the challenges and successes of such endeavors.

Potential Subject Areas: 1) Studio Art & Design-Graphic/Industrial/Object Design; 2) Interdisciplinary-Studio Art & Design

Society of Architectural Historians (SAH)

Architecture and Comedy

Chair(s): Edward Dimendberg, University of California, Irvine; Steven Jacobs, University of Ghent
Email(s): Dimendberg@cs.com; Steven.Jacobs@ugent.be

Architects and scholars frequently invoke tragedy to describe the mismatch between built form and the world, yet the links between architecture and notions of the funny, the witty, the ludicrous, the ridiculous, or the sarcastic are no less suggestive. Papers in this session may approach the comic dimensions of architecture and cities through historical or theoretical case studies or treatments of the built environment in media such as literature, theater, film, photography, or visual art. They may consider examples from any time period or geographic region and treat specific architects, individual buildings; typologies; spatial characteristics; varieties of ornament; the role of materials, scale, or color; or and the utility of psychoanalysis, phenomenology, and other critical theories in explaining comic architectural phenomena. In what manner is the comic effect of architecture dependent on the way it interacts with the bodies of its dwellers, taking into account Bergson's definition of humor as a conflation of the human and the mechanical? Do new forms of architectural technology present new opportunities for architectural humor? Rather than enumerate examples, presentations should take seriously the linkage between comedy and destruction noted by Hegel and ponder to what extent, if at all, design, construction, and dwelling entail the suppression of comic impulses. How might comedy advance, rather than merely upend, architecture? In what ways could architectural comedy push beyond stale oppositions and overcome nostalgic, cynical, or small-minded impulses in contemporary culture and reconfigure the contemplation of the divine or the cosmic for a secular age?

Potential Subject Areas: 1) Art History-Architectural History/Historic Preservation; 2) Art History-Critical Theory/Gender Studies/Visual Studies; 3) Interdisciplinary-Art History

The Maker Mentality

Chair(s): Ruth Dusseault, Georgia State University
Email(s): rd@ruthdusseault.com

Cory Doctorow characterizes his 2009 novel *Makers* as a response to "the amazing blossoming of creativity and energy that I saw in Silicon Valley after the dotcom crash, after all the money dried up." Media theorist Fred Turner characterizes the Maker culture as traditional capitalism cloaked in 60's countercultural romanticism. California's "computer utopians," as described by Adam Curtis in his 2011 BBC series *All Watched Over by Machines of Loving Grace*, see the digital transformation as an opportunity for corporate

and governmental social engineering. These deconstructions all target at a new kind of individual - the Maker, the independent creative, empowered by new digital tools, open source platforms and a sense of solidarity within the networked society. How is the Maker represented in contemporary art? How are engineers, like Natalie Jeremijenko, using artistic venues to conduct experiments too extreme for the sciences? In what ways are artists venturing critically into the worlds of sustainable design and engineering? In what ways are technologists gaining from the humanities to assess their creations in a broader scope? How has the Maker mentality shaped pedagogy? Are art programs engaged with new on-campus Maker spaces, and do they perform critically within them? Are there more exchanges between science and art across campuses, and what are the results? This panel invites projects and papers from artists, architects, historians, scholars, educators, activists and amateurs that demonstrate or deconstruct the Maker Mentality.

Potential Subject Areas: 1) Interdisciplinary-Studio Art & Design; 2) Interdisciplinary-Studio Art & Art History; 3) Studio Art & Design-3-dimensional Design

Is There an Aesthetics of Decolonization? New Perspectives from South Asia

Chair(s): Natasha Eaton, University College London; Emilia Terracciano, University of Oxford
Email(s): n.eaton@ucl.ac.uk; emilia.terracciano@rsa.ox.ac.uk

What is the impact of decolonization movements on modernism? "Decolonisation is always a violent phenomenon," wrote Frantz Fanon in *The Wretched of the Earth* (1961), a study devoted to the dehumanising effects of colonialism upon the individual as well as a call for the decolonization of people. International commentary on the current Greek debt crisis in the EU scarcely considers prior experiences of structural adjustment, labour exploitation, migration, refugee crisis and debt intransigence beyond Europe. But decolonization has a peculiarly non-European history, referring to political agendas arising in the South, which claimed self-determination from colonial rule. The aim of this panel is to identify the processes, politics and aesthetics of decolonization for art and art history in South Asia. Through a history marked by ruptures and displacements, we explore how artists endorsed, challenged and negotiated the present, as imperialism weakened its grip and took new forms. Artists resisted and reconfigured domination and homogeneity, ramifying struggles for self-determination on an international scale. This panel calls for new and urgent research initiatives around art and decolonization as for example that carried out by the special issue of *Third Text*: "Partitions: Art and South Asia" (2017, Editor: Natasha Eaton). We welcome papers that address decolonization across a range of media and technologies: Comparative 'Partitions'; 'Islanding'; Border and Border Cultures; Violence, Nostalgia and Longing; Imagination and Struggles; Carto-imaginings and Uneven Geographies; De-territorialization; Labor Exploitation; Violence in the Postcolony; The Potentialities of Revolution; Refugee Crisis; Migration and Diaspora; Political Economy of Emergency.

Potential Subject Areas: 1) Art History-Twentieth-century Art; 2) Art History-South/Southeast Asian Art; 3) Art History-Critical Theory/Gender Studies/Visual Studies

Systems Thinking for Sustainable Design

Chair(s): Rachel Beth Egenhoefer, University of San Francisco

Email(s): rbegenhoefer@usfca.edu

Design for Sustainability is a pressing topic that industry and education faces today. However, we need to think beyond reusable tote bags, recycled plastic and low-VOC ink, to tackle the underlying issues at hand. This panel seeks to explore sustainable design from a deeper, holistic perspective that uses systems thinking as a tool for design strategy and implementation. Today's designer work in an interdisciplinary field. Singular graphic designers, product designers, and web designers no longer work in individual silos. Design requires a holistic approach that works in tandem with urban planners, social psychologists, politicians, chemists, engineers and a plethora of other practitioners. A product may appear to meet the criteria of sustainability on paper, but if it is not presented in a broader system that promotes underlying sustainable change, the message will be lost. This panel situates the design practice in relationship to systems thinking, taking into consideration the power design can have in the influence of structures, systems, and interactions that underlie our decisions, values, ethics and identities. In addressing issues of design for behavior change, systems and strategy, circular economy, humanitarian design, ethics and values, this panel attempts to present a unique and powerful design. This panel will be presented in a hybrid format that includes short presentations on theoretical perspectives, physical examples, and how to implement these ideas in the classroom.

Potential Subject Areas: 1) Interdisciplinary-Studio Art & Design; 2) Studio Art & Design-Graphic/Industrial/Object Design

Surrealist Gestures and Material Transformations in Interior Decor, 1930–70

Chair(s): Marianne Egger, Fashion Institute of Technology

Email(s): Marianne_Eggergeroz@fitnyc.edu

The impact of Surrealism on twentieth century interior design, at least in its most spectacular manifestations, has been thoroughly explored by scholars, including Beatriz Colomina and Anthony Vidler, and the subject was included in a 2007 exhibition at the V&A titled "Surreal Things: Surrealism and Design." Such masterpieces of the irrational as Le Corbusier's de Beistegui Apartment in Paris of 1929, Salvador Dali's fantastical furnishings inspired by Mae West, or Frederick Kiesler's Art of this Century Gallery, 1942, in New York, have received considerable attention. However, the Surrealist urge toward the irrational and the challenge to the "functional" in interior design lurks in less well-known examples, manifesting itself in interiors as diverse as Andy Warhol's aluminum foil-clad Factory of the 1960s and the 1980s postmodern masterpieces of the Italian group Memphis. Even the work of such canonical "high" modern architects as Mies van der Rohe, as Rosemarie Bletter has shown, exhibit irrational tendencies, and this session encourages proposals that continue this investigation, venturing inside less well scrutinized examples to consider surrealist gestures and material transformations in interior design.

Potential Subject Areas: 1) Studio Art & Design-Architecture/Interior Design; 2) Art History-Decorative Arts/Textiles/Design History; 3) Art History-Twentieth-century Art

Preservation by Other Means: Contemporary Art and the Destruction of Cultural Heritage

Chair(s): Chad Elias, Dartmouth College; Mary Coffey, Dartmouth College

Email(s): chad.elias@dartmouth.edu;

Mary.K.Coffey@dartmouth.edu

In 2012 Mexican artist Eduardo Abaroa proposed the "total destruction of the National Museum of Anthropology" in an installation in which he littered the gallery with rubble that simulated the explosion of not only the building but also its collection of indigenous artifacts. Drawing upon avant-garde gestures and local critiques of the museum's role in shoring up the claims of an authoritarian government, Abaroa's provocative proposal suggested that indigenous communities might be better served if their culture was destroyed rather than preserved for museological display. In the same year, Lebanese artist Akram Zaatari buried artworks in his Time Capsule project, recalling the precarity of cultural artifacts in conflict zones (during the Lebanese Civil War the National Museum in Beirut sealed most of its collection inside huge concrete blocks) as part of an ongoing exploration of informal economies of preservation. While this panel recognizes the importance of protecting collections from looting, vandalism, and physical destruction—particularly in the wake of the Islamic State's spectacular attacks on cultural heritage—we seek papers which take up contemporary artistic interventions that either complicate or challenge the custodial claims of the national museum. We invite scholars who are interested in critically examining museums and heritage industries in nations or regions shaped by violent histories of (de)colonization and/or ongoing military conflicts. Papers addressing methodological issues as well as concrete case studies of contemporary artworks or curatorial practices that engage the museum from any number of post- or neocolonial contexts are equally welcome.

Potential Subject Areas: 1) Art History-Contemporary Art; 2) Interdisciplinary-Museum Studies/Curatorial Studies/Art Criticism; 3) Art History-World Art

Women's Caucus for Art (WCA)

Maternal Art Activism

Chair(s): Rachel Epp Buller, Bethel College; Margo Hobbs, Muhlenberg College

Email(s): rachel@ddtr.net; mhobbs@muhlenberg.edu

This panel considers the work of mothers engaged in creative practice who position themselves as agents of cultural change. These artists situate individual works, or even entire careers — much as Kathe Kollwitz did in the early-twentieth century — as activist endeavors influenced by and often directly tied to their status as parents. Building on the feminist expression that "the personal is political," Adrienne Rich opened a path for writers to take on an activist maternal voice in her well-known text, "Of Woman Born: Motherhood as Institution and Experience." In the decades since, a host of creative producers around the globe — many of whom are not parents themselves — have answered her call, not only to grant visibility to hitherto obscured experiences of mothering, but also to engage in social and political protests from maternal viewpoints. Presenters might address creative work that disrupts expectations of maternal behavior and identity; community engagement, public art, or interventions in public spaces influenced by experiences of motherhood; creative work that interrogates the representation of mothers in art, media or the marketplace; art about the censorship of the maternal body

or discrimination against mothers; art that intersects with the politics of immigration, economics, transnational conflicts or environmental destruction. This panel invites artistic and scholarly submissions that engage with the challenges, strategies and possibilities of these and other aspects of contemporary maternal art activism.

Potential Subject Areas: 1) Interdisciplinary-Studio Art & Art History; 2) Art History-Contemporary Art; 3) Art History-Critical Theory/Gender Studies/Visual Studies

Committee on Diversity Practices

Engaging Diversity in the Arts Curriculum of Designated Colleges and Universities

Chair(s): Lisandra Estevez, Winston-Salem State University; Julie McGee, University of Delaware

Email(s): estevezl@wssu.edu; mcgee@udel.edu

This panel considers the arts curriculum of minority-serving institutions: Historically Black Colleges and Universities (HBCUs), Hispanic-Serving institutions (HSIs), Asian American and Native American Pacific Islander-Serving Institutions (AANAPISIs) and Tribal Colleges (TCUs), among others, and the types of diversity and inclusion practices being implemented to foster creativity, critical thinking skills, and greater cultural awareness. This session seeks to address pedagogies and practices of inclusion and pose relevant questions. How do the arts curricula of these institutions address identity formation as part of the educational experiences they offer? What specific pedagogical practices, curricula, and programs do these programs advance to foster a distinct and dynamic learning environment? What does it mean to be an educator at a designated university in the twenty-first century? What transformational strategies might we learn and apply across institutions? This open-call session invites proposals from educators specializing in art, visual culture, and art history from national and international institutions of higher learning.

Potential Subject Areas: 1) Interdisciplinary-Professional Development/Pedagogy/Publishing; 2) Interdisciplinary-Studio Art & Art History; 3) Interdisciplinary-Art History

State of the Art (History): Pedagogy Laboratory

Chair(s): Michelle Millar Fisher, The Graduate Center, The City University of New York

Email(s): michellemillarfisher@gmail.com

This session invites proposals for seven-minute lightning talks on the state of art history teaching today. What is the most critical and compelling facet of pedagogical practice and philosophy in art history now, and how might this be communicated by sharing a successful assignment, methodology, reflection, a teaching philosophy, or an instructive failure? Possible springboards might include: Engaging non-art history majors ; The art history survey textbook ; Chronological vs. thematic survey; Creating scaleable Open Educational Resources (OERs); Flipped, hybrid, and online teaching; Crafting measurable learning goals and outcomes; Teaching as a political act; The digital humanities ; Non-traditional teaching methods; Teaching with/without museums and galleries; Teaching with material objects; Letting go of the lecture/the canon; Teaching writing about art; Generating/analyzing course data ; Struggling with “coverage”; Addressing plagiarism. The session will be facilitated by ArtHistoryTeachingResources.org (AHTR), founded in 2011 as a constantly evolving and collectively

authored discussion around new ways of teaching and learning in the art history classroom. Modeled on the AHTR Weekly, a peer-populated blog where art historians from international institutions share assignments, reflections, and teaching tools, this session will offer a dynamic “curriculum slam” in which six lightning speakers, two key respondents, and attendees will engage in dialogue and reflection on successes, failures, and future paths forward in the art history classroom. The session is dedicated to scholarly discourse that articulates research and practice in art history pedagogy, and seeks to raise the profile and value of those who identify as educators.

Potential Subject Areas: 1) Interdisciplinary-Professional Development/Pedagogy/Publishing; 2) Studio Art & Design-Art Education; 3) Other

Museums, Artists, and Social Change

Chair(s): Laura Flusche, Museum of Design Atlanta

Email(s): lflusche@museumofdesign.org

In 2010, the American Alliance of Museums (AAM) issued a challenge to museums to become active, visible players in civic life and trusted incubators of change. With this session, the CAA Museum Committee seeks to identify, understand, and learn from museums that have formed partnerships with artists with the explicit goal of creating exhibitions, programs, or other offerings intended to effect social change at the local or global level. Because the challenges presented to artists and museums by this social change agenda are significant, papers may discuss successful efforts or failed ones, though in either case, presentations should include initial goals, processes or methodologies employed, and outcomes (or preliminary results if programs are currently underway). The goal of the session is to present case studies that will inform a panel discussion. Scholars, artists, and museum practitioners are invited submit proposals.

Potential Subject Areas: 1) Interdisciplinary-Museum Studies/ Curatorial Studies/Art Criticism; 2) Interdisciplinary-Studio Art & Art History

Interpreting Degas: A Centennial Perspective

Chair(s): Michelle Foa, Tulane University; Kathryn Brown, Loughborough University

Email(s): mfoa@tulane.edu; kathrynbrown@mac.com

This session commemorates the centenary of Edgar Degas's death in 1917 by inviting a critical re-examination of the artist's work and its reception during and after his lifetime. Since scholarship on Degas has long reflected important developments in the field of art history, including debates about the representation of class, gender, race, and labor, among other themes, our hope is that an exploration of past and current approaches to Degas's work will offer broader insights into the history and present state of the discipline. We thus seek papers that foreground issues of historiography and methodology in their analyses of Degas's multi-faceted body of work or the critical and art historical frameworks that have been used to interpret it. Topics might include, but are not limited to, aspects of Degas's work, materials, and practice that would benefit from re-consideration, key critical or art historical texts on the artist, Degas's influence on his contemporaries or later artists, and the role of dealers, museums, and publishers in shaping our understanding of his work. On the unique occasion of this

centenary, our aim is to present a reassessment of Degas's work and legacy from a variety of distinct and innovative perspectives, and we encourage submissions from curators and conservators as well as art historians at any stage of their careers.

Potential Subject Area: Art History-Nineteenth-century Art

Historians of Netherlandish Art (HNA)

The Netherlands and the Global Baroque (1580–1750)

Chair(s): Caroline Fowler, Yale University

Email(s): covertonfowler@gmail.com

For the Kochi-Muziris Biennale (in Kochi, Kerala, India) in 2012, seventeenth-century Dutch warehouses built by the Dutch East India Company (Vereenigde Oost-Indische Compagnie, or VOC) became sites for contemporary art installations. Many of these works engaged with the history of the VOC in the region of the Indian Ocean and its continuing influence in economics, trade and urbanism. Following in the footsteps of the Kochi-Muziris Biennale and the more recent exhibition *Asia in Amsterdam* (Amsterdam and Salem, MA), this panel seeks to explore the architectural, artistic and urban imprint of the Dutch in the regions of their global trade centers, as well as the influence of the Indian and Atlantic regions and their cultures on Dutch artistic practice and theory. This panel will examine the economic, environmental and visual impact of both the VOC and the WIC (De Geocroyeerde West-Indische Compagnie, or West India Company) in early Dutch colonial enterprises. Papers will explore a visual archaeology of how ideas and objects from Dutch trade and territorial enterprises influenced concepts of art, material culture, and religion in the Netherlands, as well as the impression of the Dutch on the landscapes of trade partners such as Brazil, India, Indonesia, South Africa, Sri Lanka, Suriname, and the United States in architecture, material culture, and urbanism in the seventeenth and eighteenth centuries.

Potential Subject Areas: 1) Art History-Renaissance/Baroque Art; 2) Art History-World Art

Islamic Architecture and Contested Cultural Heritage in Africa and the Middle East

Chair(s): Barbara E. Frank, Stony Brook University; Michelle Apotsos, Williams College

Email(s): Barbara.Frank@stonybrook.edu; ma11@williams.edu

This panel explores historic Islamic architecture in Africa and the Middle East through the lens of contested contemporary culture and politics, particularly surrounding ideas of heritage management. How do definitions of Islamic architectural heritage in the eyes of global organizations such as UNESCO or the Agha Khan compare to or conflict with the way particular states value or devalue these sites in their own agendas? What constitutes Islamic architectural heritage in the eyes of community members? How do these definitions differ from the way scholars might view such heritage? The panel considers to what extent private architectural forms within Islamic contexts deserve our attention in addition to understandable preoccupations with "major" monuments, and theorizes how we might take into account broader, potentially non-Islamic, cultural factors that nonetheless contribute to more universal definitions. By analyzing how these forms are conceptualized (used and abused) by multiple stakeholders, the panel advocates for context-specific approaches to Islamic

architecture and heritage management in the face of contested and increasingly global cultural and political landscapes.

Potential Subject Areas: 1) Art History-Architectural History/Historic Preservation; 2) Art History-African Art (sub-Saharan); 3) Art History-Art of the Middle East/North Africa

Issues in Teaching Latin American Art History

Chair(s): Patrick Frank, Independent Author

Email(s): plf@grabados.org

This session will examine issues and problems related specifically to teaching the history of Latin American art. Submissions are invited from experienced instructors who have grappled with issues such as background knowledge to be required of students, the relevance of interdisciplinary approaches, addressing racial issues, access to original art works, relationship to more canonical art (and to other faculty members who specialize in it), access to digital teaching materials, availability of research materials for students, and the relevance of language competence, or other issues. Submissions should deal with one issue only, discuss the problem, bring to bear the experience of the presenter, and include possible solutions. To encourage information sharing, proposals for briefer presentations (lasting less than 15 minutes) will also be considered.

Potential Subject Area: Art History-Latin American/Caribbean Art

Accelerated Art History: Tools and Techniques for a Fast-Changing Art World

Chair(s): Charlotte Frost, City University of Hong Kong; Sarah Cook, Duncan of Jordanstone College of Art and Design

Email(s): charlotte@digitalcritic.org; s.e.z.cook@dundee.ac.uk

During Hong Kong's Umbrella Revolution thousands participated in creative acts of protest. Like many major cultural events, activities were distinguished by how they simultaneously unfolded on and offline. In one instance, an art project that let anyone anywhere tweet messages of support to protesters was broadcast online, projected live on government building walls, and shared across social media in rapid-fire mass social documentation. There have been investigations into participatory culture (Jenkins: 2009; Allan: 2013); the hypermediation of the event (Bolter and Grusin: 2000; Kember and Zylinska: 2012); documentation of time-based art events (Butt: 2005; Jones and Heathfield: 2012) curation of new media art (Grau: 2004; Graham and Cook: 2010); and digital cultural heritage (Cameron and Kenderdine: 2007; Jackson and Kidd: 2010). Yet art history has produced no clear models for live data capture. Inspired by a range of 'hypermediated' cultural events from the Umbrella Revolution to the Ukraine's Lenin monument removal, this panel will bring together art historians, archivists and curators to discuss methods for archiving and historicising live mediated cultural events. We will address questions such as: What new forms of live- or hyper- mediated cultural event exist as a result of the social web? What models for documenting time-based arts exist and how might they apply to these emerging events? What data can and should we capture and how? In what ways are museums developing events-driven approaches to collecting or archiving?

How have artists created new social media tools and connected artworks as a result of collective events?

Potential Subject Areas: 1) Art History-Digital Media/Animation; 2) Interdisciplinary-Museum Studies/Curatorial Studies/Art Criticism

Graphic Growth: Discovering, Drawing, and Understanding Nature in the Early Modern World

Chair(s): Catherine Girard, Williams College; Jaya Remond, Max Planck Institute for the History of Science
Email(s): catherine.girard@yahoo.com; jremond@mpiwg-berlin.mpg.de

This panel explores how drawing and related graphic media were used to gain insight into nature during the early modern period. Naturalists and artists faced a natural world in expansion, which they sought to describe in detail as new realms of natural history emerged, facilitated by a conjunction of events ranging from geographic explorations to the invention of the microscope. As rich scholarship in the history of science and of art has shown, images could function as powerful instruments of knowledge and as repositories of newly gained information about plants, animals, and minerals. Addressing the epistemological encounter between artists, scientists, and the natural world, this panel zooms in on how this moment of intersection called for innovative strategies of visualization and shaped new graphic conventions in the production of images. It interrogates how techniques of up-close observation, connected to technological progress, informed innovative modes of depiction and vice-versa, as exemplified by figures as diverse as Robert Hooke, Claude Aubriet, and Maria Sybilla Merian. When exposed to lush tropical botany or seemingly hybrid organisms (such as polyps and corals), how did naturalists and artists use drawing to stabilize nature? What were the operations that transformed observation into a graphic act? How did experienced observers respond to this abundance of information and translate into lines the sensorial overload triggered by unfamiliar morphologies? Papers using interdisciplinary approaches and with a focus on France and Northern Europe in a global context are particularly welcome.

Potential Subject Areas: 1) Art History-Eighteenth-century Art; 2) Art History-Renaissance/Baroque Art; 3) Art History-Drawings/ Prints/Photography/Works on Paper

Outmanned and Outgunned

Chair(s): Faye Gleisser, Indiana University; Delia Solomons, Drexel University
Email(s): fayeraquel@gmail.com; delia.solomons@gmail.com

In 1961, Che Guevara outlined a key strategy for implementing counterinsurgency: "the principal source of provision for the guerrilla force is precisely in the enemy armaments." This mandate—to steal your enemy's weapons—appeared in *Guerrilla Warfare*, a manual designed to assist small oppositional bands across the globe in potential uprisings against colonial, neocolonial, and dictatorial governments. Che's methods were also quickly adapted for artistic and cultural production. Since the 1960s, artists in urban cosmopolitan centers have appropriated the literal and figurative weaponry of their adversaries to intervene in asymmetrical power structures. This panel invites papers that examine how artists have incorporated and reinvented enemy armaments in order to expose or challenge the governmental,

financial, societal, and art-world institutions that seem to possess limitless power. We seek to investigate the very notion of ammunition, encompassing the representation of artillery in art and visual culture, as well as more expansive metaphors of armed propaganda, shooting/being shot (photographically), historical misfiring, and caliber/morality. Papers may also investigate how artworks have constructed legible "enemies," engaged with the relationship between the spectacular and the mundane upon which guerrilla tactics subsist, and operated under conditions of being outmanned, outgunned, and up in arms. Additionally, we are interested in papers that confront our current landscape of violence, the polarizing rhetoric surrounding gun ownership, and the ways in which the possession or appropriation of artillery has been instrumentalized to protect mythologies of American exceptionalism.

Potential Subject Areas: 1) Art History-Contemporary Art; 2) Art History-World Art; 3) Art History-Twentieth-century Art

Gauguin Redux

Chair(s): Linda Goddard, University of St Andrews; Elizabeth C. Childs, Washington University in St Louis
Email(s): ljg21@st-andrews.ac.uk; ecchilds@wustl.edu

Paul Gauguin (1848–1903) has long held a privileged position in the historiography of modernism in western art history. His case is often taken as paradigmatic in debates about avant-garde practice, artistic identity, the fraught histories of primitivism (as an aesthetic strategy and mode of cultural production), and the racial and gendered biases and exclusions of the discipline as commonly defined in Europe and North America. Beginning with his reception in the early twentieth century, responses to his art have often been inseparable from reactions to his controversial life and self-curated persona, fuelled by his own semi-autobiographical writings as well as by art criticism, both contemporary and posthumous. His self-conscious equation of the artistic life with exile – or exoticist adventure – has attracted the interest of anthropologists, and scholars of literature and Pacific Studies, as well as art historians. Emblematic not just of a style of modern art, but of an uncompromising, even destructive, commitment to creativity, Gauguin's example has been analysed in moral philosophy, imagined in fiction and film, and critically reworked in contemporary Pacific culture. This session invites papers that investigate artistic, literary and popular responses to Gauguin's art and/or life, or that consider his uneven fortunes in the critical literature since 1903. We also welcome investigations of the exhibition and curatorial strategies that have aspired to rethink his art and critical legacies in a broad variety of formats (monographic, media-driven, comparative, movement-specific, cross-culturally informed) since the early twentieth-century, both within and outside the Euro-American sphere.

Potential Subject Areas: 1) Art History-Nineteenth-century Art; 2) Art History-Oceanic/Australian Art; 3) Art History-Twentieth-century Art

When Art Claims to Do Good: Assessing the Impact of Socially Engaged Art

Chair(s): Elizabeth Grady, A Blade of Grass; Steve Lambert, Purchase College - State University of New York

Email(s): elizabethmgrady@gmail.com; steve@visitsteve.com

Artistic activism has come to play an increasingly prominent role in social movements, in art education, and in the public discourse on art in general. Political art is nothing new, of course, but it seems the stakes have been raised in recent years. It can be a great way to make a splashy statement at a protest, or make a commentary on injustice through a clever critique. But these forms of activism are largely representational; they raise awareness, but stop short of direct action. What happens when artists instead go further and work to enact change? Then pithy wit and biting critique of so much political art gives way to the messiness of community meetings, and the contingencies of real life, as artists engage in a more long-term way, co-creating solutions alongside people whom they hope to serve. When compared to social service organizations, an artist's project often appears small-scale in terms of the number of people affected. Does this mean it is less impactful? Or does it simply aim for different kinds of outcomes? How can artists leverage their strengths toward larger activist goals? How can artists and organizers efforts combine, align, and resonate? This panel invites papers that explore the question of whether social practice projects that profess activist goals live up to their ambitions, and if so, what their impact can be, either in the short-term or the long-term.

Potential Subject Areas: 1) Art History-Public Art; 2) Art History-Contemporary Art; 3) Studio Art & Design-Public Art

Teaching Design History in the Studio

Chair(s): Dori Griffin, Ohio University

Email(s): griffid1@ohio.edu

Studio design programs incorporate design history into the curriculum in a variety of ways: as traditional lectures and seminars, as hybrid seminar/studio courses, and as studios with a focus on projects informed by historical encounters. This session will explore models and begin to establish best practices for incorporating historical education into the design studio. Traditionally, such studio projects have been based on students discovering and copying stylistic models. The typeface specimen poster project is a prime example for graphic design; this project generally asks students to research a typeface and its designer, then make a specimen poster inspired by the visual style and historical context of the particular typeface. The possibilities for engaging critically with historical ideas and information are far richer and more complex than simple style-based studio projects would suggest, however. This session seeks case studies from design educators who have successfully incorporated critical historical engagement into their studio design classes through the making process. What are the themes and parameters of such learning activities? How are they structured? What kinds of readings and research activities support them? How do they engage students with history in ways that traditional lecture or seminar classes do not? How is the process of critical making capable of enriching design students' experiences with the history of their discipline? What successes and failures have emerged from the process of developing historically-informed studio design projects? The session welcomes papers from designers, studio

design educators, design historians, and collaborative teaching teams.

Potential Subject Areas: 1) Studio Art & Design-Graphic/Industrial/Object Design; 2) Art History-Decorative Arts/Textiles/Design History

Genesis of Video Art in Latin America (1970s and 1980s)

Chair(s): Juan Carlos Guerrero-Hernandez, Universidad de Los Andes

Email(s): jc.guerrero49@uniandes.edu.co

Many of the art historical studies and discussions on video art in Latin America have been devoted to the works produced during the 1990s, a time when video art was finally and widely recognized by the art scene in that region. Nonetheless, the emergence of video art in the two preceding decades is still an unexplored area that, as Christine Mello has suggested, needs to be studied by paying attention to explorations, experimentations, and "contaminations" with other practices and media, such as sculpture, painting, dance, performance, and music. In this order of ideas, the panel invites researchers and graduate students interested in circumventing the traditional isolation of video from the larger artistic context, and the old tendency of focusing on the 'limits of the medium.' We invite papers interested in revealing less mythological, more complex geneses of video art in the region. Proposals dealing with the following, or similar, issues are welcome: contamination of video art production in the context of contemporary art, artists and works ignored by current and past scholarship, and revision of video art in art exhibitions organized in the period.

Potential Subject Areas: 1) Art History-Latin American/Caribbean Art; 2) Art History-Film/Video; 3) Interdisciplinary-Art History

Appetite for Destruction: The Impulse to Destroy in Art

Chair(s): Terence Hannum, Stevenson University

Email(s): terence.hannum@gmail.com

Object to be Destroyed was famously destroyed and resurrected by Man Ray many times over a period of decades starting in 1922. Composed of a simple cut out photograph of a lover's eye (a lover who became an ex-lover, hence its initial destruction) adhered to the arm of a metronome, *Object to be Destroyed* bridged a gap between sculpture, collage and time based media very poetically. Eventually its destruction became a part of the piece – the artist demanded that it be smashed with a hammer – and it became a limited edition in 1965. This panel is seeking presentations on destruction in art with attention to collages, sculpture, video and performance, including but not limited to works and artists such as Yves Klein's 'Fire Paintings,' Fluxus, Barry Le Va's 'Shatter Scatter' works, Viennese Actionism, Jean Tinguely's *Homage to New York*, Gustav Metzger, Man Ray's *Object to be Destroyed*, Yoko Ono, Alberto Burri, the relation to the concept of *l'informe* (formlessness), anti-art, and the problems of the archive when considering work like this.

Potential Subject Areas: 1) Interdisciplinary-Studio Art & Art History; 2) Art History-Contemporary Art; 3) Art History-Twentieth-century Art

Mexico City Today

Chair(s): Kevin Hatch, Binghamton University; Josh T. Franco, Smithsonian Archives of American Art
Email(s): khatch@binghamton.edu; jfranco1@binghamton.edu

It has been over a decade since Rubén Gallo published his important book *New Tendencies in Mexican Art: The 1990s*, and twenty since a group of young artists, ambitious locals and foreigners based in Mexico City, began to gain international recognition for work done in, and often about, the Mexican capital. Since then a number of those artists have moved from showing in alternative spaces to major galleries abroad, while new art spaces and museums have opened in the city at a remarkable clip, most notably the David Chipperfield-designed Museo Jumex in 2013. Concurrently, neoliberal economic policies only accelerate, in Mexico as elsewhere, further concentrating capital not just within the city's confines but in specific precincts; meanwhile perennial political tensions with the US persist, from immigration and border issues to drug law enforcement and organized crime. Mexico City is now an undeniable node of the international art circuit, but it is also a site of deep political and economic contradiction. This dual status throws into high relief the tensions that attend the specificities of place within the globalized circulation of art. We solicit papers that deal with any aspect of contemporary art production in Mexico City and its immediate environs. Papers may address specific artists, collections, institutions, or transnational relations. As a panel, we hope to go beyond the idea of Mexico City as merely another stop on the global art-world circuit, and instead address its particularity as a locus for art production with its own history, commitments, and paradoxes.

Potential Subject Areas: 1) Art History-Contemporary Art; 2) Art History-Latin American/Caribbean Art

Rethinking Photographic History Online

Chair(s): Eleanor M. Hight, University of New Hampshire
Email(s): ehight@unh.edu

While print has long been the accepted, and required, format for academic publications, in recent years there has been a movement to disseminate photographic research and archives online. The increase in the costs of print media has resulted in the decrease in production at academic publishers. And who can afford these photography books now anyway? More important, however, is the search for new ways to interpret and provide broader access to photographic collections. This has led museums, libraries, archives, and scholars to develop innovative and thought-provoking digital projects. These projects offer great potential for creating an interdisciplinary and international forum for rethinking photography's impact on both art and the formulation of visual culture. How might we look at photographs differently? In this session, participants will demonstrate how their websites present photographic material in ways that go beyond, "Here are our photographs. Do with them what you may." How might new tools from the digital humanities and GIS mapping enable us to think creatively about photography and visual culture? What is the proper balance between access, interpretation, and didacticism? Project presentations and theoretical papers from across academic disciplines, including projects developed with students, as well as

from museums, library archives, and independent research, are all welcome.

Potential Subject Areas: 1) Art History-Drawings/Prints/Photography/Works on Paper; 2) Art History-Critical Theory/Gender Studies/Visual Studies; 3) Art History-World Art

Beaumont Newhall's History of Photography from 1937 to the Present Day (Rethinking Newhall's History at Eighty)

Chair(s): Jason Hill, University of Delaware; Nadya Bair, Ryerson Image Center
Email(s): jehill@udel.edu; nadyabair@gmail.com

2017 marks the 80th anniversary of the publication of Beaumont Newhall's *Photography, 1839-1937*. This volume, which began as a short catalogue accompanying the Museum of Modern Art's landmark 1937 exhibition of the same name, and which assumed its familiar form in 1949 as the *History of Photography from 1839 to the Present Day*, virtually invented the history of photography as a problem for American art history. Written from Newhall's position outside academia, as a museum librarian and curator, *The History of Photography* emerged as a chronological narrative, technical history, and pedagogical resource that addressed a general public excited by the increasingly ubiquitous medium. Although this initially lauded book soon became the primary textbook on photography in the United States, postmodern critics all but dismissed Newhall's work during the 1980s for its apparent privileging of photography's aesthetic value, and his contributions have only recently begun to be reclaimed by scholars who have taken an interest in Newhall's social context and his fascination with the camera as a technology. As such, Newhall's book now sheds as much light on the development of photo history as a field of scholarly inquiry as it once did on the medium it promised to explain. We propose a ninety-minute colloquium whose five invited speakers, chosen by open call, will each offer brief provocations and extended discussion. We invite proposals for ten minute presentations reflecting new thinking concerning Newhall's foundational canon, analytical framework, and/or disciplinary migrations within the United States and beyond.

Potential Subject Areas: 1) Art History-General Art History; 2) Art History-Drawings/Prints/Photography/Works on Paper; 3) Art History-Critical Theory/Gender Studies/Visual Studies

Arts Council of the African Studies Association (ACASA)

Flesh

Chair(s): Shannen Hill, Baltimore Museum of Art
Email(s): shannenhill@gmail.com

Artists have long ruminated on boundaries levied against bodies in the name of varied and often intersecting concerns, be they political, cultural, religious, philosophical, medicinal, or otherwise. This panel engages artistic activity that centers flesh, membrane, or skin as a site for questioning boundaries imposed from without. Although restricted to Africa and its diasporas, the panel is otherwise open to scholarly analysis of art work around this theme. For instance, panelists may consider artistic treatment of human, animal, or architectural flesh; haptic, optic, or other sensory experience wherein the flesh is principle conduit; flesh as fabric for mind-body exploration; (trans)national, psychoanalytic, or biopolitical studies that prominently situate flesh; censoring the representation of flesh and artful activist endeavors to override

it; or the poetics of flesh as material or metaphor for personal purpose. Other approaches to this topic are also welcome.

Potential Subject Areas: 1) Art History-Contemporary Art; 2) Art History-Critical Theory/Gender Studies/Visual Studies; 3) Art History-African Art (sub-Saharan)

Beautiful Lies: Artists Working with Digital Simulation and Illusion

Chair(s): Stephen Hilyard, University of Wisconsin-Madison
Email(s): hilyard@wisc.edu

The entertainment industry in various forms has been at the cutting edge of digital technology since the beginning. We are all familiar with the “digital magic” created by digital tools which were developed to fulfill the demands of cinema, gaming and commerce. Artists working with still images were early adopters of the technologies of illusion. However it is only in the last decade that fine artists have begun to make use of the full range of time-based and 3D digital tools which can now create ever more convincing simulations. This technology creates the kind of media objects we are accustomed to accepting is evidence of the world beyond our immediate experience. Both in the commercial and fine art contexts digital simulations are paradoxical because they can remain convincing as a visceral experience in spite of the fact that the viewer knows that they are lies. What are the implications for these capabilities for artists? They may be used as tools for the creation of poetic devices, on the other hand the act of simulation itself may become content. Do these tools provide a new approach to the uncanny? This panel seeks papers by artists whose work incorporates sophisticated digital illusions, particularly 3D time-based simulation, including frame-rendered video and real-time rendering, both interactive and coded.

Potential Subject Area: Studio Art & Design-Digital Media/Animation

Haunted Modernity: Visions, Enchantments, and Apparitions in Nineteenth-Century European Art

Chair(s): Alison Hokanson, The Metropolitan Museum of Art; Melissa Buron, Fine Arts Museums of San Francisco
Email(s): hauntedmodernity@gmail.com

The spirit world was a significant source of inspiration for a wide range of artists in Europe during the second half of the nineteenth century. In an era marked by growing dissatisfaction with the perspectives that scientific rationalism and traditional religion offered on modern life, the prospects of otherworldly communication and supernatural visions galvanized new ways of looking at, responding to, and representing contemporary existence. The manifestations of this fascination with unearthly realms were rich and varied, from adherents of Spiritualism including James Tissot and James McNeill Whistler; to aficionados of the arcane and eerie, such as Fernand Khnopff; and occult-influenced groups like the Nabis. Despite the profound visual and conceptual appeal of mystical beliefs, their creative impact has been largely underappreciated in art historical scholarship. This panel seeks papers that address the role played by unconventional forms of spirituality and by the paranormal in the development of later nineteenth-century European art. Papers might consider: representations of apparitions, visions, ecstatic trances, reincarnation, and the psyche or soul; the critical, literary, or popular context for such depictions; new technologies

and experimental media as a means of capturing supernatural phenomena; the visual and material culture of occult movements; and artistic experimentation with esoteric ideas and practices, including Spiritualism, Spiritism, Theosophy, séances, and automatic drawings/paintings. We are particularly interested in how artists met the challenge of depicting what was, by nature, intangible, mysterious, and ineffable.

Potential Subject Area: Art History-Nineteenth-century Art

Ancient Sculpture in Context

Chair(s): Anne Hrychuk Kontokosta, New York University; Peter De Staebler, Pratt Institute
Email(s): anne.hrychuk@nyu.edu; peter.destaebler@nyu.edu

For an ancient Greek or Roman viewer, sculpture was the most widespread and consequential form of public art, one that enriched almost all aspects of the built environment. Cicero, Pliny, Pausanias, and others, all emphasize the multiplicity of critical roles – political, social, economic – that sculptures and sculptural groups once played. The modern study of Greek and Roman sculpture, however, is firmly rooted in antiquarian traditions and has often focused narrowly on issues of style, date, manufacture, material, workmanship, or identification. While contemporary scholarship has shifted the discourse towards socio-cultural and political frameworks, conclusions must often be tenuous as many ancient sculptures – including many of the most famous – lack documented find spots (Marlowe 2013). This session seeks papers that will (re)contextualize Greek and Roman sculpture within their known or hypothesized architectural contexts, their archaeological contexts, or both. We welcome proposals that employ a holistic approach to address sculpture within broad and multi-format frameworks and that address ancient viewers as well as modern ones. We are interested in both the original display of sculpture and secondary or re-use contexts, whether ancient or modern. Shifts in meaning that occur between contexts are of particular significance. We seek to identify how architectural and archaeological contextualization can illuminate the social, historical and economic value of ancient sculpture. Proposals with interdisciplinary approaches are especially welcome, as are presentations of new finds or reanalysis of old ones. We also encourage innovative theoretical perspectives on the role of context for the interpretation of ancient sculpture.

Potential Subject Area: Art History-Greek/Roman Art

Exploring Art Markets of the Past: Tools and Methods in the Age of “Big Data”

Chair(s): Christian Huemer, Getty Research Institute
Email(s): chuemer@getty.edu

The recent proliferation of data and the emergence of new computational techniques are not only influencing decision making processes in contemporary culture; they also have an increasing impact on our understanding of the past. Big data analytics, defined as the process of examining large amounts of information to uncover hidden patterns and unknown correlations, lend themselves to the study of art markets. Yet, contrary to more quantitatively inclined disciplines such as cultural economics (which usually focus on contemporary data), art history has barely started to endorse this new opportunity. The study of art markets more generally has gained remarkable momentum in recent years. Numerous conferences are being held on the topic worldwide;

case studies are covering a wide array of subjects ranging from the transalpine art trade of the fifteenth century to the emerging markets of Asia and South America and their impact on our globalized contemporary culture. For many of the core questions addressed in this burgeoning subfield of art history we now have large aggregations of data at our fingertips, prepared in formats amenable to computational analysis. There are digital records from auction catalogs, dealer stock books, probate inventories, artist's account books, price indices, receipts of payments, etc. To name just a few possible areas of inquiry, this session invites papers that make use of larger datasets to analyze the networks and aggregate behavior of agents on the art market, shifting tastes and values in history, or the flow of objects through time and space.

Potential Subject Areas: 1) Art History-General Art History; 2) Interdisciplinary-Art History

Decoding Destruction and Decay

Chair(s): Maile S. Hutterer, University of Oregon; Sarah Thompson, Rochester Institute of Technology
Email(s): msh@uoregon.edu; setfaa@rit.edu

In recent years, theoretical concepts of the ruin as memorial, as inspiration, and as symbol have generated scholarly inquiry and public fascination alike. The physical study of ruinous buildings tends to be overshadowed by the current emphasis on meaning and morality, and yet ruins and their conservation or restoration have long been sources for both new scholarship and the reevaluation of existing scholarly constructs. By making visible what was never intended to be visible, fragmentation provides significant insight into structure, materials, and architectural practices. Divergent interpretations of architectural fragments can lead to vastly different constructs of the history of style; processes of cleaning and restoration provide opportunities to examine building materials with new technology while simultaneously preventing—perhaps permanently—the chance for future scholars to perform the same kinds of evaluations. Restoration may create substantively new buildings that await incorporation into the history—and historiography—of architecture and the built environment. We propose a session that examines loss, destruction, fragmentation, and restoration in the context of intellectual inquiry. Potential questions include: what are the ramifications of studying buildings in their less-than-complete states? How does decay, disaster, or resurgence lead to the reordering of architectural canons? What are we able to see, understand, or imagine in architectural fragments that would otherwise be impossible in a complete or restored structure? What can we learn from buildings via processes of preservation or restoration, and how do such processes open or close different means of investigation?

Potential Subject Area: Art History-Architectural History/Historic Preservation

Contemporary Art, Ethnography, and the Western Museum

Chair(s): Richard Hylton, University for the Creative Arts
Email(s): rhylton@ucreative.ac.uk

Over the past two decades or so, contemporary art has increasingly become an integral feature of major international museums primarily focused on displaying collections of ethnography, antiquities, history and culture. Equally, museums dedicated to narrating and commemorating traumatic chapters

in history have also introduced contemporary art into their programmes. As institutions with often substantial international profiles these museums have the resources to offer curators and artists potentially lucrative and, on occasion, career changing opportunities to respectively commission and create new work. These opportunities often involve artists of colour and appear to be celebrated as evidence of on-going strides towards cultural pluralism, equality and inclusion. Scholars have, for some time now, been opening up debates about the politics and problems surrounding ethnographic collections and displays in western museums. Precious little attention however, has been paid to the consequences and implications of contemporary art being added to what are often already very problematic environments. What function does contemporary art serve within already culturally charged museum contexts, particularly when raced artists are used in such endeavours? Does contemporary art represent an unequivocal rejection of antiquated but long-held views of non-western art and culture? Do the favoured types of contemporary art exhibitions staged in ethnographic and other museums ultimately exist in a cultural and historical vacuum, stifling criticality and reaffirming western museums' cultural hegemony? Using case studies and other approaches, this session sets out to critically examine the role of contemporary art when strategically co-opted by museums.

Potential Subject Areas: 1) Interdisciplinary-Museum Studies/ Curatorial Studies/Art Criticism; 2) Art History-Contemporary Art; 3) Art History-African Art (sub-Saharan)

Association of Historians of Nineteenth-Century Art (AHNCA)

Cross-Cultural Encounters in the Long Nineteenth Century

Chair(s): Ruth E. Iskin, Ben-Gurion University of the Negev
Email(s): ruth.e.iskin@gmail.com

One of the reasons Charles Baudelaire chose Constantin Guys to represent the painter of modern life was that in his view Guys was "a man of the world," who "wants to know, understand and appreciate everything that happens on the surface of the globe," and thus he defined him as a "spiritual citizen of the universe." Baudelaire's insight notwithstanding, the notions of modernity developed in art history have been tied to metropolitan centers, even though the nineteenth century was very much a period of mobility, travel, and cross-cultural encounters: Guys, for example, traveled as a visual reporter to send illustrations documenting the Crimean war to the Western press; universal expositions displayed the art, culture and industry of nations from around the globe; artists and collectors traveled abroad -- Americans to Paris, Europeans to Asia, and visitors from many regions around the globe travelled to the international expositions in Europe and America. In addition, photographic and film companies sent representatives all over the world to take photographs and to film in numerous regions including, for example, the Middle East. This session proposes to broaden the formation of modernity in art and visual culture of the long nineteenth century by focusing on the significance of cross-cultural encounters, spanning painting, sculpture, photography, early film, illustration, exhibitions, and collecting. It asks, to what extent we can re-envision nineteenth-century modernity by positioning cross-cultural exchanges in art and visual and material culture as central to modernity.

Potential Subject Area: Art History-Nineteenth-century Art

Pedagogy of Social and Environmental Justice

Chair(s): Michele Jaquis, Otis College of Art and Design

Email(s): mjaquis@otis.edu

Droughts on the West coast, super-storms on the East, and a renewed activism for economic and racial equality across the whole country – this is the current context in which we live, create and teach. Artists, designers, historians, and scholars are exploring new ways to bring practices of social and environmental justice into the classrooms of art and design. What new pedagogical models are out there? What radical experiments have spawned innovation and failures? What new approaches to art and design education are needed? How can we encourage and empower our students to better their world in the context of climate change, economic crisis, and social/racial inequalities? Artists, designers and educators are invited to engage the audience in presentations and/or workshops around these important issues.

Potential Subject Area: 1) Interdisciplinary-Studio Art & Design; 2) Interdisciplinary-Professional Development/Pedagogy/Publishing

Society for Paragone Studies

Animals, Art, and Theology: Ethics versus Economics in Art before the Twentieth Century

Chair(s): Linda Johnson, University of Michigan-Flint

Email(s): linjohdr@umich.edu

Artists painted animals in a myriad of ways – usually as pendants to human life in pastoral scenes, landscapes, still-life paintings, and genre scenes. In addition to these traditional settings, scenes including warfare, agriculture, scientific experimentation, hunting, and slaughter were also depicted, as the relationship between humans and nonhumans was being redefined in western art. The right to exploit those species for personal advantage was sharply challenged, due to the causal discoveries of scientists and beliefs of prevalent theologians, who believed that animals were integral to the doctrine of creation and were part of a future biblical vision. Many artists were sensitive to these findings and, in many instances, challenged the social order by questioning and reconciling the ethical values toward animals that arose from the realities of scientific inquiry and biblical criticism. A close reading of subject matter, medium, and style demonstrates that below the surface, there were many traces of guilt, unease, and defensiveness about the treatment of animals. This panel seeks to highlight works of art that progress from being merely representational, to morally instrumental, in order to examine humanity's complicated relationship with nonhuman animals in the context of scientific and theological developments of western society.

Potential Subject Areas: 1) Interdisciplinary-Art History; 2) Art History-General Art History

Euratom at Sixty: Art and Atomic Energy

Chair(s): Catherine Jolivet, Missouri state University

Email(s): Catherine.Jolivet@MissouriState.edu

2017 sees the sixtieth anniversary of the Euratom Treaty that established the European Atomic Energy Community in March 1957. The EAEC was created by six founding states (Belgium, France, Germany, Italy, Luxembourg and the Netherlands) to foster co-operation in the nuclear field and to coordinate research programs for the peaceful use of nuclear energy. The following year, "Expo 58" (also known as the Brussels World's Fair) opened to

the king's speech calling for world peace and social and economic progress as visitors stood under the shadow of the monumental stainless steel 335ft Atomium. While many artists and designers have embraced the compelling forms of the atom, others have protested militaristic applications of nuclear power and the negative environmental consequences of nuclear energy. Today (sixty years since the first commercial civilian nuclear power station opened in Calder Hall, England, in October 1956), 442 nuclear power plant units operate in 31 countries around the globe and, in the wake of nuclear disasters including Windscale (1957), Three Mile Island (1979), Chernobyl (1986), and Fukushima (2011), nuclear power continues to elicit contentious debate. This session investigates the topic of nuclear power, as artists, writers, scientists, philosophers, economists, and politicians continue to address the risks and hopes of a nuclear future. Papers are invited that explore the legacy of nuclear power across a broad history of contemporary architecture, art, and visual culture. Objects and practices under study may belong to any country or decade. Topics that address international dialogues and interdisciplinary approaches are particularly welcomed.

Potential Subject Areas: 1) Art History-Twentieth-century Art; 2) Art History-Contemporary Art; 3) Interdisciplinary-Art History

The Last Frontier: Current Trends in the Visual Culture of the Circumpolar North

Chair(s): Zoë Marie Jones, University of Alaska Fairbanks; Annie Duffy, University of Alaska Fairbanks

Email(s): zjones@alaska.edu; aduffy@alaska.edu

As a large and relatively unpopulated region, the art and aesthetic history of visual culture in the Circumpolar North often gets overlooked in favor of areas that have a more circumscribed historical past in art and culture. However the North has undergone escalated study and consideration by both scholars, studio practitioners, and other interested observers around the world in recent years. Among the many reasons for this are global resources becoming increasingly overtaxed in multiple areas of the world and developers refocusing and looking toward the North and its relatively underexploited resources. Increasing development and greater attention from geopolitical groups also accompanied a population boom. This change in population brought with it a heightened interest in the art and culture of the Circumpolar North, both indigenous and nonindigenous. This includes those who support conservation and preservation through a record of the North as it exists today, as well as those who want to interpret the changing landscapes, and those who want to advocate ideas for moving the North forward to the future. Due to the increased importance of the North in global politics, there has been a rise in Arctic institutes dedicated to studying the North through the various fields of science, policy, history, visual culture, and aesthetics. With the abundance of new research taking place this is an opportune time to hold a conference session which aims to gather ideas from these diverse disciplines through the lens of art.

Potential Subject Areas: 1) Interdisciplinary-Art History; 2) Art History-World Art; 3) Interdisciplinary-Studio Art & Art History

Association for Latin American Art (ALAA)

The Evolving Canon: Collecting and Displaying Spanish Colonial Art

Chair(s): Ilona Katzew, Los Angeles County Museum of Art; Ellen Dooley, Los Angeles County Museum of Art
Email(s): ikatzew@lacma.org; edooley@lacma.org

This panel seeks to critically address the place of Spanish colonial art within the larger canon of art history through the lens of collecting and display. Despite a long-held interest among collectors in Spanish colonial art, it has only been in the last two decades or so that museums, universities, and the art market have seriously engaged with the material. Spanning a wide chronological range—from the early modern period to the present—this panel will explore the history of collecting Spanish colonial art globally, and how interest in the field is actively shifting the art historical canon and the ways we look at this period of artistic production. How have collectors, both individual and corporate, influenced trends and tastes? How do we classify and categorize artists not traditionally considered mainstream? Has growing access to objects and scholarship affected perceived notions of quality and authorship? How do scholars navigate this quickly expanding field of inquiry? Possible topics may include historiographical ones addressing the history of collecting Spanish colonial art in the Americas, Europe, and Asia; theoretical ones dealing with notions of connoisseurship and the evolving canon; valorizations of the material (current and past) and the implications of these assessments for the future of the field. Case studies as well as broader historical contributions are welcome, as well as papers that look at a wide range of media—paintings, sculpture, decorative arts, textiles, and so forth.

Potential Subject Areas: 1) Art History-Latin American/Caribbean Art; 2) Interdisciplinary-Museum Studies/Curatorial Studies/Art Criticism

Design Museums: The New Wave

Chair(s): Elizabeth Kslacy, University of Michigan
Email(s): kslacye@umich.edu

Designed objects have been collected in museums since the mid-nineteenth century. At that time they were most often assembled under the rubric of decorative or industrial art and aimed towards audiences of design students and the artisan and manufacturing classes. Beginning in the mid-1970s with the establishment of the Museum der Dinge and the Cooper Hewitt, and more recently with new and refashioned institutions opening in Toronto, New York, and Kingston, Australia, museums specifically devoted to design have jettisoned their predecessors' *raison d'être*—the promotion of national design industries, the inculcation of good taste in producers and consumers, and the taxonomic approach to collections primarily via style. In their place, late-twentieth and early-twenty-first century design museums have engendered a multiplicity of approaches that range from the populist focus on everyday experience, the artistry of craft, experimental or avant-garde design, and local vernacular traditions. This session is interested in distinguishing the operations of this latter wave of design museums from their nineteenth and early-twentieth century antecedents, particularly with respect to two questions: How has the category of design expanded or morphed to include and exclude certain modes of creative activity, types of production, aesthetic concerns, and material or political engagements? Secondly, how have museums' institutional missions evolved to reflect their changed forms of agency in the larger sphere of

design? That is to say, what new roles do design museums seek to play in design education, design scholarship and discourse, or the business of design?

Potential Subject Areas: 1) Interdisciplinary-Museum Studies/Curatorial Studies/Art Criticism; 2) Art History-Decorative Arts/Textiles/Design History

Lost, Abundant, and Fugitive Sound: Listening, Seeing, Meaning, Experience

Chair(s): Lynn Marie Kirby, California College of the Arts; Barbara McBane, Independent Scholar
Email(s): lkirby@cca.edu; bxmcbane@gmail.com

Acts of listening – of apprehending and processing sound-image relations – shape the practices of artists and their audiences across many media: film, video, performance, sculpture. This session invites presentations by artists and writers with a special interest in the relationships between what we see and what we hear. How do listening and seeing play with or against each another to produce meaning and experience? Interest areas for presentations might include: deaf, hearing, blind, or low-vision art, sound, and reception; translation and intercultural experience and gaps between the seen and the heard; desynchronized sound and image in experimental film and video; visual and aural image tensions in queer representation; rips in the aural-visual fabric and the experience of 'unbelonging'; the politics of representation and reception with respect to sound and acts of listening.

Potential Subject Areas: 1) Studio Art & Design-Sound; 2) Art History-Film/Video; 3) Art History-Critical Theory/Gender Studies/Visual Studies

Manifesta at Twenty

Chair(s): Kathryn Kramer, State University of New York at Cortland
Email(s): kramerk@cortland.edu

Ever since its first manifestation in Rotterdam twenty years ago, the roving biennial Manifesta has been presenting contemporary art in the context of the European Union's ongoing geopolitical development. I propose a session that would examine this history of two decades. Possible topics may address how Manifesta's itinerancy matches/clashes with the EU's ideas about borders (perhaps in terms of the Schengen Agreement's current peril); evaluations of relative successes or failures of specific exhibitions in terms of Manifesta's mission to critically examine the cultural topography of Europe (Manifesta 6 comes to mind); assessments of Manifesta's exhibition of post-Soviet Eastern European contemporary art; comparisons of the global biennial circuit and the circuit that Manifesta has crafted over 20 years (for example, examination of how Manifesta's circuit preceded, even inspired, the phenomenon of biennialization); case-study comparisons of European Capital of Cultures' (ECoC's) showcasing approaches to European cities with Manifesta's urban presentations. The possibilities are myriad.

Potential Subject Areas: 1) Art History-Contemporary Art; 2) Interdisciplinary-Museum Studies/Curatorial Studies/Art Criticism

The Exhibition as Event: From the 1990s to Now

Chair(s): Janet Kraynak, Columbia University; Monica Amor, Maryland Institute College of Art
Email(s): j.kraynak@columbia.edu; mamor@mica.edu

The 1990s witnessed the emergence of new post-object and post-studio forms of production, where artists sought to expand upon models introduced by the avant-garde of the 1950s-1960s, who similarly confronted the boundaries of medium and institution. New modalities of institutional critique, collaborative forms of production and reception, and the rise of research-based practices all participated in this questioning. Central to many of these developments was the expansion of the exhibition as artistic object, medium, frame, and ultimately staging ground: reconceived as a series of temporally unfolding, multi-sensory events, through the integration of cinema, theater, sound, lighting, design, inside and/or beyond the gallery itself. This panel seeks to examine these practices and their legacy in contemporary art through individual case studies or key issues. How do these developments speak to the changing technological and social conditions of the last twenty-five years? How do they negotiate the two poles of post-medium art—towards an integration of the arts and different sensory experience; or the disintegration of disciplinary boundaries through what Fluxus artist Dick Higgins termed intermedia? In what ways does the very dispersal of the object/exhibition demand new forms of audience engagement, and how does the latter relate to the “interactivity” of digital culture? Similarly, how is authorship managed in collaborative endeavors where authorial identity is multiplied, and the lines between artist and curator (and their forms of labor), are continuously blurred? Last, in what ways do these events approach the theatrical and how can we understand this condition in contemporary terms?

Potential Subject Area: Art History-Contemporary Art

First Frames

Chair(s): Samantha Krukowski, University of Cincinnati
Email(s): samantha.krukowski@uc.edu

What are the lenses through which beginning art and design students first perceive their disciplines? What do the current frameworks and structural models of foundations art and design education reveal about the attitudes of educators and administrators towards history, tradition, technology, interdisciplinarity, critical thinking and skill sets? How have first-year experiences for art and design students changed (or not changed) given the radical shifts in information access, dissemination and acquisition of the last twenty years? This session invites inquiries into the nature and form of beginning art and design education in the twenty-first century landscape. Papers might address topics like the role of history and/or tradition in curricular design, disciplinary and/or interdisciplinary approaches, the character and experience of the beginning design studio, specific courses and/or projects, alternative learning environments (fields), curricular structure and nomenclature, the relationships and interactions of beginning design students – with each other and with more advanced students, the role and status of foundations faculty. Is there an essential body of knowledge that all art and design students should engage? Are certain historical precedents more valuable than others? Have some precedents become outdated and/or irrelevant? How long does or should a foundations education last? Should beginning art and design studios be discipline-specific, or should they introduce and

promote cross-disciplinary pollination? What different curricular approaches exist in beginning education today? Are there radical propositions? Is the foundations studio a room, a complex, or an extended learning environment? What is or might be its extended field?

Potential Subject Areas: 1) Studio Art & Design-Foundations; 2) Interdisciplinary-Studio Art & Design; 3) Studio Art & Design-Art Education

Emerging Technology and Contemporary Art: What is Twenty-First Century Craft?

Chair(s): Michelle R. LaFoe, OFFICE 52 Architecture; Isaac Campbell, OFFICE 52 Architecture
Email(s): mlafoe@office-52.com; icampbell@office-52.com

How do we define twenty-first century craft, and what do we mean by ‘craft’? In the dictionary, craft is “a special skill, art or dexterity.” It’s tradition and innovation and how one transforms an idea into material form and the intuitive skill of working with that material to transform it. This occurs in one’s studio with available tools, which change with innovation, such as the intertwining of advanced digital processes with traditional hand craftsmanship. One can see this at Haystack Mountain School of Craft with MIT’s Center for Bits and Atoms and their joint fab lab digital fabrication facility that augments studio practices, with interdisciplinary work at both the School of the Art Institute of Chicago and UCSD in art, science and engineering, in the material ecology of designer Neri Oxman, in ceramics with digitally controlled kilns and traditionally constructed ones, and in the making of physical study models during the architectural design process. The studio is the place where one experiments with a process, makes discoveries, and tests new ideas, tools and techniques, whether by hand, digital fabrication or a combination of both, to foster a dialogue about the creative process, technology, ingenuity, the work of the hand, and the physical embodiment of ideas. Yet is it still the hand that assembles the final work, even if components are generated digitally? This panel will generate vibrant discussions about the topic of twenty-first century craft, and we invite papers from artists, designers, architects, curators, historians, visionary leaders, and interdisciplinary collaborators.

Potential Subject Areas: 1) Interdisciplinary-Studio Art & Design; 2) Studio Art & Design-3-dimensional Design; 3) Studio Art & Design-Ceramics/Metals/Fiber Arts/Glass

New Materialisms in Contemporary Art

Chair(s): Lex Morgan Lancaster, University of Wisconsin-Madison
Email(s): lancasterkin@wisc.edu

Though contemporary art may be understood as fundamentally digital and dematerialized, it also continues to be compelled by matter and medium. As an activating tendency in contemporary art, materiality demands our critical attention and potentially a shift in our methods. Staging an interdisciplinary conversation among scholars of art history and visual culture, this session seeks papers that take medium and material processes seriously in order to explore the critical significance and possibilities of materiality as an analytical apparatus. Addressing the radical affective and affecting work of materiality in contemporary art alongside the explosion of interdisciplinary scholarship on “New Materialisms” in the twenty-first century, this session asks not only what engagement with “new materialism” and materialist modes

of analysis may bring to contemporary visual theories and art historical scholarship, but also what this scholarship contributes to the burgeoning field called “New Materialisms.” The session is focused on artworks produced since 1960, but in terms of the broadest possible range of media from the sculptural and painterly to the digital and performative. Of particular interest are papers that consider the affective and visceral textures and relational dimensions of materiality; contemporary abstraction; queer and feminist ontologies and phenomenologies; race and racialization; postcolonial studies; disability studies and crip theory; cybernetics and posthumanism; animacies and agential life.

Potential Subject Areas: 1) Art History-Contemporary Art; 2) Art History-Critical Theory/Gender Studies/Visual Studies; 3) Interdisciplinary-Art History

Global Conceptualism(s), Revisited

Chair(s): Tina Bui Le, University of Michigan
Email(s): tinale@umich.edu

In an essay accompanying the exhibition “Global Conceptualism: Points of Origin, 1950-1980s,” Apinan Poshyananda suggests that artists from Southeast Asia understood conceptual art as an amalgamation of “happenings, performances, lettrism, documentation, earthworks.” He further notes, “This practice of defining conceptual art through textbooks and lumping it with all kinds of other ‘isms’ has often led to confusion and misinterpretation, and conceptual art was translated...and passed on to students in variable ways.” Since the exhibition nearly two decades ago, questions regarding the formation of a global art history and the necessity of calibrating art historical terms to specific moments remain pervasive. Artists around the world have employed strategies of conceptualism and conceptual art throughout the twentieth century in a variety of different media and forms, including installation, text art and performance art. This panel invites papers that include discussion of conceptualism and conceptual art within a broad range of contexts during the twentieth century. What are the points of entry to a history of global conceptualism, or must a range of histories be calibrated to specific places? How is conceptual art or conceptualism translated during the twentieth century? How do we understand varying instances of textual and visual translation related to conceptualism? What are the politics and stakes involved within global conceptual practices? How do we account for contemporaneous developments in conceptual practices in Asia, Africa, North and Latin America, Europe and beyond? Can we theorize how and why conceptual art emerged from different origin points?

Potential Subject Areas: 1) Art History-Contemporary Art; 2) Art History-Critical Theory/Gender Studies/Visual Studies

What Have You Done for Art History Lately? 2017 Edition

Chair(s): Karen J. Leader, Florida Atlantic University; Amy K. Hamlin, St. Catherine University
Email(s): kjl232@nyu.edu; akh218@nyu.edu

This session is part of “Interventions in the Future of Art History,” a Day-by-Design theme of Saturday programming curated by Amy K. Hamlin and Karen J. Leader. This session’s title aims to address individuals working alone and collaboratively on sustainable initiatives for the future of art history that are also ideally transferable to the humanities at large. Proposals may advocate

for change in political and employment arenas, 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 catalyzed by collective or civic activity. We invite proposals for short presentations on results-oriented initiatives that are concrete versus anecdotal and that are grounded in best practices. The “2017 Edition” builds on our successful “Open Forms” session of the same title from CAA 2015, where ten presenters offered, to a robust and enthusiastic crowd, promising art history initiatives. Our respondent, Pat Mainardi, suggested that we repeat the effort, and “gather together...the best ideas for teaching and reinvigorating art history. By keeping this mission in the forefront of CAA, we can make a difference.” And so here we go again! What have you done for art history lately? A project website contains an archive of the 2015 session, and more extensively describes our vision: <https://sites.google.com/site/arthistorythat/>. We would also like to invite posters featuring similar projects, presented in visual form. These will be on view throughout the day in this room.

Potential Subject Area: Interdisciplinary-Art History

Art in the Age of Financial Crisis

Chair(s): Marisa Lerer, Manhattan College; Conor McGarrigle, Dublin Institute of Technology
Email(s): marisalerer@gmail.com; conor.mcgarrigle@dit.ie

The recent release of the Panama Papers revelation is just one in many that highlight the link between art and ethically (if not legally) corrupt financial markets. The relationship between financial speculators and emerging artists is another example of the complicated and compromised control that finance holds on the art market. In addition, historically and recently artist activists have been calling attention to and transforming the relationship of corporate patronage within art institutions. This session aims to explore patronage, collaboration, and alternative systems in art and finance. This panel seeks papers that examine specific aspects of the financial crisis and projects that critique existing models and present alternatives such as crypto-currency models to financial infrastructures and calls for divestment. Can there be a system of ethics surrounding art’s role within the exchanges of capital? How have artists working in public art in the expanded field translated, shifted and reframed financial structures? What is the arts and art institutions’ role in visualizing the complex networks of successive financial crises and presenting alternatives that may rebuild systems of trusts between the public and global financial markets? Case studies are welcome as are proposals for future projects. This session encourages participation from artists, art historians, curators, and theorists.

Potential Subject Areas: 1) Art History-Contemporary Art; 2) Art History-Critical Theory/Gender Studies/Visual Studies; 3) Art History-Public Art

Site-Specific Art in the Age of the Internet 2.0 (Social Media)

Chair(s): Cyriaco Lopes, John Jay College, City University of New York; Rachel Nelson, University of California, Santa Cruz
Email(s): clopes@jjay.cuny.edu; renelson@ucsc.edu

In this panel we are interested in artworks that are being created specifically to be experienced in Social Media or that are directly about it, in which that context is not taken for granted or understood as being transparent (i.e. we are not looking for work

that 'lives' elsewhere and is just promoted through social media). The literature in the 1970s that theorized the site-specific artwork wrote about a work that is contingent, that is physically connected to the place of its reception. Later on immaterial issues were added to that discussion of site: its political, social, and historical dimensions. Nowadays we live in this intimate public space, that of Social Media, which is carefully designed and tightly ruled by corporations (mimicking the role of the state on physical public spaces), and at the same time, a space where those corporations sell involucre that must be filled by their own consumers. We produce, consume, and curate a daily stream of information, and the added value of that process is packaged and sold back to us through advertisements in a feedback loop. We are interested in projects by artists, writings by art historians and theorists, that address work created specifically for that prevalent space of our lives, be it as poetical interventions, critical confrontations, or parasitic (but self aware) propositions.

Potential Subject Areas: 1) Interdisciplinary-Studio Art & Art History; 2) Art History-Contemporary Art; 3) Studio Art & Design-Digital Media/Animation

Methods for the Study of Colonial Visual and Material Culture

Chair(s): John F. López, Skidmore College
Email(s): jlopez1@skidmore.edu

With the turn towards visual and material culture, art and architectural historians have put to task the periphery-metropole binary, questioning the applicability and validity of art historical categories such as "artist," "art," and "genius" in colonial artworks. Inherent in this binary was the belief that hermetically sealed "superior" civilizations bestowed culture upon socially backward and morally corrupt societies in far away places. The discipline has already acknowledged that this unidirectional movement of culture is more myth than fact and that the periphery was not just a passive receptor of metropolitan models, but rather, a mutually constitutive body in a global network of artistic ideas, material exchanges, and aesthetic concerns. Attuned to the asymmetrical and incongruent relationship between colonial artworks and canonical art historical categories, scholars have offered a myriad of models, such as "mestizaje," "prime object," or "mutual entanglement" to name but three, as methodological inroads for locating and scrutinizing the production of art and architecture in a colonial context.

Open to any geographic location and time period, the aim of this panel is to engage in a trans-regional discussion about the interpretative frames employed in the study of colonial African, Asian, and Latin American art and architecture. In doing so, the session chair welcomes papers that examine historical and historiographical themes, concepts, or problems from a methodological standpoint that aid understanding strategies for considering colonial visual and material culture.

Potential Subject Areas: 1) Art History-Critical Theory/Gender Studies/Visual Studies; 2) Interdisciplinary-Art History; 3) Art History-World Art

AIDS and Cultural Activism

Chair(s): Joe Madura, Emory University; Ryan Conrad, Concordia University
Email(s): jmadura@emory.edu; conradryanconrad@gmail.com

The global spread of HIV/AIDS has directly affected the conventions of contemporary artistic practice. It likewise generates successive debates regarding the legibility and influence of art in times of crisis. Early critics identified two generations of artists responding to the epidemic: the first relied on personal reflection and narrative to give visibility to people with AIDS; the second, politicized generation—catalyzed by the emergence of AIDS Coalition to Unleash Power (ACT UP) in 1987—seized forms of direct collective action. Despite structural changes including the dissolution of large-scale activism and improved medical regimens in the mid-1990s, this division has largely persisted in art historical scholarship. Select AIDS practices in the visual arts have become canonized over the past two decades, while artists continue to document and to interrogate living with HIV/AIDS now. The current surge in museum exhibitions, artistic production, and public discourse has reignited longstanding discussions about the personal and political stakes of cultural activism. This panel solicits artist presentations and scholarship that integrate the history and continued lived reality of the AIDS crisis. Investigations of present day pressures that shape how we visualize and make meaning from the recent past; shifts in artistic strategies employed to analyze and to transform the epidemic; the efficacy of separating individual vs. collective and activist vs. memorial work; the affective range of cultural responses to medicine, sexuality, and kinship; and erasures and omissions inherent to the process of canonization are welcome, as are other relevant topics.

Potential Subject Areas: 1) Interdisciplinary-Studio Art & Art History; 2) Art History-Contemporary Art; 3) Interdisciplinary-Studio Art & Design

Playing Art History / Gaming the Museum

Chair(s): Michael Maizels, University of Arkansas; Michael Mansfield, Smithsonian American Art Museum
Email(s): michael.maizels@gmail.com; MMansfield@si.edu

Where contemporary artists continue to refigure the traditional boundaries between performance, interactivity, theater and the visual arts, museums are tasked with seeking out novel means to representing these increasingly complex media practices; reconfiguring the interdependencies between distribution and display. This panel draws its inspiration from the recent florescence of museum-based interest in the videogame form and was conceived with three primary objectives. First, we aim to historicize the longstanding connection between art and play – from traditional interactive works through video gaming as an artist's medium – inviting contributions on topics such as the history of games as a viable mode of expression, the cultural record of specific interactive forms, or Surrealist and Fluxus games. Second, we intend to broaden the current conversations about videogames in the museum, soliciting work from scholars, curators and educators concerning issues of interactivity and play (especially in connection with computer technologies) within the cultural and civic space of a gallery. Third, we seek to address the future of the field, with a focus on the preservation of interactive or

procedural works in light of the increasingly frequent acquisition and exhibition of videogames by major collecting institutions.

Potential Subject Areas: 1) Interdisciplinary-Museum Studies/ Curatorial Studies/Art Criticism; 2) Art History-Digital Media/ Animation

Open Session for Emerging Scholars of Latin American Art

Chair(s): Elisa C. Mandell, California State University, Fullerton; Ana Mannarino, Federal University of Rio de Janeiro
Email(s): elisaCmandell@gmail.com; ana.mannarino@gmail.com

Each year increasing numbers of scholars are awarded doctoral degrees in Latin American art history. This session seeks to highlight the scholarship of advanced graduate and recent Ph.D. scholars. Papers may address any geographic region, theme, or temporal period related to the study of Latin American art or art history, including Caribbean, Central American, and Latinx topics.

Potential Subject Areas: 1) Art History-Latin American/Caribbean Art; 2) Art History-Pre-Columbian Art

On the Dialectics of Procedural Violence in Post-WWII European Art, 1949–65

Chair(s): Jaleh Mansoor, University of British Columbia; Vanessa Parent, University of British Columbia
Email(s): jaleh.mansoor@gmail.com; vanessa.parent@alumni.ubc.ca

In 1949, two years after relocating to Milan from Argentina, Lucio Fontana set his life's work in commercial sculpture and ceramics aside and picked up painting at the age of fifty. He articulated this sudden new commitment with a series of assaults over the surfaces of elegantly executed monochrome canvases. Reversing the order of the traditional gesture and the tools with which to enact it, Fontana turned the paintbrush around and, puncturing the canvas with its opposite end, cast a constellation of holes across a monochromatic plane. In 1962, Austrian artist Herman Nitsch staged a painting-action called Die Bluetorgel in a Vienna cellar. Part action-painting and part ritual performance, the event consisted of Nitsch slapping red paint onto a large vertical canvas. This event was, according to Nitsch, "the conceptual birth" of the radical art movement known as Vienna Actionism. In January 1965, Gunter Brus staged Self-Painting and Self-Mutilation. In the first action he turned himself into a living breathing painting only to then signal, in the second, a destructive impulse through allusions to self-harm in contemptuous opposition to oppressive social norms in post-war Austria. These vignettes cross both geopolitical and historical location (Italian economic miracle, 1949–65; Austrian post-war) to reframe symptoms of history at an aesthetic and political impasse, and to pose a problem: how does violence, both symbolic and gestural, mediate the relationship between aesthetic and political autonomy, aesthetic and political engagement, and the spectrum among those positions along the axes of autonomy/engagement and aesthetics/politics?

Potential Subject Areas: 1) Art History-Performance Studies/ Installation/Environmental Art; 2) Art History-Twentieth-century Art; 3) Art History-Contemporary Art

The Desert: Image, Site, Environment

Chair(s): Lyle Massey, University of California, Irvine
Email(s): lmassey@uci.edu

In light of climate change and the global surge in temperatures, we are confronted with the probability of increasing desertification, the process through which land becomes resistant to human habitation and cultivation. The desert is, along with the coasts, the Cassandra of the Anthropocene. Historically the desert has evoked sets of binaries: deprivation vs the pleasures of the oasis; existential terror vs spiritual redemption; lifelessness vs ecological and cultural richness. In 1950s America, for instance, it was a landscape of modernity: it promised rich natural resources ripe for exploitation; development that could depend on the engineered harnessing of water; and the solitude necessary for military secrets. By the 1970s, it came to signify modernism's failures: military industrial debacles, the threat of nuclear waste disposal, corporate ecological disasters and Quixotic attempts at dwelling and development. As such, from the twentieth century, the desert has attracted artistic and architectural interventions that give visual and embodied form to its contradictions. From utopian architectural projects like Arcosanti to dystopian and alternative spaces of impermanent habitation such as Slab City, from isolated land art in Nevada and installations in Qatar to the neon sign labs of Las Vegas, from nuclear test sites to "junk" sculpture, the desert has been the staging ground for a dialectic of art, the built environment, ecology and landscape. This session invites interdisciplinary papers that explore some aspect of the desert as subject, site, place or concept in the American and global visual imaginary.

Potential Subject Areas: 1) Interdisciplinary-Art History; 2) Art History-Twentieth-century Art; 3) Art History-Art of the United States

Race and Labor in the Art World

Chair(s): Hayes Peter Mauro, Queensborough Community College, The City University of New York
Email(s): hayes.mauro@gmail.com

This session welcomes papers that address the intersection of the issues of race and labor in the art world, specifically the experiences of African Americans, Latinos, Native Americans, or other groups traditionally either excluded from or employed on a marginal basis within art world institutions. The term "art world" is here defined broadly. It can include experiences of artists on the market, or experiences of employees at art-related institutions and organizations, such as museums, galleries, auction houses, academic departments, non-profits and the like. Papers may also address the work of artists who depict race and labor in their own work. Alternately, papers may focus on projects or pedagogical strategies used by administrators or educators in bringing such issues to broader public awareness. Papers may be scholarly or narrative in tone, but should be critically engaged and consistently address the topic outlined above. With this in mind, examples of appropriate topics would include: Contemporary or historical artists who graphically depict the intersection of race and labor in their work; Artists, curators, or other art market workers who through their labor strive to control the depiction of themselves

and their ancestors in museums and galleries; Qualitative or quantitative analyses of compensation/ employment data within art world institutions; and so forth.

Potential Subject Areas: 1) Art History-Art of the United States; 2) Art History-Contemporary Art; 3) Interdisciplinary-Art History

Fragile Balances: Contemporary Arts, Cultural Integrity, and Environmental Change

Chair(s): Carol E. Mayer, University of British Columbia Museum of Anthropology
Email(s): carol.mayer@ubc.ca

The power of the environment as a life source and a site of narrative permeates the arts of the Pacific. Artists are producing works that have entered the international world of fine art and are included in exhibitions and galleries throughout the western world. Yet, the artists who live in fragile environments face an uncertain future. Logging, mining, overfishing, resource development etc are taking their toll. In this panel we will examine how this uncertainty is expressed (or not) in contemporary works, in exhibitions and performance, and then question whether, or how, any of these might serve as agents of change.

Potential Subject Areas: 1) Art History-Oceanic/Australian Art; 2) Art History-Contemporary Art; 3) Interdisciplinary-Museum Studies/Curatorial Studies/Art Criticism

Alternate Revolutions: Reexamining Cuban Art History beyond 1959

Chair(s): Abigail McEwen, University of Maryland, College Park; Susanna V. Temkin, Americas Society
Email(s): mcewen@umd.edu; susannatemkin@gmail.com

In December 2014, Presidents Barack Obama and Raúl Castro announced plans to restore full diplomatic relations between the United States and Cuba, taking a step toward ending the embargo that has impeded travel and commerce between the nations for over fifty years. The pending normalization of relations has stimulated renewed interest in Cuban art, not least predictions of “a stampede” (The Wall Street Journal) to the island by collectors and institutions. As the market effects of this “Boom” continue to evolve, the time seems right to revisit the enduring fixation on Fidel Castro’s Revolution of 1959 in the context of the long twentieth century, one that witnessed multiply shifting political and cultural relationships between the U.S. and Cuba. Drawing on Cuban laureate José Martí’s words that “a revolution of form is a revolution of essentials,” this session seizes on today’s historical moment in order to consider how periods of transition and change on the island have impacted the production and reception of Cuban art at home and abroad. Looking beyond 1959, the session encourages papers that explore a broad range of alternate “revolutions” or decisive periods of change in Cuba’s history, including the island’s independence from Spain in 1898; the fall of dictator Gerardo Machado in 1934; and the rise of the Special Period following the dissolution of the Soviet Union in 1989. By considering these critical, if less frequently cited moments, this session provides an opportunity to re-examine Cuban art history as previous barriers to scholarship begin to diminish.

Potential Subject Areas: 1) Art History-Latin American/Caribbean Art; 2) Art History-Twentieth-century Art

Between Conformism and Subversion: Aesthetic Strategies and the Problem of the Political in Contemporary Art

Chair(s): Conor McGrady, Burren College of Art; Gediminas Gasparavicius, The University of Akron
Email(s): cmcgrady@burrencollege.ie; gedas222@yahoo.com

The two prevailing paradigms that define the scope of political engagement in contemporary art are critical opposition and socially engaged practice. In regards to critical opposition, Slavoj Žižek and Peter Sloterdijk have demonstrated that current political and cultural systems anticipate critique and protest, cynically incorporating them into their own systemic functioning. In effect the language of such critique becomes a part of the established social discourse. In socially engaged practice the impact of neoliberalism (such as detrimental effects of deregulation, imposed austerity, or forced migration) is ameliorated through projects that advocate a sense of temporary community or promote cohesion as a form of social service. The operation of normative politics that such projects aspire to critique is left largely unchanged. Both strategies have become part of the canon of what is considered activist, oppositional, or socially-engaged art today; both allow for easy slippage into the ideological mainstream.

This predicament puts critically engaged art in an unenviable position. In the current cultural and political conjuncture, is there an effective political dimension in contemporary art? If that dimension exists, can it resist assimilation into dominant models of ideological discourse? Can strategies of engagement, opposition or subversion possibly lead to meaningful social transformation? We invite papers that examine strategies of tactical intervention, social critique or opposition in an international context; critical approaches to socially engaged art; the culture of consensus and instances of conflict within contemporary art; artistic strategies that look beyond both direct oppositional critique and art as social service.

Potential Subject Areas: 1) Art History-Contemporary Art; 2) Interdisciplinary-Studio Art & Art History; 3) Interdisciplinary-Art History

Art Historians of Southern California (AHSC)

Art History turning STEM to STEAM

Chair(s): Walter Meyer, President, Art Historians of Southern California
Email(s): meyer_walter@smc.edu

The Art Historians of Southern California calls for proposals regarding how our discipline is uniquely positioned to transform the current obsession on Science Technology Engineering & Math or STEM to include the arts and empower our campuses with Science Technology Engineering Arts and Math or STEAM. Donald Preziosi will be part of the CAA Panel as a follow up to his keynote presentation at the AHSC annual conference titled: “If STEM expands to STEAM with the insertion of Art, then it also includes TEAMS, highlighting collegiality and advocacy.” We seek proposals related to diverse topics including: pedagogy, research in art history that integrates STEM topics and successful advocacy for our discipline. Please email proposals and CV with STEM TO STEAM in the title.

Potential Subject Areas: 1) Interdisciplinary-Art History; 2) Interdisciplinary-Professional Development/Pedagogy/Publishing; 3) Interdisciplinary-Museum Studies/Curatorial Studies/Art Criticism

Biographies of Early Modern Works of Art

Chair(s): Anita Moskowitz, Stony Brook University; Virginia Brilliant, Ringling Museum of Art
Email(s): anita.moskowitz@stonybrook.edu; virginia.brilliant@ringling.org

Museum-goers looking at art within gallery spaces view, frequently unbeknownst to themselves, not the pristine state of new-born objects, but rather their mature state-- that moment akin to the cosmeticized appearance of a successful adult's public body. While the didactic information generally shared with visitors on wall displays tends to be more transparent now than in the past, the complex vicissitudes of an object's life history remain difficult to fully perceive. Most scholars know, however, that a huge percentage of Old Master museum objects have undergone restoration and conservation treatments throughout the centuries and particularly during the golden age of collecting and the art market during the decades before and after 1900. This panel seeks papers that offer case studies of painting, sculpture and decorative art demonstrating the additions, subtractions, and alterations made, for purposes of religious efficacy, aesthetic pleasure, conservation and, not least, successful marketing, during the course of an object's life history. In addition, papers are welcome that confront the legitimacy, social context, and theoretical framework of such interventions, as well as proposals for viewing and display strategies that promote a more informed encounter between the museum object and the visitor. Is it possible to view a work in a gallery space with a dual vision: the object's present material state as well as—based on visual clues within or didactic information auxiliary to the object—its life history, in order to appreciate both the authentic, i.e., original and the less than authentic elements before one's eyes?

Potential Subject Areas: 1) Art History-Architectural History/Historic Preservation; 2) Interdisciplinary-Museum Studies/Curatorial Studies/Art Criticism; 3) Art History-General Art History

Bad Bodies: Inscriptions of Fatigue, Instability, and Resistance

Chair(s): Lauren O'Neal, Lamont Gallery at Phillips Exeter Academy
Email(s): loneal@exeter.edu

What happens when the body—or text that writes or communicates the body—fails in its duties to be clear, communicative, and convincing? What is the function of notations and gestures that undermine or muddle, rather than advance, an argument? This panel examines the pose, the gesture, and the interaction, and how strategies of repetition, erasure, assemblage and deconstruction can enable platforms for dialogue, even if facing a lack or void. This panel welcomes artists, curators, and theorists working in installation, performance, drawing, or other media who want to critique the neo-liberal, forward-marching, data-driven body, and instead who wish to dwell in spaces where lazy, unhelpful, or simply uninterested bodies make space for alternate forms of ethical exchange.

Potential Subject Areas: 1) Interdisciplinary-Studio Art & Design; 2) Studio Art & Design-Performance; 3) Studio Art & Design-Sculpture/Installation/Environmental Art

Operating Manual for Living in the Worst-Case Scenario

Chair(s): Maya Oppenheimer, Royal College of Art; Emily Candela, Royal College of Art; Francesca Laura Cavallo, Kent University
Email(s): mayarae.oppenheimer@rca.ac.uk; emily.candela@network.rca.ac.uk; f@francescalauracavallo.com

Originally produced for wartime civil protection campaigns, the survival manual has evolved over recent decades alongside the escalating need for official disaster management policies. New forms of adventure-seeking and media coverage of global threats have bred an industry-turned-genre. The survival manual embodies a society haunted by potential worst-case scenarios, in which scenario design is becoming a prominent feature of the "safety industry"; from FEMA's "family disaster plan" to online resources made by so-called "prepping" enthusiasts. Props, prompts and the reassurance of expertise are key to the survival manual's scenario design. These elements are deployed to neutralize the likelihood of accidents via the imagined control of speculative scenarios. This mirrors the emphasis on designed scenarios for behavior regulation found across constituencies thought to train, measure or inform: the laboratory, the classroom, even the summit conference. The panel focuses on how scenario design and behavior regulation are negotiated in the format of the survival manual, considered in an expanded sense, which also includes the deployment/design of instructions and expertise in speculative contexts. Including artistic and design contributions to the imagination of the worst-case scenario, the session will forge interdisciplinary dialogue on discourses addressing the design of behavior from multiple fields including design studies and art history. Critics, artists, designers and historians are invited to submit proposals (for 15-minute slots) exploring imaginative strategies for surviving global, interplanetary or mundane worst-case scenarios that will generate critical reflection. Submissions may include papers, performances, demonstrations, or presentations of practice.

Potential Subject Areas: 1) Art History-Decorative Arts/Textiles/Design History; 2) Interdisciplinary-Studio Art & Design; 3) Interdisciplinary-Museum Studies/Curatorial Studies/Art Criticism

History through Things / Things through History: Design Objects in the Museum

Chair(s): Emily Orr, Cooper Hewitt, Smithsonian Design Museum; Christine Guth, Independent Scholar
Email(s): orrem@si.edu; cmeguth@gmail.com

At a time when many museums are reevaluating their collection and display practices, this panel proposes to explore how exhibitionary culture has been and may be productively informed by object based design historical thinking. Design history has challenged canonical categories and hierarchies and blurred the boundaries between art and commerce. It has promoted a new focus on how things materialize the past and brought to their study interpretive strategies that emphasize processes of production, circulation, and consumption and their global interconnectedness. Things ranging from Tupperware to iPhones have been analyzed as valuable repositories of socio-cultural, historical, and technological information. In so doing the discipline has contributed to critical awareness and preservation of previously overlooked objects whose use, appeal, and impact shape the modern world. What has been and is now the place of design objects in the museum and what display practices and interpretive approaches are best suited for fostering public engagement with the messages their materiality may convey?

What narratives about past and present have they and can they serve to construct? How does their collection and display help the public make sense of the contemporary world and also prompt a reevaluation of history? How have collecting and exhibition practices shifted over time and what roles have gender and nationality played? This panel invites proposals from scholars in any discipline that consider the relationship between design history and the collection, circulation, and the display of objects in the museum context. Papers may focus on any historical period or geography.

Potential Subject Areas: 1) Art History-Decorative Arts/Textiles/Design History; 2) Interdisciplinary-Museum Studies/Curatorial Studies/Art Criticism

Feminist Temporalities and Art Histories in the Middle East and North Africa

Chair(s): Ceren Ozpinar, University of Sussex
Email(s): cerenoz@gmail.com

This session seeks to explore feminist art histories and temporalities in the Middle East and North Africa. Despite the global interrogation of patriarchal discourses in art since the late 1960s, feminist art history has not yet fully acknowledged the geographical and the temporal spaces outside the Euro-American map. Feminist art history, which can be called 'imperial,' or 'normative' as Meskimmon argues (2007), either in the form of an exhibition narrative or a scholarly book, tends to present a linear global narrative, which leaves out everything that does not fit into its temporal trajectory or the idea of progress. Feminist art in the Middle East and North Africa has been one of the least addressed practices in imperial feminist art history. A few exceptions, including diaspora artists Nil Yalter and Shirin Neshat have been featured, though only to turn them into stereotypical representatives of feminist art outside Euro-America. While the very existence of these feminist art histories intervenes in the progressive narratives of the imperial feminist art history, they also have an impact upon both art historical temporality and feminism(s) at large. We welcome papers that discuss modern and contemporary visual art from the Middle East and North Africa, which investigate notions of sexuality and gender, while they interrupt patriarchal narratives, or present diverse understandings of feminism. By doing so, this session aims to encourage new writing and reading strategies that displace both the canon of imperial feminist art history and vernacular art histories that do not usually accommodate feminist art.

Potential Subject Areas: 1) Art History-Art of the Middle East/North Africa; 2) Art History-Critical Theory/Gender Studies/Visual Studies; 3) Art History-Twentieth-century Art

Defining and Exploring Socially Engaged Art History

Chair(s): Cindy Persinger, California University of Pennsylvania; Azar Rejaie, University of Houston - Downtown
Email(s): persinger@calu.edu; rejaiea@uhd.edu

While art history is typically understood as a discipline in which individuals produce publications that are aimed primarily at other scholars, this panel organized as part of "Interventions in the Future of Art History" (a Day-by-Design theme of Saturday programming curated by Amy K. Hamlin and Karen J. Leader) seeks to understand the growing movement of socially engaged art history. Typically produced within and between social groups over

an extended period of time, socially engaged art history seeks to engender a productive dialogue regarding social or political issues and to foster resilient and sustainable communities. Such practices address issues including difference, division, and inequality in society; they work to establish meaningful interactions within and between communities. Because these practices often remain outside of scholarly debate, our intent is to consider their significance through discussion of the theoretical issues, sharing of specific examples, and consideration of their potential role in the discipline's future at a moment in which many art historians have been forced to reevaluate their practices and find new relevance in the face of university and museum budget cuts across the US. Conceived as a collaborative event, the panel seeks to assess the theory and practice of socially engaged art history. Proposals should describe specific examples of socially engaged art history.

Potential Subject Area: Interdisciplinary-Art History

Taking Place: Renegotiating Art and Ecology from the Eighteenth Century to Today

Chair(s): Kelly Presutti, Massachusetts Institute of Technology; Monica Bravo, Yale University
Email(s): kelly.presutti@gmail.com; monicabravo@gmail.com

"Place," a concept that remains loosely defined, suggests an inalienable relationship between an individual person or object and a particular, delimited locale. Since the discipline's inception, art historians—often following their artists' leads—have been taking place: claiming or deploying geographical origin as an integral part of the art makers' and objects' identity and character. For Johann Joachim Winckelmann the Laocoön's majesty could be attributed to its Mediterranean climate; Heinrich Wölfflin took the concept to an extreme in his formulation of the German Renaissance. But are environmental factors or the relations between an individual and physical surroundings such strongly determining factors, especially at a moment when the connection between artwork and place seems increasingly tenuous or non-existent? How might we reconsider the sitedness of artistic production at a moment when humanity's negative impact on the environment is becoming increasingly inescapable? And how might a theory of autochthony meaningfully engage with issues of art and ecology? Beyond serving as an explanatory mechanism, place holds potential for the critically-minded art historian to engage issues of environment, ecology, and nation today. This panel uses "place" as a lens to reconsider the ecological networks—in both a biological and political sense—of art making over a long period of time, in order to reframe the relationship between art and context for a more environmentally responsible history.

Potential Subject Area: Art History-General Art History

Vital Expression: Pictorialism and Its Legacies

Chair(s): Andrea Wolk Rager, Case Western Reserve University; Barbara Tannenbaum, Cleveland Museum of Art; Adrienne Lundgren, Library of Congress
Email(s): andrea.rager@case.edu; btannenbaum@clevelandart.org; alun@loc.gov

Pictorialism was the first international movement to elevate photography into the realm of personal expression in order to attain the status of a fine art. The year 2017 marks the centenary of the final issue of Alfred Stieglitz's influential journal *Camera Work* and the closure of his 291 gallery, rendering this an apt

moment to reconsider the legacy of Pictorialism through and beyond his influence and the Photo-Secession. This reexamination is also driven by advances in technical analysis that allow us to understand with greater depth and precision the broad range of experimental processes, techniques, and photographic media employed by the Pictorialists. Considered in tandem with recently digitized archival materials, we are able to grasp as never before the international as well as regional character of Pictorialism and the diversity of practitioners. This interdisciplinary session will solicit papers from curators, conservators, photographers, and academics to explore new avenues of scholarship on the Pictorialist movement. What models did the Pictorialists look to for inspiration? How could the movement accommodate two such disparate approaches as straight and manipulated photography? How did Pictorialist photographers take advantage of new technologies for the dissemination of their work and philosophy? What was the impact of regional camera clubs on the movement? How did Pictorialism help shape collecting practices and the display of photography in museums? What was the relationship between film and Pictorialism? How has the legacy of Pictorialism influenced artists today? We particularly encourage papers that consider marginalized photographers and groups within the larger movement.

Potential Subject Areas: 1) Art History-Drawings/Prints/Photography/Works on Paper; 2) Art History-Twentieth-century Art; 3) Interdisciplinary-Art History

Critical Collaborations: Neutralizing Power in Art and Design History

Chair(s): Sabrina Rahman, University of Exeter; Maya Oppenheimer, Royal College of Art; Elli Michaela Young, University of Brighton
Email(s): s.k.rahman@exeter.ac.uk; mayarae.oppenheimer@rca.ac.uk; e.m.young@brighton.ac.uk

Current work in design history focuses on strengthening inter- and trans-national networks. This comes after decades attempting to define what histories of design can tell us about socio-historical contexts and those who engage with designed objects, systems and spaces. With cultural and educational institutions also attempting to launch reflexive and critical discourses that critique, de-colonize and pursue post-colonial narratives and mandates, what do these changes look like after and underneath this discourse? Power often manifests as a uni-directional flow of narrative within and across these producers, including institutions and those that operate within them: researchers, curators, educators, artists and designers. This panel considers the role and potential for collaboration as a method of neutralizing these power structures. The term collaboration provides a specific platform for thinking about structural, methodological and experiential exchanges in an effort to move away from power-laden vocabularies and timelines. The above question becomes: What does the implementation of critical collaborations that neutralize power look like? We welcome submissions that look to histories of art and design collaboration that confront and disarm power structures, be they institutional, research methods-based, or material. This panel aims to foster a dynamic discussion that will address projects that focus on histories of collaboration and engagement practices. Contributions focusing on non-Western contexts will be favored to consider not what history or design mean in various constituencies, but what present collaboration

across geographies can afford the intellectual, social and cultural aspects of art and design.

Potential Subject Areas: 1) Art History-Decorative Arts/Textiles/Design History; 2) Interdisciplinary-Museum Studies/Curatorial Studies/Art Criticism; 3) Interdisciplinary-Studio Art & Art History

Conspiracy: The Aesthetics of Paranoia in the Age of Information

Chair(s): Chris Reitz, University of Louisville
Email(s): chreitz@gmail.com

More anxious than the informational art of conceptualism or the archival gestures of the past quarter century, conspiratorial aesthetics give visual language to paranoia about information analysis and instrumentalization. Artwork in this zone is concerned with articulating patterns and connections, not conveying information. Although some conspiratorial work has no relationship to the internet (Mike Kelley's interest in Ufology, for example), much of it is unthinkable outside our hyperlinked world. Metadata and data mining promise to reveal or decode actionable patterns from infinite information. Hacks and data breaches punctuate daily life with reminders that our information—our identity—can be instantly and irreversibly thrust into a treacherous world that is seamlessly (if invisibly) connected to quotidian tasks like online shopping, banking, and dating. Conspiratorial art takes up the aesthetics of correlation and pattern finding, making visible the anxiety induced by precarious interconnectedness. Papers for this session situate such practices historically, not only in relationship to contemporary information technologies, but to postwar artistic strategies rooted in information and connectivity, including conceptualism and the archive, as well as institutional critique, "transitive" painting, and glitch and database art.

Potential Subject Areas: 1) Art History-Contemporary Art; 2) Art History-Critical Theory/Gender Studies/Visual Studies

Making Objects Speak: Speculative Design, Critical Making, and the Internet of Things

Chair(s): Gwyn Rhabyt, California State University East Bay
Email(s): gwyn.rhabyt@csueastbay.edu

Artists, designers, and scientists all "make things to think with" from transgressive sculpture, to the "disobedient objects" recently featured in the Victoria and Albert's eponymous show, to the mechanical models of seventeenth century natural philosophy. But now, with the advent of low cost embedded computing, the things we make can think and talk back literally as well as metaphorically. 3D printing technologies enable any passing piece of dimensional visual culture to be scanned, sampled, and printed to bricolage in minutes. The way these tools, blossoming in the form of community fab labs and campus makerspaces, allow artists and designers to challenge passive consumerism and interrogate our relationship with the objects around us has been termed Critical Making by Matt Ratto and Garnet Hertz. At the same time, Anthony Dunne and Fiona Raby of the Royal College of Art have noted a growing use of these tools to design not only the present but imagine a range of possible futures, using fictions to contest political, social, and aesthetic narratives, which they have called Speculative Design. How have these theoretical frameworks and the object makers themselves elucidated our relationships with our things? How is art and design practice evolving now

that our thermostats, refrigerators, shoes, and artworks can all communicate with one another? At what new points are we finding or losing agency? Artists, designers, historians, and futurists are invited to submit their practice or vision of the technologically enhanced eloquent object.

Potential Subject Areas: 1) Studio Art & Design-Digital Media/Animation; 2) Art History-Digital Media/Animation

Art after Zero: Making Sense of the Aughts

Chair(s): Margaret Richardson, Christopher Newport University;
Nicole De Armendi, George Mason University
Email(s): margaretr1@hotmail.com; nicole.dearmendi@gmail.com

What characterizes art in the first decade of the twenty-first century? With recent exhibitions defining art of the 1990s in thematic and historical ways, questions arise about how we might begin to assess the following decades in the new millennium. Now that we have some historical distance on the “aughts,” what new themes and challenges have emerged in the study and practice of contemporary art? How have 9/11 and terrorism, the expansion of interactive technologies and social media, and increasing globalization impacted art in the 2000s? Is the postmodern condition still relevant, or might we identify a new situation and set of attitudes? This session invites discussions from historians, critics, and artists on the nature of contemporary art in the new millennium. Papers might address particular examples of artists’ works that suggest definitive themes or offer more theoretical musings on the recent state of the field.

Potential Subject Areas: 1) Art History-Contemporary Art; 2) Art History-Critical Theory/Gender Studies/Visual Studies; 3) Interdisciplinary-Museum Studies/Curatorial Studies/Art Criticism

Photography Undone: Contemporary Reflections on the Medium in Latin America

Chair(s): Jodi Roberts, Cantor Arts Center, Stanford University;
Natalia Brizuela, University of California, Berkeley
Email(s): jodi.roberts8@gmail.com; brizuela@berkeley.edu

A recent wave of new studies (books, articles, dissertations, and exhibitions) on photographers from Latin America has underscored the medium’s rich history there. Often aimed at injecting individual artists into a global canon, these projects have also uncovered new information about the medium’s technical development and varied implementations in the region. Academics and curators are not the only figures driving the historicization of photography in Latin America, however. This panel will explore the ways in which contemporary artists based in Mexico, Central America, and South America have engaged directly with photography’s long history. In works that co-opt preexisting photographic imagery, experiment with historical photographic processes, and press at the boundaries of what defines a photograph materially, artists like Waldemar Cordeiro, Rosângela Rennó, and Oscar Muñoz, among many others, have cast a critical eye on photography’s technical history. They have also ventured important questions about the vigorous international circulation of photographs in the twentieth and twenty-first centuries through mass-media sources, books, and exhibitions. Submissions examining individual artists and their

works are welcome, as are studies related to the historiography of Latin American photography.

Potential Subject Areas: 1) Art History-Latin American/Caribbean Art; 2) Art History-Drawings/Prints/Photography/Works on Paper; 3) Art History-Contemporary Art.

min sánit / uqausivut / nitwêwinanân / nindikidowinaan / t’lo sqwéltel / lii moo niyanaan / niyanân pikiskwêwina / lip algik / re seqwlut / nilun kolusuwakon / to matou kupu / our words

Chair(s): Dylan Robinson, Queen’s University
Email(s): dylan.robinson@queensu.ca

Indigenous artists, scholars and art critics are giving increasing prominence to language—and the concepts and worldviews expressed by our languages—in our creative and critical writing practices. This session seeks to bring together scholars, curators, and Indigenous artists and writers working in two areas: 1) models of Indigenous art criticism and other forms of writing that engage with Indigenous concepts and languages; and 2) Indigenous artists working with language in their artistic practices. From digital billboards (Digital Natives, 2010) and unsanctioned sign projects that reclaim Indigenous place-names and histories (Ogimaa Mikana collective, 2013), to social practice work that asks participants to reconsider the language of apology and reconciliation (Apology Dice, Garneau and Yeh 2014) and works about Indigenous language loss and resurgence, artists have defined new models to express Indigenous logics of place, history, and belonging. Likewise, Indigenous art critics and art historians have begun to challenge settler models of textuality by developing place-based and nation-specific methodologies that express Indigenous understandings of responsibility, relationality and cultural protocol. This panel of artists, curators, and scholars seeks to take stock of the ways in which artists are using text and Indigenous languages across visual, media and performance art forms, and how Indigenous writers are challenging unmarked, normative forms of writing.

Potential Subject Areas: 1) Art History-Native American; 2) Studio Art & Design-Writing/Word Art; 3) Interdisciplinary-Studio Art & Art History

¡Sí Se Puede! Brand Identity, Activism, and Art-Historical Analyses

Chair(s): Sam Romero, Florida Southern College; Julia Fernandez, University of California, San Diego
Email(s): sromero@flsouthern.edu; juliafernandez8@ucsd.edu

This panel revisits the images of the United Farm Workers, including its iconic logo, artwork from its newspaper *El Malcriado*, protest posters, and their cultural impact. The United Farm Workers (UFW), a predominantly Mexican-American labor union from Delano, California led by Cesar Chavez and Dolores Huerta, drew public attention in 1965 with the Delano Grape Strike. The strike began on September 16, 1965, on Mexico’s independence day, when the National Farm Workers Association (NFWA), mainly Mexican-American farm workers, joined with the Agricultural Workers Organizing Committee (AWOC), predominantly Filipino American grape workers, to protest against table grape growers’ mistreatment of the low-wage farmworkers. Over the last 30 years, the UFW brand has expanded beyond the scope of farm workers rights and into popular culture as well as a representation of Chicana Culture. We seek interdisciplinary proposals, ranging

from graphic designers, artists, art historians and cultural critics. Proposals should focus on the visual aesthetic of the UFW movement, its role in activism, and its place in art and graphic design history.

Potential Subject Areas: 1) Interdisciplinary-Studio Art & Design; 2) Interdisciplinary-Art History

The Sounds of the Museum

Chair(s): Lauren Rosati, The Graduate Center, The City University of New York; Andrew Cappetta, The Graduate Center, The City University of New York
Email(s): lauren.rosati@gmail.com; andrew@rayr.net

Given the institutionalization of media and performance, today's art museum has become a far noisier place: an intermedia space, where moving images, sounds, and performing bodies are regularly put on display in tandem with painting, drawing, photography, sculpture, and other mute artifacts. In addition, the interpretative and educational programming of many art museums has grown increasingly soundful, ranging from audio guides to interactive digital displays, and live gallery-based initiatives that turn the typically atomized art-viewing experience into an interactive, social one. This panel will address the reactionary concept that the silent sanctity of the modern museum space has been replaced by this proliferation of noisy media, transforming the white cube into a "Gray Box," Diller Scofidio + Renfro's term for this new mixed-use exhibition environment. Following historian Emily Thompson's conception of the "soundscape of modernity," in which acoustic advancements at the turn of the twentieth century led to increasingly quiet listening spaces, this panel will chart a history of the modern museum space as one that negotiates between both sound and silence. This panel seeks to engage in the soundscape of the museum through a number of modalities and topics: sound installation; the curatorial "problem" of sound bleed; historical instances of sound in the museum; exhibitions of music; museum architecture and acoustic design; the sounds of interpretative media (podcasts, audio guides, etc.); and other investigations into the museum space, its practices, and its infrastructure in relation to sound and the museum's proposed code of silence.

Potential Subject Areas: 1) Interdisciplinary-Art History; 2) Art History-Twentieth-century Art

Beyond Critique: Contemporary Art in Theory, Practice, and Instruction

Chair(s): Roger Rothman, Bucknell University; Pamela Fraser, University of Vermont
Email(s): rrothman@bucknell.edu; hellopamela@gmail.com

The notion of "critique," crucial to so much recent artist and theory, derives in large part from the reception of Frankfurt School theory and its attempt, as Max Horkheimer put it, "to liberate human beings from the circumstances that enslave them." As practiced, critique aims above all to unmask and debunk ideological formations and the power structures they support. Though there is undeniable value in this project, there is a growing sense that its limit has been met. In 2013, Pamela Fraser and Randall Szott organized a CAA panel entitled "Critiquing Criticality," which brought together ten panelists' ideas on this issue. Immediately following the event, Fraser and panelist Roger Rothman began plans to pursue the topic further in book

form. This will be manifested in their book *Beyond Critique*, an anthology of seventeen essays – many of which are elaborations on papers presented at the 2013 conference – that examine the longstanding critical orientation of contemporary art and identify alternative methods and aspirations. Like the 2013 panel, this panel will be aimed at challenging what has come to be referred to as "criticality," a shorthand for art with an embodied concern with social, political, and economic elements of culture. In the years that have transpired since the 2013 panel, a number of new perspectives on critique have emerged, perhaps most significantly the publication of Rita Felski's *The Limits of Critique* (2015). This panel seeks to investigate the historical tradition from which this approach stems, and to survey current discourse and alternative models of engagement.

Potential Subject Areas: 1) Interdisciplinary-Studio Art & Art History; 2) Art History-Critical Theory/Gender Studies/Visual Studies; 3) Studio Art & Design-Art Education

Queer Caucus for Art (QCA)

Global Queer Art

Chair(s): James M. Saslow, Queens College/The Graduate Center, The City University of New York (Emeritus)
Email(s): saslowj@earthlink.net

All around the globe, there are long artistic traditions encompassing what we would now call queer themes and sensibilities; the increasing exchanges among all world cultures demand increased attention from westerners to their cultural "trading partners." This panel seeks to present any aspect of queer visual culture, past or present, originating from non-western art traditions and geographies. We would particularly welcome presentations at the intersection of queer art and African, Latin American, South and East Asian, or indigenous cultures and perspectives. Historical papers may address queer arts from any non-western culture, or compare two or more cultures outside the western canon, or examine interactions between western and non-western sources. Contemporary papers could address any aspect of global queer art in the world of present-day artists, curators, and/or critics that deals with issues of sex, sexuality, and gender expression.

Potential Subject Areas: 1) Art History-Critical Theory/Gender Studies/Visual Studies; 2) Art History-World Art

Architectural Gesamtkunstwerk

Chair(s): Lisa D. Schrenk, University of Arizona
Email(s): lschrenk@email.arizona.edu

The word *Gesamtkunstwerk* first appeared in print in 1827. Two decades later composer Richard Wagner used the term while describing his ideas on cohesive synthesis in the theater arts. By the end of the century the word was widely used in progressive architectural circles in both Europe and the United States to refer to a unified design, in which the architect not only produced the plans for a building, but also the interior settings, including lighting, furniture, wall coverings, and decorative objects. To achieve a total effect, some architects on occasion, including Charles Rennie Mackintosh, Frank Lloyd Wright, and Henry van de Velde, even created clothing for women to wear within their comprehensive designs. In the twentieth century, the idea of *Gesamtkunstwerk* continued to be explored, including at the Bauhaus, by industrial designers, and later by architects like Arne

Jacobsen in his SAS Royal Hotel, Copenhagen. This session will broadly explore the concept of Gesamtkunstwerk in architecture. Potential papers could provide new insights into the work of architects known for their comprehensive designs or explore the cohesive relationship of architecture and decorative elements in the work of lesser-known designers. Participants in the session might examine the role of the artist in these designs, the concept's relationship to the rise of industrialization and the growing divisions in building design, or further examine Wagnerian principles of Gesamtkunstwerk in architecture. Papers that address examples of Gesamtkunstwerk in the mid to late twentieth century or in other cultures or eras are particularly welcome.

Potential Subject Areas: 1) Art History-Architectural History/Historic Preservation; 2) Art History-Decorative Arts/Textiles/Design History

Art History for Studio-Art and Graphic-Design Students: Seeing the Relationship

Chair(s): Mary B. Shepard, University of Arkansas-Fort Smith
Email(s): Mary.Shepard@uafs.edu

For studio-art and graphic-design students, the study of art history often can be perceived as an unwelcome intellectual voyage into an alien land. So too, many art historians have studio and graphic design colleagues who do not "look back" upon their own experiences with art history "with undiluted pleasure" (just to quote Queen Elizabeth II [1992]). And these attitudes can be unconsciously (or consciously) passed along to students, creating a self-fulfilling prophecy. How can we, as art historians who work in support of Studio Art and Graphic Design programs, embrace approaches and assessments that are directly applicable to our students' perspectives and experiences? How can we help our students to see the relationship between their disciplines and the history of art? This session seeks to highlight innovative approaches to realizing this goal, while still not compromising the art historical integrity of our curricula. Papers can discuss studio projects integrated within traditional art history curricula that facilitate putting art historical ideas into practice. Papers can also explore methodological approaches that are directly relevant to the work of studio artists and graphic designers. Papers can be practical and pragmatic; they can be also theoretical. Ideally, a robust discussion will ensue—prompting inspiration for curricular innovation. A respondent from the art studio and/or graphic design perspective will help to augment the discussion.

Potential Subject Areas: 1) Interdisciplinary-Studio Art & Art History; 2) Interdisciplinary-Professional Development/Pedagogy/Publishing

Mediated Landscapes: The Use of Photography, Film, and Television in Land Art

Chair(s): Joy Sleeman, University College London; Sajda van der Leeuw, University of Oxford, United Kingdom; Jane McFadden, ArtCenter College of Design
Email(s): joy.sleeman@ucl.ac.uk; sajda.vanderleeuw@linacre.ox.ac.uk; Jane.McFadden@artcenter.edu

This session will explore the increasing interest in the mediated sites of Land Art: the artists' use of photographs, films and television in Land Art. Land Art – or Earth Art – has often been understood to be about presence, site-specificity and

institutional critique. This view was established already in the first comprehensive book-length survey of Land Art, Beardsley's "Earthworks and Beyond" (1984) where he suggested that "only sculptures in earth and sod can properly be described as earthworks". However, the last two decades have witnessed a shift towards research on the 'mediated landscapes' of Land Art: its abundant use of photography, film and television. This session takes this shift as its starting point and asks, as the editors of the recently published exhibition catalogue "Ends of the Earth: Land Art to 1974" formulated it, "whether Land Art can exist without the media?" This leads to numerous questions, such as: What was the aim of the artists working in Land Art by making use of media like photography, film and television? How should we perceive the relation between these media and the on-site earthworks? In which ways were these mediated landscapes related to pressing political and social issues during Land Art's time of origin? How have these practices of Land Art influenced younger generations of artists, both locally and globally? This session thus aims at providing new understandings of Land Art by providing preliminary answers to these questions, while also generating the basis for a history of Land Art's mediated landscapes.

Potential Subject Areas: 1) Art History-Twentieth-century Art; 2) Art History-Film/Video; 3) Art History-Contemporary Art

Non-Western Genealogies of Art Criticism

Chair(s): Sarah-Neel Smith, Maryland Institute College of Art (MICA)
Email(s): sarahneel@gmail.com

Since the early 2000s, there has been an upsurge in debates about the so-called crisis of contemporary art criticism—the idea that, since roughly the 1960s, criticism has lost its coherence as a set of identifiable analytical or ideological approaches and is thus threatened with irrelevance. Until now, such debates have been largely Euro-American in focus. In their diagnosis of crisis, and in their view of this form's modern history, they presume a grounding in the socio-political and economic conditions of the capitalist West (what Katy Siegel dubs "the modernist structure of avant-garde art, private dealers, a clueless middle-class public, prescient critics, and suddenly skyrocketing prices"). But what of art criticism outside the West? What of modes of critique developed in contexts other than this dealer-critic system, or written in non-hegemonic languages? While an increasing number of scholars use such texts as sources, few have theorized the forms of authorship, readership, and political engagement they entail. How, then, does art criticism connect to other forms of dissent or critique in contexts of decolonization or political upheaval? How does it cross-pollinate with other literary practices, such as poetry or journalism? What might we make of criticism's claims to be an international literary form that matches art's own alleged universal reach? What might happen to current understandings of criticism's crisis and history if such contexts are accounted for? This panel seeks a sustained, in-depth investigation of understudied non-Western critical traditions in their original languages, and welcomes papers addressing any geographic region.

Potential Subject Areas: 1) Art History-Contemporary Art; 2) Interdisciplinary-Museum Studies/Curatorial Studies/Art Criticism; 3) Art History-World Art

Syria Now: Architectural, Artistic, and Cultural Heritage in Peril

Chair(s): Jochen Sokoly, Virginia Commonwealth University in Qatar; Radha Dalal, Virginia Commonwealth University in Qatar
Email(s): jochen.sokoly@gmail.com; rjadalal@vcu.edu

Since 2011 the war in Syria has left a deep-rooted scar on the country's artistic and cultural fabric. Images of destruction in Aleppo, Palmyra, Krak de Chevalier, but also the brutal public assassination of Dr. Khaled al-Asaad, a leading member of the country's archaeologists, have received broad media attention. Amidst the unfolding humanitarian crisis, these events have spurred the international community to safeguard Syria's heritage urgently. The purpose of this panel is to take stock of the loss and damage, to provide a forum for discussion on supporting Syria in the preservation and conservation of its cultural heritage, and to discuss how we as practitioners of art history, archaeology, and museology can collaborate in existing efforts. Presentation topics might include: Effects on visual and material culture; Impact on craft traditions in textiles, wood, metalwork, painting and calligraphy; Management of historical sites and museums; Damage to buildings and artifacts; Practice of contemporary artists; The psychology of war and oppression; Damage to local and national identities; Blatant disregard of international statutes and laws concerning heritage; Appropriation, desecration, and erasure of sacred sites; The economic factors of war; Illicit trading of artifacts to finance war; Damage to country's touristic and academic infrastructure; Comparative framework; Hands on experience in handling similar crises in Bosnia, Iraq, or Afghanistan; and Institutional and private responses or initiatives.

Potential Subject Areas: 1) Art History-Art of the Middle East/North Africa; 2) Art History-Architectural History/Historic Preservation; 3) Interdisciplinary-Museum Studies/Curatorial Studies/Art Criticism

Changing Lenses: Contemporary Photography and New Media from the Arab World

Chair(s): Woodman L. Taylor, American University in Dubai; Janet Bellotto, Zayed University
Email(s): woodman.taylor@gmail.com; janet.bellotto@zu.ac.ae

Photography and new media have quickly become major art practices in the Arab world. A growing group of photographers and new media artists from North Africa and West Asia critique their worlds through nuanced visual imagery, as lens based practices are widely accessible. Issues addressed in their practices range from problematizing Orientalist framings of the 'Middle East' to advocating for women's rights and political expression within contemporary Arab societies. Recent exhibitions in Europe and North America have focused on this new group of photographers and media artists who are now emerging as major figures on the global art stage. Within the region there are more than a hundred annual photography competitions. On the new media front Cairo, Dubai and Sharjah, with their biennials and art initiatives, have established major platforms for promoting and commissioning new work by media artists. For this session we invite scholars, curators and artists to address multiple aspects of these dynamic and growing art practices from the Arab world. We strongly encourage non-traditional and/or multimedia formats of presentation.

Potential Subject Areas: 1) Studio Art & Design-Photography; 2) Studio Art & Design-Digital Media/Animation; 3) Art History-Art of the Middle East/North Africa

The Centenary of D'Arcy Wentworth Thompson's *On Growth and Form*: Performance Art, Interactive Media, and Bioart

Chair(s): Charissa N. Terranova, University of Texas at Dallas; Ellen K. Levy, Institute for Doctoral Studies in the Visual Arts
Email(s): terranova@utdallas.edu; levy@nyc.rr.com

In the one hundred years since its publication in 1917, D'Arcy Wentworth Thompson's *On Growth and Form* has commanded a large following across fields, in science and the arts. It inspired numerous other scientists, including C.H. Waddington, Alan Turing, Claude Lévi-Strauss, and Stephen Jay Gould. In the world of art, *On Growth and Form* is famous for its influences on the emergence of biomorphic shapes in modern painting and sculpture, postwar British art, and architecture. Thompson argued the mechanics of physical force were of central importance in the generation of living form. In addition to evolutionary concepts such as selection and fitness, his work proposed that constraints, physico-chemical reactions, and body structures influence the development of organisms. Part one explores some of these areas and their history. For the second panel we seek papers about the role and influence of Thompson's *On Growth and Form* further afield in the arts. In adding a second panel, we especially hope to address the connection between Thompson's ideas and performance broadly conceived. Our goal is to tease out the influences of Thompson's thinking on this field at two levels: first, in history as a generative resource in performance art; and second, in the present as it catalyzes performativity in lived time within bioart and interactive art. We welcome proposals on the role of Thompson in performance art across time and milieu.

Potential Subject Areas: 1) Interdisciplinary-Studio Art & Art History; 2) Studio Art & Design-Performance; 3) Art History Contemporary Art

The Meteorological Impulse in Art: Modernity, Postmodernity, and the Atmospheric Turn

Chair(s): John A. Tyson, National Gallery of Art; Ellen Y. Tani, Bowdoin College Museum of Art
Email(s): j-tyson@NGA.GOV; ellen.tani@gmail.com

Meteorology, the science of atmospheric conditions and phenomena—especially related to weather—emerged as an area of study in the seventeenth century. Weather reports have regularly appeared in newspapers since the late 1800s. With the rise of the ecology movement in the 1960s, weather's intersections with other systems became an ever more urgent issue; calls to recognize our embeddedness in the atmosphere came soon after space travel enabled its first images to circulate. This panel will analyze artistic corollaries to meteorology, a field with a history deeply intertwined with modernity's. Weather is metaphorically rich. In many romance languages the word refers to time and climate conditions. From trade winds and Schumpeter's Gale, to political storms and racial climates, meteorological invocations occur in conjunction with systematic shifts in economics and politics. Artists have depicted weather for numerous reasons: Frederic Church imagined patriotic cloud formations in *Our Banner in the Sky* (1861); Gustave Caillebotte's paintings reflected society's fascination with meteorology. From the 60s onward, artists transitioned from representing weather to drawing on its processes. Works with a meteorological impulse, such as Carolee Schneemann's *Viet Flakes* (1965) or Robert Barry's gas releases (1969), radically acknowledged flux and subverted the certainty of vision. New understandings of environments, works with a "systems esthetic" (Jack Burnham), or "dematerialized" art (Lucy

Lippard) emerge when considered in light of an atmospheric turn. We welcome papers that plot art's meteorological impulses, expand notions of art as atmosphere, or examine the role of weather in art from circa 1850 until today.

Potential Subject Areas: 1) Art History-Contemporary Art; 2) Art History-Critical Theory/Gender Studies/Visual Studies; 3) Art History-General Art History

The Kinetic Imaginary: Liquid Modernity and the Animation of Postwar Art

Chair(s): Andrew V. Uroskie, Stony Brook University
Email(s): andrew.uroskie@stonybrook.edu

Fluids, so to speak, neither fix space nor bind time. While solids have clear spatial dimensions but neutralize the impact, and thus downgrade the significance, of time (effectively resist its flow or render it irrelevant), fluids do not keep to any shape for long and are constantly ready (and prone) to change it. Introducing his influential (and controversial) investigation of liquidity as a master metaphor for the novel phase of modernity within which we now reside, Zygmunt Bauman's framework helps us rethink the familiar topoi of both animation and kinetic art, allowing us to draw associations between new theories of materiality and objecthood, perception and spectatorial investment, and questions of temporality and duration - human or otherwise - as they become manifest within a diverse range of aesthetic practices and theories. This panel seeks to re-open the question of kinetic art in the twentieth century and beyond by inquiring broadly into the rhetoric of animation and the philosophy of kinesis. Contributions are solicited by emerging and established scholars across the history and theory of visual art, film, media, and performance. Particular interest will be paid to those historical and conceptual links between more traditionally understood models of kinetic sculpture, on the one hand, and a diverse field of experimental film and media practice whose performative basis has long been ignored or marginalized within established histories of the movement.

Potential Subject Areas: 1) Art History-Twentieth-century Art; 2) Art History-Contemporary Art; 3) Art History-Film/Video

Divided Societies: Manifestations of Postsocialist and Postapartheid "Nostalgia"

Chair(s): Karen von Veh, University of Johannesburg; Richard Gregor, Trnava University
Email(s): karenv@uj.ac.za; richardgregor.khb@gmail.com

This panel considers two particular geographic areas: South Africa and Eastern and Central Europe, where extreme regime change has occurred within the last twenty five years and where political and social reformation was expected to bring about a particular sense of purpose and unity which has not yet been manifest in practice. South Africa's history of division though the politics of apartheid should be ameliorated by the new democratic dispensation. However, political ineptitude and corruption along with historic divisions based on race and culture continue to prevail, indicating a deeply divided social psyche and pervasive lack of healing. This sometimes results in a nostalgic longing for the revival of traditional knowledge and value systems which confront the status-quo through the medium of cultural expression and incisive artworks. Eastern and Central European countries have emerged from socialism, civil wars and

political fragmentation, to be reinvented with new borders and democratic dispensations. The 'afterlife' of socialism is, however, manifest in current extremism, intolerance towards the refugee crisis, corruption and mismanagement; all of which appear to echo the themes and traumas of the twentieth century. The reaction of some artists appears to subconsciously anticipate a provocative construct of nostalgia for the socialist past, and the question arises: does the term 'Ostalgia' have the same meaning in this new historic situation? We invite proposals that interrogate artistic responses to the above scenarios. We envisage that the detailed comparison of experiences encountered in different continents will bring about new perspectives for each 'local' art-historical discourse.

Potential Subject Areas: 1) Art History-Contemporary Art; 2) Art History-World Art

On the Road Revisited: Art and Travel since 1900

Chair(s): Peter Han-Chih Wang, Temple University; David Smucker, Stony Brook University
Email(s): peterwang@temple.edu; david.smucker@gmail.com

This year marks the sixtieth anniversary of the publication of Jack Kerouac's Beat novel *On the Road*, and the exhibition *The Open Road: Photography and the American Road Trip* is currently on tour in the United States. Thinking outward from Kerouac's novel and the automobile road trip in America, our contemporary era also plays host to the development of self-driving cars, to widespread debates about immigration, and to international politics strongly influenced by oil production and consumption. In light of these road-related matters, our panel seeks to historicize and thematize being on the road. We welcome presentations from scholars, artists, and travelers that investigate the ways that being on the road becomes a catalyst for art across various mediums, on all continents, and through other means of transportation than the car. Travel mobilizes and contextualizes art and visual culture, landscape and society, time and place, self and other, posing a series of related questions: How do we experience travel differently through the lens of race, gender, class and/or national identity? What effects do technologies of transportation have on those of representation, and vice versa? How do artists reflect the traveling mind and body in states of (im)mobility and in-betweenness? Can methodologies from disciplines like mobility studies, critical theory, or philosophy help us understand travel-related art? "On the Road Revisited" solicits papers from a wide variety of contributors that reconsider the phenomenon of the road trip in art, to better understand the distinct perspectives on the world that travel provides.

Potential Subject Areas: 1) Interdisciplinary-Studio Art & Art History; 2) Art History-Twentieth-century Art; 3) Art History-Contemporary Art

Modernism's Craft Discourse

Chair(s): Kay Wells, University of Wisconsin-Milwaukee
Email(s): wellsk@uwm.edu

Over the past ten years, the emerging field of craft studies has emphasized the hierarchical and antithetical relationships between modernism and craft. By treating craft as the theoretical limit or dialectical other to modern art, this scholarship has contested earlier assumptions about the need to elevate craft or incorporate it into the modernist canon. But in what ways have modernists historically understood their own work in

painting, sculpture, photography, or collage as craft practices? And how have the discourses defining craft— notions of process, medium, labor, and reform— contributed to the development of modernist art and its criticism? In what ways can we understand modernism itself as a craft discourse? This session invites papers that investigate the overlaps, intersections, and correspondence between modernist and craft discourses from the late-eighteenth to the mid-twentieth centuries. Topics can include the appropriation of craft media and historical considerations of modernist media as crafts; the appropriation of an artisanal or crafts person persona; definitions of professionalism versus amateurism; preoccupations with hand labor or anonymity; the legacy of workshop modes of production; changes in art education; the development of medium specificity and its relationship to the doctrine of truth-to-materials; and shared commitments to Marxism or social praxis. T'ai Smith, author of *Bauhaus Weaving Theory: From Feminine Craft to Mode of Design*, will serve as respondent.

Potential Subject Areas: 1) Art History-Critical Theory/Gender Studies/Visual Studies; 2) Art History-Decorative Arts/Textiles/Design History

Expanding Modernism: Printmaking in America, 1940–60

Chair(s): Christina Weyl, Independent Scholar
Email(s): Christinaweyl@gmail.com

Experimental prints made in America during the 1940s and 1950s do not fit neatly into studies of postwar art or the history twentieth-century printmaking. This period of printmaking activity is often overlooked as a “messy” aberration, bracketed between the graphic arts workshops of the Work Progress Administration and the collaborative printmaking studios opened in the 1960s, such as Tamarind Lithography Workshop, Gemini G.E.L., and Universal Limited Art Editions. Made in the two decades preceding the Print Council of America’s standard-setting publication *What is an Original Print?* (1961), these midcentury prints also do not conform to today’s guidelines for printed editions: impressions are often unique and part of unnumbered editions of unknown quantities. Despite midcentury prints becoming peripheral to the mainstream history of postwar modernism, artists explored printmaking with zeal and enthusiasm. Their prints traversed the United States and the globe in the postwar decades, evangelizing unfettered modernist expression and American democracy. The government recognized this diplomatic potential, and the United States Information Agency (founded 1953) amassed a collection of more than one thousand six hundred prints to hang in American embassies around the world. This session welcomes a broad range of papers that will open scholarly inquiry into this understudied period of printmaking in America. Case studies could focus on artists (both Americans and international artists working in America), known and under-known communal or academic printmaking workshops, the midcentury print market and collecting activities of curators and individuals, and exhibitions of prints in the United States or abroad.

Potential Subject Areas: 1) Art History-Art of the United States; 2) Art History-Twentieth-century Art; 3) Art History-Drawings/Prints/Photography/Works on Paper

Critical Craft Forum: Gender and Jewelry

Chair(s): Namita Gupta Wiggers, Critical Craft Forum; Benjamin Lignel, Art Jewelry Forum
Email(s): namita_wiggers@yahoo.com;
editor@artjewelryforum.com

Despite the connection between jewelry and the body, significant critical analysis of the relationship between gender and adornment – particularly of contemporary art jewelry – is nascent at best. We are seeking papers that explore connections between this subject and forms of adornment, ornament, and art jewelry. Proposals should focus on one specific question or issue in your research or art practice. Selected panelists (six) will be invited to participate in online private and public discussions preceding the CAA Conference via Art Jewelry Forum (www.artjewelryforum.com) and Critical Craft Forum (www.criticalcraftforum.com). Panelists will each present a brief, focused eight-minute paper, to be followed by a workshop/discussion amongst panelists and attendees and to be led by co-chairs Benjamin Lignel and Namita Gupta Wiggers. The goals: to identify and work collaboratively with researchers and artists exploring the relationship between gender and jewelry; to work collectively prior to the panel to build a core group with shared interests; to publicly share individual research investigations in the CAA session; and to use the broader collective group of attendees gathered for the session to further questions, thinking and concerns to expand critical frameworks for further study. Collective project work for this session with panelists and panel attendees will be acknowledged and explored in a forthcoming publication – the first to critically examine gender and art jewelry - currently being researched by Lignel and Wiggers. This session will be the eighth Critical Craft Forum session at CAA.

Potential Subject Areas: 1) Art History-Decorative Arts/Textiles/Design History; 2) Art History-Critical Theory/Gender Studies/Visual Studies; 3) Art History-Contemporary Art

Art and Caricature

Chair(s): Phoebe Wolfskill, Indiana University
Email(s): pwolfski@indiana.edu

Caricature, from the Italian “caricatura,” essentially meaning, “a loaded picture,” is a form of figurative distortion used for comic, political, and sometimes derisive purposes. Although caricatures may target individuals, they also function to categorize specific social groups in terms of race, ethnicity, gender, sexuality, and other identity formations. The caricatured “type” is intended to be immediately recognizable, or to use Barbara Johnson’s words, “an already read text.” Foundational caricaturists in Western art include William Hogarth and Honoré Daumier; their tradition is continued in the work of twentieth and twenty-first century cartoonists, as well as artists including Reginald Marsh, Palmer Hayden, Betye Saar, Roger Shimomura, Robert Colescott, Kara Walker, and John Currin. Cultural critic Kobena Mercer applauds the subversive power of caricature within the visual arts, writing that it can, “subvert the monologic voicing of institutional authority.” The adoption of caricatured types can be explosive, however, depending on its application. For some audiences, the difficulty and pain associated with stereotype can arguably undermine an artist’s attempt to challenge it. Contributors to this panel may deal with any aspect of historical or contemporary use of caricature or figurative distortion. Papers might address the cultural politics of caricature and stereotype, the use of expressive distortion as a modernist device, or the ways in which caricature may be used to subvert or, by contrast, advance existing representational and

power structures. Topics may include a discussion of an individual artist and/or media or more theoretical discussions of the politics of figurative distortion.

Potential Subject Areas: 1) Art History-Critical Theory/Gender Studies/Visual Studies; 2) Art History-General Art History

Infiltration Art

Chair(s): Katharine J. Wright, The Metropolitan Museum of Art; Gillian Pistell, The Metropolitan Museum of Art
Email(s): kaj287@nyu.edu; gpistell@gmail.com

This panel will focus on renegade, co-optive tactics in contemporary art. Specifically, it seeks papers that will address the novel and incisive ways by which artists infiltrated, interrogated and satirized the art establishment from the 1960s to the present day. Providing an alternative approach to the study of institutional critique, this panel will center on unsanctioned projects that commandeered the authority of major art organizations and communication networks—such as museums, galleries, fairs and magazines—to complicate matters of private interest and public space, individual agency and institutional power. Prime examples include Lynda Benglis's infamous 1974 Artforum ad, which harnessed the hegemonic influence of the magazine to lampoon the art world from the inside out, and Dove Bradshaw's 1976 work *Performance*, which "claimed" creative authorship of a fire hose in the Metropolitan Museum to problematize the art historical canon and its proponents. Submissions that consider artistic projects across diverse mediums and geographies are encouraged, as are papers that situate infiltration art in context with parallel developments in protest art, performance, public art and conceptualism.

Potential Subject Areas: 1) Art History-Contemporary Art; 2) Art History-Public Art; 3) Interdisciplinary-Museum Studies/Curatorial Studies/Art Criticism

Passages and Crossings: The Sea in Contemporary Art of the Global South

Chair(s): Allison K. Young, Institute of Fine Arts, New York University; Sean Nesselrode Moncada, Institute of Fine Arts, New York University
Email(s): aky215@nyu.edu; sean.nesselrode@gmail.com

Paul Gilroy's "The Black Atlantic," published in 1993, proposed the motif of a "ship in motion" in order to bypass the "national" as an organizing framework for artistic, literary, and intellectual histories. Invoking the transnational reality of cultural production, particularly throughout the African diaspora, he writes that "ships immediately focus attention on the middle passage, (...) on the circulation of ideas and activists as well as the movement of key cultural and political artefacts." The sea continues to resonate as a symbol for the stateless, the fugitive, the postcolonial or the diasporic. Photographs of Syrian refugees attempting the treacherous passage across the Mediterranean have been widely disseminated in mass media, inspiring responses by artists from M.I.A. to Ai Weiwei. Caribbean artists such as Tony Capellán and K'Cho have deployed the imagery of boats, waves, and water crossings to evoke personal histories of exile and emigration. The ocean also represents an extra-political space: activist project "Women on Waves" capitalizes on international waters as an exception to repressive government policies. This panel seeks to reappraise the poetic and political symbolism

of the sea in recent art in light of contemporary sociopolitical and ecological conditions. Approaching the sea as a site of fluidity and transcultural movement, we invite papers that examine articulations of the transnational or the borderless in contemporary art of the global South. Papers that move beyond formal evocations of political and environmental crisis but that envision alternative networks outside the strictures of state and capital are especially encouraged.

Potential Subject Areas: 1) Art History-Contemporary Art; 2) Art History-World Art; 3) Art History-Critical Theory/Gender Studies/Visual Studies

Reintroducing the Modern: The First Twenty Years at MoMA 1929–49

Chair(s): Sandra Zalman, University of Houston; Austin Porter, Kenyon College
Email(s): szalman@uh.edu; austinleporter@gmail.com

In September 2015 the Museum of Modern Art re-opened its newly consolidated archives in midtown Manhattan. Scholars now have an unprecedented opportunity to research the institution that has helped shape our understanding of modern art, especially in the United States. However, because of MoMA's reputation as a bastion of formalist modernism, the museum's early history—arguably the institution's most experimental years—has gone largely overlooked by scholars. Between its founding in 1929 and a series of twentieth anniversary exhibitions in 1949, MoMA created the first museum departments of architecture and design, film, and photography in the United States, marshaled modern art as a political tool, and positioned modern art as part of a larger consumer culture. This session will investigate how mid-century museum practice – especially at MoMA – established significant cultural, economic, and artistic trends. We are particularly eager to present new scholarship on exhibitions rarely, if ever, discussed by scholars that demonstrate a fresh approach to issues such as corporate sponsorship, exhibition design, technology, gender, and race. Similarly, we seek to expose gaps and biases in the narrative of modern art, and to explore what modern art might mean at the beginning of the twenty-first century.

Potential Subject Areas: 1) Art History-Twentieth-century Art; 2) Interdisciplinary-Museum Studies/Curatorial Studies/Art Criticism; 3) Art History-Art of the United States

Session Participation Proposal Submission Form

CAA 105th Annual Conference

New York, February 15–18, 2017

Speaker's Name: _____

Speaker's Affiliation: _____

CAA Member Number: _____

Current CAA membership through February 18th and conference registration is required; see the General Guidelines for Speakers on the cover page. For a membership application and details, call CAA's office at 212-691-1051, ext. 1; or visit www.collegeart.org/membership. The premium level membership offers the best discount on registration when attending the Annual Conference. Discount member levels are also available.

Address:

Office/Studio Phone: _____

Home/Cell Phone: _____

Email: _____

Paper title:

It is essential that session chairs be apprised of all of your current submissions.

1) If you have submitted proposals to one or more other session chairs in the 2017 Call for Participation, list them below:

Chair(s) and Title:

2) If your individual paper proposal was accepted to an open/un-chaired session in June, please list accepted paper title below:

* See #5 in "GENERAL GUIDELINES FOR SPEAKERS;" you must inform CAA of your intention to apply to another session no later than August 30, 2016.

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

Deadline: August 30, 2016