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LOS ANGELES

FEBRUARY 21-24, 2018

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As an artist, you take risks every day. But if there's one thing you should be able to rely on, it's your tools. Recently, cadmium in paint has come into question. Some say cadmium risks your health. Others say non-cadmium risks quality. But you shouldn't have to choose one over the other.

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Save the date!

107th Annual Conference // New York // February 13–16, 2019



The *Conference Program* is published in conjunction with the 106th Annual Conference of the College Art Association. The *Program* is produced on a very abbreviated schedule, 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 2018 app**.

The conference will be held at the Los Angeles Convention Center, 1201 S. Figueroa St., Los Angeles, CA 90015, from February 21 to 24, 2018. 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 2018 program. We would also like to thank the Samuel H. Kress Foundation and The Getty Foundation for their support of travel fellowships 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 for their time.

Design: Ellen Nygaard

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Image Credits for the *Program*:

Ana Serrano
Cartonlandia, 2008
 Cardboard, paper, and glue
 AltaMed Art Collection, 2016.26.1.
 Copyright 2017 Ana Serrano. All rights reserved.
 Part of the exhibition *Pacific Standard Time: LA/LA* at the Craft and Folk Art Museum.

Images included on the inside pages of the print program are from the work *#silenceisviolence*. Artist collaborators: Heidi Cho, Deirdre Logue, Allyson Mitchell, and Morgan Sea
 Three drawings consisting of paper, graphite, India ink, collage

The title *#silenceisviolence* honors a student-driven movement to end sexual violence on university campuses happening across Canada.

The drawings were the basis for large murals at the University of Toronto and for an artists' project in the Fall–Winter 2017 issue of *Art Journal*.

A SPECIAL THANKS TO OUR CONFERENCE SPONSORS:

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Be heard!

#CAA2018
#CAALA

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 Facebook // [collegeartassociation](https://www.facebook.com/collegeartassociation)
 Twitter // [@collegeart](https://twitter.com/collegeart)

Share the Impact of your Work.
 Tell us why the Conference Matters.

#CAAWORKS

Download the conference app in the app store!

Welcome

Dear CAA members and Annual Conference attendees,

Change was a constant theme in planning the 106th Annual Conference in Los Angeles. As we prepared and met with many LA-based civic and cultural organizations, the topic came up over and over. From the new museums opening downtown housing astonishing collections to the protests in Boyle Heights over gentrification, LA is undergoing a metamorphosis. The parallels to CAA, which is undergoing its own transformation, were hard to ignore. We took these discussions to heart in designing the content and experience for the 2018 Annual Conference.

CAA's 106th Annual Conference promises to be one of the strongest ever. We received more than 800 session and paper proposals—one of the largest submissions in recent years. This year we will offer more than 300 sessions and over 200 meetings and events. More than 1,400 CAA members will participate in sessions and present and discuss new scholarship.

The Getty Museum, LACMA, MOCA, MOLAA, Norton Simon Museum, Huntington Library, USC, UCLA, Cal Arts, Hauser & Wirth, The Broad, 18th Street Arts Center, Otis College of Art and Design, and Santa Monica College have each opened their doors or prepared programming for the conference. We are collaborating with the Center for Cultural Innovation on a day of programming for LA-area artists and designers before the conference. These workshops will be held at the 18th Street Arts Center and the A+D Architecture and Design Museum.

New this year is the **Cultural and Academic Network Hall**, an opportunity for participating museums, colleges, and universities to promote academic or cultural programs to conference attendees as well as to the general public. Participants will be able to schedule interviews in the Network Hall.

Also for the first time CAA will present its Outstanding Leadership in Philanthropy Award to the Mellon Foundation. This award will be give out each year at the CAA Annual Conference to recognize individuals and foundations who have a demonstrated history of supporting others through their philanthropy.

While your CAA membership can get you a discount on an Avis or Budget rental car, options such as Uber and Lyft are popular and often cost less than \$5 per trip between key cultural institutions. LA has also been making great progress on its public transportation system as Metro stations are popping up everywhere.

Many thanks to all those who did so much work on this year's conference including Annual Conference Program Chair Judith Rodenbeck; VP of Annual Conference N. Elizabeth Schlatter; the entire Annual Conference Committee including regional representatives John Tain and Neha Choksi; Services to Artists Committee Chair Niku Kashef; and the Student and Emerging Professionals Committee. Thanks also to Tiffany Dugan, Paul Skiff, Michelle Stanek, Alison Reilly, and the team of CAA staff members who make everything run so smoothly.

Hunter O'Hanian

Hunter O'Hanian
Executive Director
Chief Executive Officer

Suzanne Preston Blier

Suzanne Preston Blier
President

General Information

MEMBERSHIP

As a CAA member you are an important part of the largest international visual arts community. For over a century, CAA has advocated for its members and the field at large. CAA members are part of a 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 connect with others in an ever-expanding professional network, participate in compelling sessions covering the full range of art history, art-making, 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.

During the conference learn more about your CAA membership benefits at the CAA booth 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

REGISTRATION AND CHECK-IN

MEMBERSHIP AND REGISTRATION RATES 2018

	Membership	Early registration	Advance registration	Onsite registration	Day pass	Single-time-slot ticket
Deadline		December 15, 2017	February 7, 2018	Onsite	Onsite	Onsite
Member prices						
Tier One	\$195	\$185	\$235	\$295	\$150	\$20
Tier Two	\$125	\$330	\$395	\$495	\$150	\$20
Tier Three Student	\$50	\$110	\$130	\$160	\$150	\$15
Tier Three Retired	\$80	\$150	\$170	\$195	\$150	\$15
Tier Three Part-Time Faculty/Independent	\$80	\$150	\$170	\$195	\$150	\$15
Donor Circle prices						
Sustaining	\$300	\$185	\$235	\$295	\$150	\$20
Patron	\$600	\$185	\$235	\$295	\$150	\$20
Life	\$5,000	\$185	\$235	\$295	\$150	\$20
Nonmember prices	--	\$410	\$495	\$595	\$150	\$35
Workshops	--	Member: \$20 Nonmember: \$35	Member: \$20 Nonmember: \$35	Member: \$20 Nonmember: \$35	--	--
Book and Trade Fair	--	--	--	Member: \$10 Nonmember: \$25	--	--
Cultural and Academic Network Hall		Free	Free	Free	Free	Free

REGISTRATION BENEFITS

Full conference registrants receive a conference badge, conference tote, a PDF download of the digital publication *Abstracts 2018*, and online access to the *Directory of Attendees*. Pre-purchased special-events tickets may be picked up at check-in.

Conference Program: NEW THIS YEAR. CAA recognizes the need to be mindful of being "green" so we are providing conference registrants three options for the conference program: the conference app (available for free); a downloadable PDF; a \$10 printed conference program (available during preregistration). PLEASE NOTE: all individuals participating in a ninety-minute conference session (e.g. chairs, speakers, discussants) will receive a free printed program.

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 2018: The PDF download of *Abstracts 2018* is free for conference registrants. Non-registrants may purchase the download onsite for \$35.

ONSITE REGISTRATION

Onsite registration will take place in the Concourse Foyer. Onsite registration fees may be paid by MasterCard, Visa,

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

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

Concourse Foyer

- Information and Membership
- Onsite Registration
- Purchase of single-time-slot/single-day, special event, and Book and Trade Fair tickets, and *Abstracts 2018* downloads
- Check-in for early, complimentary, exhibitor, and press registrants (**Tuesday night through Saturday**)

INSTITUTIONAL REGISTRATION

CAA institutional members at the Institutional II and Institutional III 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 2018, 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 CAA Journal subscribers serviced directly by Routledge, Taylor & Francis.

GUIDELINES FOR ATTENDEES

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

Visit conference.collegeart.org for our complete guidelines.

INFORMATION FOR SPEAKERS

- All conference sessions are ninety minutes long.
- All conference participants (e.g. chairs, speakers, discussants) must be current *individual* CAA members through February 24, 2018, regardless of affiliated society membership, institutional affiliation, or invited status.
- NEW THIS YEAR. CAA recognizes the need to be mindful of being “green” so we are providing conference registrants three options for the conference program: the conference app (available for free); a downloadable PDF; a \$10 printed conference program (available during preregistration). PLEASE NOTE: all individuals participating in a ninety-minute conference session (e.g. chairs, speakers, discussants) will receive a free printed program. Options to “opt out” of the printed program are available during online registration.

Institutional membership does not qualify as individual membership. Speakers must be current members to be included in conference listings.

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

REGISTRATION REQUIREMENT

Early conference registration remained open through December 15, 2017. CAA encouraged participants to register online to receive the early registration rate. The Tier One level membership provides the most value on a combination of membership renewal and conference registration.

Only those who register for the *full* conference will receive a conference badge.

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-time-slot ticket or day pass onsite to participate in their session. **Speakers who do not have a conference badge, day pass, or single-time-slot ticket will not be allowed to attend their session.**

Single-time-slot tickets (\$15/\$20/\$35 per single-session ticket) are sold onsite during the conference. All speakers purchasing tickets should plan to do so at least 1.5 hours before their session starts to leave enough time to get through registration lines and prepare for their session.

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 cochairs in this room with minimal distractions. **The Speaker Ready Room is located in room 510 of the Los Angeles Convention Center.**

The Speaker Ready Room is also the site of optional session AV orientation meetings that are held each morning between 8:00 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 12:30 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.

CONFERENCE SERVICES

Internet Access

Wi-Fi is available in the convention center public areas, 400-500 level session rooms, Concourse Hall EF (Book and Trade Fair), and Petree Hall CD (Cultural and Academic Network Hall). Complimentary high-speed internet access is included in the conference rates at the Westin Bonaventure Hotel & Suites and the Millennium Biltmore Hotel. Complimentary internet is included for all Marriott Rewards members at the JW Marriott Los Angeles.

Business Center

The Business Center is located on Level 1 of the Los Angeles Convention Center, next to Concourse Hall. It offers the following services: black-and-white photocopying, color printing, fax services, and computer workstations.

Check your hotel for additional business services.

Childcare

We regret that CAA cannot provide childcare. Contact your hotel's concierge for additional information.

Food and Beverage

Los Angeles Convention Center

Various concession stands such as the **Galaxy Café** and **Compass Café** are available. There is a wide array of dining options near the Convention Center at L.A. Live including **Cleo**, **Rock'n Fish**, **Nest at WP4**, **Tom's Urban**, **Rosa Mexicano**, **Katsuya**, and many more.

Westin Bonaventure Hotel

For fine dining, head to **LA Prime**, a New York-style steakhouse. For a more casual dining environment, **Lakeview Bistro** serves breakfast and lunch. The **BonaVista Lounge** offers cocktails with a great view of the LA skyline. In addition to these, the hotel's central atrium houses many more restaurants and cafés.

Millennium Biltmore Hotel

At **Bugis Street Brasserie**, indulge in Singaporean-Chinese cuisine reminiscent of the notorious Bugis Street marketplace. Try Italian cuisine at **Smeraldi's Restaurant**. For cocktails, head to the **Gallery Bar** and **Cognac Room**. **Rendezvous Court** offers an afternoon tea and light snacks.

JW Marriott Los Angeles L.A. Live

Ford's Filling Station, L.A. Live offers fresh California cuisine with a unique Southern influence. **The Mixing Room** is the perfect place for craft cocktails, creative small plates, and a vibrant atmosphere. **WP24** by Wolfgang Puck showcases expertly prepared Chinese cuisine with a contemporary flair. Visit **NEST** at WP24 for exquisite Asian dining in an elegant setting. **Illy Espresso** features fresh-brewed coffee and teas, delectable pastries, and friendly service. **gLance Lobby Bar** offers an appetizing array of light fare, cocktails, and more.

Quiet Room

CAA has made quiet rooms available throughout the conference in rooms 514, 516, 517, and 519. These rooms are available for all conference attendees as a quiet place to wait or read during the Annual Conference. Please refrain from cell phone use and conversations when in these spaces to allow others peace and quiet. The quiet rooms will be available from 8:30 AM to 6:00 PM Wednesday through Friday, and 8:30 AM to 5:30 PM Saturday.

Lactation Room

The Los Angeles Convention Center has two lactation rooms available. For more information concerning these spaces please visit the convention center's website at laclink.net

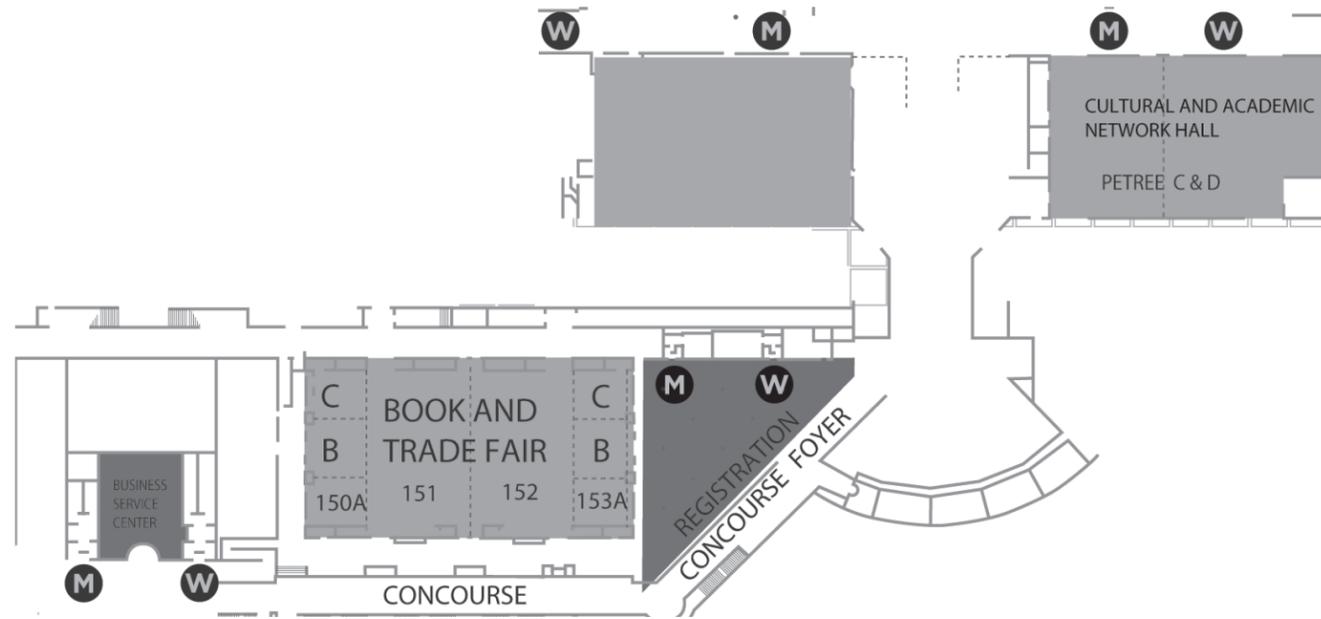
Special Accommodations

CAA is committed to providing access to all individuals attending the conference. Special accommodations (e.g. sign-language interpretation, large-type print materials, transportation) were made in advance of the conference by contacting Paul Skiff, assistant director for the Annual Conference, at pskiff@collegeart.org or 212-392-4413 before December 30, 2017.

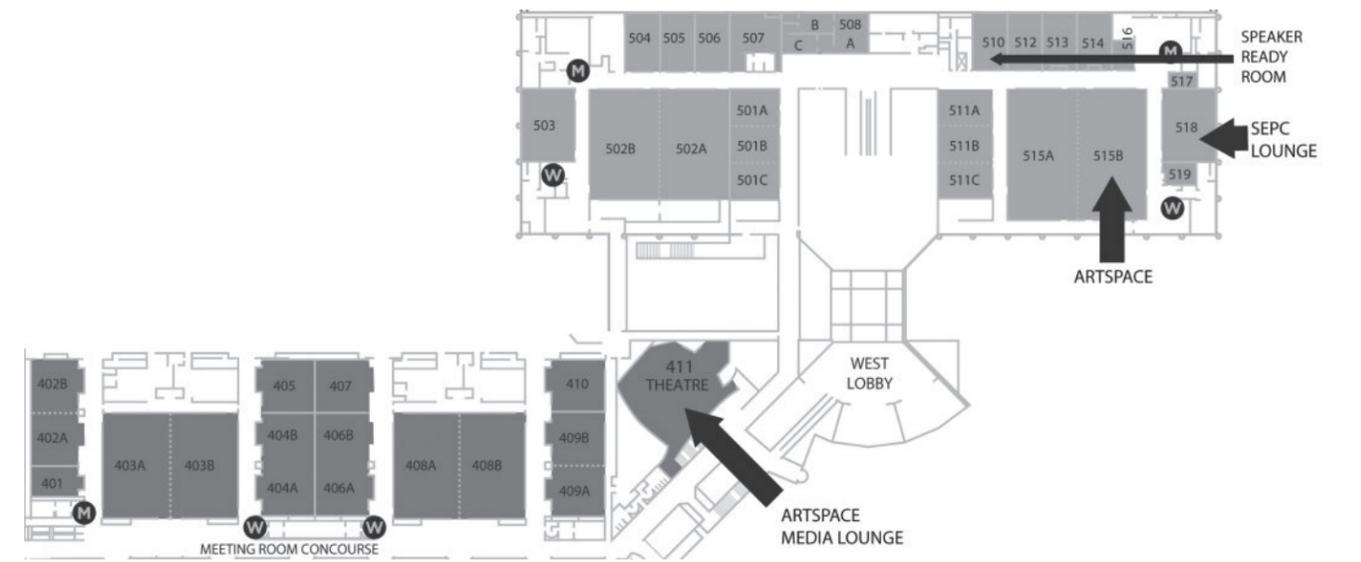


Los Angeles Convention Center

LEVEL 1



LEVEL 2



Conference at a Glance



	TUESDAY FEBRUARY 20	WEDNESDAY FEBRUARY 21	THURSDAY FEBRUARY 22	FRIDAY FEBRUARY 23	SATURDAY FEBRUARY 24
Conference Registration & Information, <i>level one Concourse Foyer</i>	5:00–7:00 PM Meet and Greet: 6:00–8:00 PM	8:00 AM–7:00 PM	8:00 AM–7:00 PM	8:00 AM–7:00 PM	8:30 AM–2:30 PM
Sessions <i>(conference badge or ticket required)</i>		8:30–10:00 AM 10:30 AM–12:00 PM 2:00–3:30 PM 4:00–5:30 PM	8:30–10:00 AM 10:30 AM–12:00 PM 2:00–3:30 PM 4:00–5:30 PM 6:00–7:30 PM	8:30–10:00 AM 10:30 AM–12:00 PM 2:00–3:30 PM 4:00–5:30 PM 6:00–7:30 PM	8:30–10:00 AM 10:30 AM–12:00 PM 2:00–3:30 PM 4:00–5:30 PM
Key Conversations & Mid-day panels <i>(free and open to the public)</i>		12:30–1:30 PM	12:30–1:30 PM	12:30–1:30 PM	12:30–1:30 PM
Affiliated Society Business Meetings <i>(free and open to the public)</i>		12:30–1:30 PM	12:30–1:30 PM	12:30–1:30 PM	12:30–1:30 PM
ARTspace and Media Lounge <i>(free and open to the public)</i>		1:30–5:00 PM	10:30 AM–5:30 PM	8:30 AM–5:00 PM ARTexchange: 5:30–7:30 PM	
CAA Annual Business Meeting, Convocation and Awards for Distinction Presentation		6:00–7:30 PM		CAA Annual Business Meeting Part II: 2:00–3:30 PM	
Book and Trade Fair Concourse Hall EF <i>(conference badge required)</i>			9:00 AM–6:00 PM	9:00 AM–6:00 PM	9:00 AM–2:30 PM
Cultural and Academic Network Hall Petree Hall C and D <i>(free and open to the public)</i>			9:00 AM–6:00 PM	9:00 AM–6:00 PM	9:00 AM–2:30 PM
-Idea Exchange		12:00 PM–6:00 PM	8:30 AM–4:00 PM	8:30 AM–4:00 PM	8:30 AM–12:30 PM
-Poster Sessions			12:00–1:30 PM	12:00–1:30 PM	
-Interview Rooms			9:00 AM–6:00 PM	9:00 AM–6:00 PM	9:00 AM–2:30 PM

Please check schedule for complete listing and specific locations if not indicated.

NEW IN 2018

Now more than a century old, CAA keeps looking for ways to make the Annual Conference more valuable for your professional experience. Look for the NEW IN 2018 icon throughout the program for new initiatives this year.

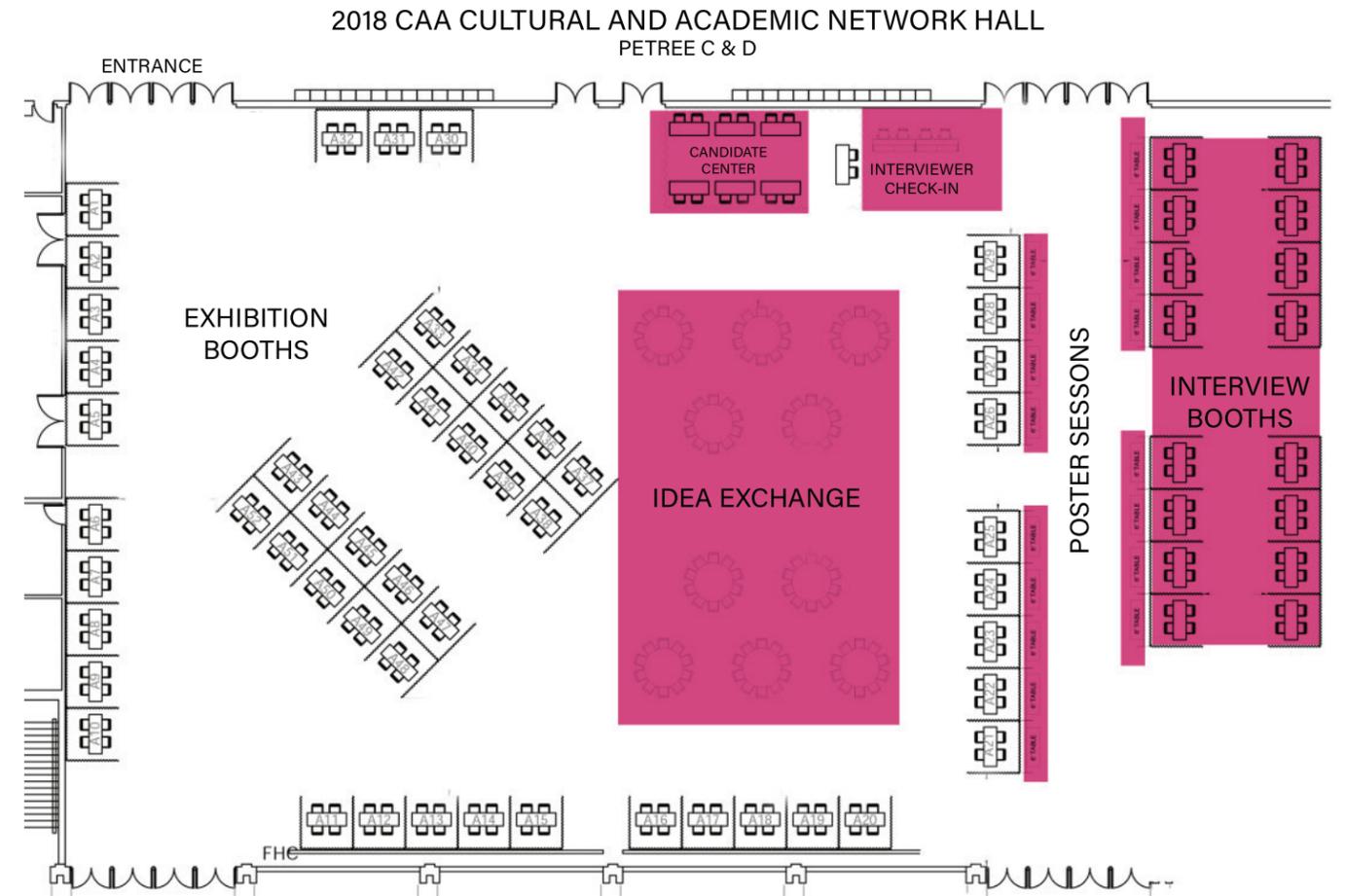


Cultural and Academic Network Hall

The **Cultural and Academic Network Hall**, located in Petree Hall C and D on level one of the LA Convention Center, is a new innovation designed to put conference attendees in direct contact with representatives from many of our institutional members and cultural organizations.

Part exhibition hall, part candidate center, and part meeting place, the **Network Hall** is the new space for candidates, the general public, cultural institutions, and academic departments to meet face-to-face, share ideas, and promote cultural and academic programs.

The **Network Hall** offers a great way for department leadership and alumni offices to connect with former students and faculty and to meet new students and instructors. Fifty academic and cultural organizations will have exhibition booths to talk about their respective programs. LA-based residents are able to visit the **Network Hall** without registering for the conference. Access to the **Network Hall** is free and open to the public.





Also located in the **Network Hall** will be sixteen **Interview Booths**. These spaces will give institutional interviewers the opportunity to meet prospective faculty and program candidates in a private and professional setting, removing the need to conduct interviews in hotel rooms or other locations. Please review CAA’s standards and guidelines for candidates and interviews at colleageart.org. CAA supports the highest standards in professional practices and does not condone or support employment interviews occurring in hotel guest rooms. If a candidate is asked to interview in a hotel guest room, they should feel free to tell the prospective employer that the booths are available. If a candidate does not feel comfortable telling a prospective employer about this opportunity, they should simply inform a CAA employee who will make sure that a confidential request has been made that the interview be held in one of the **Interview Booths**. To book one of the **Interview Booths**, simply see someone at the **Interviewer Check-In Desk** in the **Network Hall**.

Candidates should visit CAA’s Online Career Center at colleageart.org/jobs to review up-to-the-minute job openings and see if you can arrange an interview. Those listing are updated frequently and often indicate if the job poster is interviewing at the Annual Conference.

The **Candidate Center** will also be located in the **Network Hall**. There, candidates have computer access to the Online Career Center to review job listings, post a résumé, apply for positions, request interviews, print resumes, and receive interview-related messages during the conference. Check emails often, as messages are sent regularly from employers. Access to computers is on a first-come, first-served basis. The **Candidate Center** is open Wednesday-Friday: 9:00 AM-7:00 PM and Saturday: 9:00 AM-12:00 PM.

See page 92 to learn about the times and locations for Artists’ Portfolio Review Appointments and Career Development Mentoring Appointments.

The **Network Hall** will also contain a new Annual Conference program known as the **Idea Exchange**. This will be an opportunity for conference attendees to meet informally with others who are interested in similar topics—or to allow attendees to learn a little more about a topic unfamiliar, but of interest. These conversations will be held at large, round tables and will host informal and ad hoc conversations facilitated by someone knowledgeable in their respective field. A complete list of the topics for the **Idea Exchange** will be posted on the 2018 CAA Annual Conference app and at the **Network Hall**. Check out the schedule to find a topic that is of interest to you. New conversations will start at the following times:

IDEA EXCHANGE SCHEDULE

Thursday, February 22, 2018

10:30 AM
12:30 PM
2:00 PM
4:00 PM

Friday, February 23, 2018

8:30 AM
10:30 AM
12:30 PM
2:00 PM
4:00 PM

Saturday, February 24, 2018

8:30 AM
10:30 AM
12:30 PM



The **Network Hall** will be CAA’s home to **Poster Sessions**—presentations displayed on bulletin boards by individuals or small groups. They concisely communicate the essence of the presenter’s research, synthesizing its main ideas and directions. **Poster Sessions** offer excellent opportunities for extended informal discussion and conversation focused on topics of scholarly or pedagogical research. See page 36 for participants in this year’s **Poster Sessions**.

Sessions

All sessions will be held at the Los Angeles Convention Center unless otherwise noted. Schedule is subject to change. For the most up to date information, download the 2018 CAA Annual Conference app or visit the conference website.

WEDNESDAY, FEBRUARY 21

8:30–10:00 AM

Against Algorithms (Or the Arts of Resistance in the Age of Quantification)

Room 409A
CHAIR: **Kris Paulsen**, Ohio State University

How to Comply with an Algorithm: The Lethargic Media of Erica Scourti

Tung-Hui Hu, University of Michigan

Extreme Capitalism, Jennifer Lyn Morone™
Charlotte Kent, Montclair State University

Do a Number: The Facticity of the Voice, or Reading Stop-and-Frisk Data

Soyoung Yoon, The New School

DISCUSSANT: **Kris Paulsen**, The Ohio State University

Ariadne's Thread: Understanding Eurasia through Textiles

Room 408B
CHAIR: **Mariachiara Gasparini**, Independent Scholar

Svayamprabhā's Skirt—Tracing a Royal Pattern from Kuča
Astrid Klein, Universität Leipzig

Roundel Patterns of the Silk Road: Still Rolling?

Elena Varshavskaya, Rhode Island School of Design

The Curious Cultural Cocktail of the Transylvanian Carpet
Jeffrey Taylor, Western State Colorado University

Changing Interactions: Japanese Artists and the West Coast, Part I

Room 503
CHAIR: **Aya Louisa McDonald**, University of Nevada, Las Vegas

The Great Sojourn: Takehisa Yumeji and California
Nozomi Naoi, Yale–NUS College

California Dreaming 1933: Foujita's California Sojourn
Aya Louisa McDonald, University of Nevada, Las Vegas

West Coast and Mingei: Visits by Leach, Hamada, and Yanagi in the Early 1950s

Chiaki Ajioka, Independent Scholar

DISCUSSANT: **Yoshiaki Shimizu**, Princeton University

Framing the Struggle: Early Twentieth-Century Women Modernists

Room 501C
CHAIRS: **Kate Clarke Lemay**, National Portrait Gallery, Smithsonian Institution; **Carolyn Kastner**, Georgia O'Keeffe Museum

Agnes Pelton's "light message to the world": Twentieth-Century American Artists and Spiritual Modernism

Erika Doss, University of Notre Dame

Modern Sculpture for Health: Ida McClelland Stout's Caritas (1922)

Renee Ater, University of Maryland

Loie Fuller: Self-Made Woman

Tirza True Latimer, California College of the Arts

He, She, and the In-Between: Reassessing Gender and Sexuality in Ancient Mediterranean Art

Room 408A
CHAIR: **Bridget Sandhoff**, University of Nebraska Omaha

Engendering Greek Vases: What's a Man Doing with That Hydria?
Amy Sowder Koch, Towson University

Women of Wonder: Amazons as Local Heroes and City Founders in the Art of Hellenistic Asia Minor

Amanda Herring, Loyola Marymount University

Motherhood Myths and Gender Stereotypes on Engraved Bronze Mirrors from Etruria

Alexandra A. Carpino, Northern Arizona University

Male Goddess or Female Emperor? Politics, Religion, and Gender Assimilation in Flavian Rome

Kira Jones, Emory University

Historicizing Loss in Early Modern Europe

Room 404A
CHAIR: **Julia Vazquez**, Columbia University

Losing Battles: The Memory of Perfection in Sixteenth-Century Italy

Francesca Borgo, Getty Research Institute

Villalpando's "View of the Zócalo of Mexico City" and the Destruction of the Viceregal Palace in 1692: History or Politics?

Luis Javier Cuesta Hernández, Universidad Iberoamericana, Mexico City

Wax, Fire, and the Search for an Imperishable Medium, circa 1754
Oliver Wunsch, Harvard University

Historians of Eighteenth-Century Art and Architecture (HECAA) Imitation, Influence, and Invention in the Enlightenment

Room 501B
CHAIR: **Heidi A. Strobel**, University of Evansville;
Amber Ludwig, Independent Scholar

Contextualizing Carmontelle's Profile Pictures: A Re-examination of an Amateur Artist's Face-Books

Margot Bernstein, Columbia University

Invention for Imitation: The Troubled Status of Macklin Bible Paintings

Naomi Billingsley, University of Manchester

Fashion, Subjectivity, and Sociability in the Amateur Copy: Fleury Richard à la Hortense de Beauharnais

Marina Kliger, New York University

Artistic Copies, Imitation, and Exchange Value: The Case of Colonial Mexico's Academy of Art

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

International Abstraction after World War II: The US, France, Germany, and Beyond

Room 410
CHAIRS: **Sabine Eckmann**, Washington University in St. Louis;
Angela Miller, Washington University in St. Louis

Postwar Abstract Sculpture as War Monument
Robert Slifkin, Institute of Fine Arts, NYU

Action Painting, Georges Mathieu and "Spectacle"
AnnMarie Perl, Princeton University

Modernism's Immanent Aesthetics: Abstract Painting between New Music and Fluxus

Natilee Harren, University of Houston

DISCUSSANTS: **Sabine Eckmann**, Washington University in St. Louis; **Angela Miller**, Washington University in St. Louis

Composed Session

Materials and Techniques in the Cultural Sphere

Room 409B
Models of Collaboration: Brass Casting in Fifteenth-Century Nuremberg
Sofia Gans, Columbia University

Architecting Water in Seventeenth-Century Istanbul: Art and Knowledge in Circulation

Deniz Karakas, Middlebury College

Germanizing Intarsia ca. 1900
Peter Fox, Princeton University

Association of Print Scholars (APS)

Now You See It, Now You Don't: Materialism and Ephemeral Prints

Room 406B
CHAIR: **Yasmin Railton**, Sotheby's Institute of Art

Print's Plasticity or Ephemeral Materiality as an Indicator of "Expanded Print?"

Ruth Pelzer-Montad, University of Edinburgh

Miraculous Early Modern Prints in Italy: 1500–1600
Margherita Clavarino, Warburg Institute

Coloring the Mind: Early Twentieth-Century Pulp Fiction Illustration, Fantastic Subject Matter, and the Photomechanical Revolution

James Denison, University of Michigan

Documenting DayGlo

Margaret Holben Ellis, Institute of Fine Arts, New York University

Composed Session

Performing Authenticity

Room 505

Behind the Surface: Painterly Autochromes and Colonial Photography in French Indochina

Marie-Agathe Simonetti, University of Wisconsin–Madison

Spectacle and Subterfuge: A Dialogue between Late-Nineteenth-Century Colonial Postcards and African Ivory Sculptures

Jessica J. Stephenson, Kennesaw State University

Restructuring Respectability, Gender, and Resistance: Aida Overton Walker Performs Modernity

Veronica Jackson, Independent Scholar

Performing Art History: Omar Victor Diop's "Project Diaspora" and the Construction of Cosmopolitan Identity

Chanda Laine Carey, Franklin & Marshall College

Practical Approaches and Collaborations: A Session to Share Ideas and Methods for the Art History Survey

Room 402A

CHAIRS: **Anne Norcross**, Kendall College of Art and Design of Ferris State University; **Suzanne Eberle**, Kendall College of Art and Design of Ferris State University

Creative Writing as a Tool to Improve Student Learning Outcomes in the Art History Survey

Rebecca Jeffrey Easby, Trinity Washington University

Engagement from the Start: A Focused Introduction to the Art History Survey

Glenda Swan, Valdosta State University

The Art History Critique: A Picture of Critical Thinking
Rhonda T. Kessling, Kendall College of Art and Design of Ferris State University

Site Specific, Collaborative, and Interactive Platforms within Locative Media

Room 402B

CHAIR: **Wendy DesChene**, Auburn University

Dark Web

Christopher Wille, Eureka College

A People's Record: The New Histories of Richmond, VA
Whitney Vaughn, Independent Artist and Curator

Turbidity Paintings

Sara Gevurtz, Hastings College; **Thomas Asmuth**, University of West Florida

Ecological Awareness through Locative Media and Socially Engaged Art

Jeff Schmuki, Georgia Southern University

DISCUSSANT: **Lauren Greenwald**, University of South Carolina



WEDNESDAY, FEBRUARY 21

8:30–10:00 AM

Sport, Fitness, and Wellbeing in Art History

- Room 404B
CHAIRS: **Lyneise Williams**, University of North Carolina at Chapel Hill; **Giulia Smith**, University of Oxford
- Race Forms: African American Athletes in Eadweard Muybridge's Photographs and Gilded Age Philadelphia*
John Ott, James Madison University
- A Masculine Comfort: Physical Culture, René Herbst, and the Chaise Sandows*
Kiersten Mounce, University of Delaware
- From Office Flowers to Gym Bunnies: How women Used Sporting Leisure to Redefine Themselves in the Japanese Bubble Economy*
Hui-Ying Kerr, Nottingham Trent University

Theorizing Drawing: The Gap between Historical Accounts and Studio Practice

- Room 406A
CHAIR: **Margaret MacNamidhe**, School of the Art Institute of Chicago
- The Emancipation of Habit: Lecoq de Boisbaudran, Rodin, and Visual Memory Training*
Shana Cooperstein, McGill University
- Drawing as a Way of Life: Repetitive Drawing Practices in the Works of Paul Cézanne and Frank Auerbach*
Tamar Mayer, Tel Aviv University
- Unilluminated Manuscripts: Robert Morris and the Problem of Surveillance*
Katherine Anania, Morgan Library
- Drawing Discourse: Hanne Darboven's Cultural History*
Dan Adler, York University
- Nude Untangling Her Hair: The Lyric Logic of the Life Drawing Studio*
Susan Barbour, independent scholar

Composed Session

Urban Interventions in Postwar California

- Room 403B
- Making a Modern Monument: Photography and the Watts Towers*
Emma R. Silverman, University of California, Berkeley
- Polyester Resin in Pasadena: De Wain Valentine's Fields of Transparent Color*
Danielle O'Steen, University of Maryland
- The Urban Border: Photography and Immigration in Los Angeles*
Nadiyah Rivera Fellah, Graduate Center, City University of New York

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

Utopianism and Dystopianism in Soviet and Eastern European Art

- Room 501A
CHAIRS: **Joel Segal**, The Wende Museum; **Ksenya Gurshtein**, Skirball Cultural Center
- New Types of Dwellings in Russian Avant-Garde Culture: Utopian Sources and Dystopian Outcomes*
Marina Khrustaleva, Moscow Architecture Preservation Society
- Late Soviet Japonisme: Lessons in Utopian Modernity from an Eastern Neighbor*
Da Hyung Jeong, New York University, Institute of Fine Arts
- Nonidentity in Contemporary Belarusian Art*
Tatsiana Zhurauliova, University of Chicago

Viral Media and South Asia

- Room 407
CHAIRS: **Holly Shaffer**, Brown University; **Debra Diamond**, Freer Gallery of Art and Sackler M. Gallery, Smithsonian Institution
- Illustrating the Virtuous Wife: Suttee, A European Perspective*
Robert J. Del Bontà, Independent Scholar
- Exotic Embellishments: Illustrations of the East Indies in Eighteenth-Century Magazines*
Jocelyn Anderson, Independent Scholar
- The Art of M. Sarlis (1880–1955): Enchanting the Public through Romanticized Buddhist Prints*
Lakshika Senarath Gamage, University of California, Los Angeles
- Neo-Tantrism and Photography: From the Modernism of the Image to the Reimagining of Indian Modernism*
Seth McCormick, Western Carolina University
- DISCUSSANT: **Sean Willcock**, Savannah College of Art and Design, Hong Kong

WEDNESDAY, FEBRUARY 21

10:30 AM–12:00 PM

A Public Art Primer: Expanding Form and Content

- Room 506
CHAIR: **Barbara Bernstein**, University of Virginia
- Engaging Site: The Social Practice of Public Art and Community Design*
Cameron Cartiere, Emily Carr University
- Hidden in Plain Site: Extracting the Potential of Public Art as a Tool for Teaching Sociopolitical Topics*
Jenelle Davis, University of Illinois at Urbana-Champaign
- Intertwining Practices of Public Art and Arts Education*
Patricia Walsh, Americans for the Arts
- The Tomb of the Unknown Slave: Interrogating History through Public Art in Richmond, Virginia*
Laura Browder, University of Richmond

Aesthetics and Control: Artists Respond to the Surveillance Apparatus

- Room 409A
CHAIRS: **Derek Curry**, Northeastern University; **Tra Bouscaren**, University of California, Santa Cruz
- Prototyping Counterveillance through Artwork*
Jennifer Gradecki, Northeastern University; **Derek Curry**, Northeastern University
- Inspiring Leaks: Surveilling the Surveillers*
Tim Schwartz, Independent Artist
- Beyond Surveillance Subjectivity*
Grayson Earle, Hunter College, City University of New York
- You Doom Chunx*
Tra Bouscaren, University of California, Santa Cruz
- DISCUSSANT: **Derek Curry**, Northeastern University

Alternative Visions: The Photograph, Self-Representation, and Fact in Contemporary Art of the United States

- Room 505
CHAIR: **Natalie Zelt**, University of Texas at Austin
- Recovering a Fictional Past: Photographic Artists Discovering Archives between Displacement and Authenticity*
Ellie Ivanova, University of North Texas
- Trans Selfies as Contemporary Art: Representational Politics and the Instagram Feed of Alok Vaid-Menon*
Ace Lehner, University of California at Santa Cruz
- Counterimages: Constructing the Self/Image as Counter-Hegemonic Practice*
Anastasia Tuazon, Stony Brook University, State University of New York
- Tender Masculinities, A Queer Visual Tactic: Photographic Self-Imaging*
Robert Summers, Queer Art Network

Composed Session

Ambivalences and Appropriations: Some American Artists

- Room 501C
- The Ring around the Rose: Jay DeFeo's Circle and Artistic Collectivity in Cold War America*
Elizabeth Ferrell, Arcadia University
- Win First Don't Last, Win Last Don't Care: Lee Lozano's Radical Refusals*
Melinda Guillen, University of California, San Diego
- Joan Mitchell's Equivocal Feminism*
Amy Rahn, Stony Brook University, State University of New York
- Glossolalia: Sarah Charlesworth's Histories of Photography*
Christine Robinson, University of California, Los Angeles

Composed Session

Art and Power: Methodological Case Studies

- Room 409B
- Fleshed Out: The Gendered Dynamics of Dynasty and Display in the Ancient Mediterranean (Fourth Century BCE)*
Patricia Eunji Kim, University of Pennsylvania

Architectural Mechanics of Power in Julianus Argentarius' Ravenna (ca. 522–49 CE)

- Kaelin Jewell**, Temple University
- A Hell Built for the Living: A Study of the Hell Tableaux at Baodingshan, Dazu*
Zhao Yi, University of Kansas
- Reconstructing the Role of Royal Mughal Women in "The Delivery of Presents for Prince Dara Shikoh's Wedding"*
Andrea Gallelli Huezo, George Washington University

Art/Data

- Room 402B
CHAIR: **Kyle Parry**, University of California, Santa Cruz
- Dada's Data*
Jessica Law, University of British Columbia
- Machine Vision / Human Vision*
Steven Anderson, University of California, Los Angeles
- Data in the Expanded Field: Territory, Object, and Temporality in the North Wessex Downs*
Matthew Battles, Metalab at Harvard
- Data + Difference: Feminist Resistance in an Era of Quantification*
Miriam Kienle, University of Kentucky
- DISCUSSANT: **Lindsey Lodhie**, Harvard University

Changing Interactions: Japanese Artists and the West Coast, Part II

- Room 503
CHAIR: **Aya Louisa McDonald**, University of Nevada, Las Vegas
- Across the Shore: Following the Footsteps of Shiro Ikegawa, Kikuo Mori, and Hirokazu Kosaka*
Rika Hiro, California State University, Long Beach
- The Exchange between Japanese Printmakers and Artists of the Pacific Northwest in the 1950s*
Noriko Kuwahara, Seitoku University
- Trans-Pacific Memory Work: World War II and the Art of Shinpei Takeda and Katsushige Nakahashi*
Margo Machida, University of Connecticut
- DISCUSSANT: **Yoshiaki Shimizu**, Princeton University

Disability Aesthetics and Choreopolitics

- Room 404B
CHAIRS: **Leon Hilton**, Brown University; **Amanda Cachia**, Moreno Valley College, Riverside Community College District
- Challenging the "Normal": Expanding Human Perception in the Work of Sue Austin and Alice Sheppard*
Timothy Hiles, University of Tennessee, Knoxville
- Framing and Naming: Feminism and Mental Health in Lucy Lippard's Eva Hesse*
Claire Frost, School of the Art Institute of Chicago

WEDNESDAY, FEBRUARY 21

10:30 AM–12:00 PM

Indiana University School of Art, Architecture + Design Exhibitor Session: Spontaneous Classrooms: Improv, Design Thinking, and Action in a Relational Teaching Practice

Room 511A

CHAIRS: **Sarah Lasley**, Indiana University School of Art, Architecture + Design; **Amanda Lechner**, Indiana University School of Art, Architecture + Design*Empathy and Technology: Encouraging Interaction in the Classroom***Sarah Lasley**, Indiana University School of Art, Architecture + Design*Up in the Air and Down in the Dirt / The Hard-to-Measure Process of Teaching and Learning by Experience***Amanda Lechner**, Indiana University School of Art, Architecture + DesignDISCUSSANTS: **Breanne Trammell**, University of Cincinnati; **Michelle Leftheris**, Middlebury College**Queer Caucus for Art (QCA)****LA/LX: Queer and Latinx in Los Angeles**

Room 403B

CHAIR: **Andy Campbell**, University of Southern California*A Malflora Blooms in Chicano Los Angeles***Leticia Alvarado**, Brown University*Laura Aguilar: Show and Tell***Laura Aguilar**, Independent Artist; **Pilar Tompkins Rivas**, Vincent Price Art Museum*Towards a Queer Dystopia: Domesticity, Reproduction, and Technology***Roy Martinez AKA Lambe Culo**, Independent Artist**Localizing History through Donor Portraits: Images of Donors and Ritual Scenes in Early Medieval South Asia**

Room 407

CHAIR: **Jinah Kim**, Harvard University*On Devotional Materials and Materialism: Observations on the Ritual Service of Images in Early Medieval Indian Buddhist Monasticism***Nicolas Morrissey**, University of Georgia*Reading Time through Human Body: Narrative, Ritual, and Donors in Early Medieval India, ca. Fifth–Ninth Century***Jinah Kim**, Harvard University*Sharing the Wealth: Similarities across Sectarian Lines in the Depictions of Sponsor Figures in Eastern India, ca. Eighth–Thirteenth Century***Rob Linrothe**, Northwestern UniversityDISCUSSANT: **Janice Leoshko**, The University of Texas at Austin**Made by Hand: The Revival of Drawing from Direct Observation**

Room 406A

CHAIR: **Ruth Weisberg**, Roski School of Art and Design, University of Southern California*Technical Narrativity***Vincent Desiderio**, New York Academy of Art*How Drawing Comes through the Body***John Seed**, Mt. San Jacinto College*Hitting the Mark: The Enduring Passion for Drawing from Life***Sharon Allicotti**, Laguna College of Art and Design**No Experiments: Art, Culture, and Politics in the Federal Republic of Germany, 1949–89**

Room 410

CHAIR: **Daniel Spaulding**, ArtCenter College of Design*Practice Situations: Franz Erhard Walther and the Pedagogical Impulse***Gregory Williams**, Boston University*“Permanent Conference” or “Propaganda of the Deed”? Aesthetics, Education, and the Politics of 1968***Andrew Weiner**, New York University, Steinhardt*West German Anti-Authoritarian Education and the Children’s Shops Movement in the 1970s***Lauren Graber**, Getty Research Institute**Regionalism in the Global Era**

Room 405

CHAIRS: **Damon Willick**, Loyola Marymount University; **Nicole L. Woods**, University of Notre Dame*Regionalism and Decolonization at the United Nations, 1952–1970***Sarah Hollenberg**, University of Utah*Deep South: Intersections of Race, Gender, and Regionalism in Sally Mann’s Landscape Photographs***Laura Elizabeth Shea**, University of Illinois, Urbana-Champaign*Stuccoed Portraits, Resurfaced History: Los Angeles Vernacular in Art by Judy Fiskin, John Valadez, and Agnès Varda***Isabel Frampton Wade**, University of Southern California*Transplant***Samantha Fields**, California State University, Northridge

Visual Resources Association (VRA)

Shifting Sands: New Trends in Visual Resource Services

Room 406B

CHAIR: **Mark Pompelia**, Rhode Island School of Design*Scope Shift: Cultivating Opportunity and Building**Constituencies: Forays in Copyright, Fellowships, and Internships***Sonja Sekely-Rowland**, University of California, Riverside*Translating Visual to Textual Resources: Editorial and Technological Support for Electronic Publishing***Maureen Burns**, Imagined Consulting*Digital Commons at Rhode Island School of Design: A New Role for Visual Resources***Mark Pompelia**, Rhode Island School of Design*Visual Resources as Research Data Management & Digital Curation***Hannah Marshall**, Artstor**Socialist Realism Reconsidered: New Readings of Russian Cultural Policy 1920–1930s**

Room 501A

CHAIR: **Kamila Kocialkowska**, University of Cambridge*The Fate of Proletarian Art under Socialist Realism***Maria Mileeva**, European University at St. Petersburg*Toward Socialist Realism in Book Illustration: World of Art Legacy in Early Soviet Book Design***Sofia Gurevich**, Courtauld Institute of Art/Tate Modern*Photographic Defacement under Stalin***Kamila Kocialkowska**, University of Cambridge

Art Historians Interested in Pedagogy and Technology (AHPT)

State of the Art (History): Re-Examining the Exam

Room: 402A

CHAIRS: **Karen D. Shelby**, Baruch College, City University of New York, Art History Teaching Resources; **Virginia B. Spivey**, Independent Scholar, Art History Teaching Resources*Agency in Test Design as Motivation for Art History Students***Eleanor Moseman**, Colorado State University, Department of Art and Art History*Assessing Applied Art History: The eBay Project***Lisa Langlois**, SUNY Oswego*When the Projector Fails: Transforming the “Slide Exam”***Martha Hollander**, Hofstra University

Breaking Binaries: The Magic Square Essay Exam

Janice Simon, University of Georgia*Reacting to the Past: Game Play as a Replacement for Traditional Assessment Methods***Mary Frances Zawadzki**, Texas A&M*One Objective, Four Ways to Meet It: Replacing High-Stakes Exams with Multi-Option Creative Projects***Cara Smulevitz**, San Diego Mesa College*EVERY BODY: Physical Engagement and Making in Portfolio Assessments for the General Education Art History Survey***Susannah Kite Strang**, Arrupe College of Loyola

University Chicago

*Synthesizing the Survey, Illustrating the Timeline: Rethinking History Assignments for Design Students***Alexa Griffith Winton**, Ryerson School of Interior Design*Alternative Student Projects for Assessment in Art History Courses***Michele Wirt****The Elements and Elementality in Art of the Premodern World**

Room 408A

CHAIRS: **Michelle M. McCoy**, Max Planck Institute for the History of Science, Berlin; **Megan C. McNamee**, Center for Advanced Study in the Visual Arts, National Gallery of Art*The Aquatic Imaginaire of Silk Road Buddhist Caves***Anne Feng**, University of Chicago*The Ring Dance of Four Elements: A Unique Fourteenth-Century Representation of the Theory of Matter in Byzantine Art***Merih Danali Cantarella**, Harvard University*Elemental Nature in Carolingian Landscape Imagery***Danielle Joyner**, Southern Methodist University*Fossils, Painting, and Elemental Metamorphosis***Todd P. Olson**, University of California, Berkeley**The French Fragment: Revolution to Fin de Siècle, Part I**

Room 501B

CHAIRS: **Emily Eastgate Brink**, University of Western Australia;**Marika Knowles**, Harvard University*Painting History in the Shadow of the Guillotine***Stephanie O’Rourke**, University of St. Andrews*The Artist Underwhelmed by the Grandeur of Antique Monuments: Fragment and Counter-Fragment***Mark Ledbury**, University of Sydney*Broken Guardians: The Lamassu and Fragmented Historical Vision in Nineteenth-Century France***Sarah C. Schaefer**, University of Wisconsin–Milwaukee*Fragments and Fragmentary Vision in Nineteenth-Century Architectural Photographs***Peter Sealy**, University of Toronto**Travel, Diplomacy, and Networks of Global Exchange in the Early Modern Period, Part I**

Room 404A

CHAIR: **Justina Spencer**, Carleton University*Roots, Routes, and Resignification: The Life Changing Travels of Louis XIV Prints and Medals***Robert Wellington**, Australian National University*The Noblest Building of All the East: The Porcelain Pagoda of Nanjing in Europe, 1665–1762***Kara Lindsey Blakley**, University of Melbourne*Cultivating a Global Vision from Afar: Travel Journals Depicting the Port of Nagasaki during the Edo Period (1603–1868)***Russell Kelty**, Art Gallery of South Australia**WEDNESDAY, FEBRUARY 21**

12:30–1:30 PM

Midday Panel

Re-viewed Past, Re-mapped Future: Institutions at a Moment of Transition

Room 408B

CHAIR: **Rotem Rozental**, Chief Curator, American Jewish University, Assistant Dean, Whizin Center for Continuing Education**George Davis**, Executive Director, California African American Museum**Joel Garcia**, Director of Programs and Operations, Self Help Graphics & Art

WEDNESDAY, FEBRUARY 21

12:30–1:30 PM

Key Conversation

Who Can Speak for Whom? Artistic Freedom and the Challenges of Dealing with the Pain of Historical TraumaMODERATOR: **Svetlana Mintcheva**, National Coalition

Against Censorship

PANELISTS:

Sam Durant, artist**Anne Ellegood**, The Hammer Museum**Naima J. Keith**, California African American Museum**Vanessa Place**, poet/artist/criminal defense lawyer**Pilar Tompkins Rivas**, Vincent Price Art Museum

Key Conversation

Sexual Harassment: Perspectives and Calls for Action

Room 408A

MODERATOR: **Suzanne Blier**, Harvard UniversityPANELISTS: **Sonia Angela de Laforcade**, Princeton University;**Jacqueline Francis**, San Francisco State University, Collegeof Ethnic Studies; **Karen Leader**, Florida Atlantic University;**Steven Nelson**, University of California, Los Angeles

Discussion, followed by open mic.

Using Humanities Commons and CAA Commons to Build Your Online Presence, Collaborate with Colleagues, and Increase the Impact of Your Scholarship

Room 513

CHAIR: **Anne Donlon**, Community Manager, Humanities

Commons; Modern Language Association

WEDNESDAY, FEBRUARY 21

2:00–3:30 PM

Italian Art Society (IAS)

Processi Italiani: Examining Process in Postwar Italian Art, 1945–80

Room 410

CHAIR: **Tenley Bick**, Washington College*Process: Arte Povera and the Politics of Autonomia***Elizabeth Mangini**, California College of the Arts,

San Francisco

*Process and Mani Sapienti: Arte Povera and the**Default to Order***Laura Petican**, Texas A&M University, Corpus Christi*Minor Productions: The Work of Michelangelo Pistoletto,**1965–1970***Tenley Bick**, Washington College*The Artwork as Process as Exhibition: Franco Vaccari's Esposizione**in Tempo Reale***Maria Bremer**, Bibliotheca Hertziana—Max Planck Institute for

Art History

Japan Art History Forum (JAHF)

Alternative Animation: Inscriptions, Pedestals, and Object Caches in Premodern Japanese Buddhist Images

Room 407

CHAIR: **Hillary Pedersen**, Doshisha University*Out of Sight in Mind: Tōdaiji "Chindangu" as Proto-Tainai**Nōnyūhin***Akiko Walley**, University of Oregon*The Thirteenth-Century Reconsecration and Inscription of an**Eighth-Century Bodhisattva Sculpture***Hillary Pedersen**, Doshisha University*Engi as Inscription? Documenting and Animating the Burned**Cheek Amida Triad through an Illustrated Scroll***Ive Covaci**, Fairfield UniversityDISCUSSANT: **Hank Glassman**, Haverford College

Composed Session

Archives, Documents, Evidence

Room 409B

*The Ekphrastic Impulse: Accounting for Lost and Unfinished Art***Emily J. Hanson**, Washington University in St. Louis*Archival Testimonies on the Role of Artists in the Accademia**del Disegno***Carlotta Paltrinieri**, Indiana University, Bloomington*Of Mixed Origins: Michał Boym, the Sum Xu and the**Resurfacing Image***Tomasz Grusiecki**, McGill University*Attributing the Highcliffe Watercolors: W. J. Burchell, Louisa**Anne Beresford, Charlotte Canning, and Nineteenth-Century**British Landscape Painting***Maria Cristina Wolff de Carvalho**, Fundação Armando

Alvares Penteadado (FAAP)

Art, Agency, and the Making of Identities at a Global Level, 1600–2000, Part I

Room 405

CHAIRS: **Noémie Etienne**, Bern University; **Yaelle Biro**,

Metropolitan Museum of Art

*The Picturesque in Peking—European Decoration at the**Qing Court***Helen Glaister**, SOAS, University of London/Victoria and

Albert Museum

*A Transnational Loop: Pakistan's Repossession of the Oriental**Carpet Imaginary and Its Production***Dorothy Armstrong**, Victoria and Albert Museum/Royal

College of Art

*The Rivers Folded: Souvenir Accordion Panoramas in the**Late Nineteenth-Century Global Tourism***Tingting Xu**, University of Chicago*Lozi Style: King Lewanika and the Marketing of Barotseland***Karen E. Milbourne**, Smithsonian National Museum of

African Art

Avant-Gardes and Varieties of Fascism, Part I

Room 501A

CHAIRS: **Trevor Stark**, University of Calgary; **Rachel Silveri**,

Columbia University

*Fashioning Fascism: The Avant-Garde, the Alt-Right, and**the Work of Others***T'ai Smith**, University of British Columbia*A Modern Pax Romana: Christian Universalism, Fascism,**and the Neo-Humanist Aesthetic of Waldemar George***Emilie Anne-Yvonne Luse**, Duke University*Books of Stone***Megan R. Luke**, University of Southern CaliforniaDISCUSSANT: **Andrés Mario Zervigón**, Rutgers, the State

University of New Jersey

Circumventing Censorship in Global Eighteenth-Century Visual Culture

Room 501B

CHAIRS: **Lauren G. Kilroy-Ewbank**, Pepperdine University;**Kristen L. Chiem**, Pepperdine University*The Pueblo Revolt and the Art of Resistance***Caroline Jean Fernald**, Millicent Rogers Museum*Ganymede, Eros, and Winged-Phalli***Joseph Cotter**, Pennsylvania State University*Censoring the Sultan? Imperial Epigraphy and Popular Exegesis***David Simonowitz**, Pepperdine University*Seditious Words, Innocuous Images? Qing Literary Inquisitions**and the Visual Realm***Kristen L. Chiem**, Pepperdine UniversityDISCUSSANT: **Lauren G. Kilroy-Ewbank**, Pepperdine

University

Professional Practices Committee

Disciplinary Distinctions: Art History / Visual Studies / Studio Art

Room 402A

CHAIR: **Brian Bishop**, Framingham State University*Neoliberal Visual Studies***Alexis L. Boylan**, University of Connecticut*Fluid Axis: How Centers for Visual and Material Studies**Can Supplement the Arts***Lance Winn**, University of Delaware*Textbook Dilemma: Interdisciplinary InDistinctions***Linda Weintraub**, University of Hartford**Dissent and Resistance: Responses to Authoritarianism in Ancient Art**

Room 408A

CHAIRS: **Anthony F. Mangieri**, Salve Regina University;**Rachel Foulk**, Ferris State University*Challenging the Pharaoh: Images of Political Satire in**Ancient Egypt***Elizabeth Cummins**, University of Nevada, Reno*In the Eye of the Beholder: The Alexander Mosaic, the House of**Jason, and Resistance to Roman Rule in Pompeii***Neville McFerrin**, Sweet Briar College*Captives and Resistance in the Art of the Late Roman Empire***Gretel Rodriguez**, University of Texas at Austin**Keeping Up Appearances: Historicizing Trans and Gender Variance in and across Art History**

Room 501C

CHAIRS: **Kirstin Ringelberg**, Elon University; **Cyle Metzger**,

Stanford University

*Framed by Portraiture: Historicizing through Genre to Locate**Creative Transcestors***Eliza Steinbock**, Leiden University Centre for the Arts

in Society

*Wu Tsang's "Duilian": Constructing Fictional Safe Spaces in**Chinese History***Stephanie Kang**, Ohio State University*Saint Wilgefortis, the Bearded Lady Protector of Women***Eames Armstrong**, Independent Curator*Canonical Undoings: Notes on Trans Art and Archives***Stamatina Gregory**, Graduate Center, City University ofNew York; **Jeanne Vaccaro**, University of California, Davis**Locating LeWitt: Issues of Site, Space, and Movement**

Room 409A

CHAIR: **David S. Areford**, University of Massachusetts Boston*Sol LeWitt's "Locations," to a Point***Erica DiBenedetto**, Princeton University*LeWitt Moves: Choreographing the Printed Image***David S. Areford**, University of Massachusetts Boston*The City in Pieces: Sol LeWitt's Manhattan***Kirsten Swenson**, University of Massachusetts Lowell**Museums, Access, and the Ethics of Care**

Room 404B

CHAIR: **Elizabeth Guffey**, Purchase College, State University

of New York

*Enacting Assemblages of Care and Access in Museums***Janice Rieger**, Queensland University of Technology;**Megan Strickfaden**, University of Alberta*Accessible Design for Historic Environments***Shantanu Suman**, Ball State University*Care beyond the Citadel: A Case Study in Institutional Reach***Gretchen Coombs**, Independent Scholar*Safe Spaces: How Social Practice Made Us Care***Sara Reisman**, Shelley & Donald Rubin FoundationDISCUSSANT: **Amanda Cachia**, Moreno Valley College

WEDNESDAY, FEBRUARY 21

2:00–3:30 PM

Performance, Voice, and Embodiment: Ventriloquism in Contemporary Art

Room 505

CHAIR: **Jennie Hirsh**, Maryland Institute College of Art*Voice, Vivification, and Subjectivity: Jasper Johns's**Ventriloquist (1983)***Isabelle Loring Wallace**, Lamar Dodd School of Art, University of Georgia*Edith: An Architectural History***Nora Wendl**, School of Architecture and Planning, University of New Mexico*Like I'm Dead: Sharon Hayes, Patty Hearst, and the Dummy Self***Michael Jay McClure**, University of Wisconsin–Madison*Embolalia: Anna Deavere Smith Throwing Her Voice***Jane Blocker**, University of Minnesota Twin Cities**Reconsidering Pacific Standard Time: LA/LA**

Room 403B

CHAIRS: **Idurre Alonso**, The Getty Research Institute;**Selene Preciado**, The Getty Foundation

PANELISTS:

José Luis Blondet, Los Angeles County Museum of Art**Ondine Chavoya**, Williams College**Aleca LeBlanc**, University of California Riverside**Beatriz Cortez**, California State University, Northridge**Josh Franco**, Smithsonian Archives of American Art**Jesse Lerner**, Pitzer College**Rubén Ortiz-Torres**, University of California San Diego**John Tain**, Asia Art ArchiveDISCUSSANT: **Nizan Shaked**, California State University, Long Beach**The Call to the Virtual: Virtual Reality as Artform, Discourse, Intervention**

Room 402B

CHAIR: **Patrick Lichty**, Zayed University*Slipping between Science and Art, the Virtual and the Real***Dew Harrison**, University of Wolverhampton*Emoting in Virtual Reality: Three-Dimensional Art Experience***Margaret Dolinsky**, University of Indiana, Bloomington*Bad Faith Intersubjectivity: The Phantom-Subjective Image in Virtual Reality Contemporary Art***Kit Messham-Muir**, Curtin University, Perth, Australia*VR Environments Tailored to the Human Body***Julietta Aguilera**, University of Plymouth, UKDISCUSSANT: **Patrick Lichty**, Zayed University, Abu Dhabi**The Right to Unmake**

Room 406A

CHAIRS: **Anne Collins Goodyear**, Bowdoin College Museum of Art; **Jon Ippolito**, University of Maine*Mined Intervention***Rebekah Blesing**, Michigan State University*This is Not a Game***Sylke Rene Meyer**, California State University, Los Angeles*Taking Apart the Past to Look Ahead: Art Forms from Old**Materials and New Technologies***Randy Regier**, Spencer Museum of Art, University of Kansas*Hacking the Script: Creative Misuse as Gaming Performance***John Bell**, Dartmouth CollegeDISCUSSANT: **Craig Dietrich**, Occidental College**The Tool: Cultural Expressions, Histories, Rhetoric, and Agency**

Room 406B

CHAIRS: **Francesco Freddolini**, Luther College, University of Regina; **Carmen L. Robertson**, University of Regina*Pecking Coins in the North Sea: Cutting and Production of Knowledge***Ethan W. Lasser**, Harvard Art Museums*The World in One Grip: The Shōshōin Ivory Rulers and the Impulse of Measurement in Early Japan***Chun Wa Chan**, University of Michigan*Tools in "Art Brut" (1945–1976): For the Reinvention of Artistic Practices***Pauline Goutain**, Carleton University*Tools of Performance: Extending the Artisan's Field of Agency in Santa Clara del Cobre***Michele A. Feder-Nadoff**, El Colegio de Michoacán

Diasporic Asian Art Network (DAAN)

The Virtual Asian American Art Museum: Postwar Japanese American Art in Chicago

Room 503

CHAIR: **Laura Kina**, DePaul University*Chicago: Someday, Somewhere—the Photography of James Numata and Yasuhiro Ishimoto***Jasmine Alinder**, University of Wisconsin–Milwaukee;**John Tain**, Asia Art Archive*Ray Yoshida's Museum of Extraordinary Values***Karen Patterson**, John Michael Kohler Arts Center*Michiko Itatani: Painting the Cosmic Novel***Laura Kina**, DePaul University

Society for the Study of Early Modern Women (SSEMW)

Unruly Women in Early Modern Art and Material Culture

Room 404A

CHAIR: **Maria F. Maurer**, University of Tulsa*A "Cobra" at the Court of Pope Innocent X: Alessandro Algardi's Portrait Bust of Olimpia Maidalchini Pamphilj***Kimberly L. Dennis**, Rollins College*"But ev'ry Woman is at Heart a Rake": Sartorial Agency and the Disruptive Female Masquerader in Lady Elizabeth Chudleigh's Iphigenia***Sandra Gómez Todó**, University of Iowa*Unruly Intellectuals: Seventeenth- and Eighteenth-Century Women's Medallion Replies to Critics***Susan E. Wegner**, Bowdoin College**Vermont College of Fine Arts Exhibitor Session: Innovating Art Education through the Low-Residency Model**

Room 511A

CHAIRS: **Danielle Dahline**, MFA in Visual Art at VCFA;**Faith Wilding**, MFA in Visual Art at VCFA**Visualizing Genocide: Retelling Native American Survival through Art**

Room 506

CHAIRS: **Nancy Marie Mithlo**, University of California, Los Angeles; **Yve Chavez**, Wheelwright Museum of the American Indian*Owning Hate, Owning Hurt: The Aesthetics of Violence in American Indian Contemporary Art***Nancy Marie Mithlo**, University of California, Los Angeles*Visualizing Ho-Chunk Resilience: Writing Indigenous History through Photography***Amy Lonetree**, University of California, Santa Cruz*Resisting Cultural Genocide: Indigenous Artists Respond to the California Missions***Yve Chavez**, Wheelwright Museum of the American Indian*Mapping the Camino Indigenous: Reclaiming the Road on Our Terms***Deana Dartt**, School for Advanced ResearchDISCUSSANT: **Charlene Villaseñor Black**, University of California, Los Angeles**WEDNESDAY, FEBRUARY 21**

4:00–5:30 PM

Historians of Netherlandish Art (HNA)

All in the Family: Northern European Artistic Dynasties, ca. 1350–1750

Room 404A

CHAIR: **Catharine Ingersoll**, Virginia Military Institute*Visualizing the Francken Family Legacy: On the Gallery Paintings of Frans II Francken (1581–1642)***Jamie Richardson**, Bryn Mawr College*David Teniers II as a Brueghel***Lloyd DeWitt**, Chrysler Museum of Art*Marketing Matriarchy: Maria Sibylla Merian, Her Daughters, and Their Blooming Watercolors***Catherine Powell**, University of Texas at Austin*The Far-Flung Bends: Stylistic Connections between Four Generations of an Early Modern Sculptural Family***Mirka C. Døj-Fetté**, Princeton University**Art, Agency, and the Making of Identities at a Global Level, 1600–2000, Part II**

Room 409A

CHAIRS: **Noémie Etienne**, Bern University; **Yaelle Biro**, Metropolitan Museum of Art*What Is Colonial Art, and Can It Be Modern? Moroccan Modernisms at the Art Deco Exposition in Paris, 1925***Ashley V. Miller**, University of California, Berkeley*A Wider Loom: Textiles and Colonial Politics of Authenticity in the Soudan Français***Victoria L. Rovine**, University of North Carolina*Frida Kahlo's Invention of Jewish Identity***Gail Levin**, City University of New York*From Duco to Comex: The Politics of Synthetic Paint in the Americas***Niko Vicario**, Amherst College**Breaking Down Barriers: The Visual Culture of the Border in Late Antiquity**

Room 408A

CHAIR: **Laura Veneskey**, Wake Forest University;**Sean V. Leatherbury**, Bowling Green State University*Moqimu's Cultural Commitments: Constructing Identity on the Romano-Syrian Border***Nicola Barham**, American University of Beirut*Searching for "Home" in the Art of the Late Antique Jewish Diaspora***Sean Burrus**, University of Michigan*Reconstructing Boundaries in the "Asarotos Oikos" Mosaics***Ehud Fathy**, Tel Aviv UniversityDISCUSSANT: **Benjamin Anderson**, Cornell University**Build It and They Will Come: How to Bring the Art World to Your Backwoods Outpost Town**

Room 506

CHAIRS: **Judith Rushin**, Florida State University;**Rob Duarte**, Florida State University*A Series of Fortunate Events: Leonardo/ISAST, LASER and Augusta University***Cheryl Goldsleger**, Augusta University*Black Contemporary and the Midwestern Landscape***Peter P. Goché**, Iowa State University*A Long Wait: Artistic Inquiry at Fort Gorges***Erin Johnson**, Bowdoin College*How an Experimental Michigan Exhibition Became the Most Attended Art Event in the World***Kevin Buist**, ArtPrize

WEDNESDAY, FEBRUARY 21

4:00–5:30 PM

**Community College Professors of Art and Art History (CCPAAH)
Championing the Relevancy of Studio Art and Art History in
the Twenty-First Century: Stories of Success and Advocacy**

Room 402A

CHAIRS: **Walter Meyer**, Santa Monica College; **Susan Altman**, Middlesex County College*Broadening the Appeal: Partnering with Local Collections*
Brian Seymour, Community College of Philadelphia*Art Appreciation through a Transcendental Lens*
Shelley Drake Hawkes, Middlesex Community College*Art History and Interdisciplinary Collaborative Learning:
A Model for Twenty-First-Century Pedagogy*
Kathleen Wentrack, Queensborough Community College,
City University of New York*Rethinking Student Research as Public Scholarship*
Justine De Young, Fashion Institute of Technology,
State University of New YorkDISCUSSANTS: **Valerie Taylor**, Pasadena City College;
Lisa Boutin Vitela, Cerritos College**Crippling the Curriculum: Pedagogical Practices and Strategies
When Teaching Disability in the Arts**

Room 404B

CHAIR: **Lucienne Dorrance Auz**, Memphis College of Art*Picturing Difference: Incorporating a Disability Studies
Framework into an Art History Course*
Keri Watson, University of Central Florida*Maddening Objects: Crip Theory and the Care of “Inherent Vice”
in the Museum***Jessica A. Cooley**, University of Wisconsin–Madison*Queer-Crip Bodies and the Possibilities of Experimentation*
Yetta Howard, San Diego State University**Data Publics: Art in the Age of Platforms**

Room 402B

CHAIRS: **Peter Mörtenböck**, Goldsmiths, University of London;
Helge Mooshammer, Goldsmiths, University of London*Feral Atlas: Rethinking the Work of Art and Data*
Elaine Gan, University of Southern California*Offsite: Data, Materiality, Landscape, Compression*
Benj Gerdes, Long Island University, Post*EcoDomics and the Glitch: Art, Data, Theory*
Ignacio Valero, California College of the Arts, San Francisco;
Praba Pilar, Independent Scholar/Artist**Educating Hybrid Practitioners**

Room 406A

CHAIR: **Anne Mondro**, Stamps School of Art & Design,
University of Michigan*Activating the Archive: Archival Research as Creative Inquiry*
Lisa McCarty, Duke University*M-Shaped Is the New T-Shaped***Martha Carothers**, University of Delaware*Navigating Networks: Educating Next Generation
Scholars/Practitioners***Holly Willis**, School of Cinematic Arts, University of
Southern California*Stamps Curriculum Designer: Navigating an Open Curriculum*
Elona Van Gent, Stamps, School of Art and Design, University
of Michigan**Exhibition as Evidence and Postwar International
Avant-Gardes**

Room 501C

CHAIR: **Amara Antilla**, Guggenheim Museum*Friendship on Display: 1950s Sino-Indonesian Cultural Diplomacy
and the Third World***David Xu Borgonjon**, Columbia University*Reconsidering Off Museum (1964)***Midori Yoshimoto**, New Jersey City University*Art on the Move: Daniel Spoerri’s Edition MAT*
Meredith Malone, Washington University in St. Louis*Building Platforms for Legitimacy: Bologna Art Fair in the 1970s*
Clarissa Ricci, IUAV University, VeniceDISCUSSANT: **Caroline Jones**, Massachusetts Institute
of Technology**Faithful Copies: On Replication and Creative Agency
in Buddhist Art, Part I**

Room 407

CHAIR: **Chun Wa Chan**, University of Michigan*The “Asokan Stupa”: From Reliquary to Pagoda*
Di Luo, New York University, Shanghai*Twin Pagodas and Their Double in Silla, Korea*
Sunkyung Kim, Independent Scholar*Recast in the Image of Nan’endō: Architectural Replication
and Religious Memory in Medieval Japan***Jun Hu**, Northwestern UniversityDISCUSSANT: **Tracy Miller**, Vanderbilt University**Exhibition as Evidence**

Room 501C

CHAIR: **Amara Antilla**, Guggenheim Museum*Friendship on Display: 1950s Sino-Indonesian Cultural Diplomacy
and the Third World***David Xu Borgonjon**, Columbia University*Reconsidering Off Museum (1964)***Midori Yoshimoto**, New Jersey City University*Art on the Move: Daniel Spoerri’s Edition MAT*
Meredith Malone, Washington University in St. Louis*Building Platforms for Legitimacy: Bologna Art Fair in the 1970s*
Clarissa Ricci, IUAV University, VeniceDISCUSSANT: **Caroline Jones**, Massachusetts Institute
of Technology**From the Globe to the Cosmos: Entangled Perspectives
on the Question of Global Art and World Art**

Room 405

CHAIRS: **Marsha Meskimmon**, Loughborough University;
Jane Chin Davidson, California State University,
San Bernardino*Mapping Sexual Artistic Geographies: Minor Transnational
Approaches and Horizontal Art History*
Alpesh Kantilal Patel, Florida International University*Undoing Binaries in the “Postmigrant Condition”*
Anne Ring Petersen, University of Copenhagen*Worlding and Worldmaking in Asian Art: Historical and
Contemporary Participatory Art Perspectives***Michelle Antoinette**, Monash University Art, Design &
Architecture at Caulfield in MelbourneDISCUSSANTS: **Claire Farago**, University of Colorado Boulder;
Donald Preziosi, University of California, Los Angeles

Composed Session

Global Placemaking

Room 409B

*Designed to Sell: Abraham & Straus and the Formulation of a
Global Window Design Aesthetic*
Anca I. Lasc, Pratt Institute*Popular Architecture and the Power of Authenticity in Mexico*
Zoe Alexandra Goldman, School of the Art Institute
of Chicago*Domestic Interiors on Display: Placemaking from the Inside*
Jolene W. H. Lee, Harvard University Graduate School
of Design*Accidental Brutalism: Ruin Lust and Ghost Living in Caracas*
Christoph Lindner, University of Oregon**Group Encounters: Rethinking the Social in and
through Performance**

Room 505

CHAIR: **Jennifer Doyle**, University of California, Riverside*At Liberty’s Foot: E Pluribus Unum***Malik Gaines**, Tisch School of the Arts, New York University*Here + Now / There and Then***Autumn Knight**, University of Illinois at Urbana-Champaign*The Love Class: Pedagogy, Performance Art, and
Psychoanalytic Affections***Sandra Ruiz**, University of Illinois at Urbana-Champaign*Group Therapy: On Discovery, Process, and Cultural Awakening*
Jesse Bonnell, Poor Dog GroupDISCUSSANT: **Jennifer Doyle**, University of
California, Riverside

Midwest Art History Society (MAHS)

**Icons of the Midwest: Cavaliere d’Arpino’s Perseus Rescuing
Andromeda at the Saint Louis Art Museum**

Room 406B

CHAIR: **Valerie Hedquist**, University of Montana*Cavaliere d’Arpino’s Perseus Rescuing Andromeda:
The Transition from the Hidden to the Visual in Late Sixteenth-
Century Paintings on Stone*
Judith W. Mann, Saint Louis Art Museum*The Iconography of Perseus and Andromeda in Sixteenth-
and Seventeenth-Century Florence***Alessandra Giannotti**, Università Stranieri di Siena*Andromeda and the Erotics of the Axillary Pose*
James Clifton and **Sarah Campbell**, Blaffer Foundation**Imagining Constructivism’s Constellations: Alternative
Histories of Cold War Cultural Production**

Room 501A

CHAIR: **John A. Tyson**, University of Massachusetts Boston*Constructivist Tectonics, New York Minimalism, and Rhetorics
of Power***Kristin Romberg**, University of Illinois, Urbana-Champaign*The Constructivist Constellation: Theatricality, Instability,
and Imperfection***Roann Barris**, Radford University*Constructing “Constructivismo”: Translating and
Transposing Abstraction***Eva Velasco Peña**, City College of New YorkDISCUSSANT: **John Blakinger**, University of
Southern California**New Approaches to Contemporary Asian Art**

Room 410

CHAIR: **Chanon Kenji Praepipatmongkol**, University
of Michigan*Marking Relations: Trace and Touch in Chang Saetang’s
Monochromes (1966–9)***Chanon Kenji Praepipatmongkol**, University of Michigan*Stretched: Shifting Surfaces in Roberto Chabet’s
New Works (1973)***Tina B. Le**, University of Michigan*Reading Socialist Realism Under Oath: The Case of Shin
Hak-cheol’s Planting Rice (1987)***Douglas Gabriel**, Northwestern University*Bui Cong Khanh’s Stamp On Me (2003): A Queer Reading*
Paisid Aramphongphan, De Montfort UniversityDISCUSSANTS: **Kevin Chua**, Texas Tech University;
Stanley Abe, Duke University

WEDNESDAY, FEBRUARY 21

4:00–5:30 PM

Objects of Change? Art, Liberalism, and Reform across the Eighteenth and Nineteenth Centuries

Room 501B

CHAIRS: **Caitlin Beach**, Columbia University; **Emily Casey**, St. Mary's College of Maryland

Engraving's "Immoveable Veil of Black": Phillis Wheatley's Portrait and the Politics of Technique

Jennifer Chuong, Harvard University

Fire Prevention, Prefabrication, and Containing: Techniques of Managing Labor across the Early Nineteenth-Century British Atlantic

Jonah Rowen, Columbia University

A Visual Riot: Reform and Dissent in the History of Pennsylvania Hall (1838)

Emily S. Warner, Vassar College

Archive Against Crime: Cesare Lombroso and Seeing the Criminal, Not the Crime, in Post-Risorgimento Italy

Nicole Coffineau, University of Pittsburgh

Pacific Standard Time: LA/LA — Case Studies in Teaching from Exhibitions

Room 403B

CHAIR: **Anuradha Vikram**, 18th Street Arts Center, Otis College of Art and Design

Talking to Action: Art, Pedagogy, and Activism in the Americas

Karen Moss, Otis College of Art and Design

Talking to Action: Social Practice and Critical Pedagogy in the Americas

Bill Kelley, Jr., Otis College of Art and Design

Taniel Morales: "We will make and do things that feed our creativity, and radio will be an extra benefit of those efforts"

Michele Jaquis, Otis College of Art and Design

unDocumenta at Oceanside Museum of Art: Creating Dialogue through Art—Labor Issues, Immigration, and the Border

Alessandra Moctezuma, San Diego Mesa College;

Sara Solaimani, University of California, San Diego

The Poetics and Politics of "Anonymous" Contemporary Craft

Room 408B

CHAIR: **Ezra Shales**, Massachusetts College of Art and Design

Disappearing Facts: The Role of the Individual in Understanding Native Jewelry as Craft

Henrietta Lidchi, Nationaal Museum van Wereldculturen, Netherlands

From Anonymous Workshop to Family Business: The Production of Yangliuqing Prints

Xinran Guo, Northwestern University

Carving Out Time: Commercial Carvers and Late Capitalism in Accra

Ruti Talmor, Pitzer University

Travel, Diplomacy, and Networks of Global Exchange in the Early Modern Period, Part II

Room 503

CHAIR: **Justina Spencer**, Carleton University

Matters of Resemblance and Remembrance, between Istanbul and Venice

Elizabeth Rodini, Johns Hopkins University

Ottoman Diplomatic Ceremonies as Seen through the Eyes of the Flemish Artist Pieter Coecke van Aelst (1533)

Talitha Maria G. Schepers, Courtauld Institute of Art

Texture, Touch, and Color in the Ottoman Costume Book: On the Interpretation of Transcultural Art

Elisabeth Fraser, University of South Florida

Yale University Press Exhibitor Session: Art and Architecture ePortal

Room 511A

CHAIRS: **Patricia Fidler**, Yale University Press; **Sara Sapire**, Yale University Press

LIVE STREAMED

6:00–7:30 PM

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

502 A and B

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, **Charles Gaines**, Los Angeles-based artist and faculty at CalArts School of Art, will give the keynote address. Convocation is free and open to the public.

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

THURSDAY, FEBRUARY 22

8:30–10:00 AM

Activist Art Practices in Institutions

Room 405

CHAIR: **Izabel Galliera**, McDaniel College

"We're Living in Dangerous Times:" How Dia Joined Forces with Group Material and Martha Rosler to Combat the Decline of American Democracy, 1988–89"

Natalie Musteata, Graduate Center, City University of New York

Shock Value: Moscow Actionism in Western Europe and North America

Michelle Maydanchik, Getty Research Institute

Institutionalizing Cambodia's White Building as Slow Protest

Brianne Cohen, University of Colorado Boulder

Art Historical Ecology: Asian Perspectives

Room 501B

CHAIRS: **Sonya S. Lee**, University of Southern California; **Tamara I. Sears**, Rutgers, State University of New Jersey

Landscapes, Landscape History, and the Deep Past in the Age of the Anthropocene

Ömür Harmanşah, University of Illinois at Chicago

Contending Landscapes: Art Historical Ecology in the Classroom

De-nin D. Lee, Emerson College

Monsoons and Monuments: Engaging Endangered Ecologies in Past and Present India

Tamara I. Sears, Rutgers, State University of New Jersey

Sustainability as a Historical Continuity at Buddhist Cave Temples

Sonya S. Lee, University of Southern California

Borders and Breakthroughs: The Afterlife of PST: LA/LA, Part I

Room 403B

CHAIRS: **Charlene Villaseñor Black**, University of California, Los Angeles; **Elisa Mandell**, California State University, Fullerton

Assessing the Impact of PST: LA/LA on Institutional Culture in Southern California Museums

Pilar Tompkins Rivas, Vincent Price Art Museum

From Maps to Home: On the Research Center as Museum

Chon A. Noriega, Chicano Studies Research Center, University of California, Los Angeles

Relational Undercurrents: Contemporary Art of the Caribbean Archipelago

Tatiana Flores, Rutgers, State University of New Jersey, Museum of Latin American Art

The Legacy of History and the State of the Field

Ilona Katzew, Los Angeles County Museum of Art

British Abstraction after World War II

Room 407

CHAIR: **Jennifer Johnson**, University of Oxford

Anthony Caro's Greenbergian Pop

John J. Curley, Wake Forest University

Abstracted Real Estate: Abstraction and Architectural Fashion in Postwar London

David F. Lewis, Yale Center for British Art

Rejecting Neo-Romanticism: The Process of Abstraction in the Work of Prunella Clough and Keith Vaughan

Claire Shepherd, National Gallery, London

Hard Edge, Soft Sell: Richard Smith and Packaging of Abstraction

Alex J. Taylor, University of Pittsburgh

DISCUSSANT: **Jennifer Johnson**, University of Oxford

Critical Craft: Craft and Resistance

Room 408B

CHAIR: **Elizabeth Kozlowski**, Independent Curator, Scholar, and Writer

Craftivism: From Historic Movement to Contemporary Method

Mary Callahan Baumstark, Lewistown Art Center

Awe/Agency and Project Canary: The Real Life Repercussions of Politics

Nicole Gugliotti, South Puget Sound Community College

Envisioning Time in Early Modern China

Room 501C

CHAIR: **Daniel M. Greenberg**, Columbia University

The Temporality of the Rebus

Sophie Volpp, University of California, Berkeley

The Artful Time Machine: Horology, Art, and History

Lihong Liu, University of Rochester

Guest Ritual and the Shape of History

Daniel Greenberg, Columbia University

DISCUSSANT: **Patricio Keith Fleming Moxey**, Barnard College

Faithful Copies: On Replication and Creative Agency in Buddhist Art, Part II

Room 402B

CHAIR: **Chun Wa Chan**, University of Michigan

Making Copies, Making Ties: The Replications of the Buddhist Icon Fukūenjaku Kannon at the Kōfukuji Nan'endō

Yen-Yi Chan, University of Kansas

Uncanny Copies or Efficacious Emulations? Considering the Relief Sculpture at the Buddhavanam Theme Park

Catherine Becker, University of Illinois at Chicago

Replication as a Spectrum of Praxis in Buddhist Visual Culture of Medieval Japan

Susan Dine, University of Michigan

Crafting Impermanence: Qiu Zhijie's Copying of the Heart Sutra

Chang Tan, Pennsylvania State University

DISCUSSANT: **Stanley Abe**, Duke University

How Many Ways to Miss the Mark? Lucio Fontana between Formalism and Historicity

Room 409A

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

Laura Moure Cecchini, Colgate University

Lucio Fontana and the Baroque: Style, Formlessness, and History

Laura Moure Cecchini, Colgate University

Out of the Rubbles: Fontana and Cagli, 1936–1949

Raffaele Bedarida, Cooper Union

Practice Makes Perfect: Fontana's Photographic Impulses

Sharon Hecker, Independent Scholar

Reassessing Fontana's Environments: Research, Reception, and Recreation

Marina Pugliese, California College of the Arts

DISCUSSANT: **Jaleh Mansoor**, University of British Columbia

THURSDAY, FEBRUARY 22

8:30–10:00 AM

Historians of British Art (HBA)

The Image of the American Indian in Nineteenth-Century Britain: New Critical Perspectives

Room 506

CHAIR: **Martina Droth**, Yale Center for British Art; **Michael Hatt**, Warwick University

Resisting the Declension Narrative: The Image of the Iroquois in the Victorian Age

Scott Manning Stevens, Syracuse University

British Satirical Reception of North American Indigenous Performers and Their Work in the 1840s: Methodological Perspectives

Dominic Hardy, Université du Québec à Montréal

William Blackmore and Transatlantic Networks of Creation and Dissemination in William Henry Jackson's Photographs of North American Indians (1877)

Emily L. Voelker, Crystal Bridges Museum of American Art

Italian Renaissance Art in the Age of Leonardo, Part I

Room 404A

CHAIR: **John Garton**, Clark University

Leonardo's Legwork: Walking, Pacing, and Climbing at Imola
Mark Rosen, Institute of Art History, University of Texas at Dallas; **Edith O'Donnell**, Institute of Art History, University of Texas at Dallas

Leonardo and the Ermine's Nose

Sarah Benson, St. John's College, Annapolis

Learning from Elsewhere: Critical Arts Pedagogies in the University

Room 406A

CHAIR: **Trista E. Mallory**, New School; **Angelique Szymanek**, Hobart and William Smith Colleges

Radical Formalism

Alan Ruiz, Pratt Institute

Baroque Apprenticeship: Queer Art Pedagogy under Capitalism
Josh Lubin-Levy, Bard College

Feminist Histories and/as Critical Pedagogy

Jen Kennedy, Queen's University

Pacific Arts Association (PAA)

New Horizons: Contemporary Pacific Arts, Digital Archives, and Colonial Boundaries

Room 406B

CHAIR: **Carol E. Mayer**, Pacific Arts Association

The Eyes of the Gods: Revisiting Pu'uloa

Jane Chang Mi, Independent; **Noelani Arista**, University of Hawaii Department of History

Representation and Interpretation—the Drama and Beauty of Suffering

Jacqueline Charles-Rault, University of Le Havre Normandie, Groupe de Recherche Identités et Cultures

Projecting the Body: Beyond the Ocular

Room 501A

CHAIRS: **Julia Rosenbaum**, Bard College; **Maura Lyons**, Drake University

Touching Prints and Creating Knowledge in Early America
Juliet Sperling, University of Pennsylvania

Bodily Engagement with Early Cinema: The Moviegoer and the American Artist

Katherine Manthorne, Graduate Center, City University of New York

Engaging Bodies, Medieval/Modern

Alison Locke Perchuk, California State University, Channel Islands

Unruly Figuration: Moving Portraits in Mickalene Thomas's Video Installation Do I Look Like A Lady?

Kristin D. Juarez, Georgia State University

Reflective Surfaces in Medieval and Early Modern Art

Room 505

CHAIRS: **Rachel Danford**, Marshall University; **Alexandra Letvin**, Philadelphia Museum of Art

Radiance vs. Representation: The Stubbornness of Gold across Medieval Media

Joseph Salvatore Ackley, Barnard College

Materializing Vision: The Angelic Salutation by Veit Stoss and the Functions of Its Polychromy

Sarah Nienas, Technisches Universität, Berlin

Gazing into Murillo's Black Mirrors: Reflections between Europe and the Americas

Linnea Wren, Gustavus Adolphus College; **Travis Nygard**, Ripon College

International Committee

Rethinking the Grand Narratives of Art History in the Museum Environment

Room 408A

CHAIRS: **Russell Kelty**, Art Gallery of South Australia; **Sandra Uskokovic**, University of Dubrovnik

Art in Canada: How Do You Put It?

Katerina Atanassova, National Gallery of Canada; **Christine Lalonde**, National Gallery of Canada

Brazilian Indigenous Art: Transforming Our Vision of Indigenous Arts in the Museum Environment

Ana Mannarino, Federal University of Rio de Janeiro

All Things to All People: Australian Art Now

Tracey Lock, Art Gallery of South Australia

Routledge, Taylor & Francis Exhibitor Session: How to Get Published and How to Get Read

Room 511A

CHAIR: **Geraldine Richards**, Routledge, Taylor & Francis

Woven Spaces: Building with Textile in Islamic Architecture

Room 503

CHAIR: **Patricia Blessing**, Pomona College

The Structure of Meaning and the "Textile Image" in Umayyad Monumental Space

Theodore Van Loan, University of Pennsylvania

The Ruler's Clothes Turned into Stone: Textile Patterns on Muslim Funeral Architecture in the Example of the First Crimean Khans's Mausoleum

Nicole Kançal-Ferrari, Istanbul Şehir University

Into the Fold: Nineteenth-Century Ottoman Fabric (and) Architecture

Ashley Dimmig, University of Michigan

THURSDAY, FEBRUARY 22

10:30 AM–12:00 PM

(Un)Common Intent: Performance Scores as Contractual Exchange

Room 501A

CHAIRS: **Lauren van Haften-Schick**, Cornell University; **John Tyson**, University of Massachusetts Boston

Determining Obligation: Contractual Relations in John Cage's Indeterminate Scores

Lauren van Haften-Schick, Cornell University

Between Score and Contract: Negotiating Ed Kienholz's Concept Tableaux

John Tyson, University of Massachusetts Boston

Equivalent to Performance: Danh Võ and the Art of the Contract
Joshua Takano Chambers-Letson, Northwestern University

DISCUSSANT: **Susan Rosenberg**, St. John's University

Artistic Afterlives, or Rethinking Nachleben

Room 404A

CHAIR: **Hector Reyes**, University of Southern California

Invention of the Past: Géricault's Failed Poussinisme
Hector Reyes, University of Southern California

Learning from Leonardo in Nineteenth-Century France
Allan Doyle, University of Puget Sound

Roll Camera: Paul Gauguin, The Moon and Sixpence, and the War in the Pacific

Alexis Clark, Washington University in St. Louis

DISCUSSANT: **Jeremy Melius**, Tufts University

Beyond Model and Autonomy: Reconfiguring Drawing, ca. 1350–1500

Room 505

CHAIR: **Caroline Fowler**, Yale University

Drawing Machines and Redrawing a World Order in Late-Medieval Europe

Noa Turel, University of Alabama at Birmingham

Routes of Antiquarian Knowledge in Fifteenth-Century Italy
Elizabeth Merrill, Max Planck Institute for the History of Science

The Model of Loss in Late-Medieval Drawing
Caroline Fowler, Yale University

DISCUSSANT: **Susanna Berger**, University of Southern California

Borders and Breakthroughs: The Afterlife of PST: LA/LA, Part II

Room 403B

CHAIRS: **Charlene Villaseñor Black**, University of California, Los Angeles; **Elisa Mandell**, California State University, Fullerton

Beyond Racism: Latin American and Latinx Art in Exhibition
Cecilia Fajardo-Hill, Hammer Museum

Objects and Afterlives: Artists' Engagements with the Art of the Ancient Americas in PST: LA/LA

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

Geographies of Authenticity: Constructing History of Latin American and Latin@x Art in California

Theresa Avila, California State University, Channel Islands

Parallax Views: Analyzing PST: LA/LA without Pom Poms
Armando Durón, Independent Scholar

Calligraphy's Visuality in China

Room 501C

CHAIR: **Peter Sturman**, University of California, Santa Barbara

Revelation and Visuality in Writing at the Court of Empress Wu Zetian

Hui-shu Lee, University of California, Los Angeles

Building for Brushwork: The Display of Calligraphy in Early Modern China

Lei Xue, Oregon State University

Material Translations and the Practice of Qing Calligraphy
Michelle H. Wang, Reed College

Calligraphic Language in Contemporary Chinese Art
Kuiyi Shen, University of California, San Diego

DISCUSSANT: **Peter Sturman**, University of California, Santa Barbara

Composed Session

Collaborating with Communities

Room 405

Art and Alternative Platforms: Neighborhood Interventions
Betti-Sue Hertz, San Francisco Art Institute

Urban Politics, Indigenous Revitalization, and Skwachàys Lodge
Michelle Veitch, Mount Royal University

Collaboration and Co-creation: A Systems Way of Thinking
Gráinne Coughlan, Dublin Institute of Technology

THURSDAY, FEBRUARY 22

10:30 AM–12:00 PM

Association for Critical Race Art History (ACRAH)

Curating Difference: Race and Ethnicity in the US Museum

Room 408A

CHAIRS: **Camara Dia Holloway**, Association for Critical Race Art History; **Bridget R. Cooks**, University of California, Irvine

Monumental Change? Integrating Black American Women in the US Capitol Statuary Collection

Sierra Rooney, Stony Brook University, State University of New York

Smudged: Cindy Sherman and Blackface Minstrelsy

Angelica J. Maier, University of Minnesota

Empowering Incarcerated Women from Script to Screen: The Director's Dialogue on Art and Social Change at the Wexner Center for the Arts

Alana Ryder, Wexner Center for the Arts, Ohio State University

DISCUSSANT: **Chang Tang**, Penn State University

From Nirvana to Catastrophe: Matsuzawa Yutaka and His Commune in Imaginary Space

Room 501B

CHAIRS: **William Marotti**, University of California, Los Angeles; **Tania Orum**, University of Copenhagen

Matsuzawa's Timely and Untimely 1968

William Marotti, University of California, Los Angeles

Communicating a Commune: Yutaka Matsuzawa's Conceptual Exhibitions between Conceptual Art and Mail Art

Peter Alexander van der Meijden, University of Copenhagen

"On-e" (Sound Meeting, 1971) and the Idea of "Free Commune"

Yoshiko Shimada, Independent Artist and Researcher

DISCUSSANTS: **Kenji Kajiya**, University of Tokyo; **Tania Orum**, University of Copenhagen

International Art Exhibitions of the 1980s: The Festivals of India

Room 402A

CHAIRS: **Rebecca M. Brown**, Johns Hopkins University; **Claire Wintle**, University of Brighton

Diplomacy by Design: The Festival of India in Japan

Brij Tankha, University of Delhi (retired)

Defining India's Contemporary Art in 1985–6: L'Année de L'Inde at the Centre Pompidou

Rebecca M. Brown, Johns Hopkins University

Immanence before Transcendence: Making Sense of Vistāra: The Architecture of India (1983–92)

Venugopal Maddipati, Ambedkar University

Official/Unofficial? The UK's Festival of India and British Indians

Claire Wintle, University of Brighton

DISCUSSANTS: **Stephen P. Huyler**, Independent Scholar; **Darielle Mason**, Philadelphia Museum of Art

International Image Interoperability Framework Use Cases for Enhanced Research and Collection Engagement

Room 404B

CHAIR: **Emily Pugh**, Getty Research Institute

IIIF Supporting Conservation Research at the Yale Center for British Art

Emmanuelle Delmas-Glass, Yale Center for British Art

IIIF Use Cases at Harvard Art Museums

Jeff Steward, Harvard Art Museums

IIIF Use Cases at Colby College Museum of Art

Charles Colby, Colby College Museum of Art

IIIF Use Cases at Princeton University Art Museum

Cathryn Goodwin, Princeton University Art Museum

Linda Nochlin Memorial Session

Room 403A

Organized by the Women's Caucus for the Arts

Alliance for the Arts in Research Universities (a2ru)

Online Platforms for Interdisciplinary Arts Research

Room 406A

CHAIR: **Kevin Hamilton**, University of Illinois at Urbana-Champaign

Vectors Journal of Culture and Technology in a Dynamic Vernacular

Tara McPherson, University of Southern California

Young Frankenstein: The Early Years of Rhizome

Mark Tribe, School of the Visual Arts

Fire!!! The Multimedia Journal of Black Studies

Thomas-Houston, University of Florida

"Forty-Five," a Journal of Outside Research

David L. Hays, University of Illinois, Urbana-Champaign

Association for Latin American Art (ALAA)

Open Session for Emerging Scholars of Latin American Art

Room 402B

CHAIRS: **Lisa Trever**, University of California, Berkeley; **Elena FitzPatrick Sifford**, Louisiana State University

Singular Plural: Serials, Rulership, and Time in the Architectural Ornament of Teotihuacan, Mexico

Trent Barnes, Harvard University

"These Things Do Not Exist": Painting Grotesques in Sixteenth-Century New Spain

Savannah Esquivel, University of Chicago

Migrant Constructions: Mahjar Monuments and the Crafting of Transnational Identities in Modern Argentina (1910–1955)

Caroline "Olivia" M. Wolf, Rice University

Composed Session

Photographing Disappearance

Room 410

Formlessness: Robert Hare and the Chemical Origins of Photography

Michelle Smiley, Bryn Mawr College

The Aesthetics of Environmental Ruins

Meghan Bissonnette, Colorado Mesa University

Every Olive Tree in the Garden of Gethsemane

Wendy Babcox, University of South Florida

Picturing Property: Real Estate in American Visual Culture, 1840–1920

Room 506

CHAIRS: **Ross Barrett**, Boston University; **Nick Yablon**, University of Iowa

Cranberries, Commons, and Cottage Cities: Eastman Johnson's Speculative Nantucket

Ross Barrett, Boston University

"Sav[ing] crumbling ruins from oblivion": Photography, Historic Preservation, and Real Estate in New York, 1880–1920

Nick Yablon, University of Iowa

The Canvas of a Property Lot: Grounding Thoreau's Romantic Real Estate in His Land Surveys

Sarah Luria, College of the Holy Cross

DISCUSSANT: **John Ott**, James Madison University

Pop Art and Class, Part I

Room 409A

CHAIRS: **Kalliopi Minioudaki**, Independent Scholar; **Mona Hadler**, Brooklyn College, Graduate Center, City University of New York

Kant and Class in Warhol's Pop

Anthony E. Grudin, University of Vermont

Claes Oldenburg's The Store: The Artist as Artisan

Nadja Rottner, University of Michigan-Dearborn

Entangled Mythologies: Race and Class in Hervé Télémaque's Pop

Marine Schütz, German Forum for Art History, Paris

Tom Max's Political Pop in the Occupied Okinawa

Hiroko Ikegami, Kobe University

Exhibitor Session: Publishing Your Book: A Guide for Authors

Room 511A

CHAIRS: **Michelle Komie**, Princeton University Press; **Ellie Goodman**, Penn State University Press

Katherine Boller, Yale University Press

Eleanor Goodman, Penn State University Press

Michelle Komie, Princeton University Press

The Aesthetics of Intervention: Federal Governments and Native Art across North America

Room 409B

CHAIRS: **Nancy Palm Puchner**, University of North Carolina at Pembroke; **Alexander Brier Marr**, Saint Louis Art Museum

New Deal Native Arts and Crafts Cooperatives

Jennifer McLerran, Northern Arizona University

Painting a Canon: Pablita Velarde at Bandelier National Monument

Brier Marr, Saint Louis Art Museum

Citizen/Sovereign: George Daniel Benson and the New Deal in Alaska

Emily Moore, Colorado State University

DISCUSSANT: **Rick López**, Amherst College

The Postwar Environment in Global Context

Room 406B

CHAIRS: **Meredith Malone**, Washington University in St. Louis; **Jennifer Josten**, University of Pittsburgh

Seeds of Boundlessness: Lucio Fontana's Ambienti and the Early Installations of the Gutai Art Association

Anne Rana, Getty Research Institute

The City-Body Nexus: Argentinean "Ambientacione"

Daniel R. Quiles, School of the Art Institute of Chicago

Artificial Natures: Designing Technological Environments at MIT's Center for Advanced Visual Studies

John R. Blackinger, University of Southern California

Historians of Islamic Art Association (HIAA)

The "Three Empires" Redux: Islamic Interregionality in the Age of Modernity

Room 503

CHAIRS: **Chanchal Dadlani**, Wake Forest University; **Ünver Rüstem**, Johns Hopkins University

Transcultural Compilations in Eighteenth-Century Ottoman Albums: Connecting the Islamicate World through Material Exchange and Literary Imagination

Gwendolyn Collaço, Harvard University

Remembering Rüm: Worldly Milieus and the "Bastard"

Architecture of Colonial Modernity in a Hindu Pilgrimage Site

Sugata Ray, University of California, Berkeley

The Nasir al-Din Shah Album: A Narrative of Collecting from the Mughals to the Qajars

Naciem Nikkhah, University of Cambridge

Imperium Camera: How Photography Revolutionized Islamicate Empires in the Nineteenth Century

Staci Gem Scheiwiller, California State University, Stanislaus

DISCUSSANT: **Anastassiia Botchkareva**, Independent Scholar

National Council of Arts Administrators (NCAA)

Transforming Communities through the Arts

Room 408B

CHAIRS: **Lynne Allen**, Boston University; **David LaPalombara**, Ohio University

Community Building through Participation in University Art Projects in Ecuador

Michael Henderson, Sam Houston State University

Community Academies

Robert Blackson, Tyler School of Art, Temple University

Partner or Perish: Team Teaching, Research Collaboration, and Community Engagement

David LaPalombara, Ohio University

Virginia Commonwealth University Art Education and Its Public School Relationships

Sara K. Wilson McKay, Virginia Commonwealth University

DISCUSSANT: **Jen Guillemin**, Boston University

THURSDAY, FEBRUARY 22

12:00 AM–2:30 PM

I Wish to Say performance by Sheryl Oring

Cultural and Academic Network Hall
Sheryl Oring once again brings her “I Wish to Say” performance to CAA, where conference goers are invited to dictate a postcard to the US president. Oring, of the University of North Carolina at Greensboro, will type postcards on a manual typewriter as part of this ongoing public art project.

THURSDAY, FEBRUARY 22

12:30–1:30 PM

Midday Panel

Art Criticism in Los Angeles

Room 404B
CHAIR: **Suzanne Hudson**, University of Southern California
PANELISTS:
Andrew Berardini, Los Angeles editor *Mousse* and *Momos*
Jori Finkel, Arts Journalist, *New York Times*, *The Art Newspaper*
Jonathan Griffin, *Frieze* magazine

Key Conversation

Artists Foundations: Preserving Legacies, Saving Art, and Doing Good

Room 403B
MODERATOR: **Hunter O’Hanian**, CAA Executive Director
PANELISTS:
Katy Rogers, Dedalus Foundation
Andrea Liguori, Richard Diebenkorn Foundation
Mary Clare Stevens, Mike Kelley Foundation

Free and Open Workshop

The Getty Research Portal: A Virtual Library to Serve the Digital Era

Room 513
CHAIRS: **Annie Rana**, Getty Research Institute;
Kathleen Salomon, Getty Research Institute

Stone Breaker’s Slam: A Tribute to Linda Nochlin

Room 403A
PANELISTS: TBD

Midday Panel

Museum Academic Programs

Room 404A
MODERATOR: **Marianne Eileen Wardle**, Nasher Museum of Art, Duke University

Poster Sessions

Cultural and Academic Network Hall in Petree Hall C and D

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 next to their displays.

Part of the Solution: Yes to ADU

Mayen Alcantara, Los Angeles County Arts Commission;
Iris Anna Regn, Los Angeles County Arts Commission

Hybrid Bodies: Messy Entanglements and Intersectional Collaborations

Ingrid Bachmann, Concordia University

Harstad, Norway’s Arctic Arts Summit (June 21–22, 2017)

Jean wn Bundy, Independent Art Critic

The Fashion History Timeline: A Digital Hub for Fashion Research

Justine De Young, Fashion Institute of Technology,
State University of New York

The L in gLam: Libraries as Strategic Art Venues

Sally Deskins, West Virginia University

Design History Leaps off the Screen

Ann Lemon, Kutztown University

pilot press . . . : A Feminist Publishing House

Liz Linden, University of Wollongong; **Jen Kennedy**,
Queens University

Visualizing Mosquito-Borne Diseases and Climate Change

Courtney Marchese, Quinnipiac University

The Other Border Wall Proposals

Jennifer Meridian, Independent Artist

Mapping LA’s Radical and Alternative Pedagogies

Nancy Popp, Independent Researcher; **Stephanie Sabo**,
University of Southern California; **Janet Owen Driggs**,
Cypress College

Making Good from Next to Nothing

Kelly C. Porter, East Tennessee State University

Met Hacking: Museum Experiments in Gamification to Engage Studio Art Majors

Scott Michael Raynor, High Point University

Superpower: A Transnational Government with a Totalizing Vision

Bryan Robertson, Jefferson College

The Animated Life of Everyday Objects

Gabriella Solti, Independent Artist

Improving Critique Participation with Online Critiques

Lyz Wendland, University of Wisconsin, River Falls

A Workshop Model for Arts Administrators

David Xu Borgonjon, Columbia University

THURSDAY, FEBRUARY 22

2:00–3:30 PM

European Postwar and Contemporary Art Forum (EPCAF)

68 and After: Art and Political Engagement in Europe

Room 409A
CHAIRS: **Jenevive Nykolak**, University of Rochester;
Maria Elena Versari, Carnegie Mellon University

Grapus: Rebranding Communism after ‘68

Sami Siegelbaum, University of California, Los Angeles

The Central European Experiment: Art and Politics of the 1968 Prague Spring

Eva Forgacs, Art Center College of Design

The Unfinished Sound of ‘68: Electronic Music and Free Improvisation in Rome and West Berlin

Colin Lang, International Research Institute for Cultural Techniques and Media Philosophy, Bauhaus-Universität Weimar

The 1970 Venice Biennale: A Revision in Form, Informed by Communal Aesthetics?

Jennifer H. Noonan, Caldwell University

New Media Caucus

Alternative Beginnings: Towards an-Other History of Immersive Arts and Technologies

Room 406B
CHAIRS: **Gabriela Aceves Sepúlveda**, Simon Fraser University;
Matilda Aslizadeh, Independent Scholar and Artist

Cosmopolitical Technologies and the Demarcation of Screen Space at Cine Kurumin: Activating Immersive Shifts in Imaginaries, Representation, and Politics

Sarah Shamash, University of British Columbia

Against Immersion, Reimagine Reality, Cross-Borders

Claudia Costa Pederson, Wichita State University

A Variantology of Immersive Technology: The Imaginary Media of Adolfo Bioy Casares

Matt Bernico, Greenville University

Brazilian Avant-Garde’s Legacy of Exploring the Virtual

Debora Faccion, Binghamton University, State University of New York

Art of Haiti, 1940s to the Present, Part I

Room 407
CHAIRS: **Lizabeth Paravisini-Gebert**, Vassar College;
Terri Geis, Fowler Museum, University of California, Los Angeles

Towards a History of Popular Aesthetics in Haiti: Methods and Limits

Katherine M. Smith, University of California, Los Angeles

Haitian Vodou Aesthetics and Resistance

Rowynn Dumont, Institute for Doctoral Studies in the Visual Arts

Haitian Arts Understood as Ecological Phenomena

LeGrace Benson, Journal of Haitian Studies

DISCUSSANT: **Patrick A. Polk**, Fowler Museum, University of California, Los Angeles

Composed Session

Between Nation-“ness” and Nation-“less” in Postwar Asia

Room 501B
“The Mud Man” (土の人) and “The Lady in the Butcher Shop” (肉屋の女): *Body and Materiality in Yamashiro Chikako’s Video Art*
Ayelet Zohar, Tel Aviv University

Colonial Trauma as Market Niche: The Tansaekhwa Phenomenon

Haley Jung, Independent Scholar

Fluxus, Revisited in Global Context: Fluxus in South Korea in the 1960s and 1993

Sooran Choi, Graduate Center, City University of New York, Fashion Institute of Technology, State University of New York

The Rock-iness of Dokdo also Known as Takeshima: Between Nation-“ness” and Nation-“less” in Global Media Culture

Mina Cheon, Maryland Institute College of Art

Biennials of the Global South: Charting Transnational Networks of Exchange

Room 402A
CHAIR: **Joseph L. Underwood**, Kent State University

Establishing Transnational Matrix: Ljubljana Graphic Art Biennial and the Success of Japanese Printmaking

Wiktor Komorowski, Courtauld Institute of Art

The First Mercosul Biennial: Rewriting the History of Art from the Margins

Camilla Querin, University of California, Riverside

The Dak’Art Biennale and the Art Worlding of Dakar

Joanna Grabski, Arizona State University

Spectacle of Vitality: The Legacy of Manuel Mendive and Performance Art at the Second Havana Biennial

Nikki A. Greene, Wellesley College

Carlo Borromeo and the Arts

Room 404A
CHAIR: **Giles Knox**, Indiana University Bloomington

Architecture and Reform in Borromeo’s Milan

Rebecca Gill, National Gallery, London

Figino’s True Effigy: Portraits of Carlo Borromeo as Sainly Testimony

Grace Harpster, University of California, Berkeley

Carlo Borromeo in Bolognese Painting (1611–18)

Daniel M. Unger, Ben-Gurion University of the Negev

DISCUSSANT: **Giles Knox**, Indiana University Bloomington

THURSDAY, FEBRUARY 22

2:00–3:30 PM

The International Art Market Studies Association (TIAMSA)

Changing Hands: When Art History Meets the Art Market

Room 404B

CHAIRS: **Veronique Chagnon-Burke**, Christie's Education;
Julie Reiss, Christie's Education

Change of Hands and Hands of Change: Aesthetics and Value in Creative Restoration of Ancient Sculpture

Ronit Milano, Ben-Gurion University of the Negev

Unraveling the Path of a Tapestry in the Records of French & Company

Karen Meyer-Roux, Getty Research Institute

Artistic Ownership: Martin Kippenberg's Authorial and Market Manipulations

Sydney Stutterheim, Graduate Center, City University of New York

Apples, Bananas, and Meat: Re-creating Gu Dexin's Artworks in His Absence

Orianna Cacchione, Smart Museum of Art at the University of Chicago; **Sara Moy**, Independent Conservator

Elements of an Artist's Legacy

Room 406A

CHAIRS: **Jan Wurm**, Richmond Art Center; **Sharon Louden**, Editor of *Living and Sustaining a Creative Life* Books

It's All About the Relationships: Building Artists' Legacies

Terri Cohn, University of California, Berkeley, Art and Design Extension

The Family and Artist's Legacy

Daisy Murray Holman, Richard Diebenkorn Foundation

The Privilege of Being an Artist

Squeak Carnwath, Artists' Legacy Foundation

Energy and Photography, Part I

Room 410

CHAIRS: **James Nisbet**, University of California, Irvine; **Daniel Hackbarth**, Independent Scholar

Imponderables: Photography, Epistemology, and Metaphors of Force

Laura Saltz, Colby College

Light as a Recording Agent of the Past: The Temporal Register in Astronomical Photography

Allison Pappas, Brown University

Photographing Magnetic Energies: Durville's Phantoms and Rochas's Superconscious Doubles

Fae Brauer, University of East London Centre for Cultural Studies Research

Film as Radio: John Latham's Cosmological Cinema and Electromagnetism

Larisa Dryansky, Université Paris-Sorbonne

Imperial Islands: Vision and Experience in the American Empire after 1898

Room 506

CHAIR: **Joseph R. Hartman**, University of Missouri–Kansas City

With a Skull in Each Hand: Photographing Island Cemeteries after the Spanish-American War

Krystle Stricklin, University of Pittsburgh

Forest Formats: Photography, Puerto Rico, and the Caribbean Forester

Chris Balaschak, Flagler College

Tropicality and Topography: American Imperial Urbanism at Baguio and Balboa

Christopher Vernon, University of Western Australia

Treasure Island: US Artistic Imperial Visions for the Pacific at the 1939–40 Golden Gate International Exposition

Lisa D. Schrenk, University of Arizona

Institute of International Education Exhibitor Session: Fulbright Arts Awards: Suitability, Feasibility, and Outcomes

Room 511A

CHAIRS: **Lora Seery**, Institute of International Education; **Diana Heise**, Kansas City Art Institute; **Alex Anderson**, University of California, Los Angeles

Intercontinental: Indigenous Artists of the Americas on the Contemporary Art Stage

Room 409B

CHAIR: **Michelle J. Lanteri**, University of Oklahoma

The Critical Indigenous Photographic Exchange

Will Wilson, Santa Fe Community College

Connective Tissue: What Connects Contemporary Native Art Globally?

Manuela Well-Off-Man, IAIA Museum of Contemporary Native Arts

From the Gallery to the #BUSH: Evolving Claims for Autonomy in Contemporary Indigenous Art in Canada

Jonah Gray, University of California, San Diego

Indigeneity and the Artist as Activist: Chavajay and Cordova at SITE Santa Fe

Rocío Aranda-Alvarado, El Museo del Barrio

DISCUSSANTS: **Suzanne Newman Fricke**, Institute of American Indian Arts; **Nancy Marie Mithlo**, University of California Los Angeles

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

Islamic Art Circa 1900

Room 503

CHAIR: **Alex Dika Seggerman**, Yale University

Islamic Art and the Turn to Tapestry: Women Artists in Tunis

Jessica Gerschultz, University of Kansas

The Muybridge Albums in Istanbul: Photography as Diplomacy in the Late Ottoman Empire

Emily Neumeier, Ohio State University

From Calligraphy to Handicraft: Art Education Reform in the Late Ottoman Empire

Martina Becker, University of Michigan

Alabaster and Emulsion: Photographs of Muhammad Ali Architecture

Alex Dika Seggerman, Yale University

Mural, Mural on the Wall: Successes and Setbacks among Community Mural Projects, ca. 2008–Today

Room 405

CHAIR: **Shalon Parker**, Gonzaga University

"Our Culture is Not for Sale": Community Murals Catalyzing Gentrification Resistance in San Francisco's Mission District

Anya Montiel, Yale University

Peace on the Walls: Reinventing Political Street Murals in Belfast

Deborah Saleeby-Mulligan, Manhattanville College

Incomplete Image: A Citywide Mural for Philadelphia

Laura Holzman, Indiana University, Purdue University Indianapolis

SPARC: Igniting the Los Angeles Community Mural Movement

Carlos Rogel, University of California, Los Angeles

My Hands Are (Un)Tied: Craft in an Anxiety Age

Room 408B

CHAIRS: **Andrea Myers**, Kent State University; **Kelly Malec-Kosak**, Columbus College of Art and Design

Process and Labor: I Love and Hate You All in One Breath

Julie Abijanac, Columbus College of Art and Design

Physical Education and Resistance Training: Craft as Social Justice Education

Eric Skollon, California College of the Arts, University of California, Berkeley

Material Girl vs. Environmental Collapse

Pallavi Sen, Independent Artist

Archive Fever: Soft Stories Bear Witness

Aaron McIntosh, Virginia Commonwealth University

Naturally Supernatural—Debates about Nature in Contemporary Art and Theory in the Age of Metamodernism

Room 402B

CHAIR: **Sabine Flach**, Karl-Franzens-Universität Graz School of Visual Arts

Making Kin—the Legacy of Donna Haraway in Contemporary Art

Thyrza Nichols Goodeve, School of Visual Arts

Neoromantic Productions of an Ambivalent Utopian: Walliecamp, StoryHut, and Other Works

Alexandra Hammond, Independent Artist

Video Process and Meta-Process: An Evolving Life Cycle

Suzanne Anker, School of Visual Arts

The Psychotic Sublime: The Art of Kim Keever

Hovey Brock, York College, City University of New York

Object-Event-Performance: Art, Materiality, and Continuity since the 1960s

Room 501A

CHAIR: **Hanna B. Hölling**, University College London

Hannah Wilke's Homage to a Large Red Lipstick: Strategies for Theorizing and Exhibiting Dead Objects

Andrea Gyorody, Allen Memorial Art Museum, Oberlin College

Sometimes an Onion: Performative Models of Curating and Conserving the Work of Artist-Choreographer Simone Forti

Megan Metcalf, University of California, Los Angeles

Untimely Body: Tracing Thek's Corpse, 1967–1973

Oliver Shultz, Stanford University

Dispossessing Form: Felix Gonzalez-Torres's Aesthetics of Logistics

Edward Bacal, University of Toronto

Restaging Exhibitions: Past, Present, Futures? Part I: Curators in the Act of Restaging

Room 408A

CHAIR: **Nicola Foster**, Open University

Aesthetic Dynamics Presents: Afro-American Images 1971

Margaret Winslow, Delaware Art Museum

Between Nothingness and Infinity: Revisiting the Bodies of the Colonized

April Baca, University of Southern California

An Exhibition That Traveled: Fifteen Polish Painters in 1961 and 55 Years Later

Magdalena Moskalewicz, School of the Art Institute of Chicago

Installation = Time x Infrastructure: Reinstalling Bruce Nauman's San Jose Installation in San José

Dore Bowen, San José State University

DISCUSSANT: **Jane Chin Davidson**, California State University, San Bernardino

Restoration and the Architecture of the Global Middle Ages

Room 505

CHAIR: **Jenny H. Shaffer**, School of Professional Studies, New York University

Architecture as Incomplete Collection: Renovation and Spoliate Decoration in the Civic Monuments of the Italian Maritime Republics

Karen Rose Mathews, University of Miami

Phantom Spires and the Memory of Gothic Normandy

Kyle G. Sweeney, Rice University

Picasso's Temple of War and Peace: Subverting the French Medieval Tradition

Heather Read, Washington University in St. Louis

THURSDAY, FEBRUARY 22

2:00–3:30 PM

Committee on Diversity Practices

The Collective as a Model for Practices in Diversity and Inclusion

Room 501C

CHAIRS: **Raél Jero Salle**, Maryland Institute College of Art; **Tobias Wofford**, Virginia Commonwealth University

Graphic Art Collectives and the Assembling of Popular Democracy in the Oaxaca Commune (Oaxaca, Mexico, 2006)

Lorraine J. Affourtit, University of California, Santa Cruz

Artists Collectives in the Extended Middle East: Social Engagement and Art

Atteqa Ali, Zayed University

Carving Out Space in the Folds: Latinx Art and Zine Collectives

Marissa Del Toro, Getty Research Institute

Baby Makes Three: Queer Triads, Threesomes, and Trouples

Robin Alex McDonald, Queen's University

Association of Historians of Nineteenth-Century Art (AHNCA)

Women Artists, 1800–1900

Room 403B

CHAIR: **Jane R. Becker**, Metropolitan Museum of Art

Marguerite Arosa's Salon Nudes, 1883–87

Andrea Van Houtven, Centro Universitario de las Artes TAI

Putting Berthe Morisot's Intérieur on the Map

Kristan M. Hanson, University of Kansas

A Studio of Her Own: The Artistic Life of Anna Alma-Tadema

Alexis Goodin, Sterling and Francine Clark Art Institute

From the Shadows to Leaders: The Various Roles and Impact of Four Female Artists in the Önningsby Artists' Colony

Anna-Maria Wiljanen, Independent Scholar

DISCUSSANT: **Laurence Madeline**, Musées de France

THURSDAY, FEBRUARY 22

4:00–5:30 PM

LIVE STREAMED

Distinguished Scholar Session Honoring Wu Hung

502A and B

Wu Hung, Harrie A Vanderstappen Distinguished Service Professor of Art History and the College Chinese Art at The University of Chicago will be recognized as the Distinguished Scholar in this special session.

PANELISTS:

Kris Ercums, Spencer Museum of Art, University of Kansas

Jeehee Hong, McGill University, Canada

Lillian Lan-ying Tseng, Institute for the Study of Ancient World, NYU

Eugene Wang, Harvard University

#Resistance: Performing Bodies and the State

Room 501A

CHAIRS: **Samuel Adams**, Northeastern University;

Meg R. Jackson, University of Denver

Burning and Burying Bodies in Postwar Germany: Christoph Schlingensiefel and the Center for Political Beauty

Sarah Hegenbart, Technische Universität München

Freeing the Feminist Future (Ten Years Later): Female Bodies, Information Extraction, and Coco Fusco's Performances of State and Power

Stephanie Sparling Williams, Addison Gallery of American Art

Bodies in Radical Performance: An Artist Talk by Nao Bustamante

Nao Bustamante, University of Southern California

A Room of One's Own: National Models for Creating Artists Spaces and Artists Housing

Room 403B

CHAIR: **Michele Gambetta**, ArtCondo Founder and Artist

NYC Artists Housing Program

Scott Pfaffman

LA Artists Housing Created by Actors Fund

Keith McNutt, Actors Fund

Co-Habitats and ArtCondos: Artists Designing for Artists

Barbara Broughel, Co-Habitat

Art of Haiti, 1940s to the Present, Part II

Room 407

CHAIRS: **Lisa Paravisini-Gebert**, Vassar College;

Terri Geis, Fowler Museum at UCLA

Haitian Art and Its Discontents: Recent Curatorial Interventions and Future Strategies

Peter L. Haffner, Independent Scholar

Haiti, New Orleans, and the Ties that Bind: The Art of Ulrick Jean-Pierre in Comparative Perspective

Cécile Accilien, University of Kansas; **Cassandra Mesick Braun**,

Spencer Museum of Art, University of Kansas

Haitian Art: Multiple Museologies between the Altar, the Museum, and the Marketplace

Leah Gordon, Independent Curator

Collecting, Cutting, and Collaging

Room 408B

CHAIRS: **Kathryn Desplanque**, University of North Carolina

at Chapel Hill; **Cynthia Roman**, Lewis Walpole Library, Yale University

Printcrafts and Industrious Play in Early America

Christina Michelon, University of Minnesota Twin Cities

Drawing Manuals, Albums, Medleys

Patricia Mainardi, Graduate Center, City University of New York

Granger, Grangerizing, and Grageritis: Extra-Illustration in

Nineteenth- and Twentieth-Century Britain and America

Lucy Peltz, National Portrait Gallery, London

Romare Bearden's Collage and Diaspora Aesthetics

Tobias Wofford, Santa Clara University

David Zwirner Books Exhibitor Session: Ekphrasis Today

Room 511A

CHAIR: **Lucas Zwirner**, David Zwirner Books

Art Libraries Society of North America (ARLIS/NA)

Engaging the Iterative: Pedagogical Experiments Across Art and Design Disciplines

Room 402A

CHAIRS: **Jennifer Martinez Wormser**, Laguna College of Art + Design; **Emilee Mathews**, University of California, Irvine

COLOrientation: Visualizing Color Systems

Xun Chi, Laguna College of Art + Design;

Jennifer Martinez Wormser, Laguna College of Art + Design

The Intersection of Influence: Co-teaching the Undergraduate and Graduate Architecture Degree Project and Thesis Preparation Courses

Cathryn Copper, Woodbury University School of Architecture

Engaging the Art World in the Classroom

Bridget R. Cooks, University of California, Irvine;

Emilee Mathews, University of California, Irvine

Collaborating, Learning, and Exhibiting

Parme Giuntini, Otis College of Art and Design; **Kerri**

Steinberg, Otis College of Art and Design; **Sue Maberry**,

Otis College of Art and Design

Intimate Geographies

Room 410

CHAIR: **Alexandra Fraser**, University of Michigan;

Andrew Witt, Independent Scholar

Unhomed in Harlem: Jacob Lawrence's Domestic Interiors

John Fagg, University of Birmingham

The Intimacy of Paper: Fin-de-Siècle Print Culture and the Politics of the Senses

Max Koss, University of Chicago

The Televisual

Solveig Nelson, University of Chicago

Transportation, Intimacy, and Dislocation in the Work of John Sloan

Lacey Baradel, University of Washington

Materiality and Metaphor: The Uses of Gold in Asian Art

Room 501B

CHAIRS: **Michelle C. Wang**, Georgetown University;

Donna K. Strahan, Freer Gallery of Art and Sackler M. Gallery, Smithsonian Institution

Gilded Ink and the Afterlives of Sixteenth-Century

Japanese Paintings

Frank Feltens, Freer Gallery of Art and Arthur M. Sackler

Gallery, Smithsonian Institution

Gilded Korean Ceramics: A Cross-Cultural Contextualization

Audrey Kyung-jin Min, Los Angeles County Museum of Art

Turning Stone into Gold: Mortuary Stones of Sogdian Immigrant Merchants in China

Jin Xu, Vassar College

Palaces of Gold: Merit, Beauty, and Perfection in the Cremation Structures of Northern Thailand

Rebecca S. Hall, Santa Monica College

DISCUSSANT: **Michelle C. Wang**, Georgetown University

Composed Session

New Developments in Museum Practices

Room 408A

Future, Present, Past: Germano Celant and the Tenses of Italian Art History

Sasha Goldman, Boston University

New Foreign Language Pedagogies in the Academic Art Museum: A Faculty Seminar Case Study

Jodi Kovach, Gund Gallery, Kenyon College

Challenging Norms: The Rise of Fashion Museology

Neil Wu-Gibbs, Independent Curator and Fashion Historian

An Artworld Glimmer against the Darkening Turkish Skies

Michel Oren, Independent Scholar

Rescued from Oblivion: A Look into the Vaulted Masterpieces in Iran

Zahra Faridany-Akhavan, Independent Scholar

Permanence/Impermanence: Materiality in the Precolumbian World

Room 409B

CHAIRS: **Stephanie M. Strauss**, University of Texas at Austin;

Elliot Lopez-Finn, University of Texas at Austin

From Cloth to Clay: Making Costume Permanent in Moche Ceramics

Sarah E. M. Scher, Visiting Lecturer, Salem State University

The Art of Assemblage at La Venta

Claudia Brittenham, University of Chicago

Permanence and Ephemerality in Costa Rican and Nicaraguan

Masks: Ancient Chibchan Culture Continued

Laura Wingfield, Nasher Museum of Art at Duke University

Vitality Materialized: On the Piercing and Adornment of the Body in Mesoamerica

Andrew Finegold, University of Illinois Chicago

Save Our Children! That Sweet, Sweet Pie in Anita Bryant's Face

Room 405

CHAIRS: **Rafael Soldi**, University of Washington;

Lorenzo Triburgo, Oregon State University Ecampus, School of Visual Arts

Save Our Children! That Sweet, Sweet Pie in Anita Bryant's Face / Imagined Futures

Rafael Soldi, University of Washington

Save Our Children! That Sweet, Sweet Pie in Anita Bryant's Face / The Problem of Visibility

Lorenzo Triburgo, Oregon State University Ecampus, School of Visual Arts

Save Our Children! That Sweet, Sweet Pie in Anita Bryant's Face / Homo Home

Garth Amundson, Western Washington University;

Pierre Gour, Western Washington University

THURSDAY, FEBRUARY 22

4:00–5:30 PM

Spaces and Places for Artistic Interdisciplinary Collaboration in Science, Engineering, Arts, Technology, and Design

Room 404A
CHAIR: **Michelle R. LaFoe**, Independent Artist and Architect

A Cross-Disciplinary Vision for the University of California San Diego

Pradeep K. Khosla, University of California San Diego

Physical Space and the Transdisciplinary Ethos of Fab-Cre8

Ingrid Murphy, Cardiff Metropolitan University

The Shared Experience: Innovative and Artistic Design Collaborative Spaces

Isaac S. Campbell, Office 52 Architecture + Design

Creative Placemaking: New and Reimagined Collaborative Spaces

Laurie Baefsky, ArtsEngine/a2ru, Alliance for the Arts in Research Universities

The Artist's Resource: Building Documentation Systems for Artists

Room 406A
CHAIRS: **Glenn Wharton**, New York University;
Deena Engel, New York University

The Joan Mitchell Foundation Creating a Living Legacy (CALL) Program

Shervone Neckles-Ortiz, Joan Mitchell Foundation;
Eve Perry, Joan Mitchell Foundation

The New York University Artist Archives Initiative

Glenn Wharton, New York University

Bilge Friedlaender Estate

Mira Friedlaender, Bilge Friedlaender Estate

The Audience as Producer, 1750–1900

Room 404B
CHAIR: **Todd Cronan**, Emory University

On Hogarth's Murder (Considered as One of the Fine Arts)

Gordon Hughes, Rice University

The Figure of the Audience in Late Nineteenth-Century French Art

Bridget Alsdorf, Princeton University

Paranoiac Vision

Marnin Young, Yeshiva University

Art against the Audience: Mallarmé and Frank

Walter Benn Michaels, University of Illinois at Chicago

DISCUSSANT: **Todd Cronan**, Emory University

The Renaissance Contribution to the Formation of "Islamic Art"

Room 503
CHAIR: **Kathryn Blair Moore**, Texas State University

The Arab in the Arabesque: French Exoticism in Painted Arabesques, 1730–89

Camille Mathieu, University of Exeter

Islamic Antiquarianism from the Renaissance to the Nineteenth Century

Elizabeth Dospel Williams, Dumbarton Oaks Research Library and Collection

Moresque Ornament: An Example of the Taste for Islamic Art in Renaissance Europe?

Soersha Dyon, Institut National d'Histoire de l'Art, Paris, France

DISCUSSANT: **Sean Roberts**, Virginia Commonwealth University in Qatar

Critical Craft: Touch and Tooling: A Social and Historical Perspective on Critical Craft: Craft and Engagement in Contemporary Ceramics

Room 408B
CHAIRS: **Casey Whittier**, Kansas City Art Institute;
Jeni Hansen Gard, Independent Artist

Touch and Tooling: Representations of Self in Ceramic Art History and Socially Engaged Practice

Casey Whittier, Kansas City Art Institute

Touch and Tooling: Consumption, Nourishment and the Social History of the Vessel

Jeni Hansen Gard, Independent Artist

Touch and Tooling: Ceramics as a Tool for Social Engagement

Shannon Waldman, School of the Art Institute of Chicago

Touch and Tooling: Ceramics and the Architecture of Social Progression

Henry Crissman, Independent Artist

THURSDAY, FEBRUARY 22

6:00–7:30 PM

Foundations in Art: Theory and Education (FATE)

Let's Dance, But Don't Call Me Baby: Dialogue, Empathy, and Inclusion in the Classroom and Beyond

Room 409A
CHAIR: **Naomi J. Falk**, University of South Carolina;
Richard Moninski, University of Wisconsin–Platteville

The New "Senior Learning Community": How a Peer Mentoring Program Created Community, Empathy, and Empowerment

Janine Polak, Purchase College, State University of New York

Holding up the Mirror: Inclusion in Our Classrooms

Elissa C. Armstrong, Virginia Commonwealth University

Using Leigh Bowery to Unlock 2D Design

Karl Erickson, Ball State University

Safe Space: A First Year Seminar Case Study on Diversity, Inclusion, and Open Dialogue

Kimberly Musial Datchuk, University of Iowa

Medium Sensitivity and the Ingenuity of Translation

Room 402A
CHAIR: **Sam Omans**, Institute of Fine Arts, New York University

Un Diorama Naturel: Translating the Landscape Garden at Bry-sur-Marne

Kasie Alt, University of Texas at Austin

Medium Sensitivity and the Ingenuity of Sculpture

Martina Droth, Yale Center for British Art

Drawing in Limbo: Rauschenberg's Dante Illustrations and the Problem of Medium

Ed Krčma, University of East Anglia

Movements in Art and Activism: Radical Practice in California and Beyond

Room 405
CHAIR: **Mashinka Firunts**, University of Pennsylvania;
Jeanne Dreskin, University of Pennsylvania

Disruptions in the Network: Asco's "No Movies" Photography

Jeanne Dreskin, University of Pennsylvania

Cities up in Arms (in Black Panther Pictures)

Erin Reitz, Northwestern University

Of Speech Acts and Direct Action: From the Berkeley Free Speech Movement to Art Strike

Mashinka Firunts, University of Pennsylvania

DISCUSSANT: **Jennifer A. González**, University of California, Santa Cruz

Rethinking Visual Arts Minors: Innovative Curricula for Visual Intelligence

Room 406B
CHAIR: **James R. Jewitt**, School of Visual Arts, Virginia Tech

Serving the Majority

Guen Montgomery, School of Art + Design, University of Illinois Urbana-Champaign

Creative Technologies + Experiences: A Minor Aimed at Empowering Students to Explore Technology and to Collaborate with Practitioners in Multiple Disciplines

Simone Paterson, School of Visual Arts, Virginia Tech

Designing Interdisciplinary Arts Curriculum for Visual Intelligence

James R. Jewitt, Virginia Tech

Art Historians of Southern California (AHSC)

Teaching and Writing the Art Histories of Latin American Los Angeles

Room 403B
CHAIRS: **Tom Folland**, LA Mission College; **Walter Meyer**, Santa Monica College

Decolonizing Art History: Institutional Challenges and the Histories of Latinx and Latin American Art

Charlene Villaseñor Black, UCLA, Keynote Speaker

Xerografía: Copyart in Brazil, 1970-1990- Local Art Histories and Common Points Across the Art Histories of Vastly Different Countries

Erin Aldana, Guest Curator and Research Scholar, University of San Diego

Félix González-Torres as a (Post)Latino Artist

Elizabeth Cerejido, University of Florida, Gainesville, FL

Chicana/o Remix: Rethinking Art Histories and Endgames

Karen Mary Davalos, University of Minnesota, Twin Cities

Voids of the Aggregate: Materializing Ethnic Mexicans in Mission Revival and Spanish Colonial Revival Architecture in Southern California

Carolyn J. Schutten, University of California Riverside

Critical Craft: The Craft School Experience

Room 408B
CHAIR: **Diana Jocelyn Greenwold**, Portland Museum of Art

Examining the Changing Role of the Craft School in Contemporary Craft Education

Perry Allen Price, Houston Center for Contemporary Craft

The Craft School Consortium: Goals and Challenges

Leslie Noell, Penland School of Crafts

My Craft School Experience

Cathy Adelman, Independent Artist

FRIDAY, FEBRUARY 23

8:30–10:00 AM

Alt-Aesthetics: The Alt-Right and the New Turn in Appropriation

Room 404B
CHAIR: **Hayes Peter Mauro**, Queensborough Community College, City University of New York

From Radical to Routine: The Invisible Empire, Structural Racism, and Vincent Valdez's The City

Andrea LePage, Washington and Lee University

Micah White and the Alt-Right

Brynn Hatton, Williams College

The Meme to End All Memes

Clark Stoeckley, American University of Kuwait

Autonomy and the 1960s

Room 409B
CHAIRS: **Sam Rose**, University of St. Andrews;
Vid Simoniti, University of Cambridge

Liberation, "Living Art", and the Birth of the Counterculture: Art's Autonomy in the 1960s and Beyond

Janet Sarbanes, California Institute of the Arts

The Raster and the Squiggle: Autonomy of the Mark in Sigmar Polke

Daniel Spaulding, Yale University

Scoring Autonomy: The Work-Concept from Classical Music to Cagean Performance

Saisha Grayson, Graduate Center, City University of New York

Autonomy Now

Mary Leclère, Museum of Fine Arts, Houston

Casts: Plaster and Pedagogy

Room 409A
CHAIR: **Martha Dunkelman**, Canisius College

Historic Plaster Casts and American Sculpture

Martha Dunkelman, Canisius College

Fig Leaves and Propriety

Jacqueline Marie Musacchio, Wellesley College

CASTING CALLBACK: Plaster Casts in the Era after Plaster Casts

Roger J. Crum, University of Dayton

FRIDAY, FEBRUARY 23

8:30–10:00 AM

Circuits of Belonging: Rerouting Blackness in the Imaginary

Room 408A
CHAIR: **Lilian Mengesha**, Brown University

Black Cities, Migrant Maps
Lilian Mengesha, Brown University

Seeing a President and Nation in Photographs
Liz Andrews, George Mason University, Los Angeles
Contemporary Museum of Art

Extension Comes in Threes: Imaginative Invagination of Black Radicality
Noel Anderson, New York University

Cold War Art Archives, Collections, and Exhibitions: Starting from Los Angeles

Room 402B
CHAIR: **Matteo Bertelé**, Ca' Foscari University of Venice; University of California, Santa Barbara

The Francisco Infante Archive at the Institute of Modern Russian Culture, Los Angeles
John Bowl, University of Southern California

Socialist Dreams: The Collection of the Wende Museum of the Cold War
Joes Segal, Wende Museum of the Cold War

The 1956 Uprising
Isotta Poggi, Getty Research Institute

Socialist Modernity in Hungary
Cristina Cuevas-Wolf, Wende Museum of the Cold War

Design Studies Forum (DSF)

Design and Neoliberalism: The Economics and Politics of "Total Design" across the Disciplines

Room 402A
CHAIRS: **Arden Stern**, ArtCenter College of Design; **Sami Siegelbaum**, University of California, Los Angeles

The Neoliberal Body: Data, Dress, and Bare Life
Susan Elizabeth Ryan, Louisiana State University

The Rational Dress Society Presents: Counter-Fashion as Critical Practice
Abigail Glaum-Lathbury, School of the Art Institute of Chicago; **Maura Brewer**, University of Southern California

A Panopticon for Everyone's Wrist: Designing Fun Surveillance Experiences for Personal Tracking Devices
Katherine Hepworth, University of Nevada, Reno

The California (Design) Ideology: Information Wants to Be Free (to Make Money)
Peter Lunenfeld, University of California, Los Angeles

Student and Emerging Professionals Committee

Finding Support in an Arts Funding Crisis

Room 406B
CHAIR: **Abbey Hepner**, University of Colorado, Colorado Springs

Finding Support in an Arts Funding Crisis
Abbey Hepner, University of Colorado, Colorado Springs; **Nathan Manuel**, Duchess and the Queen; **Leslie Martin**, Oklahoma State University

Florence, Berlin, and Beyond: Social Network and the Late Nineteenth-Century Art Market, Part I

Room 404A
CHAIR: **Lynn Catterson**, Columbia University

Florence and Paris: The Italian Acquisitions of Edouard and Nèlie Jacquemart-André
Giancarla Cilmi, École Pratique des Hautes Études
École du Louvre

The Power of Connections: Difficult Artworks and the Agency of Social Networks in Collecting
Joanna Smalcerz, Getty Research Institute

Art for Sale: Acquisitions for Germany Collections at the "Sale of the Century"
Paola Cordera, Politecnico di Milano, School of Design

Wilhelm von Bode and Alessandro Contini Bonacossi
Fulvia Zaninelli, University of Edinburgh

LIVE STREAMED

CAA-Getty International Program and International Committee

Global Conversations—Border Crossings: The Migration of Art, People, and Ideas

Room 403B
CHAIRS: **Nomusa Makhubu**, University of Cape Town; **Sandra Uskokovic**, University of Dubrovnik

Haruo Ohara's Photography: Japanese Blossom in Brazilian Culture
César Bartholomeu, Universidade Federal do Rio de Janeiro

Conversations across Borders: Fostering Art Linkages in the Age of Information Technology
Peju Layiwola, University of Lagos

Art and Migration Politics
Ildikó Fehér, Hungarian Academy of Fine Arts

The Mediation of the Object: Iconographies of Travel across the Indian Ocean
Parul Pandya Dhar, University of Delhi

DISCUSSANT: **Saloni Mathur**, University of California, Los Angeles

Education Committee

Innovative, Collaborative and Interdisciplinary Approaches in Higher Education Programs, Pedagogy and Practice

Room 407
CHAIRS: **Richard Lubben**, Lane Community College; **Judy Bullington**, Belmont University

PANELISTS:
JS Bird, Lane Community College
Ramon Lopez Colon, University of Puerto Rico, Mayagüez
K. Andrea Rusnock, Indiana University, South Bend

Irrational Identities: Art, Science, and Selves

Room 405
CHAIRS: **Meredith Tromble**, San Francisco Art Institute; **Charissa Terranova**, University of Texas at Dallas

Bacteriophiles Unite! The Protean Identity Politics of Bacteria within Bioart
Charissa Terranova, University of Texas at Dallas

Pluripotent Selves and the Performance of Stem Cells
Jennifer Johung, University of Wisconsin–Milwaukee

Microbial Witness/Atlas
Mick Lorusso, Sci Art Nanolab, University of California, Los Angeles; **Joel Ong**, York University

Waste Matters: You Are My Future
Kathy High, Rensselaer Polytechnic Institute

DISCUSSANTS: **Helina Metaferia**, Independent Artist; **Meredith Tromble**, San Francisco Art Institute

Italian Renaissance Art in the Age of Leonardo, Part II

Room 410
CHAIR: **Francesca Fiorani**, University of Virginia

Leonardo and Fieravanti as Lovers in a Double Caricature-portrait? A New Reading of the Faces and Inscriptions in Leonardo's Enigmatic Uffizi Drawing 446E
Benjamin Binstock, Cooper Union

Francesco Melzi and the "Leonardesque" in France
Charles N. Howard, Institute of Fine Arts, New York University

A "Leonardo" in New Spain
Clara Bargellini, Instituto de Investigaciones Estéticas UNAM, Mexico; **Elsa Arroyo**, Instituto de Investigaciones Estéticas UNAM, Mexico

Material Processes of Medieval Art and Architecture

Room 505
CHAIR: **Kristine Tanton**, Université de Montréal; **Meredith Cohen**, University of California, Los Angeles

Media Lost and Found: Medieval Understandings of the History of Technique
Erik Inglis, Oberlin College

The Transformative Power of Lead White in Cimabue's Assisi Murals
Holly Flora, Tulane University

Half-Made, All Gone: Lessons about Processing Ivory from the Archives
Katherine Baker, Arkansas State University

Modern Architecture and the Middle East in the Twentieth Century

Room 503
CHAIR: **Bernard O'Kane**, American University in Cairo

The Failure of the Dome in Twentieth-Century Middle East Mosques
Bernard O'Kane, American University in Cairo

Political Plasticity of the Modernist White Cube
Jacobé Huet, Harvard University

Architecture of Knowledge in the Service of National Identity: Modernist University Planning Meets Middle Eastern Concepts
Inbal Ben-Asher Gitler, Sapir College, Ben-Gurion University of the Negev

Architecture of Diplomacy in the Republican Ankara
Meltem Al, McGill University, School of Architecture

Incursions and Excursions
Ken Ehrlich, Los Angeles–based artist

Pop Art and Class, Part II

Room 501B
CHAIRS: **Kalliopi Minioudaki**, Independent Scholar; **Mona Hadler**, Brooklyn College, Graduate Center, City University of New York

Nice Work (if you can get it): Ray Johnson and the Political Economy of Pop Art
Johanna Gosse, University of Colorado, Boulder

Beware the Challenge! Marcel Broodthaers, Poet in the Pop Trap
Hannah Bruckmüller, Academy of Fine Arts, Vienna

Anti-Biennials as Indexes of Class Struggle in Argentine and Peruvian Pop: Cordoba and Lima, 1966
Sofia Gotti, Courtauld Institute of Art

Charades and Chic Critique: Class and Consciousness in the Work of Öyvind Fahlström
Maibritt Borgen, Yale University

Restaging Exhibitions: Past, Present, Futures? Part II: Methodologies, Theories, Conceptual Practices

Room 501A
CHAIR: **Nicola Foster**, Open University

Re-Staging the Rent Collection at the 48th Venice Biennale: Re-thinking Temporality
Nicola Foster, Open University

Pictures vs. Pictures: Appropriating the Appropriat-eurs
Riva Symko, University of Alaska Anchorage

Other Primary Structures: Global Minimalism, Historical Photographs, and the Theatricality of Restaging Exhibitions
Kathryn M. Floyd, Auburn University

Restaging Exhibitions Globally: The Future of the Historical, the Performative, the Virtual, and the Interactive
Chin Davidson, California State University, San Bernardino

DISCUSSANT: **Jane Chin Davidson**, California State University, San Bernardino

Remote Sensing: The American West in Modernity and After

Room 506
CHAIR: **Melissa Ragain**, Montana State University

Courteous Regard in Buster Keaton's Go West
Robyn Mericle, University of Illinois at Chicago

More than the Mystics: Early Modernism in the Pacific Northwest
Margaret Bullock, Tacoma Art Museum

Mark Tobey and Ed Kienholz: West Coast Urbanism and Forms of Community
Ken Allan, Seattle University

The American West, Appropriated
Melynda Seaton, Great Plains Art Museum at the University of Nebraska–Lincoln

FRIDAY, FEBRUARY 23

8:30–10:00 AM

Reorganizing the Art World: Postwar and Contemporary Collectives in Asia

Room 501C

CHAIRS: **Yang Wang**, University of Colorado Denver;
Christine Ho, University of Massachusetts Amherst

Group Structure as a Statement: The Bokujinkai Group and Postwar Japanese Avant-Garde Calligraphy
Eugenia Bogdanova-Kummer, Emory University

The Porous Danwei: Reassessing Xi'an Ink Painting in the Era of Collectivity
Yang Wang, University of Colorado Denver

Social Functions: Contemporary Art Groups in China
Peggy Wang, Bowdoin College

Art as Fieldwork: The Gram Dhara Chitra Utsav (2016)
Sonal Khullar, University of Washington

DISCUSSANT: **Namiko Kunimoto**, The Ohio State University

Speech Balloons and Thought Bubbles: Architecture and Cartoons

Room 406A

CHAIR: **Andreea Mihalache**, Clemson University;
Paul Emmons, Virginia Polytechnic Institute and State University

A Ventriloquist at a Birthday Party
Aron Vinegar, University of Oslo

Out of the Blue: Ontology of Air in Crazy Kat
Don Kunze, Pennsylvania State University

Minding the Gap: Drawing Architecture with Clear Lines
Ezgi Isbilen, Virginia Polytechnic Institute and State University

From Caricature to Cabinet: Edmond de Goncourt's Narratives of Self and Home
Lori Smithey, University of Michigan

University of California Press Exhibitor Session: Creative Art Book Promotion and How to Find Audiences that Matter

Room 511A

CHAIR: **Aimée Goggins**, University of California Press

PANELISTS:

Tyler Green, The Modern Art Notes Podcast
Anastasia Aukeman, Parsons School of Design
Maureen Winter, Getty Publications

Warp, Weft, World: Postwar Textiles and Transcultural Form

Room 408B

CHAIR: **Kay Wells**, University of Wisconsin–Milwaukee

The Evolving Tapestry: Sheila Hicks and Weaving off the Loom
Grant Klarich Johnson, University of Southern California

The Aesthetic and Philosophical Influences of Papa Ibra Tall's Tapestries on the US Black Arts Movement

Camille Ann Brewer, George Washington University Museum and the Textile Museum

A Strip of Red Velvet

Bibiana Obler, George Washington University

DISCUSSANT: **Elissa Auther**, Bard Graduate Center

Free and Open Workshop

Tremaine Foundation: Artists Thrive! A primer on a new, dynamic measurement tool that invites a holistic valuation of artists

Room 515A

PANELISTS: **Michelle Knapik**, Emily Hall Tremaine Foundation;
Heather Pontonio, Emily Hall Tremaine Foundation

FRIDAY, FEBRUARY 23

10:30 AM–12:00 PM

Association of Historians of American Art (AHAA) America Is (Still) Hard to See: New Directions in American Art History

Room 408A

CHAIR: **Elizabeth Lee**, Dickinson College

Seeing the Unseen: Suppression within the Visual Culture of American Slavery

Rachel Stephens, University of Alabama

Textualizing Intangible Cultural Heritage: Querying the Methods of Art History

Kathryn Bunn-Marcuse, University of Washington

Two American Painters and Native/American Art History

Kristine K. Ronan, Independent Scholar

DISCUSSANT: **Erika Doss**, University of Notre Dame

Art and Fiction since the 1960s

Room 404B

CHAIR: **Luke Skrebowski**, University of Manchester

Physician's Notes on the Death of the Author

Colby Chamberlain, Columbia University

Avant-Gardism and the "Lyric I" in Contemporary Autofiction

John Douglas Millar, Kingston University

Kathy Acker's "Close-Conceptual-Writing"

Alice Butler, University of Manchester

Conceptual Art and Literary Minimalism

Jacob Stewart-Halevy, Tufts University

Art in Middle Eastern Diplomacy, Part I: Politics and Museums

Room 503

CHAIR: **Zahra Faridany-Akhavan**, Independent Scholar

Soft American Power? Ca. 1970, Contemporary Art from Lebanon
Isabel Lee-Rosson, University of North Texas

Political Acts: Museum Curation and Art of the Middle East and North Africa

Gwyneth Shanks, Walker Art Center; **Leila Tayeb**, Northwestern University

Saadiyat Island Cultural District—Architecture as a Strategy toward Building Cultural Capital

Denise Joseph, Independent Scholar

Petroleum. Simulacrum. Militarium: Trace through the Oil in Iranian Modern and Contemporary Art

Nima Esmailpour, Concordia University

DISCUSSANT: **Xinyi "Amy" Zhang**, George Mason University

Avant-Gardes and Varieties of Fascism, Part II

Room 407

CHAIRS: **Trevor Stark**, University of Calgary;

Rachel Silveri, Columbia University

Realism, Romanticism, and Pathology: A Pacifist Critique of Fascist Aesthetics during World War II

Mark Antliff, Duke University

Performance, Poetry, Resistance: Claude Cahun's Antifascism
Jennifer L. Shaw, Sonoma State University

Duchamp's Resistance

Molly Nesbit, Vassar College

DISCUSSANT: **Juliet Koss**, Scripps College

Climate Aesthetics in the Anthropocene

Room 405

CHAIRS: **Lisa E. Bloom**, University of California, Berkeley;

Betti-Sue Hertz, Independent Curator

Invisible Laborers: Microorganisms and Women in the Landscape of the Anthropocene

Judit Hersko, California State University, San Marcos

Polar Aesthetics: Archives of Knowledge and Disappearances in the Anthropocene

Lisa E. Bloom, University of California, Berkeley

Listen to the Trees

Ruth Wallen, Goddard College

The Anthropocene, California, and Visual Activism

Betti-Sue Hertz, San Francisco Art Institute

Committee on Intellectual Property

Copyright, Fair Use, and Their Limits, Part I

Room 501A

CHAIR: **Anne Collins Goodyear**, Bowdoin College Museum of Art

Invoking Fair Use: Basquiat Before Basquiat at MCA Denver

Nora Burnett Abrams, Museum of Contemporary Art Denver

Balancing Fair Use with "Other" Considerations and Restrictions

Anne M. Young, Indianapolis Museum of Art at Newfields

Copy Culture: Teaching Appropriation as Creative Practice

Liat Berdugo, University of San Francisco

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

Cultural Literacy and Ecological Crisis

Room 410

CHAIR: **Jeff Schmuki**, Georgia Southern University

Boundary Conditions

Cynthia Camlin, Western Washington University

Balancing Act: Un/Comfortable Conversations about Culture and Environment

Naomi J. Falk, University of South Carolina

Fake Out

Gretchen Scharnagl, Florida International University

A Better Birdhouse

Wendy DesChene, Auburn University

DISCUSSANT: **Lisa Tubach**, James Madison University

Decolonizing Art Histories: The Intersections of Diaspora and World Studies

Room 406B

CHAIRS: **Victoria Nolte**, Carleton University;

Andrew Gayed, York University

Move Over, Mona Lisa: Just How Global Is Art History?

Peggy Levitt, Wellesley College

Decolonizing Indigenous Art History: American Indian Nationalisms, Digital Mapping, and Re-"worlding" Art

Janet Berry Hess, Sonoma State University

The World of Abstract Art: A Study of Japanese Brazilian Postwar Art

Mariola V. Alvarez, Temple University

Practicing Asia as Method: On the Case of Three Shadows Photography Art Centre

Jiangtao (Harry) Gu, University of Rochester

Composed Session

Dialoguing with the Early Modern Netherlands

Room 505

Drafting the Line: The Drawings of Toussaint Dubreuil and Netherlandish Print

Jamie Kwan, Princeton University

Boundless Invention and Confines of Support in the Work of Rubens

Marina Daiman, New York University

Images of Urban Rhythm: Dutch Paintings of Seventeenth-Century Amsterdam

Ryan Gurney, University of California, Irvine

Digital Craft: A Historical Perspective

Room 408B

CHAIR: **Kayleigh Perkov**, University of California, Irvine

Communication Implications for Craft in the Digital Age

Emily Zaiden, Craft in America

Against Imperialism: Antitechnology in the Pattern and Decoration Movement

Matthew Limb, University of California, Santa Barbara

The Computer Pays Back Its Debt to Weaving: An Alternative History of Computer-Aided Design

Kayleigh Perkov, University of California, Irvine

Prime Objects: New Methodologies in Digital Clay

Jenni Sorkin, University of California, Santa Barbara

FRIDAY, FEBRUARY 23

10:30 AM–12:00 PM

Digital Surrogates: The Reproduction and (re)Presentation of Art and Cultural Heritage

Room 409A

CHAIRS: **Sarah Victoria Turner**, Paul Mellon Centre for Studies in British Art; **Tom Scutt**, Paul Mellon Centre for Studies in British Art

Collaborative Reconstruction: Visualizing the Late Roman Basilica of Junius Bassus

Stephanie Hagan, University of Pennsylvania

Digital Reconstructions of Garden Performances and the Art of Speculation

Katrina Grant, Australian National University

From 3-D to 2048-D: The Future for Visual Surrogates and the Ethical Imperative to See Like a Machine

Matthew Lincoln, Getty Research Institute

DISCUSSANT: **Baillie Card**, Paul Mellon Centre for Studies in British Art

Energy and Photography, Part II

Room 403B

CHAIRS: **James Nisbet**, University of California, Irvine; **Daniel Hackbarth**, Independent Scholar

Visualizing Work in the AEG Photographic Archive

Alena Williams, University of California, San Diego

Spent Fuel: Photographing the Battle of Los Angeles

Jason Hill, University of Delaware

Berenice Abbott's Physics Photographs and Visual Knowledge in Midcentury America

Colleen O'Reilly, University of Pittsburgh

Darkroom Power and the French Art of Atomic Energy

Brian R. Jacobson, University of Toronto

Florence, Berlin, and Beyond: Social Network and the Late Nineteenth-Century Art Market, Part II

Room 404A

CHAIR: **Thomas Gaehtgens**, Getty Research Institute

Alessandro Piceller, Agent of Stefano Bardini in Central Italy

Lucio Riccetti, Independent Researcher

The Barberini Tapestries and the Dealers' Network

Denise M. Budd, Bergen Community College

Stefano Bardini and Wilhelm von Bode: A Case of a Colluded Canon

Lynn Catterson, Columbia University

Golden Artist Colors Exhibitor Session: Premodern Paint: Postmodern Practice: Encaustic, Egg Tempera, and Casein in the Twenty-First Century

Room 511A

CHAIR: **Brian Baade**, MITRA University of Delaware

Contemporary Encaustic Painting

Richard Frumess, R & F Handmade Paints

Contemporary Egg Tempera Painting

Roger Carmona, Kremer Pigmente; **David Kremer**, Kremer Pigmente

Contemporary Egg Tempera Painting

George O'Hanlon, Natural Pigments

Contemporary Casein Painting

Colleen Richeson Maxey, Jack Richeson & Co., Inc

Design History Society

Imagining the International: Repositioning Peripheral Narratives in Global Design Histories

Room 402A

CHAIR: **Hui-Ying Kerr**, Design History Society;

Rebecca Bell, Design History Society

The Village in the City Center: Alternative Design Surveys in 1970s Urban Japan

Carrie L. Cushman, Columbia University

The Institute for Khmer Traditional Textiles: A Japanese Perspective on Cambodian Silk Crafts

Magali An Berthon, Royal College of Art

Balancing Local Tradition and Global Influences: Design Education for Traditional Artisans in Kutch, India

Ruth Clifford, Nottingham Trent University

Ming Chairs: Subversion or Testimony to Western Design?

Di Liu, Asia Art Archive

Methodologies for the Contemporary Art of Global Asias

Room 501C

CHAIRS: **Andrea Fitzpatrick**, University of Ottawa;

Elia Eliev, Thorneloe University

Participatory Art, Multiple Platforms

Wafaa Bilal, New York University

Chinese Symbol to Chinese Problem Situation: Wang Nanming and the Theory of Critical Art

Meiqin Wang, California State University Northridge

Robot Goes Global: Nam June Paik's "K-456"

Ahyoung Yoo, Independent Scholar

Finding Contemporary Iranian Art Histories, Above and Under the Ground

Deanna Kashani, University of California, Irvine

Women's Caucus for Art (WCA)

Recipes for Revolution from Feminist Artists of Color

Room 501B

CHAIRS: **Jacqueline Francis**, California College of the Arts;

Tina Takemoto, California College of the Arts

Teacher Don't Teach Me Nonsense: On Being Present in the Present

Suné Woods, Independent Artist

Low N' Slow: The Evolution into Xicanx

Gilda Posada, Cornell University

Breaking Glass, Oozing off the Page: Women of Color Revolutionizing Their Field

Gina Osterloh, Ohio State University

Repair and Maintenance in Art, Architecture, and Design, Part I

Room 406A

CHAIR: **Sabir Khan**, Georgia Institute of Technology

Creatively Defying Brokenness: Repaired Textiles and Design Futures

Kate Irvin, RISD Museum, Rhode Island School of Design

Maintenance and Metamorphosis: Rendering Transcendence from the Commonplace

Allen Pierce, Independent Scholar

Building Soft Wear

Winifred E. Newman, University of Arkansas

Hong Kong Hawker Stalls—Normalization, Control, and Maintenance Aesthetics in Participatory Design

Daniel Keith Elkin, Hong Kong Polytechnic University

Rethinking Regionalism: The Midwest in American Art History

Room 506

CHAIRS: **Lucy Bradnock**, University of Nottingham;

Mark Rawlinson; University of Nottingham

C. J. Bulliet, Modernist Critic from the Midwest

Greta Berman, Juilliard School

Bruce Conner's Midwestern Beat

Marissa Vigneault, Utah State University

Regionalism and Nonconformity: The Emergence of Chicago Imagism

Antonia Pocock, Institute of Fine Arts, New York University

Catalogue Raisonné Scholars Association (CRSA)

West Coast Artists and the Catalogue Raisonné

Room 402B

CHAIR: **Susan J. Cooke**, Catalogue Raisonné

Scholars Association

Women's Liberation and the Persistence of Painting

Room 409B

CHAIRS: **Sarah Cowan**, University of California, Berkeley;

Amy Rahn, Stony Brook University, State University of New York

Painting Actions as Women's Liberation: On Paint and Female Blood and Skin

Helen Westgeest, Leiden University

An Unlikely Match: Modernism and Feminism in Lynda Benglis' Contraband

Becky Bivens, University of Illinois at Chicago

A Latinx Queering of the Sacred: Rebekah Tarin's Body Politic

V. Gina Díaz, University of New Mexico

Miriam Schapiro and the Politics of the Decorative

Elissa Auther, Bard Graduate Center

Free and Open Workshop

Tremaine Foundation: Artists Thrive: Building a specific success matrix for Higher Education

Room 515A

PRESENTERS: **Michelle Knapik**, Emily Hall Tremaine Foundation;

Heather Pontonio, Emily Hall Tremaine Foundation

FRIDAY, FEBRUARY 23

12:30–1:30 PM

Midday Panel

Film and Narrative Art in LA Museums

Room 408B

CHAIR: **Vanessa Schwartz**, University of Southern California

PANELISTS:

Don Bacigalupi, Lucas Museum of Narrative Art

Britt Salvesen, LACMA

Ryan Linkof, Motion Picture Academy of Arts and

Sciences Museum

Committee on Intellectual Property

Copyright, Fair Use, and Their Limits, Part II

Room 501A

CHAIR: **Anne Collins Goodyear**, Bowdoin College Museum of Art

Limits of Copyright Protection (and the Concomitant Fair Use Defense)

Elizabeth Varner, Indiana University, Robert H. McKinney

School of Law

Why Fair Use Law Is Failing Artists

Amy M. Adler, New York University School of Law

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

Midday Panel

Book Arts in Los Angeles (Past, Present, Future)

Room 408A

In 2017, the Craft & Folk Art Museum of Los Angeles presented *Chapters: Book Arts in Southern California*, a long-overdue survey presenting work from the 1960s through today. Join the curators and participating artists for a conversation on the exhibition, the history of the various and varied book art communities in L.A., and the state of the field.

Meeting

RAAMP Project Open Meeting

Room 506

Key Conversation

Bridging the Divide

Room 403B

CHAIRS: **Hunter O'Hanian**, College Art Association; **Deborah**

Obalil, Association of Independent Colleges of Art & Design

PANELISTS:

Kim Russo, Otis College of Art and Design

David Bogen, Maryland Institute College of Art

James Voohries, California College of the Arts

Dewitt Godfrey, Colgate University

FRIDAY, FEBRUARY 23

2:00–3:30 PM

#classroomssowhite: Strategies for Inclusive Teaching in Arts-Based Higher Education

Room 407
CHAIRS: **Allison Yasukawa**, California Institute of the Arts; **Valerie Powell**, Sam Houston State University

Adventures in Gender, Body, Identity: How a Multidisciplinary Course Started a Dialogue on a Rural College Campus
Meredith Starr, Suffolk County Community College

Thriving Art Historians: Cultural Proficiency and Inclusion in Art History for African American Female Students
Jessica Yeargin, Azusa Pacific University

Utopia is not a(n) (Im)Possibility: Art Education in Cape Verde
Ana Reis, Oporto University; **Rita Rainho**, Oporto University

Culture Jamming for a Culture of Inclusivity: International Students in the Design Classroom
Bryan Melillo, Parsons School of Design at The New School

A Critical Conversation on Affect Theory, Neuroscience, and Art-Science Collaborations

Room 405
CHAIR: **Anna Sigrídur Arnar**, Minnesota State University Moorhead

From Novalis to Neuroscience: Models for Art History
James Elkins, School of the Art Institute of Chicago

Knowing and Not-Knowing Matter
Sally McKay, McMaster University

Neuropower
Warren Neidich, Weissensee Kunst Hochschule Berlin

DISCUSSANTS: **Eduardo Kac**, School of the Art Institute of Chicago; **Barbara Maria Stafford**, University of Chicago, Emerita

Art and Criticism in the Anthropocene

Room 506
CHAIR: **Giovanni Aloï**, School of the Art Institute of Chicago

In Defense of the Monterey Shale
Laurie Palmer, University of California, Santa Cruz

On Crude Aesthetics
Sara Mameni, California Institute of the Arts

Edward Burtynsky's Photographs and the Changing Anthropocene
Sarah Allen Eagen, Artist

Animal Aesthetics in the Work of Pierre Huyghe
Chad Elias, Dartmouth College

DISCUSSANT: **Giovanni Aloï**, School of the Art Institute of Chicago

Art and the Cold War in East Asia: The Long 1970s

Room 409B
CHAIRS: **Jeehey Kim**, Independent Scholar; **Midori Yamamura**, Japan Society for the Promotion of Science

"Delicious Life": The Cold War and Saison Culture at Japan's Turn toward the Tertiary Industry
Midori Yamamura, Japan Society for the Promotion of Science

After Dansaekhwa: Early Video Art in 1970s South Korea
Haeyun Park, Graduate Center, City University of New York

Cold War and Photography in the 1970s East Asia
Jeehey Kim, Independent Scholar

Visualizing the Third World in Propaganda Posters of 1970s China
Yijing Wang, University of Pittsburgh

DISCUSSANT: **Hiroko Ikegami**, Kobe University

Art on the Nature of Data about Nature

Room 501A
CHAIRS: **Mark A. Cheetham**, University of Toronto; **Diane Burko**, Independent Artist

Strategies for Integration: Polar Expeditions, Scientific Collaborations, and Archival Data
Diane Burko, Independent Artist

The Aesthetics of the Diagram in Victorian Medical Climatology
Amanda Sciampacone, University of Warwick

Design for Behavior Change through Data Visualization
Rachel Beth Egenhoefer, University of San Francisco

Art and the Meaning of Ice
Amanda Boetzkes, University of Guelph

CAA's Annual Business Meeting, Part II

Room 403B
Hunter O'Hanian, CAA's executive director, invites all CAA members to attend the Annual Business Meeting. CAA staff and board members will be introduced and in hand to answer questions. New CAA board members will be announced at this meeting.

Collaboration on Paper

Room 406A
CHAIR: **Lisa Pon**, Southern Methodist University; **Dario Donetti**, Kunsthistorisches Institut in Florenz, Max Planck Institute

Inventing the New St. Peter's: Drawing and Emulation in Renaissance Architecture
Dario Donetti, Kunsthistorisches Institut in Florenz, Max Planck Institute

Drawing Together: Painters and Architects in Eighteenth-Century France
Basile Baudez, Université Paris-Sorbonne

Drawing as Development: Competition, Collaboration, and Internationalism at the University of Baghdad
Michael Kubo, University of Houston

DISCUSSANT: **Cammy Brothers**, Northeastern University

French North Africa and the Architecture of Counterinsurgency

Room 501C
CHAIR: **Ralph Ghoche**, Barnard College; **Samia Henni**, Princeton University

War Memorials and Statues: French Algeria and the French Foreign Legion
Susan Slyomovics, University of California, Los Angeles

Rural Space and the Country's "Pacification" in the French Protectorate in Morocco
Michele Tenzon, Université Libre de Bruxelles

Crise du Logement: Housing, Counterinsurgency, and the Program of Reconstruction as Colonial Expansionism in Postwar Tunisia
Nancy Demerdash-Fatemi, Wells College

Control through Communication: The Architectures of Colonial-Era Post Offices in Tunisia and Morocco
Daniel E. Coslett, Western Washington University

Hucksters or Connoisseurs? The Role of Intermediary Agents in Art Economies

Room 404B
CHAIRS: **Titia Hulst**, Purchase College, State University of New York; **Anne Helmreich**, Texas Christian University

Attilio Simonetti: Artist, Dealer, and a Man for the "Made in Italy"
Virginia Napoleone, University of Rome Tor Vergata

Auctions as a Primary Market: How Art Dealers Introduced Living Artists to the Auction House in Nineteenth-Century France
Lukas Fuchsguber, Centre for Art Market Studies at TU Berlin

"Untouched" Treasures and "Sunk" Collections: Robert Langton Douglas's Strategies for Transnational and Transatlantic Negotiation
Imogen Tedbur, Research Fellow, Metropolitan Museum of Art

Measuring College Learning in Art History

Room 511A
PANELISTS:
Richard Arum, University of California, Irvine
Virginia Spivey, Independent Art Historian
Andy Schulz, Pennsylvania State University
Jim Hopfensperger, Western Michigan University

National Committee for the History of Art (NCHA)

Mobilities: Brazil and Beyond

Room 404A
CHAIR: **Jeanette Favrot Peterson**, University of California, Santa Barbara

Migratio: How Does It Inform Art History Today?
Claudia Mattos, Avolese State University of Campinas, Brazil; CIHA Brazil Committee, 2020

Shifting Perspectives in Ancient Amazonian Art: Marajó Funerary Urns
Amy Bueno, University of California, Santa Barbara; Rio de Janeiro State University UERJ

Tectonic Migrations: Photographic Unfoldings of Aguda Architecture between Africa, Brazil, and Beyond

Roberto Conduru, Rio de Janeiro State University

Modern Classicism: Margherita Sarfatti and Italian Painting in Brazil

Ana Gonçalves Magalhães, University of São Paulo, Museum of Contemporary Art of the University of São Paulo

DISCUSSANT: **Steven Nelson**, University of California, Los Angeles

Race and Deleuze: Representation, Affect, Art

Room 408A
CHAIR: **Homay King**, Bryn Mawr College

Anna May Wong and the Color Image
Homay King, Bryn Mawr College

Wildcats and Celestial Becomings: Kahlil Joseph's Textures of Racial (Be)longing

Kara Keeling, University of Southern California

Taking Refuge in the Two Principles
Tav Nyong'o, Yale University

Deleuze Your Daddy? The Minor as Method for China
Hentyle Yapp, New York University

Race, Ethnicity, and Cultural Appropriation in the History of Design

Room 402A
CHAIRS: **Karen Carter**, Kendall College of Art and Design of Ferris State University; **Victoria Rose Pass**, Maryland Institute College of Art

Mayan by Design: Adaptation and Copy in Ruth Reeves's Guatemalan Exhibition of Textiles and Costumes

Noga Bernstein, Stony Brook University, State University of New York

Cultural Appropriation, Design, and Feminine Self in Twentieth-Century China

Sandy Ng, Hong Kong Polytechnic University

Contested Designs: Paolo Soleri's Amphitheater for the IAlA, Cross-Cultural Architectural Work, and the 2016 SITElines Biennale

Rebecca Lemire, Concordia University

Composed Session

Shifting Temporalities in Early Modern Rome

Room 505
Pasquino the "Speaking Statue": How a Hellenistic Sculpture Became the Voice of Early Modern Rome

Rebecca Levitan, University of California, Berkeley

Architectural Medals and Memories of Antiquity: Pope Julius II's Vision of the Vatican Rebuilt

Steve Burges, Boston University

Standing between Heaven and Hell: Public Executions at the Ponte Sant'Angelo in Rome

Kelly Whitford, Brown University

Slavic Rome: Ruthenian Community in the Early Modern Period
Anatole Upart, University of Chicago

FRIDAY, FEBRUARY 23

2:00–3:30 PM

Composed Session

Soundscape/Textscape

Room 410

Original in Every Way it Mattered: Richard Maxfield's New York City Art Music, 1957–62

Gerald Hartnett, Stony Brook University, State University of New York

There Will Be a Taker of the Shapes: Retracing Tony Martin's Score for "City Scale," 1963

Erin Stout, Stony Brook University, State University of New York

Between Systems and Grounds: A Generative, Sonic Textile Construction and Installation System

Olivia Valentine, Iowa State University

Public Art Dialogue (PAD)

Teachable Monuments: Using Public Art to Spark Dialogue and Address Controversies

Room 402B

CHAIRS: **Harriet Senie**, City College of New York, City University of New York; **Sierra Rooney**, Stony Brook University, State University of New York

Unforeseen Controversies: Reconciliation and Re-contextualization through Comfort Women Memorials in the United States

Jungsil Lee, George Washington University

Moving the Monument: Ximena Labra's "Tlatelolco 1968/2008"

Mya Dosch, Graduate Center, City University of New York

The Preservation Dilemma

Michele Cohen, Office of the Architect of the Capitol

Monuments in Crisis: Debates on the Confederate Landscape

Sarah Beetham, Pennsylvania Academy of the Fine Arts;

Evie Terrono, Randolph-Macon College

American Society for Eighteenth-Century Studies (ASECS)

The 1790s

Room 503

CHAIR: **Julia A. Sienkewicz**, Roanoke College

Love and Loss Sublime: Claude-Vernet's Death of Virginia (1798) at the End of the Eighteenth Century in France

Thomas Beachdel, Hostos Community College, City University of New York

The Status of the Artist in the Wake of the French Revolution: A Crisis Told through Caricature

Kathryn Desplanque, University of North Carolina

Revolution and Artistic Reaction: The French 1790s

Daniella Berman, Institute of Fine Arts, New York University

Voices to Be Heard: Art in the Face of Alienation

Room 406B

CHAIR: **Georgina Gluzman**, National Council of Scientific and Technical Investigations, Buenos Aires

In the Name of "External Proletariat": Artists against State Borders

Nazar Kozak, National Academy of Sciences of Ukraine

Dialogue through Art as a Way of Bringing Voice

Olaya Sanfuentes, Pontificia Universidad Católica de Chile

Leftist Art and the Ideological Rigidity of the Contemporary Art World

Davor Džalto, American University of Rome

DISCUSSANT: **Shao Yiyang**, Central Academy of Fine Arts, Beijing

Coalition of Women in the Arts Organizations (CWAO)

Women Artists, Social Issues, and the Resistance

Room 501B

CHAIR: **Kyra Belan**, Broward College

Being Ignored Version 2.0: Self-Generative Portraits for Marginal Female Faculty of Color on US Campuses

Yeohyun Ahn, School of Art Institute of Chicago

Workplace Women Unite, or Do They?

Lauren Carr, Montclair State University

Recent Activity: All the Things I'm Not Doing

Jeana Eve Klein, Appalachian State University

Lady Liberty Series: Demand Democracy

Kyra Belan, Broward College

Working Out of Medium

Room 409A

CHAIR: **David Pullins**, Frick Collection

Veit Stoss's Planar Execution

Ruth Ezra, Harvard University

Goya Affresco

Isabelle Bonzom, Independent Artist and Art Historian

Sprezzatura in Manet's Late Watercolors and Pastels

Emily A. Beeny, J. Paul Getty Museum

Switching Supports: Marsden Hartley and Reverse Painting on Glass

Karli Wurzelbacher, University of Delaware

FRIDAY, FEBRUARY 23

4:00–5:30 PM

Agnology of Contemporary Middle Eastern Art

Room 409B

CHAIR: **Samine Tabatabaei**, McGill University

The Other Contemporary?

Octavian Esanu, American University of Beirut

Art History as Pathology; Art Criticism as Favor

Talinn Grigor, University of California, Davis

Locating Contemporary Art Practices in the United Arab Emirates

Woodman Taylor, American University in Dubai

The Problem of Palestine: Discussing and Exhibiting Palestine in the United States

Sascha Crasnow, University of California, San Diego

DISCUSSANT: **Tammer El-Sheikh**, Concordia University

Art and Reason: Art's Possible Worlds

Room 405

CHAIRS: **Amanda Beech**, California Institute of the Arts; **James Wiltgen**, California Institute of the Arts

How Art Thinks: How Art Ought to Think

Amanda Beech, California Institute of the Arts

From Modern to the Contemporary: Navigational Strategies for Emergent Paradigms

James Wiltgen, California Institute of the Arts

Aesthetic Exceptionalism

Arne DeBoever, California Institute of the Arts

DISCUSSANT: **Andrew Culp**, California Institute of the Arts

Composed Session

Art and Science in the Twenty-First Century

Room 501A

An Exploration of Biological and Cultural Paradigms through the Use of Microbes in Printmaking

Eileen Feeney Bushnell, Rochester Institute of Technology

Artist as Scientist in a Reflective Universe: A Process of Discovery

Gilah Yelin Hirsch, California State University,

Dominguez Hills

At the Edge of the Uncanny: Bots, Simulations, AI, and Algorithms

Nora O Murchú, University of Limerick

The Postdigital Studio/Lab

Barbara Rauch, OCAD University

Art in Middle Eastern Diplomacy, Part II: Artists

Room 503

CHAIR: **Zahra Faridany-Akhavan**, Independent Scholar

Rival Narratives: The Contested Image of Citizenship in Syrian Media Politics since 2011

Lisa Deml, Independent Scholar

Until Proven Otherwise: Memory and the Missing in Beirut

Jeff O'Brien, University of British Columbia

Un(der)covering and Rediscovering Teheran in Yusef Abad by Elham Rokni

Iris Giliad, Tel Aviv University

A Search for Home

Siavash Yansori, Columbia University

DISCUSSANT: **Emily Smith**, Independent Scholar

Art in the Age of Global Martial Law

Room 406B

CHAIR: **Sarita See**, Center for Art and Thought

Miniature and Baroque: Martial Law, Global Militarism, and the Reinvention of Form in Pakistani Art

Sadia Abbas, Rutgers, State University of New Jersey

Powerlands: Retribution

Erika Suderburg, University of California, Riverside

The Dialectics of Fragmentation: Memory and Futurity in Emily Jacir's Installations

David Lloyd, University of California, Riverside

DISCUSSANT: **Sarita See**, Center for Art and Thought

"Change the Joke, Slip the Yoke" Twenty Years Later: African American Artists and "Negative" Imagery

Room 408A

CHAIRS: **Jessi DiTillio**, University of Texas at Austin; **Cherise Smith**, University of Texas at Austin

"Come Out to Show Them": Speech, Error, and Ambiguity in the Work of Steve Reich and Glenn Ligon

Ellen Y. Tani, Bowdoin College Museum of Art

Remember Me: Pleasure, Parody, and Loss in Isaac Julien's The Attendant

Christina Knight, Haverford College

Can You Be Black and Make This?

Tiffany E. Barber, University of Virginia

DISCUSSANT: **Gwendolyn Dubois Shaw**, University of Pennsylvania

Composed Session

Crafted InSites

Room 408B

You Are (T)Here, Material as Historian

Kerianne Quick, San Diego State University

WILD THINGS, the World Is My Workshop

Motoko Furuhashi, New Mexico State University

Culling the Sand, a Search for Inspiration

Demitra Thomlousis, Lamar Dodd School of Art, University of Georgia

Decolonizing Design: Considering a Non-Western Approach to Design Pedagogy

Room 402A

CHAIR: **Pouya Jahanshahi**, Oklahoma State University

PANELESTS:

Dori Tunstall, OCAD University

Kali Nikitas, Otis College of Art and Design

Ian Lynham, Vermont College of Fine Arts, Temple University Japan

Steven McCarthy, University of Minnesota

Elizabeth Chin, ArtCenter College of Design

Drawing from the Inside Out Exhibitor Session: Simultaneous Contrast in Color Theory

Room 511A

CHAIR: **Barbara Kerwin**, Drawing from the Inside Out; Los Angeles Mission College

FRIDAY, FEBRUARY 23

4:00–5:30 PM

The Feminist Art Project (TFAP)

Feminist Art in Response to the State

Room 404A

CHAIRS: **Rachel Lachowicz**, Claremont Graduate University; **Connie Tell**, Rutgers, State University of New Jersey

Petty, Porno, & Pink: Queer/Feminist/Trans Cultural Workers of Color and Radical Praxis beyond Crisis

Jillian Hernandez, University of California, San Diego

Sovereign Women's Voices against the Exploitation of "Resource Frontiers"

Amber Hickey, University of California, Santa Cruz

The Art and Politics of Feminist Confrontations with the Criminal-Legal System

Carol Jacobsen, Penny W. Stamps School of Art & Design, University of Michigan

Resistance through Propaganda

Elizabeth Driscoll, Smith Bruce Museum

Masochism and the Domestic Sphere: Violence and Resistance in Brazilian Women's Performances for Camera, 1974–1982

Gillian Sneed, Graduate Center, City University of New York

Hilary Ballon in the City, in the World: A Memorial Session

Room 403B

Mariët Westermann, The Andrew W. Mellon Foundation, Moderator

MIT, Hilary and 'Hank' Millon

Mark Jarzombek, Massachusetts Institute of Technology

Buildings Up Close

Christy Anderson, University of Toronto

Hilary Ballon on the Art of Cartography

Jesús Escobar, Northwestern University

Public Architecture and Urbanism

Dana Cuff, University of California, Los Angeles

Big Projects

Eve Blau, Harvard University, Graduate School of Design

Monuments of Abu Dhabi

Mariët Westermann, The Andrew W. Mellon Foundation

Northern California Art Historians (NCAH)

Local and Global Career Detours: Negotiating and Navigating the Arts through Precarious Times

Room 407

CHAIRS: **Katherine Lam**, California College of the Arts; **Pearlie Rose S. Baluyut**, SUNY Oneonta

A New "New Deal" for Art Workers

Celeste Connor, California College of the Arts

Some Assembly Required: Cruising White Art Space While Navigating and Expanding

Cole M. James, Santa Monica College

Not Tilting at Windmills: A Pragmatic Approach toward Career Change

Suharu Ogawa, Independent Artist

Place and Agency in Ancient American Murals and Monuments, Part I

Room 402B

CHAIRS: **Margaret A. Jackson**, University of New Mexico; **Victoria**, Denver Art Museum

Captive Audiences: Place, Power, Agency in Ancient Maya Depictions of Prisoners

Caitlin Earley, University of Nevada, Reno

Through Pores to the Paper: Graphic Survey as a Conservation Method in Mexico-Tenochtitlan

Michelle De Anda Rogel, Proyecto Templo Mayor

When and Where Is Bonampak Writ Large and Small?

Mary Miller, Yale University

Moche Creation Stories: The Pleiades Narrative at Huaca de la Luna and Huaca Cao Viejo, Peru

Margaret A. Jackson, University of New Mexico

Provenance Research as a Method of Connoisseurship?

Room 506

CHAIRS: **Valentina Locatelli**, Kunstmuseum Bern; **Valérie Kobi**, Universität Bielefeld

Connoisseurship and Provenance Issues in the Study of Early Chinese Painting in Britain

Michelle Ying-Ling Huang, Lingnan University

Before the French Art Theft: New Sources for Roman Collections 1795–96

Johannes Rössler, Universität Passau

The Wang Family of Xincheng and Li Longmian's Sixteen Luohan

Leqi Yu, University of Pennsylvania

The Fictitious Seventeenth-Century Dutch Painter Jan le Duca and the Untying of His Vast Oeuvre

Jochai Rosen, University of Haifa

Repair and Maintenance in Art, Architecture, and Design, Part II

Room 406A

CHAIR: **Sabir Khan**, Georgia Institute of Technology

Making Maintenance Visible: Photography and the Administration of Urban Upkeep in Modern Paris

Sean Weiss, City College of New York

Home Improvement: Repair and Renovation in Community-Based Art

Noni Brynjolson, University of California, San Diego

The Question of the Terrain Vague in Urban Planning and Contemporary Revitalization Projects

April L. Durham, Rincon Consultants, Inc.

Friends of the Orphan Signs

Ellen Babcock, University of New Mexico

Roundtable: Digital Publishing, Dissent, and Socially Engaged Art History

Room 501C

CHAIRS: **Rae Di Cicco**, University of Pittsburgh; **Golnar Yarmohammad Touski**, University of Pittsburgh

AHTR/AHPP: Raising the Value of Teaching through Digital Publishing

Renee McGarry, Art History Pedagogy and Practice; **Michelle Millar Fisher**, Art History Teaching Resources

The Inevitability of Fiction

Gelare Khoshgozaran, Independent Artist

Art History in Real Time

Paul Schmelzer, Walker Art Center

Digital Publications as Platforms for (Ex)Change

Allison McCann, Contemporaneity: Historical Presence in Visual Culture; **Nicole F. Scalissi**, Contemporaneity: Historical Presence in Visual Culture

Society of Contemporary Art Historians (SCAH)

Sites of Micro-Community

Room 404B

CHAIRS: **Natilee Harren**, University of Houston; **John Tain**, Getty Research Institute

PANELISTS:

Saloni Mathur, University of California, Los Angeles

Roberto Tejada, University of Houston

Jennifer Doyle, University of California, Riverside

Susanna Newbury, University of Nevada, Las Vegas

Committee on Women in the Arts

Taking It to the Streets: The Visual and Material Culture of Women's Marches

Room 501B

CHAIR: **Heather Belnap Jensen**, Brigham Young University

The Women's March: Its Community-Based Performative Act and the Protest Signs as Art Objects

Ann B. Kim, Indiana University East

Not All Women Have Pussies: Towards a Transfeminist History of Protest Art

Tara Burk, Rutgers, State University of New Jersey

Icons of Defiance: Protest Imagery from the Indian Women's Movement through the Lens of Sheba Chhachhi

Sophia Powers, Washington University

A Stitch in Time Saves Nine

Nicole Archer, San Francisco Art Institute

DISCUSSANT: **Erin Johnson**, Bowdoin College

The French Fragment: Revolution to Fin de Siècle Part II

Room 505

CHAIRS: **Emily Eastgate Brink**, University of Western Australia; **Marika Knowles**, Harvard University

Fragmentation and Reformulation: Victor Hugo's Interiors at Hauteville House

Petra ten-Doesschate Chu, Seton Hall University

The Sèvres Service des Départements and the Anxiety of the Fragment

Kelly Presutti, Dumbarton Oaks

Cloud Studies as Romantic Fragment

Elizabeth Mansfield, Getty Foundation

The Park Place Group: Another Minimalism

Room 410

CHAIR: **Susanneh Bieber**, Texas A&M University

Rethinking Park Place and Its Place in Art History: Fifty Years Later

Linda Dalrymple Henderson, University of Texas Austin

David Novros at Park Place: A Classicist aboard the Space-Time Mother Ship

Matthew L. Levy, Penn State Erie, Behrend College

"A Big Bus Station in Texas": New York's Longview Country Club

Andrew Wasserman, University of North Carolina at Greensboro

Molds as Cultural and Material Mediators

Room 409A

CHAIRS: **Hannah Wirta Kinney**, University of Oxford; **Emily Knight**, University of Oxford

Nature's Molds: Life-Casting Revisited

Allison Stielau, University College London

"Concrete too Is Beautiful:" How William Mitchell's Casting Process Humanized Postwar Urban Landscapes

Dawn Pereira, Henry Moore Foundation

Losing Touch: Molding Meaning in Contemporary Sculpture

Richard Hollinshead, University of Northampton

FRIDAY, FEBRUARY 23

6:00–7:30 PM

A System of Systems: Cybernetics and Play in Postwar Art

Room 405

CHAIRS: **Maibritt Borgen**, Yale University; **Susan Laxton**, University of California, Riverside

Human-Machine Interface: Cybernetic Feedback Experiments of the 1960s–70s

Gloria Sutton, Northeastern University

Black Boxes aboard Spaceship Earth: The 1969 World Game Seminar

Tim Stott, Dublin Institute of Technology

The Socialization of Computational Models in the Art of the 1970s

Michael Sanchez, Columbia University

African Americans and US Law in Visual Culture

Room 408A

CHAIR: **Jody B. Cutler**, St. John's University

"We Know Enough to Vote": Thomas Waterman Wood's Depictions of Black Suffrage

Sarah Kate Gillespie, Georgia Museum of Art

"Are They Equal in the Eyes of the Law?" African American Soldiers in World War I Illustrated Sheet Music

Theresa Leininger-Miller, University of Cincinnati

The Contractual Aesthetics of Sharecropping in Recent Art

Albert Stabler, University of Illinois at Urbana-Champaign

The Museum Meets the Legal Advocates: A Collaborative Exhibition on Racial Injustice

Sara Softness, Brooklyn Museum

FRIDAY, FEBRUARY 23

6:00–7:30 PM

Composed Session

Craft: Unsettling Hierarchies

Room 408B

Who says this has nothing to do with clay?

Sequoia Miller, Yale University

Rule Following: Lowell Darling and Uncivil Obedience

Monica Steinberg, University of Southern California

Unsettling the Canon: Whiteness and Contemporary Fiber

Lisa Vinebaum, School of the Art Institute of Chicago

Destabilizing the Geographic in Modern and Contemporary Art

Room 406B

CHAIRS: **Kailani Polzak**, Williams College; **Tatiana Reinoza**, Dartmouth College

Mapping Senufo: Mapping as a Method to Undermine Colonial Histories

Susan Elizabeth Gagliardi, Emory University

Indigenous Prints and Place Making in the Pacific Northwest

India Rael Young, Princeton University Art Museum

The Lawless Line: Mapping Extraterritoriality

Noah Simblist, VCU School of the Arts

Standardization, Censorship, Systems: Artist Perambulations through Google Earth

Ila Nicole Sheren, Washington University in St. Louis

Place and Agency in Ancient American Murals and Monuments, Part II

Room 402B

CHAIRS: **Victoria Lyall**, Denver Art Museum; **Margaret Jackson**, University of New Mexico

Place Making and Divine Agency at Ek' Balam, Yucatan: Painted Capstones Associated with the Reign of U Kit Kan Le'k Tok

Gabrielle Vail, University of North Carolina, Chapel Hill

Stepping into History: Maya Stairs as Sites of Memory

Kaylee Spencer, University of Wisconsin–River Falls;

Maline Werness-Rude, Ventura College

The Role of Animated Stelae in Ancient Mayan Ceremonies of Renewal

Diana Cristina Rose, Independent Scholar

Natural Wonders: Olmec Monuments as Sites of Agency and Exchange in Formative Landscapes

Jillian Mollenhauer, Metropolitan State University

DISCUSSANT: **Victoria I. Lyall**, Denver Art Museum

Situational Methods in Graphic (and Other) Design

Room 402A

CHAIRS: **Denise Gonzales Crisp**, North Carolina State University; **Nida Abdullah**, Michigan State University

Competing and Integrated Goals: Rapid Design and Slow Change

Martin A. Siegel, Indiana University Bloomington

Speculative Spatio-temporal Notational Diagrams to Anticipate Agency and Improvisation

Ann McDonald, Northeastern University

Situational Is Reflexive: Research, Education, and Designing in Southern Europe under Austerity

Scott Townsend, North Carolina State University

Multimethod Design Approaches for Non-design Majors: A Classroom Experiment

Andrea Marks, Oregon State University

SATURDAY, FEBRUARY 24

8:30–10:00 AM

Arts Council of the African Studies Association (ACASA)

Abstraction in Africa: Origins, Meaning, Function

Room 409A

CHAIR: **Kevin Terval**, Harvard University

Abstract Art and Acephalous Societies in Central Africa

Constantine Petridis, Art Institute of Chicago

Abstraction, Extraction, and Transaction in the Carved Doors of Zanzibar

Janet Purdy, Pennsylvania State University

Between Abstraction and Figuration: Corporeal Excess and Uncertainty in Nineteenth-Century Zulu Vessels

Theresa Sims, University of Illinois at Urbana–Champaign

Abstraction and Mobility in Northwestern Kenya

Kevin Terval, Harvard University

Association for Textual Scholarship in Art History (ATSAH)

Art Nouveau: Symbolism of Beauty and Novelty

Room 501A

CHAIR: **Liana De Girolami Cheney**, Independent Scholar

Printed Paintings: Small Art for Everyone

Liesbeth Grotenhuis, Hanze University of Applied Sciences, Groningen

Nostalgia and Modernism: Art Nouveau Poetics and Politics at Villa Igiea

Davide Lacagnina, University of Siena

Elisabeth Sonrel and Fin-de-Siècle Feminine Subjectivity: Between Symbolist Idealism and Art Nouveau

Cassandra Sciortino, University of California, Santa Barbara

Edward Burne-Jones's The Mirror of Venus: Physical and Intangible Female Beauty

Liana De Girolami Cheney, Independent Scholar

Composed Session

Artistic Practice in a Posthuman World

Room 406A

Craft as Bridge: The Complex Connections of the Craft Practice to the Object-Oriented Turn

Erika Lynne Hanson, Arizona State University

Collage after Collage, or Exercises in Exhaustion

Marina Kassianidou, University of Colorado Boulder

Plant-Thinking: Contemporary Art Revolutions

Giovanni Aloï, School of the Art Institute of Chicago

Art for Ghosts

Ted Hiebert, University of Washington Bothell

Critical Craft: Decolonizing Craft

Room 408B

CHAIR: **Aram Han Sifuentes**

Queering Craft and Social Practice

PJ Gubatina Policarpio, Contemporary Jewish Museum

Art Versus Craft? A Personal Experience

Marianne Sadowski, Independent Artist

A Thing Well Made

Vanessa Dion Fletcher, Independent Artist

Gentrification and Colonization: What's Craft Got To Do With It?

Carol Zou, Asian Arts Initiative

DISCUSSANT: **Namita Gupta Wiggers**, Warren Wilson College and Critical Craft Forum

Renaissance Society of America (RSA)

De-Centering the "Global Renaissance": Encounters with Asia and the Pacific Rim

Room 404A

CHAIRS: **Irene Backus**, Oklahoma State University; **Sujatha Meegama**, Nanyang Technological University

The Jesuits in the Tea Room New Narratives on Tea Traditions in Sixteenth-Century Japan

Ryosuke Ueda, Independent Scholar

Christian Subjects, Mughal Settings: The Seh-Dara Frescoes at Lahore Fort, Pakistan

Kanwal Khalid, Punjab University, Government College for Women Gulberg, Lahore, Pakistan

Mexican Tarot? A 1583 Deck of Mexican Playing Cards

Tania Vanessa Alvarez, Portugal Universidad Nacional Autónoma de México

DISCUSSANT: **Sujatha Arundathi Meegama**, Nanyang Technological University

Decolonizing Art Museums? Part I

Room 409B

CHAIRS: **Risham Majeed**, Ithaca College; **Elizabeth Rodini**, Johns Hopkins University

Performance, Protest, and Legacy: The Hampton University Folklore Pageant

Mallory Sharp Baskett, University of California, Santa Barbara

Displaying Asian Arts in a Whiteness Context: Case Study of the Musée Guimet

Shuchen Wang, Jyväskylä University

The Lahore Museum Sikh Gallery: Art Works and Their Narratives

Nadhra Shahbaz Khan, Lahore University of Management Sciences

DISCUSSANT: **Celka Straughn**, Spencer Museum of Art

Eccentric Images in the Early Modern World, Part I

Room 404B

CHAIRS: **Mark A. Meadow**, University of California, Santa Barbara; **Marta Faust**, University of California, Santa Barbara

Mirror Image: Cornelis Gijsbrechts' A Hanging Wall Pouch

Alexandra Libby, National Gallery of Art, Washington

Measured Vision: Constructing Space in an Early Qing Landscape

Stephen Whiteman, University of Sydney

Caught by Surprise: Trompe L'œil in Early Modern German Art

Svea Janzen, Freie Universität Berlin

Ekphrastic Image Making in Early Modern Europe

Room 403B

CHAIR: **Arthur J. DiFuria**, Savannah College of Art and Design

Puzzles, Pedagogy, and the Limits of Description in Luca Pacioli's De viribus quantitatis

Bret Rothstein, Indiana University Bloomington

The Poetry of Penningen: Joost van den Vondel and the Medallion Arts

Marisa Bass, Yale University

Parabolic, Periphrastic, and Emblematic Ekphrasis in Hans Bol's Emblemata Evangelica of 1585

Walter S. Melion, Emory University

DISCUSSANT: **Arthur J. DiFuria**, Savannah College of Art and Design

Evasive Articulations in the Age of "Fake News": Thinking about the Relationship between Art and Truth during the Trump Era

Room 503

CHAIRS: **Aja Mujinga Sherrard**, University of Montana Western; **Shiloh R. Krupar**, Georgetown University

Recalibrating the Archive: Insurgent Acts and Strategies of Renewal

Alejandro T. Acierto, Michigan State University

Public Trust

Sarah Kanouse, Northeastern University; **Shiloh R. Krupar**, Georgetown University

Slow News in Fascist Times and the Other Border Wall Proposals: We Use Art to Reinvent Dominant Narratives of Power and Fascism under the Trump Administration (Two Case Studies)

Jennifer Meridian, Independent Artist

SATURDAY, FEBRUARY 24

8:30–10:00 AM

Gender Parity and Bias in the Arts: A Demand for Change

Room 407
CHAIRS: **Jody Servon**, Appalachian State University;
Xandra Eden, DiverseWorks; **Jina Valentine**, School of the
Art Institute, Chicago

How We Practice

Room 402B
CHAIR: **Carmen Winant**, Columbus College of Art and Design

The Letter Praxis
Tim Ridlin, University of California, San Diego

Practicing Disciplines
Avram Alpert, Princeton University; **Danny Snelson**,
University of Pennsylvania

Athletic Praxi
Carmen Winant, Columbus College of Art and Design

Inter-Arts Exchange as Modernist Method, ca. 1900

Room 501B
CHAIRS: **Therese Dolan**, Tyler School of Art, Temple University;
Aaron Slodounik, Graduate Center, City University of New York

*Dissonance: L'après-midi d'un faune and the Emergence of a
Cinematic Intermedial Aesthetic*
Emmelyn Butterfield-Rosen, Williams College

*Redefining the Decorative Ensemble: Maurice Denis's History
of Psyche (1908) and the (Dis)Unity of the Arts*
Katherine Brion, New College of Florida

*Medium of Exchange: Auguste Rodin and Loie Fuller's
Photographic Dialogue*
Juliet Bellow, American University

Making Things Modular

Room 402A
CHAIR: **Jennifer Kaufmann-Buhler**, Purdue University

*Media and Modularity: Photography, Film, and the
Standardization of Modern Building*
Elizabeth D. Muller, Cornell University

*Modularity in PRC Propaganda Art: Mass Producing a
Collective Worldview*
Yi Yi Mon (Rosaline) Kyo, Berkeley Art Museum and Pacific
Film Archive

Housing the Collective: Modular Design in Communist Cuba
Erica Morawski, Smith College

Modular Modern: The Living Structures of Ken Isaacs
Shelley Selim, Indianapolis Museum of Art

Association of Research Institutes in Art History (ARIAH)
Material Culture and Art History: A State of the Field(s)
Panel Discussion

Room 410
CHAIR: **Catharine Dann**, Roeber Winterthur Museum

*Formations of Material Culture Studies and the American
Context*

Catherine Whalen, Bard Graduate Center

Art and Materiality in the Age of European Expansion
Mónica Domínguez Torres, University of Delaware

Finding Meaning in Objects: Material Culture, Diderot, and Kant
Sarah E. Lawrence, Parsons School of Design at The
New School

*Terms of Enforcement: The Significance of US Intellectual
Property Laws for American Material Culture Studies*
Carma Gorman, University of Texas at Austin

DISCUSSANT: **Deborah L. Krohn**, Bard Graduate Center

Composed Session

Politics and Power in the Americas: Transhistorical Perspectives

Room 405
*Cultural Landscapes and Intangible Heritage—Seen through
Maya Stelae at Cob*
Jessica Christie, East Carolina University

Maps and the Validation of Legal Claims in New Spain
Ana Pulido-Rull, University of Arkansas

*The Assassination of Jorge Eliécer Gaitán and the Seismic
Shift in Debora Arango's Art*
Nancy Neffenbach, Independent Scholar

*Packaging a Movement: Repressive Tolerance and Alfredo
Jaar's Early Work*
Kim Bobier, University of North Carolina at Chapel Hill

SATURDAY, FEBRUARY 24

10:30 AM–12:00 PM

A Way/s from Home: Blackness across Nations

Room 409A
CHAIR: **Julie L. McGee**, University of Delaware

This House Is Mine: Bob Thompson and Aesthetic Occupation
Diana Tuite, Colby College Museum of Art

Presently Elsewhere: Benjamin Patterson's Flux
Julia Elizabeth Neal, University of Texas at Austin

*Blackness, Sugar, Rum: María Magdalena Campos-Pons's
Alchemy of the Soul, Elixir for the Spirits*
Adriana Zavala, Tufts University

Reflections
William R. Hutson, Franklin & Marshall College

Art: Creative Care

Room 406B
CHAIRS: **Kaira M. Cabañas**, University of Florida;
Suzanne Hudson, University of Southern California

The Work Cure: Craft and Convalescence
Jenni Sorkin, University of California, Santa Barbara

Rainbow to Mudpies: On Finger Painting and Self-Expression
Suzanne Hudson, University of Southern California

Toward an Affective Modernism in Brazil
Kaira M. Cabañas, University of Florida

(4) Dialectic of Wex; (5) Dreaming of a Cinematic Cure
Judith Rodenbeck, University of California, Riverside;
Rebekah Rutkoff, Princeton University

Critical Craft: Voice of the Object

Room 408B
CHAIR: **Shannon R Stratton**, Museum of
Arts and Design

*Dismantling the Patriarchy One Brick at a Time: Voulkos
and the Changing Landscape of Ceramics at UC Berkeley*
Nicki Green, Independent Artist

*Craft as Bridge: The Complex Connections of the
Craft Practice to the Object-Oriented Turn*
Erika Hanson, Arizona State University

Object Lessons
Judith Leemann, Massachusetts College of Art
and Design

Curating Experience as a Work of Art

Room 407
CHAIR: **Jung E. Choi**, Duke University

Dark Matter: A Situational Experience to Reality
Tianyu Qiu, Parsons School of Design at The New School

Experience as Everyday Life
Laura Nova, Bloomfield College

The Festivalization of Experience
Desirée Vidal Juncal, University Autonoma of Madrid

Challenges and Triumphs of Curating Socially Engaged Works
Karen Gergely, Graceland University

Decolonizing Art Museums? Part II

Room 501C
CHAIRS: **Risham Majeed**, Ithaca College; **Elizabeth Rodini**,
Johns Hopkins University

*How, Now, Rothko? Decolonizing Abstraction's Truth Claims (in
an Era of Untruths)*
Allan deSouza, University of California, Berkeley

No Walls in the Great Hall: Infinite Blue at the Brooklyn Museum
Susan Fisher, Brooklyn Museum

*Booty/Beauty: Race and the Imperial Art of Primitive
Accumulation*
Sarita Echavez See, University of California, Riverside

DISCUSSANT: **Celka Straughn**, Spencer Museum of Art

Committee on Design

Design for Participation

Room 402A
CHAIRS: **David Howarth**, Zayed University; **Kevin Badni**,
American University Sharjah

Los Angeles and Dubai: Strips and Islands
Janet Bellotto, Zayed University, Dubai; **Adina Hempel**,
Zayed University, Dubai

*Interpreting Design by Making; Design Research Studio Unit
(UAE Makers), with a Focus on Utilizing Innovative Fabrication
Technology and Prototyping Methods for Creating Products
and Spatial Urban Interventions*
Marco Sosa, Zayed University, Abu Dhabi; **Lina Ahmad**,
Zayed University, Abu Dhabi

*Designing Community Engagement: City Fabrick and Tactical
Urbanism in Long Beach, California*

Tom Tredway, California State University, Long Beach

The Evolving Role of the Designer in the New Paradigm
Neeta Verma, University of Notre Dame

Eccentric Images in the Early Modern World, Part II

Room 403B
CHAIRS: **Mark A. Meadow**, University of California, Santa
Barbara; **Marta Faust**, University of California, Santa Barbara

The Antwerp Polyglot Bible's Crude Images
Pamela Merrill Brekka, University of South Florida

*Eyed Awry: Blind Spots and Apparitions in the
Zimmern Anamorphosis*
Marta Faust, University of California Santa Barbara

*Refracting Rhetoric in the Perspective Telescope: Jean-François
Niceron's Dioptric Portraits and Early Modern Wit*
Justina Spencer, Carleton University

Experiments with Technology in Latin American Art: From the 1960s to the 1980s

Room 404B
CHAIR: **William Schwaller**, Temple University;
Tie Jojima, Graduate Center, City University of New York

Print-Based Collective Projects in 1970s Brazilian Art
Erin Aldana, Independent Curator and Scholar

*Nostalgic Technologies: Juan Downey and the Electronic
Reconfiguration of the Self*
Aimé Iglesias Lukin, Rutgers, State University of New Jersey

*Por Primera Vez: Intermediacy and Documentary Film in
1960s Cuba*
Paloma Checa-Gismero, University of California, San Diego

*Looking through to the Techno-State: The Environments of
Domingo Álvarez*
William Ruggiero, Independent Scholar

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

SATURDAY, FEBRUARY 24

10:30 AM–12:00 PM

Interaction with Color Redux

Room 402B

CHAIR: **Joyce Polistena**, Pratt Institute

Blue Horse, Yellow Cow: Franz Marc, Romanticism, and the Color of Theosophy

Nathan J. Timpano, University of Miami

In Living Color: Henryk Stazewski's Interior Models

Marta Zboralska, University College London

Cycles of Trace

Hijo Nam, Independent Artist

American Institute for Conservation of Historic and Artistic Works (AIC)

Learning to Look: Eighteenth-Century Mexican Painting

Room 409B

CHAIR: **Rebecca Anne Rushfield**, Independent Conservator

Pinxit Mexici: Painted in Mexico, 1700–90

Ilona Katzew, Los Angeles County Museum of Art;

Joseph Fronek, Los Angeles County Museum of Art

Materials, Makers, and Commissions: Moving Objects between Asia, Europe, and the Americas during Early Modern Globalization

Room 404A

CHAIR: **Anton Schweizer**, Kyushu University

Locating the Hispano-Philippine Ivory

Stephanie Porras, Tulane University

Please Send a Picture of Feathers . . . : Mexican Featherwork in Japan and the Transfer of a New World Phenomenon

Sofia Sanabrais, Independent Scholar

The Economy of Japanese Export Lacquer in Eighteenth-Century France

Monika Bincsik, Metropolitan Museum of Art

Puppets for the Margravine: Rediscovering Japanese Ephemera of the Seventeenth Century

Anton Schweizer, Kyushu University

Composed Session

Modernity, Identity, and Propaganda

Room 501B

A Dada Exchange between Zurich and Romania

Amelia Miholca, Arizona State University

Lilien's Women: Gender, Nation, and Orientalism in the Female Images of the First Zionist Artist, Ephraim Moses Lilien

Lynne Swarts, University of Sydney

Art of the Soviet East: Reconstructing the Politics of Central Asian Vignettes

Petya Andreeva, University of Pennsylvania

Visualizing Dance in the Third Reich: Gender, Body, . . . Modernity?

Susan Funkenstein, University of Michigan

Society for Paragone Studies

Nineteenth-Century Critical Rivalries

Room 501A

CHAIR: **Sarah Lippert**, University of Michigan–Flint

Beholding Ruskin's Birds

Linda Johnson, University of Michigan–Flint

Delacroix and the Painting of Music: A Visual Counterpart to Musical Counterpoint in La précision et le vague

Corrinne Chong, Independent scholar

Against Paragone: Alfred Jarry and Paul Gauguin

Aaron Slodounik, Graduate Center, City University of New York

Palpable and Mute as a Globed Fruit and Dumb as Old Medallions to the Thumb

Room 410

CHAIRS: **Donald Preziosi**, University of California, Los Angeles;

Claire Farago, University of Colorado Boulder

Mnemonic Traces in the Race to Extinction: (How) Can Art History Make a Difference?

Claire Farago, University of Colorado Boulder

Transversal Methods for an Art History at the Limit

Jill Casid, University of Wisconsin–Madison

Architectural Representation and Production Cycles in History

Claire Zimmerman, University of Michigan

Getting the Metanarrative We Deserve

Ian Verstegen, University of Pennsylvania

DISCUSSANT: **Andrew Benjamin**, Monash University

Melbourne Australia

Paper Geographies: Printing Spaces in the Colonial Americas

Room 405

CHAIR: **Asiel Sepúlveda**, Southern Methodist University

Mapping the Noble and Loyal City

Kelly Donahue-Wallace, University of North Texas

To Pacify, Enrich, and Secure: Mapping the Andes in the Early-Nineteenth Century

Emily Floyd, Tulane University

Printing Urban Modernity in Nineteenth-Century Havana

Asiel Sepúlveda, Southern Methodist University

Recuperation

Room 406A

CHAIR: **Andrea Liu**, Goldsmiths University

Recuperating Capitalism: Omer Fast & Sharon Hayes

Marie Shurkus, Maine College of Art

Alienation Effects in Muay Thai Sparring: On Dana Hoey's Fighters and the 'Recuperation' of Participatory Art

Arlen Austin, Brown University, Modern Culture and Media Studies Department

The Caricature of Postmodernism as Moral Relativism

Andrea Liu, Goldsmiths University

Publications Committee

The Art of Image Description

Room 408A

CHAIR: **Tirza T. Latimer**, California College of the Arts

Jan Brueghel the Elder and Peter Paul Rubens, Allegory of Sight (1617–1618)

Amanda Cachia, Moreno Valley College

Matthaus Merian the Elder, Art as the Mirror of All Nature (1617)

Alicia Houtrouw, Getty Research Institute

Pablo Picasso, The Blind Man's Meal (1903)

Georgina Kleege, University of California, Berkeley

Eastman Johnson, The Girl I Left Behind Me (1872)

Carol Wilson, Smithsonian American Art Museum

DISCUSSANTS: **Tirza Latimer**, California College of the Arts;

Rebecca M. Brown, Johns Hopkins University

What Do We Do Now? Art and Politics circa 1970 and Now

Room 503

CHAIRS: **Kristen Carter**, University of British Columbia;

Serge Guilbaut, University of British Columbia

Scott Burton's "Gay Issue": Queer Agitation and the Struggle to See Gay Liberation in the 1970s New York Art World

David J. Getsy, School of the Art Institute of Chicago

Phantoms: Lynda Benglis, Robert Smithson, and the Hyperventilation Syndrome circa 1970

Kenneth White, Sarah Lawrence College

"Un se divise en deux": Collectivity, Scission, and the Structure of the Avant-Garde

Jenevive Nykolak, University of Rochester

The Revolutionary Abstraction of Supports/Surfaces in the 1970s and Today

Allison Myers, University of Texas at Austin

SATURDAY, FEBRUARY 24

12:30–1:30 PM

Memorial Gathering

Room 403A

This session is open to anyone who would like to commemorate colleagues who have recently passed away. Attendees are welcome to speak aloud, to gather with friends to share memories, or to meditate silently.

SATURDAY, FEBRUARY 24

2:00–3:30 PM

A Second Talent: Art Historians Making Art, Part I

Room 410

CHAIR: **S. Hollis Clayson**, Northwestern University

On Mis-Expertise

Jennifer L. Roberts, Harvard University

Concrete Intentions: David Ireland's Dumbbells and the Historian in the Studio

Brian T. Leahy, Northwestern University

Better Art History through Painting?

Michael Clapper, Franklin & Marshall College

Modeled on the Past: Recreating a Renaissance Glazed Terracotta Virgin and Child

Catherine Kupiec, Independent Scholar

Art Journalism and Political Crisis

Room 408A

CHAIR: **Dushko Petrovich**, School of the Art Institute of Chicago

The Artist-Journalist and the Immediacy of Alternative Electronic Media

Randall Packer, Nanyang Technological University

Recovering Radicality: Instrumentalization and Video in the 1980s

Liz Kim, Texas Woman's University

Sharing Practices of Listening, Attention, and Group Work in the Visual Arts

Caroline Woolard, University of Hartford

Leonardo Education and Art Forum (LEAF)

Cities as Labs for Innovation Tackling Global Challenges: Transdisciplinarity and the Future of the University

Room 406B

CHAIRS: **Alan Boldon**, University of Brighton;

Ruth West, University of North Texas

PANELISTS:

Johnny Golding, Royal College of Art

Gideon Kossoff, Carnegie Mellon School of Design

Gediminas Urbonas, MIT Program in Art, Culture and Technology

Matt Ganucheau, Gray Area Foundation

DISCUSSANTS: **Laurie Baefsky**, Executive Director of A2rU;

Mary Watson, The New School

Critical Craft: Craft's Evolving Relationship with Industry

Room 408B

CHAIR: **Marilyn Zapf**, Center for Craft, Creativity & Design

The Invisible Women of Modern American Hobby Crafting

Susan Richmond, Georgia State University

Disruptive Cloth-Making Practice in History and the Hudson Valley

M. Lilly Marsh, Independent Artist and Scholar

Learning from Petrotextiles: Moving Beyond Critique to Action

Kirsty Robertson, Western University

SATURDAY, FEBRUARY 24

2:00–3:30 PM

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

Critical Race Art Histories in Germany, Scandinavia, and Central Europe

Room 501A

CHAIR: **Allison Morehead**, Queen's University

Cultural Appropriation and Modern Design: The Art Colony at Gödöllő in Critical Perspective

Rebecca Houze, Northern Illinois University

Whitewashing Whiteness in Nordic "Vitalism"

Patricia G. Berman, Wellesley College

Visual Reparations: Scandinavian Privilege and the Discontents of Nordic Art's Colonialist Turn

Bart Pushaw, University of Maryland

From Sideshow to Portrait: Race and Gender in Christian Schad's Agosta, the Pigeon-Chested Man, and Rasha, the Black Dove (1929)

Kristin Schroeder, University of Virginia

Design Incubation

Design Incubation Colloquium 4.2: CAA 2018 Los Angeles

Room 402A

CHAIRS: **Dan Wong**, New York City College of Technology, City University of New York; **Aaris Sherin**, St. John's University

American Society for Hispanic Art Historical Studies (ASHAHS)

Fashion, Costume, and Consumer Culture in Iberia and Latin America: A Session in Honor of Gridley McKim-Smith

Room 405

CHAIRS: **Mey-Yen Moriuchi**, La Salle University; **Mark Castro**, Philadelphia Museum of Art

Dressed in Black: Colonial Dyes, Imperial Affairs, and Global Ascendancy

Mari-Tere Álvarez, J. Paul Getty Museum

The Emperor's Clothes: On the Politics and Poetics of Transgression in Sixteenth-Century Peru

Adam Herring, Southern Methodist University

Dress and Trade in a Mid-Eighteenth-Century New Spanish Topographical Painting

James Middleton, Independent Scholar

Of Excess and Undress: Elite Clothing and Jewelry in Eighteenth-Century Minas Gerais, Brazil

Rachel A. Zimmerman, Independent Scholar

Composed Session

From Avant-Garde to Afrofuturism: Return to Identity

Room 409A

Adrian Piper and the Social Psychology of Racism in the 1980s

Vid Simoniti, University of Cambridge

AfroFuturism's Space Voyagers

Alice Ming Wai Jim, Concordia University

En (Avant) Garde! Black American Artists for and against Black Aesthetics

Kanitra Fletcher, Cornell University and Museum of Fine Arts, Houston

Getting to a Baseline on Identity Politics

Nizan Shaked, California State University, Long Beach

Histories of Fake News

Room 503

CHAIR: **Emily K. Morgan**, Iowa State University

Magical Globe-Trotting Image of Rishabh Natha: Circulating Fictitious Narrative over the Internet and Beyond

Anisha Saxena, Syracuse University Sikh and Hindu Diaspora Project

Fake News and the Victorian Press

Andrea Korda, University of Alberta

George Bellows's War Series

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

The Role of Design in Creating Fake News

Molly Heintz, School of Visual Arts

International Center of Medieval Art (ICMA)

Medieval Echo Chambers: Ideas in Space and Time

Room 403B

CHAIRS: **Jessica Barker**, University of East Anglia; **Jack Hartnell**, University of East Anglia

Resonance and Revival in the Chapterhouse of Saint-Georges-de-Boscherville

Susan L. Ward, Rhode Island School of Design; Kathleen Nolan, Hollins University

Devotional Graffiti: Writing, Re-Enactment, and the Production of East Christian Sacred Spaces

Heather A. Badamo, University of California, Santa Barbara

The Space in Between: Medieval Bridges as Sites of Royal Spectacle

Jana Gajdošová, University of Cambridge

Commemorating What We Want Is Free: Remembering Ted Purves

Room 409B

Join this session to commemorate artist and scholar Ted Purves. Come together, share memories, and celebrate his achievements.

Mobilities: Italy and the New World

Room 404A

CHAIR: **Elizabeth Cropper**, Center for Advanced Study in the Visual Arts, National Gallery of Art

Mapping Brazil in Medici Florence: Dudley's Arcano del Mare (1646–47)

Lia Markey, Center for Renaissance Studies, Newberry Library

The Archbishop, Mexico, and Italian Baroque Architecture

Jesús Escobar, Northwestern University

Domestication: Modernist Appropriations of the Baroque in Latin America

Tristan Weddigen, Bibliotheca Hertziana/University of Zurich

Counter-Exhibit: Lina Bo Bardi and Ephemerality as Resistance from Brazil to Italy

Ana María León, University of Michigan

DISCUSSANT: **Thomas Gaehtgens**, Getty Research Institute

Pop América: Contesting Freedom, 1965–75

Room 404B

CHAIR: **Esther Gabara**, Duke University

Pop the Biennial: A New Latin American Vanguard

Camila Maroja, Colgate University

Defile, Deface: Approaches to Figuration in Pop Art of the Americas

Sergio Delgado Moya, Harvard University

Objects in Action: Juan José Gurrola's Dom-Art (1964–67)

Natalia de la Rosa, Duke University

DISCUSSANTS: **Roberto Tejada**, University of Houston;

Jennifer Josten, University of Pittsburgh

Southeastern College Art Conference (SECAC)

The Exhibition as Critical Practice

Room 407

CHAIRS: **Izabel Galliera**, McDaniel College; **Steven Pearson**, McDaniel College

250 years of the Royal Academy Summer Exhibition: Reconsidering the Narrative?

Jessica Feather, Paul Mellon Centre for Studies in British Art

Beyond Fountain: The 1917 Independents Exhibition

Sarah Archino, Furman University

Inside Out: Exhibiting Decorative Art between the Wars

Imogen Hart, University of California, Berkeley

sindikit: A Creative Coworking and Collaborative Project

Zoë Charlton, American University; **Tim Doud**, American University

Time, Space, Movement: Art between Perception, Imagination, and Fiction

Room 406A

CHAIRS: **Nathaniel B. Jones**, Washington University in St. Louis; **James P. Anno**, Museo e Real Bosco di Capodimonte

Falling through Time: Moti and the Problem of Temporal Continuity ca. 1600

Carla Benzan, McGill University

Space, Time, and Motion in Maziar Moradi's Ich Werde Deutsch
Peter Chametzky, University of South Carolina

Picture Studies: Relief before and since 1900

Henrike Christiane Lange, University of California, Berkeley

Playing Dead: The "Mirakelmann" of Döbeln

Michelle Oing, Yale University

SATURDAY, FEBRUARY 24

4:00–5:30 PM

A Second Talent: Art Historians Making Art, Part II

Room 410

CHAIR: **S. Hollis Clayson**, Northwestern University

One Practice

Jonathan Weinberg, Rhode Island School of Design

Picturing Space: Photography Training and Analyses of South African Landscape Imagery

Meghan L. E. Kirkwood, North Dakota State University

The Natural Hand: A Binding Opportunity

Elizabeth Liebman, Independent Scholar

Hecho a Mano: Art History Is Made by Hand

Josh T. Franco, Smithsonian Institution

Art History as Anti-Oppression Work

Room 405

CHAIR: **Christine Y. Hahn**, Kalamazoo College

On a Beneficial (Útil) Art History to Come: Art History as the Future Not the Past

Jessica Santone, California State University, East Bay

Organize Your Own: Working with Artists to Frame Their Own Activist Art History

Daniel Tucker, Moore College of Art and Design

The Traditional Western Art History Canon as Social Justice Tool

Megan M. Elevado, Independent Scholar

US Latinx Art Forum (USLAF)

Chican@ Art History: Interdisciplinary Foundations and New Directions

Room 404B

CHAIRS: **Karen Mary Davalos**, University of Minnesota Twin Cities; **Mary Thomas**, University of California, Santa Cruz

Disrupting "the Apartheid Imagination"

Jennifer Ponce de León, University of Pennsylvania

"Inter(in)animation" and Isis Rodríguez: the Transnational Artist, Activist, and Healer

Gigi Otálvaro-Hormillosa, Stanford University

Cholas on the Gram: LACMA's Instagram Artist Residency and Guadalupe Rosales' Chicana/o Digital Communities

Claudia E. Zapata, Southern Methodist University

(Re)Sounding Painting: Visual Practices of Improvisation in the Tormenta Cantata

Mary Thomas, University of California, Santa Cruz

SATURDAY, FEBRUARY 24

4:00–5:30 PM

Critical Craft: What Craft Archives?

Room 408B
CHAIR: **Namita Gupta Wiggers**,
Warren Wilson College and Critical Craft Forum
Half Hidden
Anne Haaning, Norwegian Artistic Research Programme

Disappointment and Representation

Room 406A
CHAIR: **Elizabeth Howie**, Coastal Carolina University
Unerotic: Andy Warhol's Disappointing Sex Parts
Anthony Morris, Austin Peay State University
The Great Depression's Generation of Disappointment: Gordon Samstag's Young Man Desires Position
Lea Rosson Delong, Independent Curator and Art Historian

Mid America College Art Association (MACAA)

Fear of the Unknown

Room 402B
CHAIRS: **Christopher Olszewski**, Savannah College of Art and Design; **Charles Carbia**, Savannah College of Art and Design
Much Better than a Like: Art and the Organizing of New Worlds
Pato Hebert, New York University
Hotrods and Handguns
Chris Kienke, University of Illinois at Urbana-Champaign
Street Side Activism
Jim Daichendt, Point Loma Nazarene University
Locating Visual Arts Education in a Post-Liberal Arts Landscape
Jason Swift, Plymouth State University

Mobilizing the Collection

Room 407
CHAIRS: **Richard Rand**, J. Paul Getty Museum; **Kristen Collins**, The J. Paul Getty Museum
Art Museums and their Audiences: Exclusion vs. Inclusion
Veronica Alvarez, Los Angeles County Museum of Art
A Museum is Only a Hypothesis
Darby English, University of Chicago and Museum of Modern Art
Transparency and Representation in the Campus Museum
Christina Olsen, University of Michigan Museum of Art
Curating New Narratives for Old Master Art?
Yao-Fen You, Detroit Institute of Arts; **Eve Straussman-Pflanzer**, Detroit Institute of Art

New Directions in Black-British Art History

Room 409A
CHAIRS: **Maryam Ohadi-Hamadani**, University of Texas at Austin; **Eddie Chambers**, University of Texas at Austin
"On the Whiteness": Frank Bowling's White Paintings
I.A. Choudhury, Stanford University
Go Figure: Allegory and Social Commentary in the Work of Barbara Walker and Eugene Palmer
Richard Hylton, Goldsmiths College, University of London
The Aesthetics of Migration in an Age of Anxiety: Zineb Sedira, Allan deSouza, and Mary Evans
Monique Kerman, Western Washington University

No Discipline

Room 408A
CHAIR: **Lisa Wainwright**, School of the Art Institute of Chicago; **Dan Price**, School of the Art Institute of Chicago
Trust Space
Eric Ellingsen, Washington University
Super-disciplinarity (Super: "above"; "more than"; "great")
Katherine Gillieson, Emily Carr University of Art + Design; **Stephan Garneau**, Information Designer and Independent Researcher
Shape-Shifting across Disciplines: Sculpting Space and Afro-Futurism as Methodology
D. Denenge Duyst-Akpem, School of the Art Institute of Chicago
Art and Design Workstyles at Mildred's Lane
J. Morgan Puett, Mildred's Lane
DISCUSSANTS: **Tim Parsons**, School of the Art Institute of Chicago; **Dan Price**, School of the Art Institute of Chicago

Olfactory Art and the Political in an Age of Resistance

Room 503
CHAIRS: **Debra Riley Parr**, Columbia College, Chicago; **Gwenn-Aël Lynn**, Independent Artist
Odorterrorism: Foul Smells in Art and Culture
Jim Drobnick, OCAD University
Perfume as Institutional Analysis and Queer Transgression
Matt Morris, School of the Art Institute

Volatile Spirits: Disincarnate Feminist Dynamite in Contemporary Olfactory Art

Lydia Brawner

Breathing in Social Injustice

Dorothee King, Rhode Island School of Design

Speculative Play

Room 402A
CHAIR: **Christopher Moore**, Concordia University
1200 Feet (from Absurdity to Truth)
Nancy J. Nowacek, Stevens Institute of Technology, College of Arts and Letters
Play for Desirable Futures: What Emergent Technology and Early Childhood Development Have, or Could Have, in Common
Roland Graf, University of Michigan, Stamps School of Art & Design
Playful Objects, Accessible Narratives, Diverse Audiences
Gwyan Rhabyt, California State University, East Bay

Structure, Texture, Factice in Avant-Garde Art

Room 501A
CHAIRS: **Maria Kokkori**, Art Institute of Chicago; **Joyce Tsai**, University of Iowa
The Vulgarity of Otto Dix's Factice
James van Dyke, University of Missouri
Knotted, Woven, Unraveling: Fabric as Structure in the Work of Paul Klee
Charlotte Healy, New York University
Cool, Brittle, Luminous, Clear: Josef Albers and the Materiality of Glass at the Bauhaus
Jeannette Redensek, Josef and Anni Albers Foundation
DISCUSSANT: **Lena (Carol) Stringari**, Solomon R. Guggenheim Foundation

Surrealism's Subversive Taxonomies

Room 501B
CHAIRS: **Sean O'Hanlan**, Stanford University; **Claire Howard**, University of Texas at Austin
Disordering Surrealist Objects and Poems at the London Gallery (1937)
Katia Sowels, École Normale Supérieure, Paris
Poetics as Science: Roger Caillois and the Surrealist Order of Things
Donna Roberts, Academy of Fine Arts, Helsinki
The Spider as Artist: Surrealist Animals from André Breton to Jan Švankmajer
Kristoffer Noheden, Film University Babelsberg Konrad Wolf, Potsdam
Paolozzi and Toys: Reordering "Blocks of Knowledge"
David Hopkins, University of Glasgow

Composed Session

Webs of Significance: Mapping Experience

Room 403B
Embracing Ryoanji
Andrew Svedlow, University of Northern Colorado
Macro/Microcosm at Vézelay: The Central Narthex Portal and Non-Elite Participation in Elite Spirituality
Conrad Rudolph, University of California, Riverside
The Global Trecento: Toward a Definition
Amy E. Gillette, St. Joseph's University
The Performed Symbolism of Islamic Ritual Practice in Contemporary Art
Nadia Kurd, Thunder Bay Art Gallery



SEPC Lounge

Room 518

Wednesday, February 21–Friday, February 23,
8:30 AM–7:30 PM

Saturday, February 24, 8:30 AM–5:30 PM

Thanks to the Student and Emerging Professionals Committee's (SEPC) sponsorship, the SEPC Lounge is a space that is free and open to the public. It is a place where you can network and relax, as well as find more information about CAA and this committee. All sessions, events, and appointments listed below take place in the SEPC Lounge unless otherwise noted.

WEDNESDAY, FEBRUARY 21

3:00–4:00 PM

Conference Crash Course

New CAA member? First time here? What does SEPC do, anyway? Get tips on navigating the conference and learn more about how CAA and SEPC can help you once the meeting ends.

4:00–5:00 PM

An Intro to Art Education

Find out more about an important but often-overlooked aspect of the field, from K–12 and beyond.

THURSDAY, FEBRUARY 22

8:00–9:30 AM

Welcome Breakfast

Please join us for coffee, light breakfast, and conversation. SEPC members will talk to 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

Managing Your Online Presence

A discussion of the costs and benefits to using social media and online tools to boost your professional profile, and tips on how to tailor your experience.

2:00–3:00 PM

Interviewing and Networking

A crash course in making and cultivating relationships in your field.

FRIDAY, FEBRUARY 23

8:30–10:00 AM

SEPC-Sponsored Session:

Finding Support in an Arts Funding Crisis (CAA, SEPC)
Room 406B

CHAIR: **Abbey Hepner**, University of Colorado, Colorado Springs

This session, sponsored by the Student and Emerging Professionals Committee, focuses on methods for prospering in the arts and finding support through creative avenues. How can crowdfunding and platforms like Patreon help you stay afloat? How do you approach requesting sponsorship, in-kind donations, and collaborations with individuals or organizations in other disciplines? How can experience-based projects and business ventures help support your creative practice or nonprofit art organization? From information on dinner parties to podcasts, we'll share how artists are taking charge and thriving despite an arts funding crisis.

11:30 AM–12:30 PM

References and Recommendations

Learn successful ways to ask for a good letter of recommendation and how to maintain a relationship with your reference.

12:30–1:30 PM

Contingent Faculty

Full-time permanent positions in the arts are elusive; share your experiences and challenges.

4:30–5:30 PM

Alternative Careers in the Visual Arts

Not everyone is on the tenure track or working at a museum. Arts professionals from many backgrounds discuss their paths.

SATURDAY, FEBRUARY 24

10:00–11:00 AM

Conference Catharsis/Open Forum

As CAA winds down for 2018, SEPC will take stock and look forward. What were the conference highlights? What could be improved? Which SEPC programs would you like to see next year? What questions is no one answering and where do you feel lost? We want to hear from you!



Room 515B

ARTspace and MediaLounge programming are organized by the CAA Services to Artists Committee.

The Services to Artists Committee (SAC) was formed by the CAA Board of Directors to seek broader participation by artists and designers in the organization and the Annual Conference. SAC identifies and addresses concerns facing artists and designers; creates and implements programs and events at the conference and beyond; explores ways to encourage greater participation and leadership in CAA; and identifies ways to establish closer ties with other arts professionals and institutions. To this end, committee members are responsible for the programming of ARTspace and its related events including ARTexchange and the Distinguished Artist Interviews.

SAC 2018 ARTspace/MediaLounge Program Coordinators/Committee Members:

Niku Kashef, California State University, Northridge, Chair
Carissa Carman, Indiana University Bloomington
Tim Doud, American University
Edgar Endress, George Mason University
Joan Giroux, Columbia College Chicago
Megan Koza Young, Prospect New Orleans
Alice Mizrachi, artist and educator
Gabriel Phipps, Indiana University
Steve Rossi, Parsons School of Design
Cara Tomlinson, Lewis & Clark College

All ARTspace and MediaLounge programming is free and open to the public. ARTspace offers an informal, dynamic setting with morning coffee hours, sessions and panels, and other social events.

WEDNESDAY, FEBRUARY 21

1:30–3:00 PM

The Collaborative Art of Publishing

This panel brings together a discussion by two contemporary-art scholars (Hilary Robinson and Maria Elena Buszek) about their work on the new anthology of commissioned essays by artists, curators, critics, and scholars, entitled *A Companion to Feminist Art and Theory*. They are joined by their contributors to discuss the process, pleasures and problems of putting together a collaborative anthology with multiple layers of invitations, rejections, edits, and the like—in which myriad, sometimes combative players from the art world must play nice.

CHAIRS: **Hilary Robinson**, Loughborough University; **Maria Elena Buszek**, University of Colorado Denver

3:30–5:00 PM

Biennials, Triennials, and Art Fairs

Biennials, triennials, and art fairs are popping up all over the world, with new ones added each year, at the same time several biennials have recently run far over budget and have even been canceled. This has created an entirely new art world culture specifically for younger artists and art curators. This panel explores the impact of biennial, triennial, and art fair culture on working artists and curators both in financial ramifications and in terms of the development of their professional careers. Specifically, this panel will consider how artists get invited to participate in biennials and triennials, the costs to artists associated with participation, and how galleries and organizations choose to participate in art fairs and select artists to exhibit.

CHAIR: **Megan Koza Mitchell**, Prospect New Orleans

THURSDAY, FEBRUARY 22

10:30 AM–12:00 PM

Resistance, Resilience, and Refuge: Sustaining a Contemporary Creative Practice

In our turbulent political climate, having a consistent and sustained a creative practice that functions as a refuge from the relentlessly negative political rhetoric feels very important. On the other hand, creating dialogue and drawing attention to important social and political issues is absolutely necessary as well. This panel will facilitate a dialogue between artists whose work takes a variety of approaches towards aesthetics and social engagement—in an effort to address questions surrounding how we, as cultural producers, can effectively situate and sustain our practices and ourselves within our current divisive political context.

CHAIR: **Steve Rossi**, Parsons School of Design, The State University of New York at New Paltz

PANELISTS:

Kenyatta A.C. Hinkle, Wanlass Artist In Residence at Occidental College, Art Center
Emily Puthoff, The State University of New York at New Paltz
Cristobal Martinez, Post-Commodity Collective, San Francisco Art Institute
Kade L. Twist, Post-Commodity Collective, Otis College of Art and Design

1:30–3:00 PM

Artist as Parent: Parent as Artist

This panel continues the annual ARTspace dialogue of how artists navigate family life, specifically parenthood, through collaborations, collectives, support systems and resources. The panelists will explore historical context, publications and current resources and their support systems or the lack thereof.

CHAIR: **Niku Kashef**, California State University, Northridge and Woodbury University

3:30–5:00 PM

Projections on Future Practice

This conversation between a panel of contemporary women artists will include topics of: current practice; their relationship to audience and community; ethics and responsibilities; early experiences; sources and context of research; and key insights to what they see as the future of their practice.

CHAIR: **Alice Mizrachi**, Independent Artist

FRIDAY, FEBRUARY 23

10:30 AM–12:00 PM

Title: Art Happens: Through Collective Action

In response to urgent global concerns, artists everywhere often employ their skills towards social engagement, community activism and advocacy. In the words of social practice pioneer, Suzanne Lacy, these artists have “a goal to make art that matters.” This panel explores the impactful role the visual and performing arts play in empowering communities, institutions, and individuals. From grassroots to educational partnerships, this session will feature projects that initiate change and maintain inspirational educational / business / community based partnerships and collaborations.

CHAIRS: **Reni Gower**, Virginia Commonwealth University; **Melissa Hilliard Potter**, Columbia College Chicago

PANELISTS:

Nick Kline, Rutgers University
Carrie Patterson, St Mary’s College of Maryland
Ian Farren, Plymouth College of Art
Melissa Potter, Columbia College Chicago

2:00–3:30 PM

What’s Next? Eco-Materialism and Contemporary Artists

This panel explores the international art movement of Eco Materialism. “Eco” referring to the environmental impact of creating art, while “Materialism” indicates the sensory and tactical strategies these artists activate. Three panelists represented in a forthcoming book by Linda Weintraub will discuss possible archetypes of material interaction.

CHAIR: **Cara Tomlinson**, Lewis & Clark College

PANELISTS:

Amy Youngs, Ohio State University
Hilda Hellstrom, Copenhagen, Denmark
John Cohrs, Pratt Institute
Linda Weintraub, University of Hartford

LIVE STREAMED

3:30–5:30 PM

Distinguished Artist Interviews

Leading art world discussions since 1969, Sotheby’s Institute of Art is proud to sponsor the 2018 CAA 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.

Catherine Opie with **Helen Molesworth**, Museum of Contemporary Art, Los Angeles

The Promise Piece, Ten Years Later, A Message from Yoko Ono

Judy Baca interviewed by **Anna Indych-López**, CCNY & The Graduate Center, CUNY and author of *Judith F. Baca*

5:30–7:30 PM

ARTexchange

Concourse Foyer

Organized by CAA’s Services to Artists Committee, ARTexchange is CAA’s unique pop-up exhibition and annual meet-up for artists. This social event provides an opportunity for artists to share their work and build affinities with members.

ARTexchange is free and open to the public. A cash bar will be available.



Media Lounge

Room 411

Radical Identity: The New Citizen

MEDIA LOUNGE COMMITTEE: **Carissa Carman, Edgar Endress, Niku Kashef, Cara Tomlinson**

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 fodder for a dynamic dialogue of how artists' place themselves in the larger distinction of media, both analog and digital.

Each year Media Lounge coordinates a central theme to explore the interrelationship of media across a topic. This year, we host academics, new media artists, international communities, guest speakers, filmmakers, and performers to lead workshops, and generate productive discussions and crowd sourcing under the conceptual framework, *Radical Identity: The New Citizen*. Within our current political administration and earth shattering disasters, we seek to bring together inspiring, accessible programming which inspires the new citizen to be part of a critical dialogue for action.

Many of the guests and screenings are addressing topics of identity, culture and action. The current 2018 conference cultivates a community of presenters that are breaking through access to the internet, exploring new ways of seeing, inviting interviews that look at video art as a vehicle of cultural introspection while also addressing communities seeking diversity, de-bunking queer identity as an ephemeral culture and supporting hands-on making of textiles as a communication for radical change.

Join us as we make, build, mobilize and expand our communities for a reconstruction of self, and a radicalized new democracy.

WEDNESDAY, FEBRUARY 21

12:00–1:30 PM

MA/MFA Video Screenings

2:00–2:30 PM

International Video Art Selections (1)

Media lounge invites new perspectives of regional and cultural expansion, previewing video artists based in the Americas from some of the most prestigious and inventive video festivals.

ORGANIZER: **Edgar Endress**, George Mason University

THURSDAY, FEBRUARY 22

10:30 AM–12:00 PM

Social Textiles: Mend America Workshop

Social Textiles explores textiles as a medium for exploring social space, identity and communication using analog or digital communication to create and instigate material culture.

Mend America: A Call to Action

Participants will be engaged in "Mending America" which includes official communication, letter writing and patch stitching.

CHAIR: **Carissa Carman**

FACILITATOR: **Frau Fiber**, Independent Artist

12:00–1:30 PM

International Video Art Selections (2) - Haiti

Media lounge invites new perspectives of regional and cultural expansion, previewing a curatorial perspective of video artists based in Haiti.

ORGANIZER: **Edgar Endress**, George Mason University

2:00–3:30 PM

MA/MFA Video Screenings

4:00–5:30 PM

Social Textiles: Humor and Magic

Join Media Lounge for *Social Textiles: PART 2*, an extension of *Mending America*. Social Fabric provides a platform for artists experimenting with humor and magic in textiles as a way of re-defining identity with fabric. This session is a work zone, production line and action, mobilizing artists to reconstruct the political. This session brings together artists and action in an attempt to re-engage the political, re-configuring how personal performance and collective artistic practice can radicalize change to cultivate a small revolution.

CHAIRS: **Carissa Carman**, Indiana University Bloomington;
Edgar Endress, George Mason University

FRIDAY, FEBRUARY 23

New Media Caucus Art + Tech Workshops

The New Media Caucus Art + Tech workshops are intended to introduce art and technology processes to uninitiated arts educators. Through these project-based workshop participants will gain skills and build up resources for infusing technical skills and new media concepts into their studio art projects.

Everyone is welcome regardless of skill level or experience!

8:30–10:00 AM

Art + Tech Workshop 1: Break the Internet

This workshop will walk through the steps of accessing and using your browser's web inspector to alter the local code of a given website. Participants will walk through processes of altering written content, swapping out images, changing colors scheme and rearranging aesthetic block elements of the site resulting in glitchy abstract type compositions. Through this destructive process participants will learn how HTML, CSS and JQuery come together to create the modern web.

FACILITATOR: **Katie Duffy**, Artist and Assistant Professor of Art & Technology, Northeastern Illinois University

10:30 AM–12:00 PM

Art + Tech Workshop 2: Experimental Computer Vision

This workshop will utilize the built-in computer camera of a laptop to teach participants how to directly edit captured videos in real-time. We will use the open-source software Processing to explore variables such as time warping, pixelization, drawing, and image processing. No experience of coding is necessary, as we will go over some basic concepts such as draw size, color, frame rate, and draw number together as we are editing on the fly.

FACILITATOR: **Echo Theohar**, Graduate Student,
UC Santa Barbara Art and Technology

12:00–1:30 PM

Networked Conversations Live from the NMC Lounge

An interview with **Chip Lord**, Professor Emeritus, University of California, Santa Cruz hosted by **Randall Packer**, Associate Professor of Networked Art, Nanyang Technological University in Singapore

Networked Conversations, a series of online interviews hosted by Randall Packer, will feature a Webcasted interview with media artist Chip Lord live from the NMC Media Lounge. Best known for his work with the media collective Ant Farm, which he co-founded with Doug Michels in 1968, Chip Lord collaborated on such iconic works as Cadillac Ranch (1974), Media Burn (1975), and the Eternal Frame (1975). Ant Farm, associated with artist collectives that pioneered experimental video and performance during the socially transformative period of the 1960s and 70s, is self-described as an "art agency that promotes ideas . . . which are important vehicles of cultural introspection." During the 1980s, Chip Lord began teaching at the University of California, Santa Cruz Department of Film and Digital Media, where he is currently a Professor Emeritus.

Networked Conversations invites active participation and dialogue that unites the local NMC New Media Lounge attendees with a global, online audience in a networked third space environment: collapsing geographical and cultural boundaries via participatory Internet chat. Networked Conversations, presented by the Third Space Network, is a project of Randall Packer in conjunction with research at the School of Art, Design and Media, Nanyang Technological University in Singapore, where he is an Associate Professor of Networked Art.

<https://thirdspacenet.com/networked-conversations/>

2:00–3:30 PM

Diversifying the Art Tech World

In response to both the current political climate and recent reporting into the gender gap in the tech industry, this panel will discuss the gender gap in the art tech world. Prompted by concerned academics, curators and the public, panelists will give short presentations of their work with commentary on their early access to technology, mentors and other support structures that helped them to create significant artwork. Questions focus on how, going forward, we can support younger, female and trans new media artists, particularly artists of color. Discussions will consider Kimberlé Williams Crenshaw's ideas about intersectionality and its insistence on finding more productive ways to discuss gender, race, class, disability and other forms of identity.

CHAIRS: **Joelle Dietrick**, Davidson College; **Kathy Rae Huffman**, Independent Curator

RESPONDENTS:

Kathy Rae Huffman, Independent Curator, Los Angeles
Huffman discusses FACES, an online listserv for women in art and technology, which just celebrate 20 years of an active online community.

Annina Rüst, Assistant Professor, Florida Atlantic University
Rüst presents her electronic and software artworks that develop from the intersection of activism, algorithm, data, electricity, humor, politics, and pop culture.

Lauren McCarthy, Assistant Professor, University of California Los Angeles
McCarthy explores social and technological systems for being a person and interacting with other people.

Kerry Tribe, Independent Artist
Kerry Tribe investigates speaking subjects with linguistic challenges as a way to reimagine a world with more empathy.

3:30–5:00 PM

Queering New Media Art & Asking Questions about Nothing

Not rooted in a traditional culture or ancestral homeland, Queerness constitutes ephemeral cultures, continually reinvented and reimagined. Queerness is under constant threat of erasure from cultural amnesia and political malice. Academia and the art world have responded to this erasure with alternately heroic and halting efforts. This session attempts to assess various responses to queer erasure in the overlapping enclaves of new media art comprised of artists, academics, industry and institutional professionals. The session will explore this question from several perspectives, including institutional omission and professional struggles and new media artists who are working to code queer consciousness into the ubiquitous languages of new media cultures. Queer theorist, Jose Estaban Munoz writes, "Queer Utopian practice is about 'doing' and 'building' in response to the status of nothingness assigned to us by the heteronormative world." What is the world of new media art doing that says something about this particular nothing

CHAIRS: **Richard Rinehart**, Samek Art Museum, Bucknell University; **Vagner Mendonça Whitehead**, Texas Woman's University

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 Los Angeles Convention Center.

WEDNESDAY, FEBRUARY 21

12:30–1:30 PM

Art Historians of Southern California
Room 402A

Association of Research Institutes in Art History (ARIAH)
Room 507

THURSDAY, FEBRUARY 22

10:30 AM–12:00 PM

CAA Affiliated Society Meeting
Room 507

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 collaborate.

12:30–1:30 PM

Association for Latin American Art (ALAA)
Room 402B

Diasporic Asian Art Network (DAAN)
Room 507

Foundations in Art: Theory & Education (FATE)
Room 402A

Historians of German, Scandinavian, and Central European Art and Architecture (HGSCA)
Room 506

Society of Contemporary Art Historians (SCAH)
Room 501C

The Feminist Art Project (TFAP)
Room 505

FRIDAY, FEBRUARY 23

12:30–1:30 PM

Alliance for the Arts in Research Universities (a2ru)
Room 501C

American Society for Hispanic Art Historical Studies (ASHAHS)
Room 405

Association of Historians of American Art (AHAA)
Room 404B

Association of Historians of Nineteenth-Century Art (AHNCA)
Room 402A

Community College Professors of Art and Art History (CCPAAH)
Room 404A

Design Incubation
Room 406B

Design Studies Forum (DSF)
Room 504

European Postwar and Contemporary Art Forum (EPCAF)
Room 507

Historians of British Art (HBA)
Room 407

Italian Art Society (IAS)
Room 409B

Public Art Dialogue (PAD)
Room 409A

Society of Historians of East European, Eurasian, and Russian Art and Architecture (SHERA)
Room 402B

The International Art Market Studies Association (TIAMSA)
Room 410

US Latinx Art Forum (USLAF)
Room 406A

Women's Caucus for Art (WCA)
Room 501B

SATURDAY, FEBRUARY 24

12:30–1:30 PM

Leonardo/ISAST
Room 504

National Committee for the History of Art (NCHA)
Room 507



CAA ELECTIONS AND ANNUAL BUSINESS MEETING

Get Engaged and Vote in CAA's 2018 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 2018 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 help logging in to vote, please see the information booth at registration or any CAA staff member. Voting will continue until 6:00 PM on Wednesday, February 21, 2018. The results of the Board election will be announced at CAA's Annual Business Meeting on Friday, February 23, from 2:00–3:30 PM in Room 403B.

Please be sure to vote before Thursday night and come to CAA's Annual Business Meeting on Friday to welcome the new Board members. It is an important part of your CAA Membership.

WEDNESDAY, FEBRUARY 21

6:00–7:30 PM

CAA Convocation, Presentation of Annual Awards for Distinction, and Annual Business Meeting, Part I
Room 502A and B

The CAA Convocation, held the first evening of the Annual Conference, includes a welcome from **Suzanne Preston Blier**, CAA president, and **Hunter O'Hanian**, CAA executive director, and the Presentation of Annual Awards for Distinction. This year, **Charles Gaines**, Los Angeles–based artist and faculty at CalArt, School of Art, will give the keynote address.

Convocation is free and open to the public.

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

FRIDAY, FEBRUARY 23

2:30–3:30 PM

CAA's Annual Business Meeting, Part II
Room 403B

Hunter O'Hanian, CAA executive director, invites all CAA members to attend the Annual Business Meeting. CAA staff and board members will be introduced and on hand to answer questions.

New CAA board members will be announced at this meeting.

CAA PROFESSIONAL COMMITTEE MEETINGS

Unless otherwise noted, the following meetings are open to CAA committee, task force, or jury members only and take place at the Westin Bonaventure Westin Bonaventure Hotel, 404 S. Figueroa Street.

This year we've done our best to schedule all of the CAA Professional Committee Meetings on Wednesday, February 21, followed by a joint lunch, as a way to promote greater communication between committee members. These meetings will take place at the Westin Bonaventure Hotel on the lobby level.

NEW IN
2018

WEDNESDAY, FEBRUARY 21

8:00–9:45 AM

Professional Committee "All Chairs" Meeting
Santa Anita C Room

10:00 AM–12:00 PM

CAA Committee on Design
San Fernando Room

CAA Committee on Diversity Practices
Palos Verdes Room

CAA Committee on Intellectual Property
Los Cerritos Room

CAA Committee on Women in the Arts
Santa Barbara C Room

CAA Education Committee
Santa Anita B Room

CAA International Committee
San Pedro Room

CAA Museum Committee
Santa Anita A Room

CAA Professional Practices Committee
Santa Barbara A Room

CAA Services to Artists Committee
San Bernardino Room

CAA Student and Emerging Professionals Committee
Los Feliz Room

12:15–2:00 PM

All Committee Luncheon
San Gabriel AB Room, Lobby Level
Westin Bonaventure Hotel

FRIDAY, FEBRUARY 23

9:30–10:30 AM

CAA Nominating Committee
San Fernando Room, Lobby Level
Westin Bonaventure Hotel

SATURDAY, FEBRUARY 24

12:30–1:30 PM

CAA Annual Conference Committee Meeting
Room 513, Los Angeles Convention Center

CAA PUBLICATIONS MEETINGS

WEDNESDAY, FEBRUARY 21

11:30 AM–2:00 PM

Art Journal Editorial Board Meeting
Room 504, Los Angeles Convention Center

THURSDAY, FEBRUARY 22

8:00–10:00 AM

The Art Bulletin Editorial Board Meeting
Room 504, Los Angeles Convention Center

FRIDAY, FEBRUARY 23

8:30–10:00 AM

caa.reviews Editorial Board Meeting
Room 504, Los Angeles Convention Center

FRIDAY, FEBRUARY 23

4:30–6:00 PM

Council of Field Editors Meeting
Room 504, Los Angeles Convention Center

SATURDAY, FEBRUARY 24

9:00–10:30 AM

CAA Publications Committee Meeting
Room 504, Los Angeles Convention Center





Events

SPECIAL EVENTS

The following organizations have graciously organized events for CAA conference attendees. Events provide conference-goers the opportunity to connect with art professionals in social settings at museums, cultural institutions, and receptions in a variety of venues. Please make sure to read through our listings for events in line with your schedule and interests. To obtain further information about individual events, please email the associated RSVP contact.

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 2018 app.

TUESDAY, FEBRUARY 20

9:30 AM–4:00 PM

Marketing, Branding, and Social Media: Getting It Together

A+D Architecture and Design Museum
900 East 4th Street
Los Angeles, CA 90013

PRESENTER: **Marlon Fuentes**

In this course you will learn how to take a step back, look at your business model, and understand how and where it makes sense to allocate promotional resources on- and offline. Social media is a powerful tool for promotion, but learning to join the greater conversation happening online is key. Learn how to frame your content by one of BuzzFeed's emerging technology producers and gain an understanding of why people share content, how to deliver it, and how it affects your bottom line. In addition, you will learn foundational concepts in brand management in order to steer the ship in the right direction.

CAA is collaborating with the Center for Cultural Innovation to present this workshop at the A+D Architecture and Design Museum.

Required Workshop Materials: Note-taking materials.

Preregistration was required.

9:30 AM–4:00 PM

Selling Your Art, Selling Yourself, and How to Feel Comfortable Doing Both

18th Street Arts Center
1639 18th Street
Santa Monica, CA 90404

PRESENTER: **A. McLean Emenegger**



Do you (really) know what you want for your art career? Are you properly planning and marketing to reach your goals? Is your portfolio ready to show to galleries? Do you know which galleries to approach and how to approach them? Curator, art writer, art consultant, former gallery director, and artist A. McLean Emenegger guides you through the process of preparing yourself to promote your work and develop the relationships necessary to advance your career.

CAA is collaborating with the 18th Street Arts Center and the Center for Cultural Innovation to present this workshop. After the workshop, participants will explore the 18th Street studios and meet with visiting artists.

Preregistration was required.

6:00–8:00 PM

Meet and Greet

Concourse Foyer, Los Angeles Convention Center

First-time conference attendees and those interested in learning more about what the conference has to offer 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. 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 21

12:30–2:00 PM

Free/Open Workshop, Learning to Look: Eighteenth-Century Mexican Painting

Lynda and Stewart Resnick Exhibition Pavilion
Los Angeles County Museum of Art (LACMA)
5905 Wilshire Boulevard
Los Angeles, CA 90036

American Institute for Conservation

Ilona Katzew, curator, and **Joe Fronek**, conservator, will discuss the material aspects of works in the LACMA exhibit, *Pintado en México, 1700–1790: Pinxit Mexici*, in the museum's galleries with participation from workshop attendees.

RSVP: Advance registration was required.

3:00–4:00 PM

Curator-Led Tour, Taking Shape: Degas as Sculptor with Assistant Curator Emily Talbot

Norton Simon Museum
411 West Colorado Boulevard
Pasadena, CA 91105

Join Assistant Curator Emily Talbot for a tour of *Taking Shape: Degas as Sculptor*, her illuminating exhibition that explores the improvisational nature of Edgar Degas's artistic practice and considers the affinities between sculpting, painting, and drawing in his oeuvre.

RSVP: Advance registration was required by February 14, 2018.

5:00–7:00 PM

Special Exhibition Visit, Jasper Johns: "Something Resembling Truth"

The Broad
221 South Grand Avenue
Los Angeles, CA 90012

CAA conference attendees may visit both the museum's permanent collection located in the third floor galleries, as well as the special exhibition *Jasper Johns: "Something Resembling Truth."* Those who attend this special two-hour window will be granted complimentary access to the special exhibition, with staggered entry to the first floor galleries.

RSVP: Limited to 500 conference attendees. Advance registration required. Please register at the annual events page on the conference website or the special-event ticket booth in the conference registration area.

7:30–9:00 PM

CAA Opening Reception

Concourse Foyer, Los Angeles Convention Center

Please join the CAA Opening Reception, immediately following Convocation, at the Los Angeles Convention Center. The reception will include a cash bar.

RSVP: No RSVP required.

8:00–10:00 PM

Party at Hauser & Wirth

901 E. 3rd Street
Los Angeles, CA 90013
\$10 admission

**THURSDAY, FEBRUARY 22**

8:00–9:30 AM

SEPC Welcome Breakfast

Room 518, Los Angeles Convention Center
1201 South Figueroa Street
Los Angeles, CA 90015

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.

RSVP: No RSVP required.

9:30 AM–12:00 PM

Arts Council of the African Studies Association (ACASA) Open House

Coffee and Tours of African and African Diaspora Art Exhibitions
Fowler Museum at UCLA
308 Charles E. Young Drive East
Los Angeles, CA 90024

Join Fowler Museum curators for coffee, tours, and conversations about the exhibitions on view: the Fowler's PST show, *Axe Bahia: The Power of Art in an Afro-Brazilian Metropolis*, and *Bread, Butter, and Power: Paintings by Meleko Mokgosi*.

RSVP: Advance registration was required by February 15, 2018.

11:00 AM–2:00 PM

Bus Tour of The Great Wall of Los Angeles by Judy Baca

Join us for a bus tour of *The Great Wall of Los Angeles* by Judy Baca, this year's recipient of the Public Art Dialogue (PAD) Annual Award. Refreshments will be served.

Bus will meet outside the main entrance of the Los Angeles Convention Center.

RSVP: Please email Annie Dell'Aria at dellarab@miamioh.edu.

12:00 PM

Special Tours for CAA Members at MOCA Grand Avenue Museum of Contemporary Art, Los Angeles (MOCA)

250 South Grand Avenue
Los Angeles, CA 90012

CAA members join public tours at MOCA Grand Avenue and the Geffen Contemporary at MOCA Thursdays at 5:30 PM and 6:30 PM or Saturday and Sunday at noon and 2:00 PM. For information on MOCA locations, hours, and exhibitions, visit moca.org.

RSVP: Please RSVP to 213-621-1745 or aherrington@moca.org.

2:00–3:30 PM

Visit to the Study Room of the UCLA, Hammer Museum, The Grunwald Center

10899 Wilshire Boulevard
Los Angeles, CA 90024

The Grunwald Center for the Graphic Arts welcomes conference attendees to visit their study room and view selections from one of the country's most distinguished collections of works on paper. The Grunwald collection comprises more than 45,000 prints, drawings, photographs, and artists' books from the Renaissance to the present.

Limit: 20 participants

Price: \$10

Transportation: On your own

2:30 PM

Curator-Led Session at the LACMA Study Center for Photography and Works on Paper

Los Angeles County Museum of Art
Study Center for Photography and Works on Paper
5905 Wilshire Boulevard
Los Angeles, CA 90036

In this private study session, curator Britt Salvesen will discuss highlights from LACMA's collection of British photographs and works on paper.

RSVP: Event is limited to 10–15 members of the Historians of British Art (HBA); please see the HBA newsletter for further details and contact Emily Talbot, etalbot@nortonsimon.org, with questions.

4:30–8:00 PM

The International Art Market Studies Association (TIAMSA) Field Trip to the Getty Archive and Provenance Index. A reception follows.

Getty Research Institute, Getty Center
Special Collections Reading Room
1200 Getty Center Drive #1100
Los Angeles, CA 90049

Join us for an inside tour of the Getty's holdings of art dealers' archives and the Getty Provenance Index, followed by a reception.

Transportation: Shuttle bus from the LA Convention Center will be provided for registered members.

RSVP: Open only to members of the TIAMSA.

Renew your membership and book your attendance at: artmarketstudies.org/events.

5:30–7:30 PM

California College of the Arts Alumni and Friends Reception A.G. Geiger Fine Art Books & Press

502 Chung King Court
Los Angeles, CA 90012

Join us for drinks and bites at the notable A.G. Geiger Fine Art Books & Press.

RSVP: Please RSVP to alumni@cca.edu.

6:00–8:00 PM

Self Help Graphics Reception and Association of Print Scholars (APS) Members Meeting

1300 East 1st Street
Los Angeles, CA 90033

Join us for a reception and APS members meeting at Self Help Graphics, one of Los Angeles's historic community-based graphic workshops.

RSVP: Please RSVP to info@printscholars.org.

7:00–9:00 PM

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

This is a dinner-reception, free to members of HGSCA.

RSVP: An invitation will be circulated to members via the listserv and website. At that time, HGSCA members should reply to Juliet Koss (HGSCA secretary), jkoss@scrippscollege.edu.

7:00–10:00 PM

CAA Reception at the Getty Center

Getty Center
1200 Getty Center Drive
Los Angeles, CA 90049

Transportation: Depart by bus from the Los Angeles Convention Center West Hall entrance at 6:00 PM; bus departs the Getty Center to return to the conference hotels at 10:00 PM.

RSVP: Price: \$25. Limit to 600 people. Advance registration required. Purchase ticket online at the annual events page on the conference website or the special-event ticket booth in the conference registration area. Tickets cannot be sold or purchased onsite at the Getty Center or the Getty Villa.

FRIDAY, FEBRUARY 23

9:30–11:00 AM

Breakfast at LACMA

Los Angeles County Museum of Art
5905 Wilshire Boulevard
Los Angeles, CA 90036

9:30–10:30 AM—Breakfast (see transportation note below for departure times)

9:30–11:00 AM - Special exhibitions will be open for viewing in the Broad Contemporary Art Museum at LACMA and the Lynda and Stewart Resnick Exhibition Pavilion.

The entire museum will be open for viewing at 11:00 AM.

Guests may remain at LACMA after the event to visit the exhibits at their leisure.

Transportation: Depart by bus from the Los Angeles Convention Center West Hall entrance at 9:00 AM; buses depart LACMA to return to the Los Angeles Convention Center at 11:30 AM.

Guests arriving by bus will be dropped off at the Chris Burden sculpture, *Urban Light*, on LACMA's campus at Wilshire Boulevard and Ogden Drive. Limit: 100 participants

RSVP: Price: \$25. Limited availability. Advance registration required. Purchase ticket online at the annual events page on the conference website or the special-event ticket booth in the conference registration area. Onsite registration at the Los Angeles Convention Center based on availability. Tickets cannot be sold or purchased onsite at LACMA.

11:00 AM–1:00 PM

The Huntington Library, Art Collections, and Botanical Gardens Tour of Conservation Lab

Limit: 15 participants
Pre-registration required.

Tour of the conservation lab at The Huntington Library, Art Collections, and Botanical Gardens. Participants will have free access to the 200+ acre botanical gardens in addition to the tour of the lab. Group will meet staff at the admissions desk, provide passes and escort group to the lab for the tour.

Transportation: Depart by bus from the Los Angeles Convention Center West Hall entrance at 10:00 AM; bus returns to the Los Angeles Convention Center by 1:00 PM.

11:00–3:00 PM

Getty Center Visit

Getty Center
1200 Getty Center Drive
Los Angeles, CA 90049

Transportation: Depart by bus from the Los Angeles Convention Center West Hall entrance at 10:00 AM; bus departs the Getty Center to return to the Los Angeles Convention Center at 3:00 PM.

RSVP: Price of \$25 is for transportation. Limited to 50 participants. Advance registration required. Purchase ticket online at the annual events page on the conference website or the special-event ticket booth in the conference registration area. Onsite registration at the Los Angeles Convention Center based on availability. Tickets cannot be sold or purchased onsite at the Getty Center or the Getty Villa.

12:00 PM

Special Tours for CAA Members at MOCA Grand Avenue

Museum of Contemporary Art, Los Angeles (MOCA)
250 South Grand Avenue
Los Angeles, CA 90012

CAA members can also join public tours at MOCA Grand Avenue and the Geffen Contemporary at MOCA Thursdays at 5:30 PM and 6:30 PM or Saturday and Sunday at noon and 2:00 PM. For information on MOCA locations, hours, and exhibitions, visit moca.org.

RSVP: Please RSVP to 213-621-1745 or aherrington@moca.org.

12:30–1:30 PM

Groundwork: Curatorial Tour of the Sondra & Marvin Smalley Family Sculpture Garden

American Jewish University, Familian Campus
15600 Mulholland Drive
Bel-Air, CA 90077

Take a closer look at one of LA's best kept secrets, hidden in plain view. Tour works by Sol Lewitt, Jenny Holzer, and Charles Ginnever, among others, with chief curator Rotem Rozental, and learn more about organizational shifts, bi-coastal artistic relations, and the shaping of local histories at the the Sondra & Marvin Smalley Family Sculpture Garden at American Jewish University.

RSVP: Please RSVP by Friday, February 23, 2018, at 9:30 AM to arts@aju.edu.

2:00–5:00 PM

Bus and Walking Tour of Downtown Los Angeles

Organized by DTLA, The Downtown Center Business Improvement District

Limit: 45 participants
Price: \$20

Pre-registration required. Onsite registration at the Los Angeles Convention Center based on availability.

Bus and walking tour of downtown Los Angeles, visiting The Main Museum, the ICA (Institute of Contemporary Art, Los Angeles), other landmark cultural institutions. Each stop on the tour will include a talk by senior staff at the institution.

Transportation: Depart by bus from the Los Angeles Convention Center West Hall entrance at 2:00 PM; bus returns to the Los Angeles Convention Center by 5:00 PM.

2:00–3:30 PM

Visit to the Study Room of the UCLA, Hammer Museum, The Grunwald Center

10899 Wilshire Boulevard
Los Angeles, CA 90024

The Grunwald Center for the Graphic Arts welcomes conference attendees to visit their study room and view selections from one of the country's most distinguished collections of works on paper. The Grunwald collection comprises more than 45,000 prints, drawings, photographs, and artists' books from the Renaissance to the present.

Limit: 20 participants
Price: \$10

Transportation: On your own

4:00–8:00 PM

Closing Reception: CAA 2018 Los Angeles MFA Exhibition at California State University, Los Angeles Theme: "Sustainability and Public Good"

Cal State LA Fine Arts Gallery, Fine Arts Building at California State University
5151 State University Drive
Los Angeles, CA 90032

Exhibition Dates: January 25–February 24, 2018

The regular gallery hours are Monday through Friday 12:00–5:00 PM.

Graduate students currently enrolled in MFA programs at twenty plus schools within one hundred miles of Los Angeles participate in the CAA's 2018 Los Angeles MFA Exhibition, on view from January 25–February 24, 2018, at the Cal State LA Fine Arts Gallery.

RSVP: This exhibit and reception are free and open to the public.

5:30–7:30 PM

ARTexchange

Concourse Foyer, Los Angeles Convention Center

The Services to Artists Committee invites artist members to participate in ARTexchange, CAA's unique pop-up exhibition and annual meet-up for artists. This social event provides an opportunity for artists to share their work and build affinities with other artists, historians, curators, and cultural producers. ARTexchange is free and open to the public. A cash bar will be available.

RSVP: No RSVP required.

SATURDAY, FEBRUARY 24

10:00 AM–4:30 PM

The Feminist Art Project, Rutgers, State University of New Jersey "Feminism and the State: Art, Politics, and Resistance"

Museum of Contemporary Art
Ahmanson Auditorium
250 South Grand Avenue
Los Angeles, CA 90012

TFAP@CAA Day of Panels: Free and open to the public.

SYMPOSIUM CHAIRS: **Jamillah James**, Institute of Contemporary Art, Los Angeles; **Lanka Tattersall**, Museum of Contemporary Art, Los Angeles

As the first convening of TFAP@CAA conceived during the Trump administration, this symposium will address urgent, intertwined threats to feminism and radical artistic practice under a political regime antagonistic to both. Following Martha Rosler's astute analysis that "[a] critique of ideology necessitates some materialistic grounding if it is to rise above the theological," the symposium will be rooted in the material conditions of feminist practices that resist patriarchal ideologies, especially on the level of state-sanctioned control and oppression. The symposium will also open space for the discussion of practices of art and art history that shed light on historical precedents and paths for feminist resistance, with a special focus on methodologies pressing at the limits of art history. Finally, the symposium will act as a tactical platform, where feminists whose practices may not sit within conventional definitions of art are invited to share their skills and strategies.

Continues on Pg 82 →



10:00–10:15 AM

Welcome and Introductory Remarks

Connie Tell, TFAP, Center for Women in the Arts and Humanities, Rutgers, State University of New Jersey
Jamillah James, Institute of Contemporary Art, Los Angeles
Lanka Tattersall, Museum of Contemporary Art, Los Angeles

10:15–11:00 AM

Keynote Address: **Martha Rosler**

11:05–12:30 PM

Borders, Bodies, and Access to Knowledge as Power

PANELISTS: **Shoghig Halajian**, **Gelare Khoshgozaran**,
Litia Perta, additional participants to be announced

12:30–1:30 PM

LUNCH BREAK

1:30–3:00 PM

The Web as a Political Space

PANELISTS: **Aria Dean**, **Ceci Moss**, **Guadalupe Rosales**,
Martine Syms, **Angela Washko**

3:05–4:30 PM

Roundtable: Curatorial and Artistic Strategies around Activism, Representation, and Collective Space

PARTICIPANTS: **Courtney Fink**, **Kate Johnson**, **Sarah Williams**, **Young Joon Kwak**, **Cauleen Smith**, additional participants to be announced

SATURDAY, FEBRUARY 24

10:00 AM–4:30 PM

Scholarship of Teaching and Learning (SoTL) Bootcamp at CAA

University of Southern California, Taper Hall

With generous support from the Samuel R. Kress Foundation, Art Historians of Southern California, and the University of Southern California

RSVP: Advance registration required. Limited to 50 participants.

See CAA 2018 Annual Conference website for more information.

6:00–8:00 PM

Carmen Argote: Artist Lab Residency

18th Street Arts Center
 1639 18th Street
 Santa Monica, CA 90404

LA-based artist Carmen Argote will debut a new body of work developed in the artist lab residency at 18th Street with the support of the PST: LA/LA performance festival organized by the Getty and REDCAT.

On view in February: *Carmen Argote: Artist Lab Residency*RSVP: Please RSVP at 18thstreet.org

7:00–9:00 PM

CARPA: Craft Advanced Research Projects Agency

Craft & Folk Art Museum
 5814 Wilshire Boulevard
 Los Angeles, CA 90036

Reception will take place from 7:00–9:00 PM and a special session during the reception at 7:30 PM as part of the Critical Craft Forum.

CHAIRS: **Sara Clugage**, Dilettante Army; **Otto von Busch**, Parsons School of Design at The New School

Shrink It and Pink It, **Steven Frost**, University of Colorado, Boulder

Done Catching: A Brief Briefing on Progress in the Field + Instruction for New Agents, **Lauren A. Ross**

DISCUSSANT: **Carole Frances Lung**, California State University, Los Angeles

SUNDAY, FEBRUARY 25

1:00–2:00 PM

Mesoamerica in Midcentury California: Revivals and Reinvention, in conjunction with the exhibition *Found in Translation: Design in California and Mexico, 1915–1985*

Los Angeles County Museum of Art
 Brown Auditorium
 5905 Wilshire Boulevard
 Los Angeles, CA 90036

This panel is mostly associated with the 1920s and 1930s and the use of the pre-Hispanic past to construct a visual identity for California, which continued for many decades. The zeal for indigenous cultures had many manifestations—from emblems of defiance by the Chicano civil rights movement to symbols of timeless craft traditions by collectors. This event includes admission to the exhibition.

RSVP: Tickets required. Please obtain free tickets at lacma.org.**MUSEUM LISTINGS**

The following organizations have generously opened their doors to CAA conference attendees. Present your CAA 2018 badge upon entry during the days and hours listed below for free or discounted admission. For information about the museum or cultural center, please visit their website listed below.

18th Street Arts Center

1639 18th Street, Santa Monica, CA 90404

Dates/Hours: February 21–24 11:00 AM–6:00 PM

On view in February: *PST: LA/LA: Carmen Argote Guadalajara/LA***Craft & Folk Art Museum**

5814 Wilshire Boulevard, Los Angeles, CA 90036

Dates/Hours: February 21–24, Tuesday through Friday
 11:00 AM–5:00 PM; Saturday and Sunday 11:00 AM–6:00 PM

On view in February: *Melting Point: Movements in Contemporary Ceramics*

Los Angeles County Museum of Art (LACMA)

5905 Wilshire Boulevard, Los Angeles, CA 90036

Dates/Hours: February 19–25, Monday, Tuesday, and Thursday
 11:00 AM–5:00 PM; Friday 11:00 AM–8:00 PM; Saturday and Sunday 10:00 AM–7:00 PM (closed Wednesdays)

On view in February: *A Tale of Two Persian Carpets (One by One): The Ardabil and Coronation Carpets; Found in Translation: Design in California and Mexico, 1915–1985; Painted in Mexico, 1700–1790: Pinxit Mexici; Richard Prince: Untitled (Cowboy)*

Museum of Contemporary Art (MOCA)

250 South Grand Avenue, Los Angeles, CA 90012

Dates/Hours: February 21–24, Monday through Friday
 11:00 AM–6:00 PM; Saturday and Sunday 11:00 AM–5:00 PM; closed Tuesdays

On view in February: *Selections from the Permanent Collection; Storefront: Full Haus*

Museum of Latin American Art (MOLAA)

628 Alamitos Avenue, Long Beach, CA 90802

Dates/Hours: February 21–24, Wednesday, Thursday, Saturday and Sunday 11:00 AM–5:00 PM; Friday 11:00 AM–9:00 PM; Monday and Tuesday: closed

On view in February: *Relational Undercurrents: Contemporary Art of the Caribbean Archipelago*

Norton Simon Museum

411 West Colorado Boulevard, Pasadena, CA 91105

Dates/Hours: February 19–25, Monday, Wednesday, and Thursday 12:00–5:00 PM; Friday and Saturday 11:00 AM–8:00 PM; Sunday 11:00 AM–5:00 PM; Tuesday: closed

On view in February: *Taking Shape: Degas as Sculptor; Rembrandt's "Self Portrait at the Age of 34" on loan from the National Gallery, London; Rembrandt: Prints "of a Particular Spirit"*

Skirball Cultural Center

2701 North Sepulveda Boulevard, Los Angeles, CA 90049

Dates/Hours: February 20–25, Tuesday through Friday 12:00–5:00 PM; Saturday and Sunday 10:00 AM–5:00 PM

On view in February: *Another Promised Land: Anita Brenner's Mexico; Surface Tension by Ken Gonzales-Day: Murals, Signs, and Mark Making in LA; Visions and Values: Jewish Life from Antiquity to America; Noah's Ark*

The Broad

221 South Grand Avenue, Los Angeles, CA 90012

Dates/Hours: February 21–24, Wednesday 11:00 AM–5:00 PM, Thursday, Friday 11:00 AM–8:00 PM, Saturday 10:00 AM–8:00 PM (outside the special Wednesday, 5:00–7:00 PM block)

CAA conference attendees will receive complimentary front of line access to the museum and third floor permanent collection galleries during our regular public hours throughout the conference.

Please note: CAA members will be able to purchase tickets onsite to visit the special exhibition, *Jasper Johns: "Something Resembling Truth."*

Museum Discounts**Japanese American National Museum**

100 North Central Avenue, Los Angeles, CA 90012

Dates/Hours: February 20–25, Tuesday, Wednesday, Friday–Sunday 11:00 AM–5:00 PM; Thursday 12:00–8:00 PM

The Japanese American National Museum will offer CAA conference attendees a 50% discount on regular adult admission with conference badge.

On view in February: *Transpacific Borderlands: The Art of Japanese Diaspora in Lima, Los Angeles, Mexico City, and Sao Paulo*, part of the Getty-led Pacific Standard Time: LA/LA initiative, and *Common Ground: The Heart of Community*, the museum's ongoing core exhibition that chronicles 130 years of Japanese American history, beginning with the early days of the Issei pioneers through the World War II incarceration to the present.

While in LA . . .

Be sure to check out these other cultural organizations which make up LA's rich cultural heritage. Many thanks to our friends at the LA County Arts Commission for helping us assemble these resources.

A Window Between Worlds—Venice
awbw.org

Dedicated to using art as a healing tool to empower and transform individuals and communities impacted by violence and trauma.

Center for Land Use Interpretation—Culver City
clui.org

The center's goal is to expand the realm of what contemporary art and institutions can do. It increase and diffuse information about how the nation's lands are apportioned, utilized, and perceived, using the physical landscape as a medium to examine cultural issues.

Center for the Study of Political Graphics—Culver City
politicalgraphics.org

Center for the Study of Political Graphics (CSPG) collects, preserves, documents, and exhibits posters relating to historic and contemporary movements for social change. Through its diverse programming, CSPG is reclaiming the power of art to educate and inspire people to action.

Craft and Folk Art Museum Incorporating the Egg and Eye—Los Angeles
cafam.org

Exploring the leading edge of craft, art, and design, the museum presents exhibitions and programs that challenge established ideas about craft and folk art as well as inspire a sense of inquiry and creativity. CAFAM engages today's makers and all people who appreciate a creative process that crafts materials into works that enhance contemporary life. CAFAM is a place to both see art and make art.

Los Angeles Nomadic Division—Los Angeles
nomadicdivision.org

Los Angeles Nomadic Division (LAND) believes that the public deserves the opportunity to experience innovative contemporary art in their day-to-day lives. In turn, artists deserve the opportunity to realize projects, otherwise unsupported, at unique sites in the public realm. LAND empowers artists by giving them the freedom to consider and realize projects not feasible within the confines of traditional institutions; commissions site- and situation-specific work; and expands the understanding and enjoyment of contemporary art through innovative educational programming, public projects, and initiatives including performances, workshops, residencies, discussions, and publications.

Museum of Latin American Art—Long Beach
molaa.org

The museum's strength is its knowledge and appreciation of modern and contemporary Latin American art realized through its collection, ground-breaking exhibitions, stimulating educational programs, and engaging cultural events.

Palos Verdes Art Center—Rancho Palos Verdes
pvartcenter.org

Our exhibitions and educational programs are dedicated to arts promotion and community engagement. Through programming and project development, we strive to cultivate a deep sense of place and to promote art practice and social equity. We seek a radical reconfiguration of our history through interpretive art interventions celebrating rich social exchange and arts dialogue, thus expanding our capacity to address broader audiences.

Project X Foundation for Art and Criticism—Los Angeles
x-traonline.org

We create platforms for critical discourse about contemporary visual art in Los Angeles and beyond. We carry it out primarily through the publication of *X-TRA*, an independent quarterly journal of contemporary art criticism. Project X Foundation and *X-TRA* present a wide variety of public events that support and encourage critical engagement with contemporary art through lectures, screenings, panel discussions, and performances.

Santa Clarita Artists' Association—Santa Clarita
santaclaritaartists.org

We promote the visual arts within the community and encourage members to develop their artistic talents. We are a source of artistic education, promotion, and encouragement for the community and association members and provide information on artistic, technical, financial, and promotional aspects of the visual arts. We are a center for artists to share ideas, experiences, achievements, and aspirations.

Institute of Contemporary Art Los Angeles—Los Angeles
theicala.org

The Institute of Contemporary Art Los Angeles (ICA LA) is committed to art and equity. ICA LA responds to important social issues—upending hierarchies of race, class, and gender—and sparks transformative experiences and critical dialogues for all people through free exhibitions, public programs, and community partnerships.

Self Help Graphics & Art—Los Angeles
selfhelpgraphics.com

We inspire the creation and promotion of new works by Chicano and Latino artists through experimental and innovative printmaking techniques and other visual art forms/media. Since 1973, Self Help Graphics & Art has been the intersection where arts and community meet, providing a forum for local and international artists.

Social and Public Art Resource Center—Venice
sparcinla.org

Social and Public Art Resource Center was born in a time of change, the 1970s. It has, since its inception, been a catalyst for social change through the arts and a home for artistic innovation. Being a catalyst has often meant handling the many currents that flow through historical events at the moment they are occurring and working outside of typical art venues in the places where people live and work. SPARC is a facilitator, finding ways to tell richly textured stories that help community participants and artists achieve a measure of change and transformation.

ARTree Community Arts Center—Newhall
theartree.org

The ARTree creates opportunities to explore artistic potential and cultivate essential critical thinking and social skills throughout the Santa Clarita Valley.

Vincent Price Art Museum—Monterey Park
vincentpriceartmuseum.org

The Vincent Price Art Museum (VPAM) at East Los Angeles College serves as a unique educational resource for the diverse audiences of the college and surrounding community through the exhibition, interpretation, collection, and preservation of works in all media of the visual arts. By presenting thoughtful, innovative, and culturally diverse exhibitions, and by organizing cross-disciplinary programs on issues of historical, social, and cultural relevance, VPAM seeks to promote knowledge, inspire creative thinking, and deepen an understanding of and appreciation for visual arts.

American Museum of Ceramic Art—Pomona
amoca.org

The museum champions the art, history, creation, and technology of ceramics through exhibitions, education, and studio programming.

LAXART—Los Angeles
laxart.org

Laxart is an alternative space for contemporary art in Los Angeles, supporting artistic and curatorial freedom. We focus on advancing the careers of emerging and mid-career artists who are working locally, nationally, and internationally. We continue to do the fundamental work for which it was founded over a decade ago—supporting both risk and dialogue; presenting experimental exhibitions and public art initiatives; and inciting the conversation on contemporary art in Los Angeles.

Los Angeles Art Association—Los Angeles
laaa.org

The Los Angeles Art Association (LAAA) provides opportunities, resources, services, and exhibition venues for emerging Los Angeles artists of all media. Having launched the careers of many high-profile artists, LAAA continues to play a central role in the Los Angeles arts community by providing artist members and the public with exceptional exhibitions and programs, as well as a forum for exchange and education through lectures, workshops, and networking opportunities.

Los Angeles Contemporary Exhibitions—Los Angeles
welcometolace.org

Founded in the 1970s, Los Angeles Contemporary Exhibitions (LACE) champions and challenges the art of our time by fostering artists who innovate, experiment, explore, and risk. We move within and beyond our four walls to provide opportunities for diverse publics to engage deeply with contemporary art. In doing so, we further dialogue and participation between and among artists and audiences.

MAK Center for Art and Architecture, Los Angeles—West Hollywood
makcenter.org

A constellation of historic architectural sites and contemporary exhibition spaces, the MAK Center for Art and Architecture develops local, national, and international projects in art, architecture, and their intersections and tangents. It seeks out and supports projects that take risks in their fields and test disciplinary boundaries. Its programming includes exhibitions, lectures, symposia, discussions, performances, music series, publication projects, salons, architecture tours, and new work commissions. It collaborates frequently with guest curators, artists, and architects.

Piece by Piece—Los Angeles
piecebypiece.org

We provide low-income and formerly homeless people free mosaic art workshops using recycled materials to develop marketable skills, self-confidence, earned income, and an improved quality of life.



Reunions and Receptions

THURSDAY, FEBRUARY 22

8:30–10:00 AM

Crystal Bridges Museum of American Art, Tyson Scholar's Reception

La Cienega Room, Lobby Level, Westin Bonaventure Hotel, 404 South Figueroa Street, Los Angeles

CUNY, The Graduate Center, PhD Program in Art History

La Brea Room, Lobby Level, Westin Bonaventure Hotel, 404 South Figueroa Street, Los Angeles

Stanford University, Department of Art & Art History

Los Cerritos Room, Lobby Level, Westin Bonaventure Hotel, 404 South Figueroa Street, Los Angeles

12:00–1:30 PM

Bryn Mawr College, Department of the History of Art

La Brea Room, Lobby Level, Westin Bonaventure Hotel, 404 South Figueroa Street, Los Angeles

Center for Advanced Study for the Visual Arts, National Gallery of Art

Santa Barbara-A Room, Lobby Level, Westin Bonaventure Hotel, 404 South Figueroa Street, Los Angeles

5:30–7:00 PM

Association for Art History / Wiley Publishing

Santa Anita-A Room, Lobby Level, Westin Bonaventure Hotel, 404 South Figueroa Street, Los Angeles

Harvard University, Department of History of Art and Architecture

Los Cerritos Room, Lobby Level, Westin Bonaventure Hotel, 404 South Figueroa Street, Los Angeles

Terra Foundation for American Art

Santa Barbara-A Room, Lobby Level
Westin Bonaventure Hotel, 404 South Figueroa Street, Los Angeles

University of Chicago, Department of Art History

Palos Verde Room, Lobby Level, Westin Bonaventure Hotel, 404 South Figueroa Street, Los Angeles

University of Michigan, Department of the History of Art

Blue Cow Kitchen and Bar 350 South Grand Avenue Los Angeles, CA 90071

For information contact Jennifer Lewis: 734-615-8453 or histart-execsec@umich.edu

University of Wisconsin-Madison, Art Department

Santa Anita-B Room, Lobby Level, Westin Bonaventure Hotel, 404 South Figueroa Street, Los Angeles

University of Texas at Austin, Department of Art & Art History

Los Feliz Room, Lobby Level, Westin Bonaventure Hotel, 404 South Figueroa Street, Los Angeles

Yale University, Department of the History of Art

San Fernando Room, Lobby Level, Westin Bonaventure Hotel, 404 South Figueroa Street, Los Angeles

6:00–8:00 PM

Cranbrook Academy of Art Alumni & Friends Reception

Haworth Los Angeles Showroom, 444 South Flower Street, Suite 4800, Los Angeles, CA 90071
For information contact: artalumni@cranbrook.edu

San Francisco Art Institute Alumni Reception

The Pit Exhibitions & Editions, 918 Ruberta Ave., Glendale, CA 91201
For information and RSVP contact Clea Massiani at: cmassiani@sfa.edu

6:30–8:30PM

Northwestern University Department of Art History and Art, Theory & Practice Reunion

The Library Bar, 630 W. 6th Street, Los Angeles
RSVP to maryclare.meyer@northwestern.edu or 847-491-3230

FRIDAY, FEBRUARY 23

8:30–10:00 AM

Boston University Alumni Breakfast

Los Feliz Room, Lobby Level, Westin Bonaventure Hotel, 404 South Figueroa Street, Los Angeles

Smithsonian American Art Museum Annual Reunion of the S.I. Fellows and Interns

Santa Anita-C Room, Lobby Level, Westin Bonaventure Hotel, 404 South Figueroa Street, Los Angeles

University of Iowa School of Art and Art History

Los Cerritos Room, Lobby Level, Westin Bonaventure Hotel, 404 South Figueroa Street, Los Angeles

University of Pittsburgh, History of Art and Architecture Department

San Bernardino Room, Lobby Level, Westin Bonaventure Hotel, 404 South Figueroa Street, Los Angeles

12:00–1:30 PM

Institute of Fine Arts, NYU Annual Alumni Reunion Luncheon

San Bernardino Room, Westin Bonaventure Hotel, 404 South Figueroa Street, Los Angeles

Princeton University, Department of Art and Archaeology

Los Feliz Room, Lobby Level, Westin Bonaventure Hotel, 404 South Figueroa Street, Los Angeles

Research and Academic Program at The Clark, and Williams College Graduate Program in the History of Art

Santa Anita-A Room, Lobby Level, Westin Bonaventure Hotel, 404 South Figueroa Street, Los Angeles

University of Virginia, McIntire Department of Art

Los Cerritos Room, Lobby Level, Westin Bonaventure Hotel, 404 South Figueroa Street, Los Angeles

Women's Caucus for Art

Room 501B
Los Angeles Convention Center
1201 S. Figueroa Street, Los Angeles

5:30–7:00 PM

Duke University, Department of Art, Art History & Visual Studies

Los Feliz Room, Lobby Level, Westin Bonaventure Hotel, 404 South Figueroa Street, Los Angeles

Historians of Netherlandish Art

San Bernardino Room, Lobby Level, Westin Bonaventure Hotel, 404 South Figueroa Street, Los Angeles

Institute for Doctoral Studies in the Visual Arts, IDSVA

Los Cerritos Room, Lobby Level, Westin Bonaventure Hotel, 404 South Figueroa Street, Los Angeles

Maryland Institute College of Art

San Fernando Room, Lobby Level, Westin Bonaventure Hotel, 404 South Figueroa Street, Los Angeles

Metropolitan Museum of Art Fellows Alumni Reception

San Gabriel Room, Lobby Level, Westin Bonaventure Hotel, 404 South Figueroa Street, Los Angeles

University of California, San Diego, Department of Visual Arts

Santa Anita-A Room, Lobby Level, Westin Bonaventure Hotel, 404 South Figueroa Street, Los Angeles

University of Pennsylvania

Santa Anita-B Room, Lobby Level, Westin Bonaventure Hotel, 404 South Figueroa Street, Los Angeles

Yale Center for British Art and Paul Mellon Centre

San Gabriel-B, C Room, Lobby Level, Westin Bonaventure Hotel, 404 South Figueroa Street, Los Angeles

6:00–9:00 PM

University of Southern California Reception

USC Fisher Museum of Art
823 Exposition Boulevard
Los Angeles, CA 90089

An open reception sponsored by the USC Dornsife Department of Art History, USC Fisher Museum of Art, the Roski School of Art and Design, and the Visual Studies Research Institute with an opportunity to view the exhibition *Senga Nengudi: Improvisational Gesture*.

RSVP: No RSVP required.

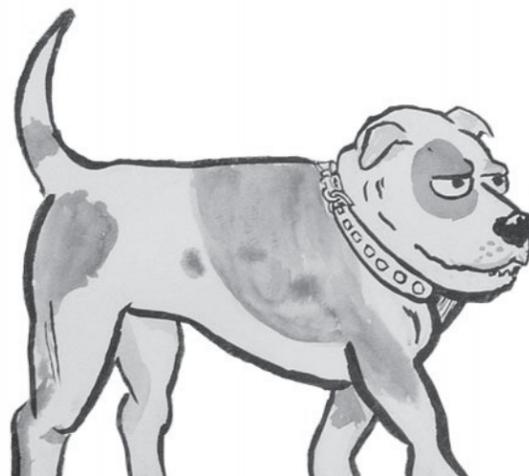
7:00–9:00 PM

International Center of Medieval Art (ICMA) Annual Meeting Reception

Email rsvp@medievalart.org for location details

The ICMA welcomes friends of medieval art and recognizes our outgoing treasurer, David Raizman, and outgoing board of directors for their service; we inaugurate a new treasurer and incoming board of directors at this meeting. Cash bar available.

RSVP: For more information and venue details, send an email to: rsvp@medievalart.org. All are welcome. ICMA members will receive an email with details.



Professional Development

Workshops provide an opportunity for conference participants to discuss new technology, enhance practical skills, develop business plans, explore teaching techniques, and much more. The small group format encourages dialogue with colleagues. Workshops cost \$20 for CAA members or \$35 for nonmembers unless otherwise noted. You do not need to register for the conference to participate in a workshop. Preregistration is strongly encouraged as space is limited. On-site registration is available, space permitting.

WEDNESDAY, FEBRUARY 21

8:30–10:00 AM

Resume and Cover Letter Writing Workshop for Emerging Museum Professionals

Room 512

WORKSHOP LEADER: **Mattie M. Schloetzer**, National Gallery of Art

Learn practical tips for crafting an effective resume. You will learn ways to structure and format your CV and use summary statements to market yourself. Examine methods to quantify your work experience to demonstrate impact and determine when to let go of previous work or educational experience. Attendees will edit both their own and their colleagues' resumes during the session. Attendees should bring at least two hard copies—one for marking up, one for sharing with peers. During the latter part of the workshop, cover letter writing tips will be discussed. The target audience members for this workshop are early-career museum professionals.

Required Workshop Materials: Two copies of resumes and cover letters and a notepad and pen or charged laptop for note-taking.

10:30 AM–12:00 PM

Activating Museum Audiences and Cultivating Multicultural Engagement

Room 512

WORKSHOP LEADERS: **Giovanni Aloï**, School of the Art Institute of Chicago; **Nenette Luarca-Shoaf**, Art Institute of Chicago

What are the challenges involved in working with museum audiences today? The topics covered include: structuring guided tours, delivering lunchtime gallery talks, working on private events, engaging visitors in gallery Q&As, and running academically focused discussion sessions. Art historical knowledge can be productively mobilized to activate museum collections beyond the traditional clichés of the “museum highlights tour.” This workshop explores the issues involved in communicating complex and contemporary content to diverse audiences in ways that inform, empower, and engage.

Required Workshop Materials: Note-taking materials.

4:00–5:30 PM

Strategies for Teaching Assistants: Demystifying a Successful Semester

Room 512

WORKSHOP LEADER: **Barbara Bergstrom**, Bowling Green State University

Designed for graduate students who work as teaching assistants, this workshop leads attendees through a series of discussion prompts, visual engagements, and intra/interactive strategies in preparation for teaching undergraduate students. Though focused on earning degrees themselves, graduate students often embrace the demanding and complex challenge of teaching. This workshop aims to demystify several aspects of successful teaching. Workshop attendees will learn ways to prepare the nuts and bolts of a semester incorporating university policies and curricular expectations and designing a syllabus that can serve as a teaching tool. Among recommendations for ways to establish themselves as the classroom “expert,” attendees will hear how to set course expectations on the first day of class while building community among students within a large lecture hall or a small classroom. Promoting pedagogies that further deep learning, the body of this workshop will include several examples of oral, written, and visual teaching strategies to engage, mentor, and assess novice art students. These can include communicating using visual metaphors, assigning homework that applies to life outside of class, and designing peer evaluations for projects. Suggestions will also be provided for giving demonstrations and presentations and promoting students' full participation within group projects and critique sessions. As research recognizes benefits of both personal and professional self-reflection, attendees will be prompted to consider how their own values, beliefs, and motivations for pursuing creative scholarship can tailor their roles as teaching assistants to the advantage of students. The workshop will conclude amid tips for developing a professional teaching portfolio and an open Q&A.

Required Workshop Materials: Note-taking materials.



THURSDAY, FEBRUARY 22

8:30–10:00 AM

Successes and Failures in Job Search and Faculty Hiring Processes

Room 512

WORKSHOP LEADER: **Mika M. Cho**, California State University, Los Angeles

As a faculty and the current department chair working at one of the most diverse universities in the nation and, moreover, as a recurring visiting scholar/artist at Austria's Kunst University, I can readily attest to the biases of search/hiring committees. Regardless of the type of positions, be it faculty, administrative, or staff, one may conclude that blindness is better insight than the structured visions of many administrators and faculty committees. In this session, I will share my experience as a recruiter and likewise as an applicant regarding the search and hiring processes of full-time faculty in higher education.

Required Workshop Materials: None. Presentation materials available after the workshop upon request.

8:30–10:00 AM

Teaching 101

Room 513

WORKSHOP LEADER: **Steven Bleicher**, Coastal Carolina University

This class is designed for the new teacher and/or graduate student. It will discuss everything you need to know to approach your first teaching assignment and have confidence in the classroom or studio.

Required Workshop Materials: None. The workshop leader will supply handouts.

10:30 AM–12:00 PM

The Disconnect between Intention and Practice: Why Aren't Faculty Hiring Guides and Administrative Initiatives Creating Diverse Departments?

Room 512

WORKSHOP LEADERS: **Flora Brooke Anthony**, Independent Scholar; **Christopher Bennett**, University of Louisiana at Lafayette

Nationally, colleges and universities have been trying to create more inclusive departments and faculty. Greater diversity means access to talent in unrepresented areas, enhanced problem-solving through the presence of a multiplicity of backgrounds and perspectives, and the renewed vigor and creativity known to come with it. Diversity guides and faculty resource kits are made available for searches. Administrative resources are allocated to educate search committee heads about the proportion of diverse faculty in comparison with peer institutions, and in relation to the student body. And yet, even with such initiatives, change is slow and (all too) limited. Problems with this existing approach to diversity hiring include the fact that familiarizing faculty with important issues revolving around diversity hires takes time, and “finding” that time, and making a case for it, can itself be a

challenge. While ideologically in favor of diversity initiatives, faculty searches often fall short when selecting candidates. Some may opt to see someone like themselves as the best fit. Or, perhaps the most diverse and exceptional candidates are chosen, but searches still fail when a variety of factors make attracting such talent itself a distinct challenge. How can we translate the desire to have diverse departments into reality?

Required Workshop Materials: Paper and pen.

10:30 AM–12:00 PM

Business School for Artists

Room 513

WORKSHOP LEADER: **Amy Whitaker**, New York University

This session will introduce business as a creative design medium and give participants a holistic framework for creating a business plan. This workshop is intended for working artists, practitioners, or others who would like a liberal arts introduction to business. Having both an MFA and an MBA, Amy Whitaker has taught variations on this interdisciplinary workshop to artists and designers for more than ten years at the Lower Manhattan Cultural Council, SVA, CCA, and RISD. Whitaker is also a business strategy mentor to grantees of the Joan Mitchell Foundation and a former mentor to the TED Fellows. She is an assistant professor at NYU in visual arts administration.

Required Workshop Materials: A pen or pencil and an open mind. Think ahead about a project you are working on that you'd like to use as a running example for yourself throughout the workshop. Handouts will be provided or can be downloaded ahead of time.

2:00–3:30 PM

Moving Forward Past Contingency: Retooling for the Job You Want

Room 513

WORKSHOP LEADERS: **Susan Altman**, Middlesex County College; **Michael Aurbach**, Vanderbilt University, Emeritus

This workshop is for both studio artists and art historians looking for permanent positions 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: Participants should bring a charged laptop and any materials that they use for their job search.

FRIDAY, FEBRUARY 23

8:30–10:00 AM

Life after the Classroom: Finding Your Way as a Professor Emeritus

Room 512
WORKSHOP LEADER: **Anna Novakov**, Saint Mary's College of California

Academics spend their professional lives moving through the tenure and promotion process and anchoring their daily activities around students, the academic calendar, the classroom, and their research. What happens when you decide to leave teaching and become emeritus faculty? This workshop is a practical, interactive session devoted to imagining your post-university future, identifying your skills and assets, and creating a rewarding, liberating, and unexpected new life. Utilizing a shared inquiry process, we will move from large-group to small-group exercises, partnering work, and individual, personalized workshop activities. The session will conclude with guided networking opportunities between colleagues.

Required Workshop Materials: None.

8:30–10:00 AM

Strategies for Letters of Recommendation

Room 513
WORKSHOP LEADER: **Ellen Mueller**, University of Massachusetts, Dartmouth

We will cover the basic structure and guidelines for writing letters of recommendation for individuals in a variety of situations (students applying for jobs/scholarships/grad school, colleagues applying for academic jobs/non-academic jobs/residencies, including when recommenders ask you to write your own letter of recommendation). We will identify ways to streamline the letter-writing process, including providing guidelines to students and colleagues for requesting letters of reference and establishing a basic letter format to follow for various scenarios. We will also address ways of limiting unconscious bias, avoiding jargon, and troubleshooting difficult letter requests. Participants will be encouraged to arrive prepared to compose a letter of recommendation during the workshop (bring a copy of the person's resume of major accomplishments to reference for content). Everyone should be ready to share the generic context of their letter (Is it for a student they have known for four years or one semester? Is it for a major grant or an academic job?). Workshop participants will provide feedback to each other as we go through the letter-writing process. Participants are also encouraged to bring any tools/templates they would like to share with the group. We will create a shared online folder of various resources and notes generated during the workshop.

Required Workshop Materials: Charged laptop/tablet for typing, word processing software, materials for writing a letter of recommendation (bring a copy of the individual's resume to reference for letter-writing), and note-taking materials.

10:30 AM–12:00 PM

Getting that Gig: Researching Opportunities and Writing Applications

Room 513
WORKSHOP LEADER: **Kate Kramer**, University of Pennsylvania

Wondering how that MFA is going to help get that elusive full-time position? This hands-on workshop intends to give insight into the application process for gigs in higher education, museums, or other arts organizations. It will demonstrate how writing job applications is less difficult if position descriptions and institutional profiles are well researched. We will first focus on the participant's priorities, areas of expertise, career stages, and general understandings about the kinds of institutions in which they have interest. We will then survey standards and website sources associated with arts and education industries. The next step will be to analyze position postings and content on institution websites. This hands-on portion—careful readings of position description criteria, as well as organizational missions, values, keywords, and management—will take up the bulk of the workshop. During the concluding sections, we'll review the research to see if the jobs still seem relevant to the individual participant's goals and we'll spend some time outlining next steps. Participants should come prepared to: define the scope of their search; research job openings; analyze position descriptions and institutional profiles; and assess their compatibility. The job search can be a daunting endeavor, especially for those new to a field. This workshop seeks to bring the search closer to home, to something the soon-to-be or recently matriculated MFA student can feel more comfortable with and more confident about. Together, we can develop research strategies that can be applied to future job searches as well as other opportunities in the arts.

Required Workshop Materials: Charged laptop, pen or pencil, note-taking materials, and curiosity.

2:00–3:30 PM

Open-Source Digital Publishing with Quire

WORKSHOP LEADER: **Greg Albers**, J. Paul Getty Trust
Room 512

In this workshop, participants will get hands on with Quire, a new open-source digital publishing framework from the Getty, aimed at scholarly and visual publishing needs, and built for publication discoverability and longevity. Quire is built on a static-site generator which allows publishing in multiple formats, decreases dependencies and long-term maintenance issues, and keeps source content in a human-readable format; all while still offering features like interactive maps, deep zoom images, linked citations, audio and video figures, and more. Participants will learn Quire basics including: getting up and running with basic command line tools; converting and editing content in Markdown and YAML (the two plain-text workhorses of the static-site world); the use of shortcodes to add rich content and interactivity; simple theme and style customizations; and publication hosting and distribution options.

Required Workshop Materials: Charged laptop. Those without a laptop will be paired with others to follow along during the workshop.

2:00–3:30 PM

About Teaching: Rethinking the Traditional Critique

WORKSHOP LEADER: **Mariah Doren**, Parsons School of Design at The New School
Room 513

In this workshop we will share, discuss, and test new ways of thinking about the critique of our students' artwork. We will start with an overview of how traditional critiques are run, the anxiety that students have about them, and why we do it this way. We will discuss the role of assessment broadly, including the difference between formative, summative, and developmental assessments. We will also spend some time looking at how the idea of originality is often presented to students, and how meaning construction and objective assessments sometimes work at cross-purposes during critiques. I am interested in how this traditional format and the narrative that goes along with it seem to be an impediment to a more open dialogue about possible meanings in our students' work. If our hope is that our students' art practice includes discovery, experimentation, unfolding meanings, and building value, we need to disengage its practices from linear expectations of originality, ideals of progress, and long standing traditions of assessment. We need to move toward something else. If the goal is to open up a dialogue, to separate a conversation about meaning from a tense performance of public judgment, how is this done? We will model critique formats I have used, some that colleagues have shared and hopefully, some that participants bring to the table.

Workshop Specializations: Pedagogy, Educational Strategies, Teaching Methodology; Materials, Art Making Techniques, Studio Practice

4:00–5:30 PM

Image Making/Image Taking: Using Copyright and Fair Use for Artists and Art Historians

WORKSHOP LEADERS: **Emily M. Lanza**, Library of Congress; **Nathan Budoff**, College Board, Puerto Rico and Latin America Office
Room 512

This workshop will provide participants with the opportunity, through collaborative, discussion-based exercises, to learn about various copyright issues relating to making and using visual images. In particular, it will address what is copyrightable, the benefits and procedures related to copyright registration, and the options and responsibilities related to licenses (including Creative Commons licensing) versus relying on fair use. The workshop will equip professional artists and art historians with the practical tools to respond to these copyright questions as they affect their work.

Workshop Specializations: Legal Issues or Estate Planning; Publishing and/or Editing; Documentation, Digitization, Archiving Strategies

Required Workshop Materials: None.

4:00–5:30 PM

Building Relationships with Galleries and Museums for Artists

WORKSHOP LEADER: **Michael Azgour**, Stanford University
Room 513

This workshop engages fine artists by posing fundamental questions and discussing effective practices for establishing relationships with galleries and museums. We consider how to build an exhibition record based on individual goals as personal experiences are shared with the group. Participants gain insight into practical methods of locating galleries which are the best fit as we examine the application process, approaching institutions, and keeping track of progress. Maintaining gallery representation, developing relationships with museum curators, and exploring alternative paths, such as online markets and offering reproductions, are also covered. Finally, participants consider their own interests as we discuss building experience over time. Useful online resources are distributed to help participants get started.

Required Workshop Materials: A notebook for taking notes is recommended. Workshop materials (handouts) will be provided.

SATURDAY, FEBRUARY 24

8:30–10:00 AM

Using Canvas to Teach Art History

WORKSHOP LEADER: **Michele Wirt**, College of Central Florida, Citrus Campus
Room 512

Adapting your art history course to Canvas for use with f2f or online classes offers an alternative to the traditional slide lecture with research paper(s) course. Student projects in multiple file formats are readily uploadable and gradable within Canvas. Additionally, the Turnitin feature allows instant plagiarism detection in all student-written work. Links to art history text(s), full text articles, primary source material, PowerPoint/Prezi, video, audio, images, projects, assignments, discussion boards, assessments, a host of apps, and much more is possible. E-text is also available and linkable depending on the publisher. Example student projects featured in this workshop will include mock exhibition catalogs, world arts tour brochures, and spoof remakes. The workshop consists of demonstration and/or hands-on practice with using Canvas as a learning management system for art history courses.

Required Workshop Materials: Charged laptop, access to Canvas/Instructure, and/or note-taking materials, syllabus.

SATURDAY, FEBRUARY 24

10:30 AM–12:00 PM

Take Your Show on the Road

Room 512
WORKSHOP LEADER: **Reni Gower**, Virginia Commonwealth University

Based upon strategies learned through my experience as an artist-curator of award-winning traveling group exhibitions, this workshop is organized as a six-point checklist/interactive discussion. It will address (concept to completion) taking your show on the road. Concrete prospectuses and catalogs will be shared. To avoid potholes and sticker shock, a well-crafted project is worth the effort. With fine detailing and a dedicated pit crew, you can avoid obstacles and steer to success.

Required Workshop Materials: Curatorial ideas, optional written curatorial concept (200 word max.), questions, note-taking materials.

CAREER RESOURCES

Artists' Portfolio Review and Career Development Mentoring appointments offer artists, art historians, art educators, and museum professionals at all stages of their careers the opportunity to engage in one-on-one consultations with veterans in their field. Sessions are made by appointment only and in advance of the conference. Limited slots may be available. See the Interview check-in booth for more information.

Artists' Portfolio Review

Room 511B
By appointment only

Career Development Mentoring Appointments

Room 511C
By appointment only



Book and Trade Fair

FAIR INFORMATION

Dates: Thursday, February 22–Saturday, February 24, 2018

Hours: Thursday–Friday: 9:00 AM–6:00 PM

Saturday: 9:00 AM–2:30 PM

Location: Concourse Hall EF

Los Angeles Convention Center, 1201 South Figueroa St., Los Angeles, CA 90015

The Book and Trade Fair hosts more than 100 publishers, art materials manufacturers, and services for professionals in the field. Stop by to explore the products and talk directly to the exhibitors. Meet an editor, discover a great book, test a new brush, chat with authors, explore opportunities, and more!

- See the newest art books, journals, and magazines
- Attend book signings
- Test the latest materials and tools and watch demonstrations
- Discuss your book ideas with experienced art editors
- Meet the editors of *The Art Bulletin*, *Art Journal*, 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 Concourse Foyer 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.

EXHIBITOR SESSIONS

WEDNESDAY, FEBRUARY 21

10:30 AM–12:00 PM

Indiana University School of Art, Architecture + Design Exhibitor Session

Spontaneous Classrooms: Improv, Design Thinking, and Action in a Relational Teaching Practice
Room 511A

CHAIRS: **Sarah Lasley**, Indiana University School of Art, Architecture + Design; **Amanda Lechner**, Indiana University School of Art, Architecture + Design

This panel discussion will feature case studies by studio faculty who integrate actively engaged and experiential techniques, activities and methods, into their classrooms. The current generation of students are ushering in a pedagogical shift away from the "sage on the stage" model of top-down instruction toward a more reflective learning strategy. Having grown up online, they are more relational and information for information's sake seems less important when one has Google at their fingertips. This shift creates unique challenges and opportunities for art faculty to balance our necessary reliance on technology with an emphasis on empathetic listening and responding.

More than administering icebreakers and group work, art faculty are inventing ways to engage their classes that are individualistic and specific. They are creating adaptable curricula suited to specific classroom communities and are responding in real time to the dynamics of the group as well as the shifting world outside the walls of the classroom. As art faculty frame their own creative specialties in the classroom process, students are exposed to real-world art practice. These methods of learning can harken back to apprentice and workshop environments and allow for collaboration with other fields in finding hands-on ways of engaging students with different learning styles. Here teaching becomes a critical element of the artistic process in ways that are flexible, mutable, and expansive.

Empathy and Technology: Encouraging Interaction in the Classroom
Sarah Lasley, Indiana University School of Art, Architecture + Design

A survey of strategies for creating empathetic engagement in the classroom. Using case studies from the Interactive Multimedia course in the digital art area of the School of Art Architecture + Design at Indiana University, we look at balancing the necessary reliance on technology, both in the classroom and in our everyday lives, with a better understanding of human experience and connection.

Up in the Air and Down in the Dirt / The Hard-to-Measure Process of Teaching and Learning by Experience
Amanda Lechner, Indiana University School of Art, Architecture + Design

Sharing experiences approaching hands-on courses: “Material & Method,” experimental drawing, design thinking, and fundamentals curricula. How can we design projects and courses with flexibility while balancing improvisation with academic rigor? Teaching studio courses in a flexible and mutable way is exciting, challenging, and terrifying. The classroom community shapes the trajectory of a course—we can use interpretation to everyone’s advantage.

2:00–3:30 PM

Vermont College of Fine Arts Exhibitor Session

Innovating Art Education through the Low-Residency Model
Room 511A

CHAIRS: **Danielle Dahline**, MFA in Visual Art at VCFA;
Faith Wilding, MFA in Visual Art at VCFA

Inaugurated in 1991 as the first low-residency MFA in Visual Art of its kind, Vermont College of Fine Arts has provided a blueprint for the development of many other low-residency programs that have since been founded nationally and internationally. The nature of this pedagogical model has allowed the program to rethink, reinvent, and respond to the currents of contemporary art while emphasizing individualized, nonhierarchical, student-initiated learning, thus challenging traditional educational norms.

We envision an informative, participatory discussion with a focus on members of our diverse community, including faculty, current students, alumni, artist teachers, and guest artists, who will examine the impact of this extraordinary learning and teaching process on their studio practices, educational philosophies, and intellectual trajectories through the filter of the low-residency experience, and why this is a sustaining, accessible, and important model for artists and educators, particularly in the current culture.

4:00–5:30 PM

Yale University Press Exhibitor Session

Art and Architecture ePortal
Room 511A

CHAIRS: **Patricia Fidler**, Yale University Press; **Sara Sapire**, Yale University Press

Yale University Press (YUP) has recently received grants from the Andrew W. Mellon Foundation to create an electronic portal for art and architectural history content. YUP believes that building a dynamic and specialized destination for scholarly content will be of significant value to the field. Backlist and out-of-print titles are currently being converted into ePub for the site and extensive metadata tagging of images is underway. Importantly, fair use is being asserted for the images used on this scholarly platform. While the initial content is from YUP and some of its exclusive museum partners, including its project partner Art Institute of Chicago, the intention is for the portal to accommodate scholarly content from other university presses and museums. The site has also been built to publish born-digital content, which could provide a welcome new option for scholars and publishers alike, and features the ability to create custom coursepacks for teaching

purposes. Members from YUP’s ePortal team will provide a formal demonstration of the beta site and will encourage questions and discussion from attendees. Yale University Press will also collect important feedback from the audience (i.e., potential users) in the form of a questionnaire, which will inform further work on the project.

THURSDAY, FEBRUARY 22

8:30–10:00 AM

Routledge, Taylor & Francis Exhibitor Session

How to Get Published and How to Get Read
Room 511A

CHAIR: **Geraldine Richards**, Routledge, Taylor & Francis

This panel discussion is designed for scholars and artists looking to submit an article or book proposal for academic publication. Whether you are a seasoned publishing veteran or new to the publishing landscape, this session offers practical advice on how to get published and how to get read, with helpful tricks and tips from journal editors, book authors, and visual arts Routledge staff.

10:30 AM–12:00 PM

Princeton University Press Exhibitor Session

Publishing Your Book: A Guide for Author
Room 511A

CHAIRS: **Michelle Komie**, Princeton University Press;
Ellie Goodman, Penn State University Press

This panel is aimed at early career scholars seeking to publish their book with a university press. Editors from three different presses aim to help demystify the publishing process by discussing the landscape of print and digital publishing in art history, describing the inner workings of a book publisher, and offering helpful advice about writing proposals and pitching book ideas. A Q&A will follow.

Katherine Boller, Yale University Press
Eleanor Goodman, Penn State University Press
Michelle Komie, Princeton University Press

2:00–3:30 PM

Institute of International Education Exhibitor Session

Fulbright Arts Awards: Suitability, Feasibility, and Outcomes
Room 511A

CHAIR: **Lora Seery**, Institute of International Education;
Alex Anderson, Institute of International Education

This session will provide an overview of arts awards offered through the Fulbright program as well as practical information for those seeking to apply. As the flagship international exchange program sponsored by the Department of State, Bureau of Educational and Culture Affairs, the Fulbright program offers artists the opportunity to expand their practice and/or teaching while living abroad. Through self-directed projects, artists are

given the freedom to explore their creative interests, expand their networks, and develop their careers, in addition to enhancing mutual understanding both in country and upon return to the United States. Chaired by IIE staff, this panel will consist of Fulbright arts alumni from the Student Program who will speak to the nature of their projects and experience.

4:00–5:30 PM

David Zwirner Books Exhibitor Session

Ekphrasis Today
Room 511A

CHAIRS: **Lucas Zwirner**, David Zwirner Books;
Alexander Nemerov, Stanford University

Launched in Fall 2016, the *ekphrasis* series has come to define David Zwirner Books’s mission to bring great writing about art to the widest possible audience. With a range of critically acclaimed titles, from *Chardin and Rembrandt* by Marcel Proust, to *Pissing Figures* by Jean-Claude Lebensztejn, the series re-introduced out-of-print and identified new exemplary pieces of ekphrastic writing for a new generation of artists and readers. The series has also expanded the goals and remit of gallery publishing, allowing us to provide relevant publications that are not limited to catalogues.

After giving an overview of the series and its reception, editor Lucas Zwirner will be joined by renowned art historian and writer Alexander Nemerov, whose title *Summoning Pearl Harbor* is recently out under *ekphrasis*. Nemerov will read from his new book and participate in a conversation about the role of ekphrastic writing today, in academia and beyond.

FRIDAY, FEBRUARY 23

8:30–10:00 AM

University of California Press Exhibitor Session

Creative Art Book Promotion and How to Find Audiences that Matter
Room 511A

CHAIR: **Aimée Goggins**, University of California Press

This moderator-led panel will bring together a variety of art world and publishing industry experts to discuss perspectives on promoting your book beyond the academy. Topics will include how to pitch your work to nonspecialists, partnering with your publisher to ensure your success, and positioning yourself for interviews and speaking engagements. Plus, a recently published author will share experiences on supporting a book’s release outside the traditional author talk. Come ready to learn, to share your ideas and questions, and to expand your views on art publishing today.

Panelists include:
Tyler Green, Historian and producer/host of *The Modern Art Notes Podcast*
Anastasia Aukeman, Parsons School of Design, New York City

10:30 AM–12:00 PM

MITRA Exhibitor Session

Premodern Paint: Postmodern Practice: Encaustic, Egg Tempera, and Casein in the Twenty-First Century

Room 511A

CHAIR: **Brian Baade**, MITRA University of Delaware

Painters today have a great wealth of high-quality paints from which to choose. Some are drawn to traditional paint media largely ignored by the mainstream art world. This session explores the manufacture and use of encaustic, egg tempera, and casein paint in the contemporary setting. Speakers are drawn from suppliers of traditional art materials, modern paint manufacturers, and the field of art conservation/technical art history. Audience members who work in these media or who are interested in incorporating them into their work are encouraged to interact with the speakers.

Contemporary Encaustic Painting

Richard Frumess, R & F Handmade Paints

Contemporary Egg Tempera Painting

Roger Carmona, Kremer Pigmente; David Kremer, Kremer Pigmente

Contemporary Egg Tempera Painting

George O’Hanlon, Natural Pigments

Contemporary Casein Painting

Colleen Richeson Maxey, Jack Richeson & Co., Inc.

4:00–5:30 PM

Drawing from the Inside Out Exhibitor Session

Simultaneous Contrast in Color Theory
Room 511A

CHAIR: **Barbara Kerwin**, *Drawing from the Inside Out*; Los Angeles Mission College

“Simultaneous contrast” is a term coined during color studies at the Bauhaus (Germany, 1917–33), a school of art that embraced new concepts in reductive painting, drawing, architecture, sculpture, and crafts. It was this innovative setting that simultaneous contrast was discovered. Often referred to as the “after image,” causing a visual vibration and seen on the closed lid of the eye after prolonged viewing, simultaneous contrast occurs when the brain reverses two opposing complementary colors that are seen in use near one another. This phenomenon with its observed visual vibration led many midcentury artists to explore its dynamics by employing color complements near each other in their paintings. Simultaneous contrast is credited to Josef Albers (Bauhaus master, 1919–33), and also involves Johannes Itten’s color displacement observations (Bauhaus master, 1919–24). The color theory program at the Bauhaus led the way into a whole new era of thinking about the physics of color in art.

We will explore this phenomena and its use in masterworks from its inception with Itten and Albers to midcentury artists Philip Guston, Mark Rothko, and the optics employed by Albers’ Yale student Julian Stanczak, among others.

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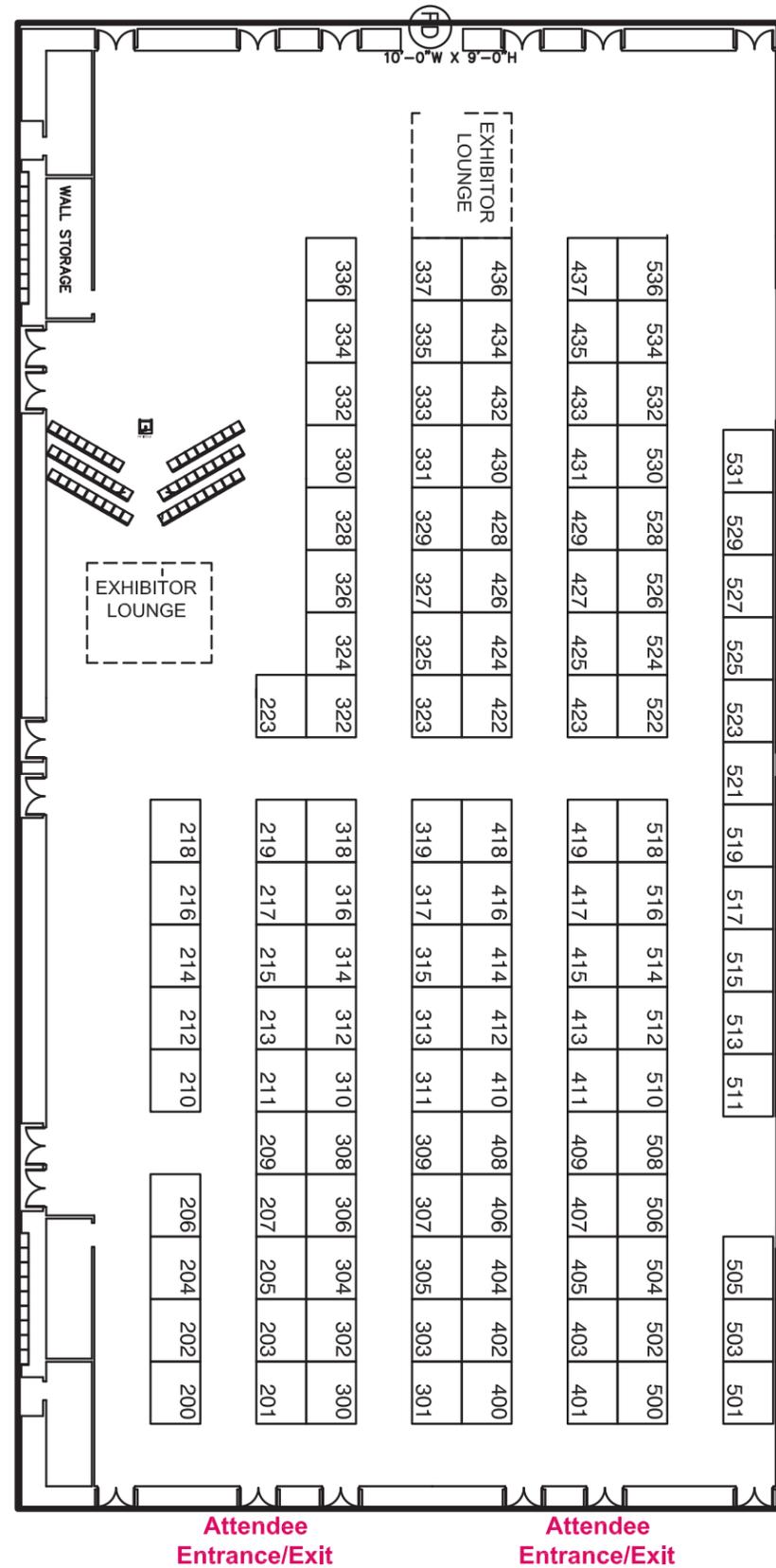
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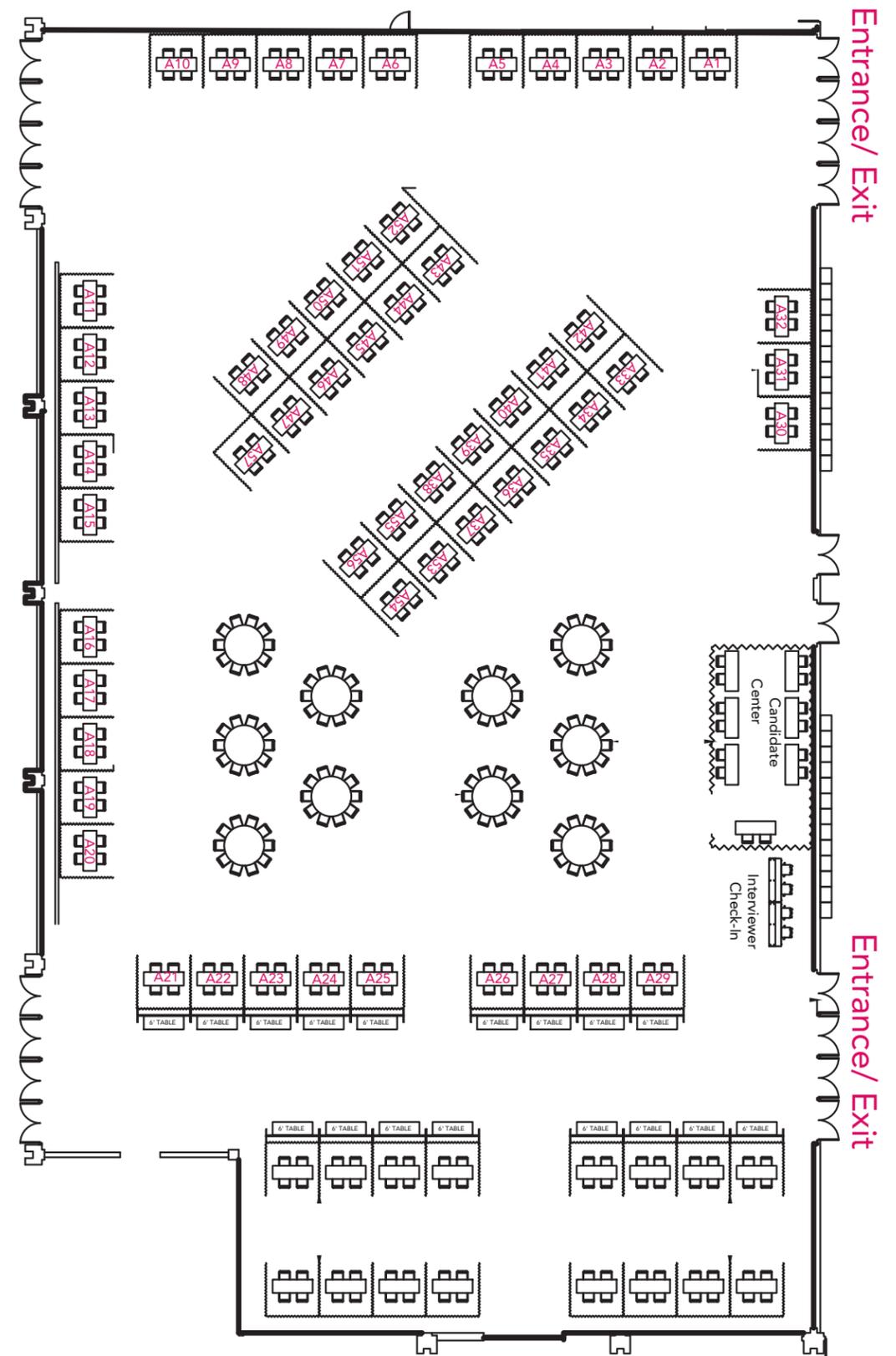
Book and Trade Fair Map

LOS ANGELES CONVENTION CENTER // CONCOURSE HALL EF



Cultural and Academic Network Hall Map

LOS ANGELES CONVENTION CENTER // PETREE HALL CD



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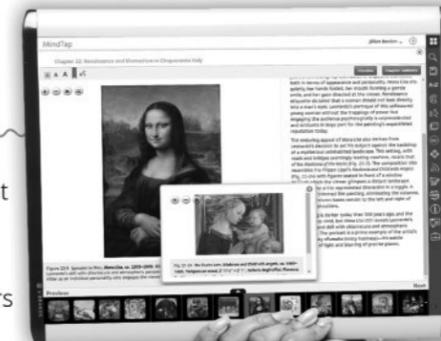
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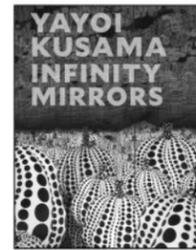
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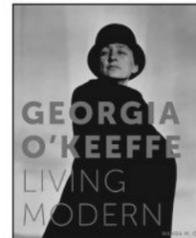
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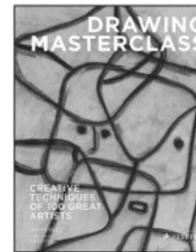
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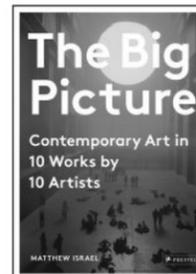
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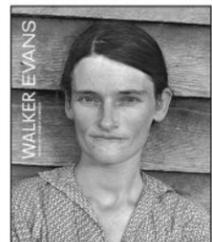
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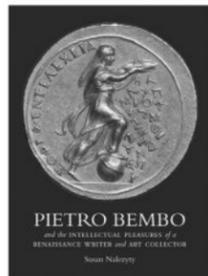
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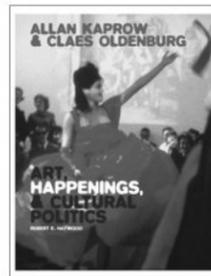
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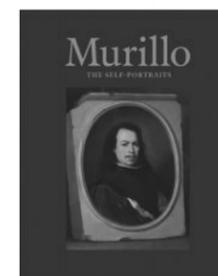
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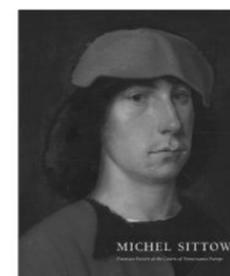
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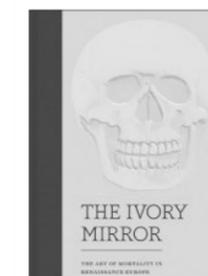
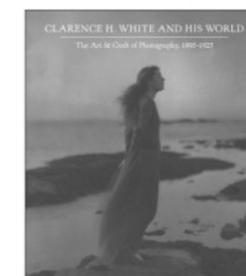
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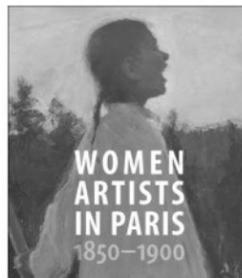
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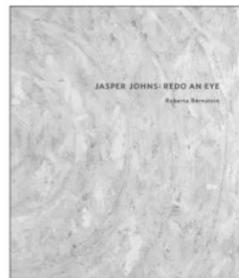
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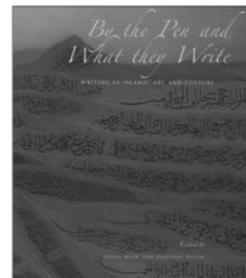
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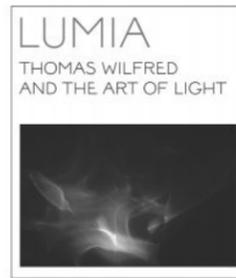
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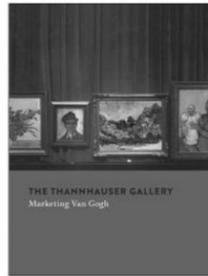
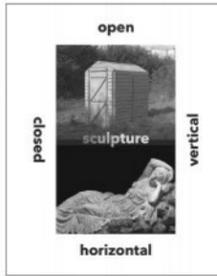
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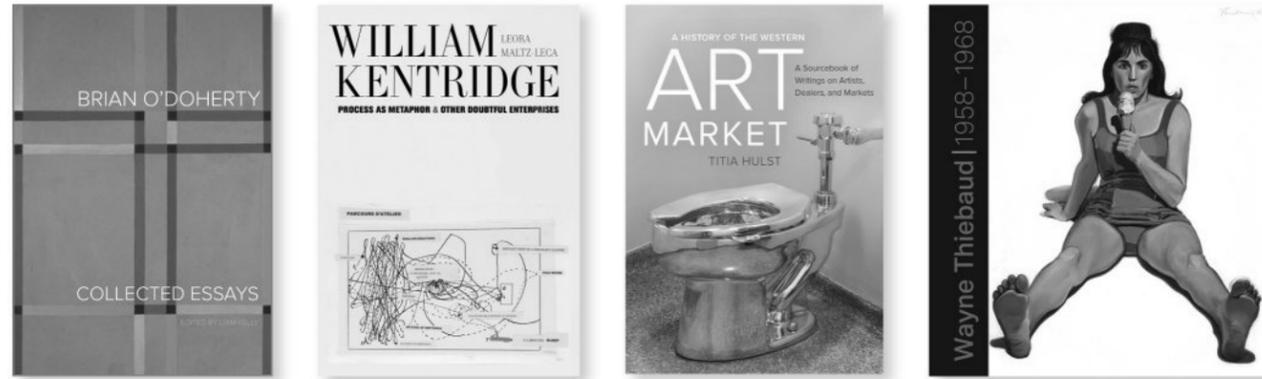
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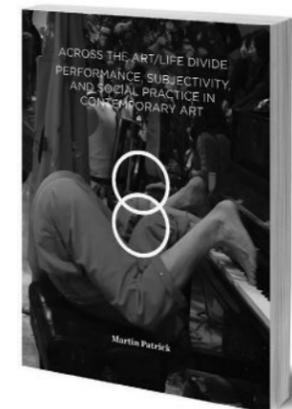
ACROSS THE ART/LIFE DIVIDE

PERFORMANCE, SUBJECTIVITY, AND SOCIAL PRACTICE IN CONTEMPORARY ART

BY MARTIN PATRICK

"Across the Art/Life Divide offers both an overview of performative practices and a theory connecting this work to political movements. Patrick addresses aspects of this history by exploring interconnected modes of conceptualizing art - as process, happening, or flux - and his understanding of how the artists' self presentational strategies relate to the political siting and affects of their work is groundbreaking. The book is a crucial read for anyone interested in understanding the relationship between innovations in the very concept of what art is in the contemporary period and politically motivated concerns around identity and structures of power in the art world."

Amelia G. Jones, Robert A. Day Professor of Art and Design, USC Roski School of Art and Design, University of Southern California



Martin Patrick explores the ways in which contemporary artists across media continue to reinvent art that straddles both public and private spheres. Examining the impact of various art movements on notions of performance, authorship and identity, *Across the Art/Life Divide* argues that the most defining feature of contemporary art is the ongoing interest of artists in the problematic relationship between art and life. Looking at underexamined forms, such as stand-up comedy and sketch shows, alongside more traditional artistic media, Patrick situates the work of a wide range of contemporary artists to ask: To what extent are artists presenting themselves? And does the portrayal of the 'self' in art

necessarily constitute authenticity? By dissecting the meta-conditions and contexts surrounding the production of art, whether aesthetic or conceptual, social or political, *Across the Art/Life Divide* examines how ordinary, everyday life is transformed into art.

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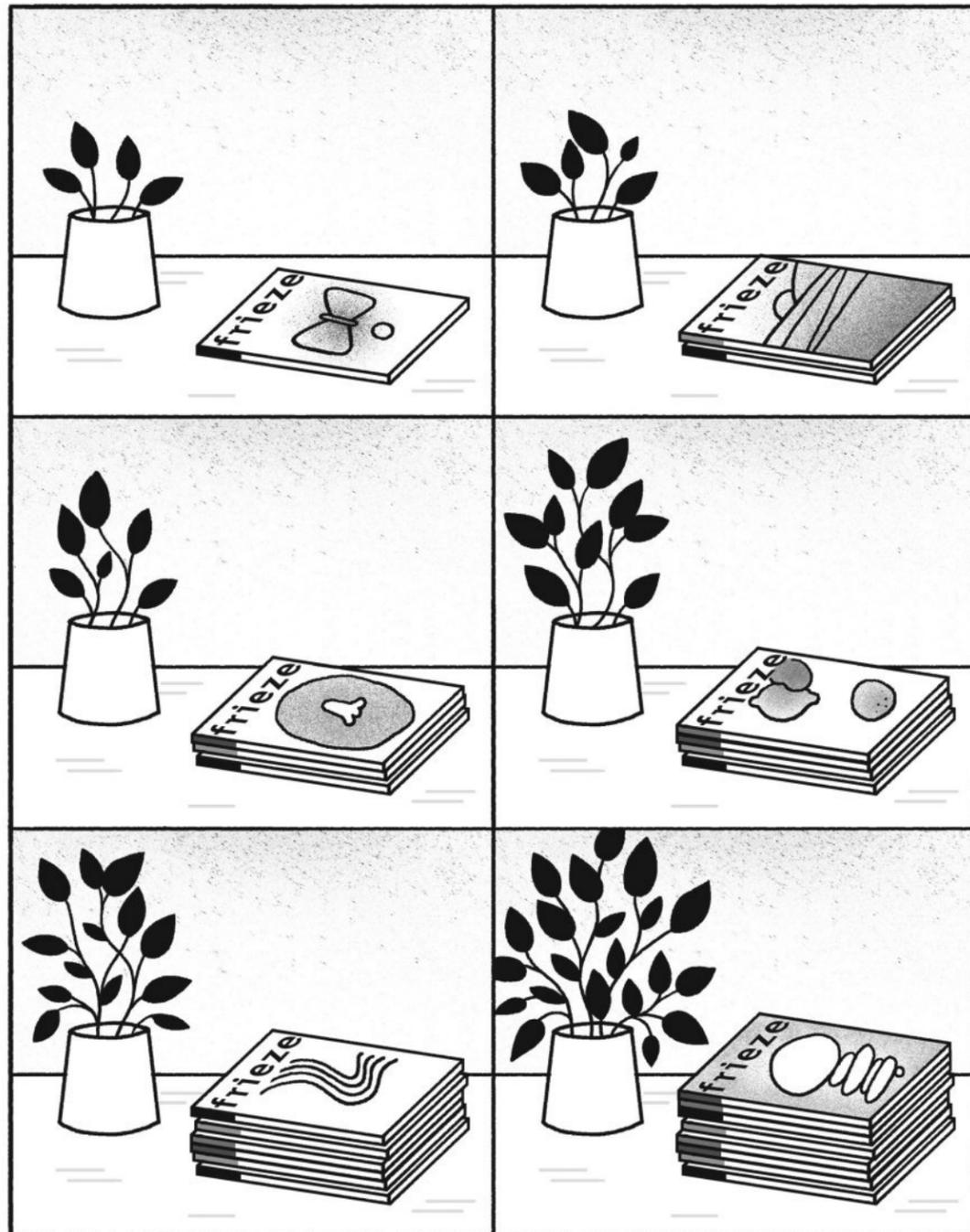


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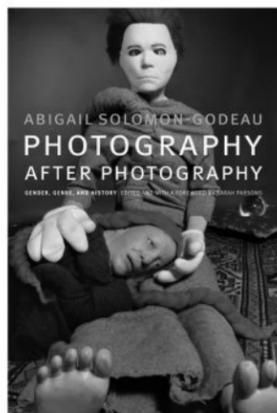
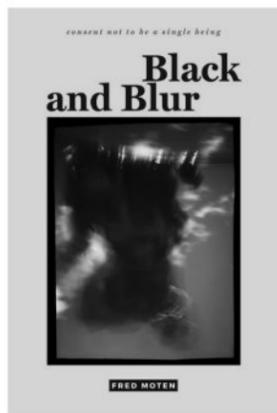
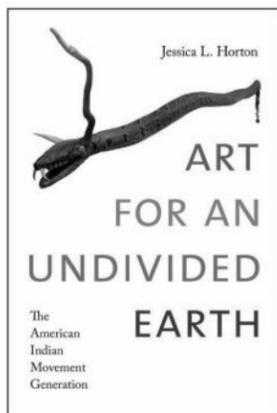
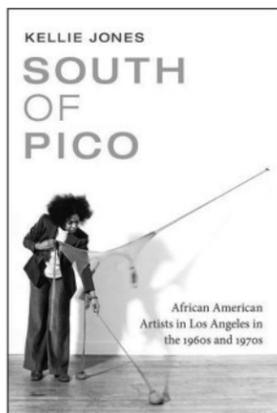
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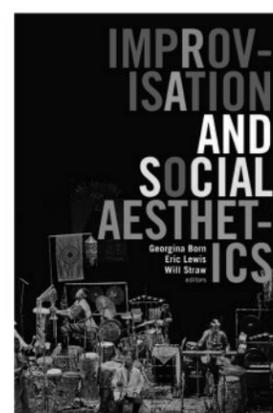
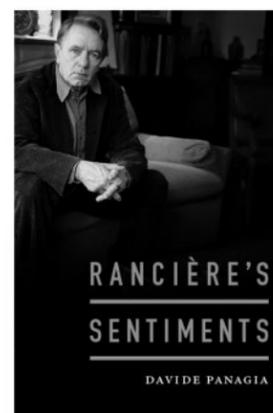
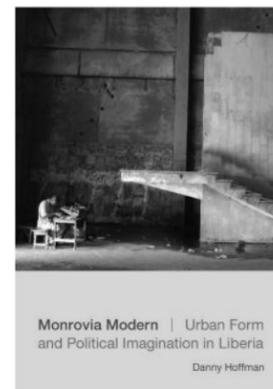
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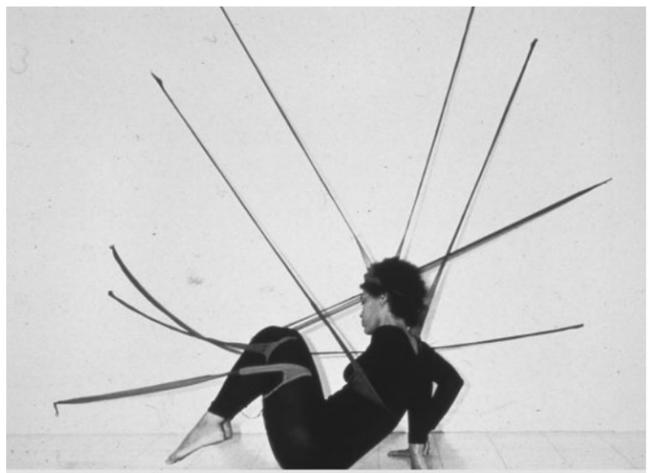
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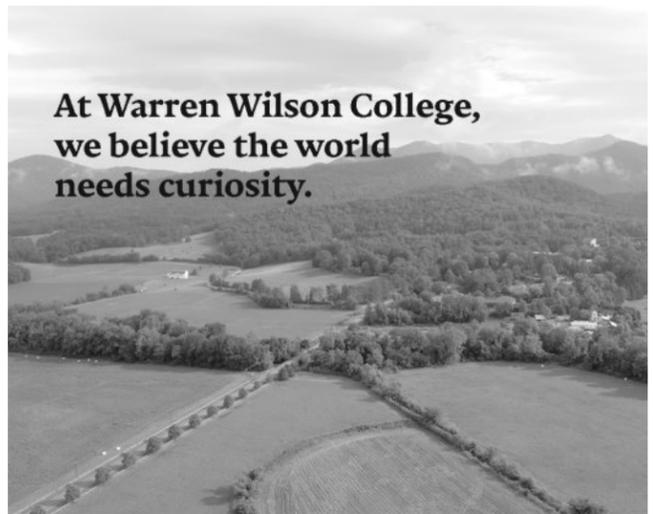
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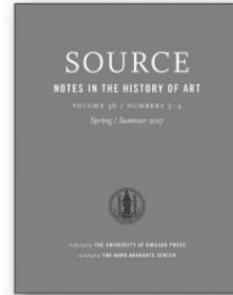
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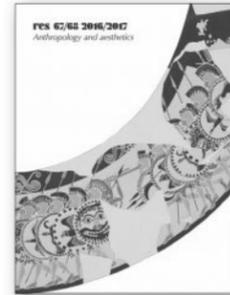
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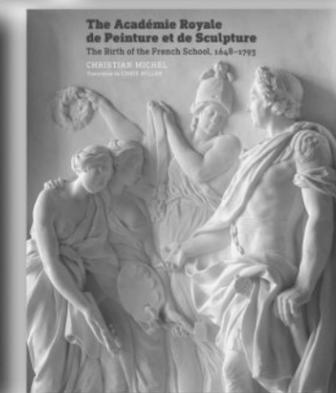
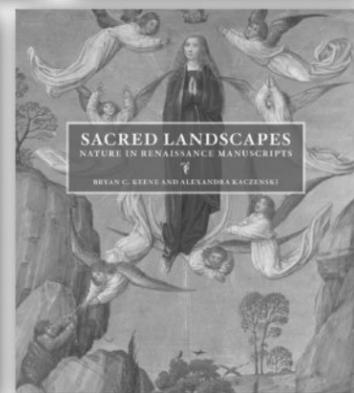
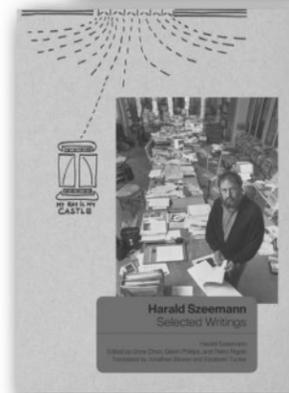
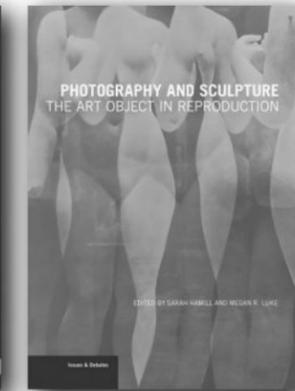
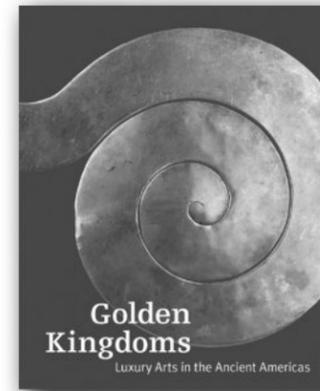
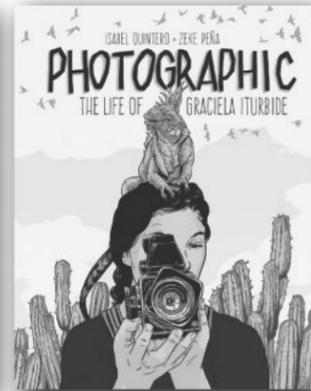
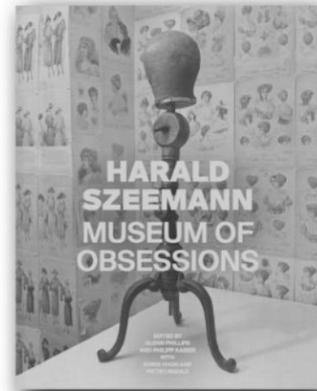
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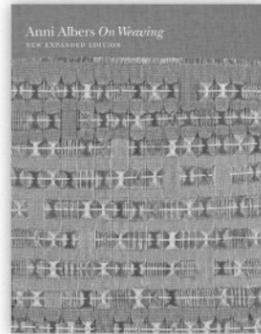
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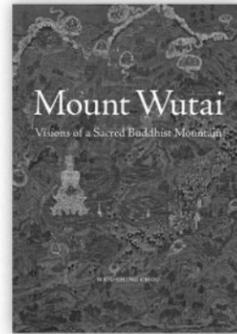


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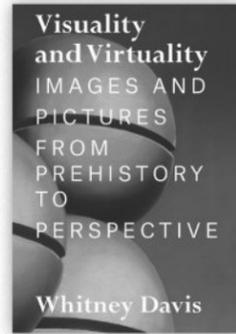
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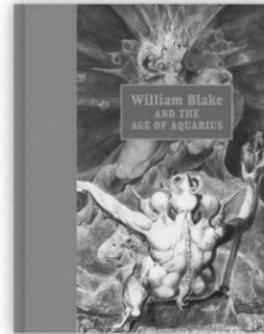
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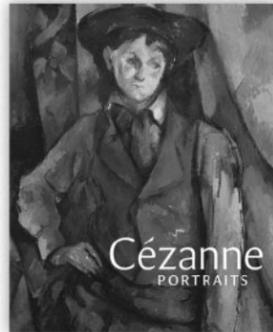
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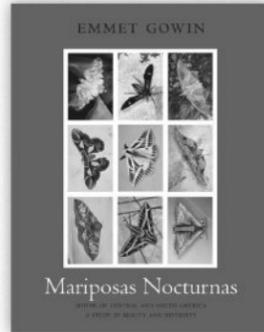
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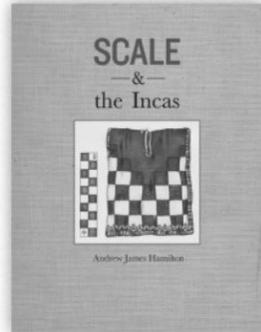
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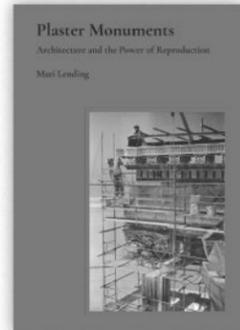
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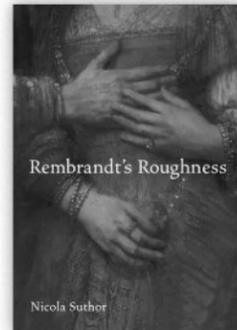
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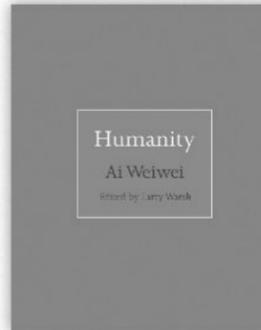
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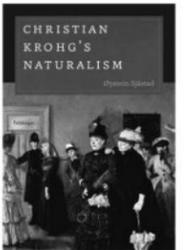
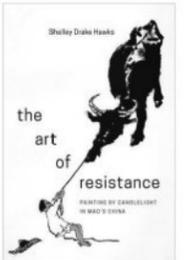
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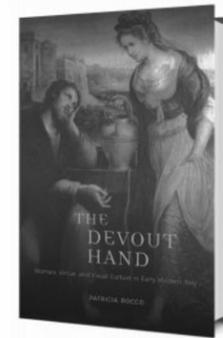
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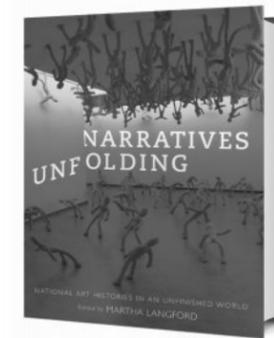
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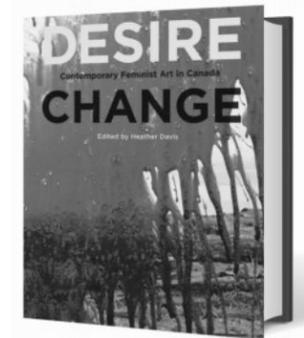
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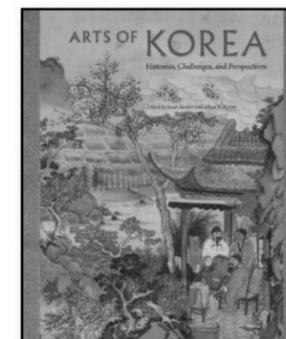
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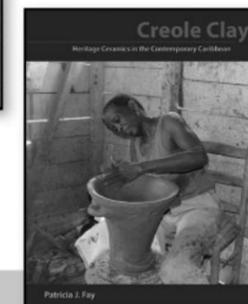
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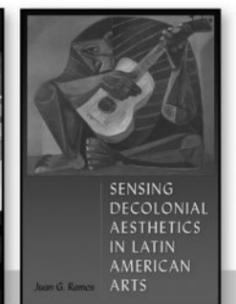
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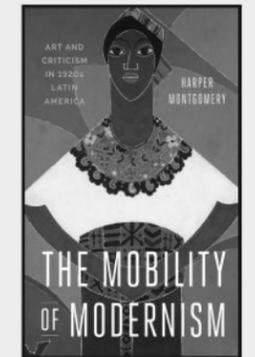
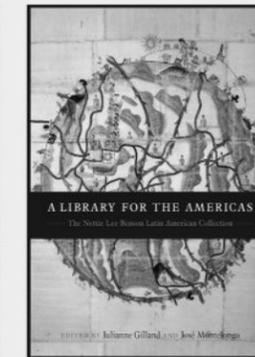
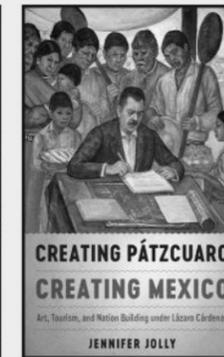
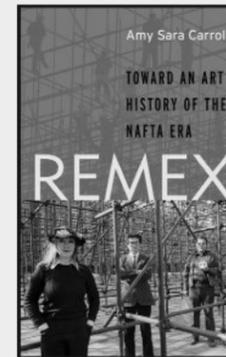
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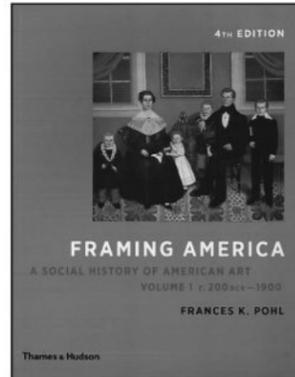


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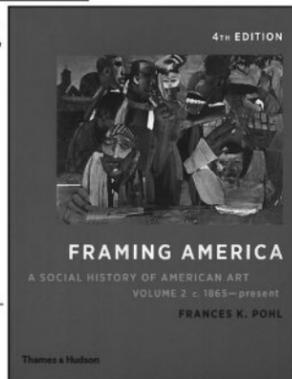
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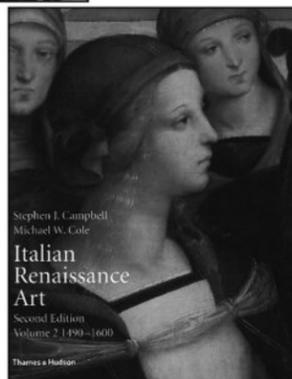
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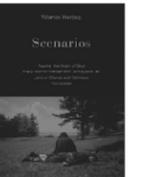
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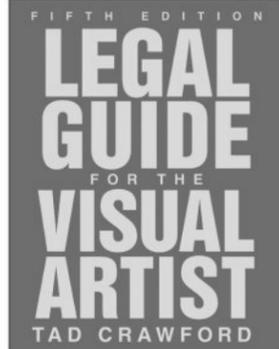
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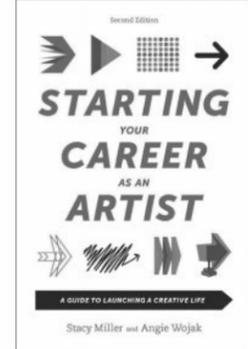
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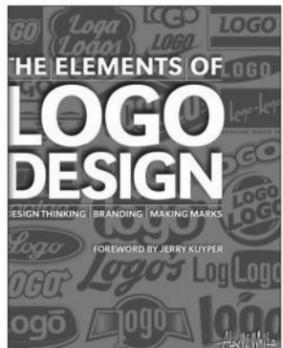
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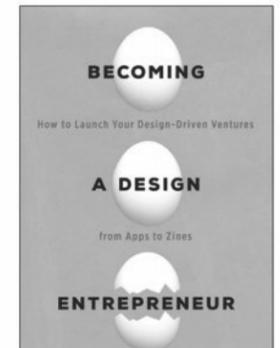
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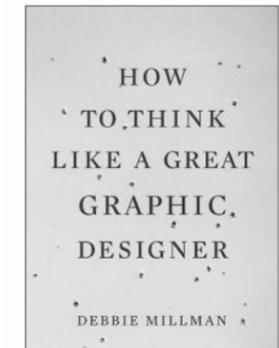
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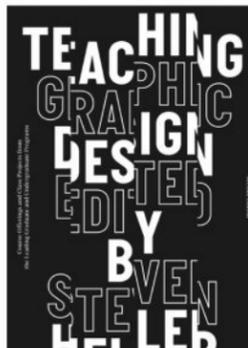
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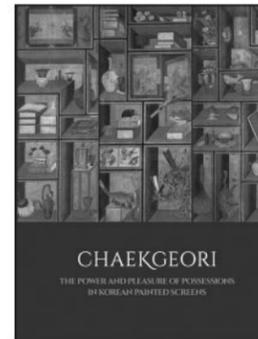
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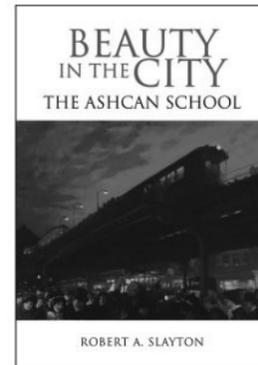
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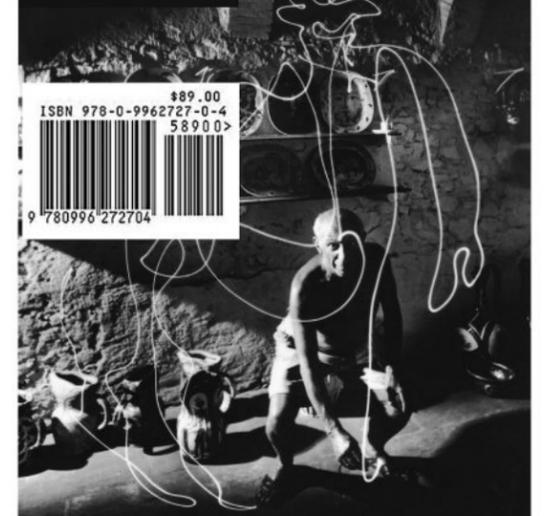
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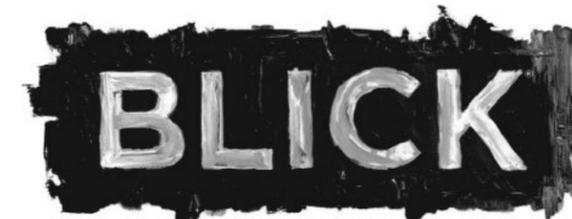
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- 7 WALK OF FAME
- 8 OSCAR STATUETTE
- 9 WALT DISNEY CONCERT HALL
- 10 THE BROAD
- 11 LOS ANGELES COUNTY MUSEUM OF ART
- 12 THE SKATEBOARD
- 13 KOREAN FRIENDSHIP BELL
- 14 BARBIE
- 15 WATTS TOWERS
- 16 GRIFFITH PARK
- 17 DESERT HOT SPRINGS
- 18 FOOD TRUCKS – KOREAN TACOS? MEXICAN CRÊPES?
- 19 DISNEYLAND'S CONCEPT FOR TOMORROWLAND

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