For 135 years The Art Students League has led the way in the education of artists in studio practice and visual language. Today the League places special emphasis on professional development, through our Artist-in-Residence Program, extensive exhibition opportunities, and community partnerships.

Please visit the League at 215 West 57th Street (between 7th Ave. and Broadway) during the CAA convention. See the weekly student concours exhibition or attend the Thursday, Feb. 10, 7 PM panel discussion “Teaching Drawing in the 21st Century” in conjunction with the publication of the League’s Classical Life Drawing Studio.

www.artstudentsleague.org
To explore partnerships with the League, please call Partnership Coordinator Ken Park at 212-247-4510 ext. 165 or e-mail partnerships@artstudentsleague.org
99th Annual Conference
New York, February 9–12, 2011

Conference Information and Registration is published in conjunction with the 99th Annual Conference of the College Art Association. For the detailed, chronological listing of sessions, meetings, and events, see the conference website at http://conference.collegeart.org. Please note that information is subject to change.

The conference will be held at the Hilton New York, 1335 Avenue of the Americas, New York, New York, February 9–12, 2011. Unless otherwise noted, all activities will take place at this location.

For up-to-date information on the conference, please visit http://conference.collegeart.org.

Thank You!

We extend our special thanks to the CAA Annual Conference Committee members responsible for the 2011 program: Sue Gollifer, University of Brighton, vice president for Annual Conference, chair; Sharon Matt Atkins, Brooklyn Museum of Art; Brian Bishop, Framingham State College; Connie Cortez, Texas Tech University; Ken Gonzales-Day, Scripps College; Randall Griffin, Southern Methodist University; Norie Sato, independent artist, Seattle; Judith Thorpe, University of Connecticut; and William Wallace, Washington University in St. Louis. Regional Representatives: Nicola Courtwright, Amherst College; and Sheila Pepe, Pratt Institute. We also thank all the volunteers and staff members who made the conference possible.

CAA is deeply grateful to Thomas P. Campbell, Director of The Metropolitan Museum of Art, for hosting this year’s centennial reception.

Support for the 2011 conference has been provided by The Art Institute of Atlanta and the University of North Texas.

Thank You!

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Design: Ellen Nygaard

Printing: Printed in US by Cadmus, a Cenveo Company, Lancaster, PA

Cover: Courtesy the Queens Museum of Art

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## Conference at a Glance

<table>
<thead>
<tr>
<th>Event</th>
<th>TUESDAY FEBRUARY 8</th>
<th>WEDNESDAY FEBRUARY 9</th>
<th>THURSDAY FEBRUARY 10</th>
<th>FRIDAY FEBRUARY 11</th>
<th>SATURDAY FEBRUARY 12</th>
</tr>
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<tbody>
<tr>
<td><strong>Conference Registration</strong></td>
<td>5:00–7:00 PM</td>
<td>8:00 AM–7:00 PM</td>
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<td>8:30 AM–2:30 PM</td>
</tr>
<tr>
<td><strong>CAA Membership</strong></td>
<td>5:00–7:00 PM</td>
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<td>8:30 AM–2:30 PM</td>
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<tr>
<td><strong>Career Services</strong></td>
<td></td>
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<tr>
<td>Orientation</td>
<td>6:30–8:00 PM</td>
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<tr>
<td>Interviewer Center</td>
<td>8:00 AM–7:00 PM</td>
<td>8:00 AM–7:00 PM</td>
<td>8:00 AM–7:00 PM</td>
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<td>Candidate Center</td>
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<td>9:00 AM–7:00 PM</td>
<td>9:00 AM–7:00 PM</td>
<td>9:00 AM–7:00 PM</td>
<td>9:00 AM–NOON</td>
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<tr>
<td>Interview Hall</td>
<td>9:00 AM–7:00 PM</td>
<td>9:00 AM–7:00 PM</td>
<td>9:00 AM–7:00 PM</td>
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<tr>
<td>Mentoring Sessions</td>
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<tr>
<td><strong>Sessions</strong></td>
<td>7:30–9:00 AM</td>
<td>7:30–9:00 AM</td>
<td>7:30–9:00 AM</td>
<td>7:30–9:00 AM</td>
<td>7:30–9:00 AM</td>
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<tr>
<td><strong>ARTspace and Media Lounge</strong></td>
<td>8:00 AM–5:00 PM</td>
<td>8:00 AM–5:00 PM</td>
<td>8:00 AM–2:30 PM</td>
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<tr>
<td><strong>ARTexchange</strong></td>
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<td><strong>CAA Convocation</strong></td>
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<tr>
<td><strong>CAA Awards Presentation and Reception</strong></td>
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<tr>
<td><strong>Book and Trade Fair</strong></td>
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<tr>
<td><strong>School and Department Reunions and Receptions</strong></td>
<td>7:30–9:00 AM</td>
<td>7:30–9:00 AM</td>
<td>7:30–9:00 AM</td>
<td>7:30–9:00 AM</td>
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<td><strong>Annual CAA Business Meeting</strong> (open to all CAA members)</td>
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<td>5:30–7:00 PM</td>
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</table>
CELEBRATE CAA’S ONE-HUNDRETH ANNIVERSARY

At the 99th Annual Conference and Centennial Kickoff in New York, Wednesday, February 9, through Saturday, February 12, 2011, At the Hilton New York in Midtown Manhattan.

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

ATTEND THE WORLD’S LARGEST INTERNATIONAL FORUM FOR PROFESSIONALS IN THE VISUAL ARTS. On February 9–12, 2011, the 99th Annual Conference of the College Art Association comes to New York. New York’s dynamic scenery provides the backdrop for our annual gathering of more than 5,000 artists, art historians, museum directors and curators, arts administrators, scholars, and educators. Look forward to the best in new scholarship, innovative art, and in-depth discussion of issues in the arts today.

CONFERENCE HIGHLIGHTS

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

• Special Centennial Sessions led by distinguished artists and art historians
• Special Centennial Awards presentations
• Convocation keynote delivered by Eco-Art pioneers, Helen Mayer Harrison and Newton Harrison
• Reception at the Metropolitan Museum of Art
• The Tenth Annual Distinguished Scholar session honoring Jonathan Brown
• The CAA Annual Awards for Distinction, including Distinguished Artist Award for Lifetime Achievement, the Charles Rufus Morey Book Award, and the Frank Jewett Mather Award
• The CAA Annual MFA Exhibition at Hunter College
• At the Book and Trade Fair, the latest books, catalogues, and art journals; paints, inks, and brushes; educational services and teaching tools—and more

SAVE THE DATES!

LOS ANGELES 2012
100th ANNUAL CONFERENCE
FEBRUARY 22–25, 2012
REGISTRATION

SAVE MONEY! REGISTER EARLY!

Registration form on page 29.

Register by mail or fax now!

Online registration begins on October 4.

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

Register by mail: complete and mail the registration form on page 29 with your payment enclosed (check drawn on a US bank, payable to College Art Association) to the address on the form. You may also pay by MasterCard, Visa, American Express, or Discover credit card.

Register by fax: complete the registration form on page 29 and fax it to 212-627-2381. Faxed registration requires payment by MasterCard, Visa, American Express, or Discover credit card only.

Register online: visit www.collegeart.org/register. Online registration requires payment by MasterCard, Visa, American Express, or Discover credit card only.

Register onsite: visit the registration area in the Second Floor Promenade, Hilton New York.

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

There are no refunds on Annual Conference registration.

CHECK-IN AND ONSITE REGISTRATION LOCATION

Second Floor Promenade, Hilton New York:
• Information
• Membership
• Onsite Registration
• Purchase of single-time-slot and special-event tickets and Abstracts
• Replacement badges

Third Floor West Promenade, Hilton New York:
• Check-in for early, advance, complimentary, exhibitor, and press registrants

REGISTRATION HOURS

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

To receive the member rate for registration, you must first be a current CAA member (see page 6).

INDIVIDUAL REGISTRATION RATES

<table>
<thead>
<tr>
<th></th>
<th>NON-MEMBER</th>
<th>MEMBER</th>
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<tr>
<td>Deadline: December 10, 2010</td>
<td>$280</td>
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<td></td>
<td>$400</td>
<td>$270</td>
<td>$155</td>
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<td>ONSITE SINGLE-TIME-SLOT TICKET</td>
<td>$45</td>
<td>$45</td>
<td>$35</td>
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</table>

EARLY REGISTRATION
To qualify for the early rate, registrations must be received by December 10, 2010. To register, complete and send the form on page 29. The early rate saves up to $120!

Only early registrants will be guaranteed a listing in the Directory of Attendees.

ADVANCE REGISTRATION
To qualify for the advance rate, registrations must be received by January 21, 2011. To register, complete the form on page 29. The advance rate saves up to $50! Payments received after January 21 will be returned and not processed. Advance registrants are not included in the Directory of Attendees.

ONSITE REGISTRATION AT THE CONFERENCE
If CAA has not received your completed registration form with payment by January 21, 2011, you must register onsite at the higher onsite registration rate. Onsite registrants are not included in the Directory of Attendees.

DISCOUNTED, STUDENT, RETIRED, AND DONOR CIRCLE MEMBERS
You must be a paid individual CAA member at the time you register in order to receive either the early or advance registration rate. Be sure to include your complete CAA ID number on the form.

SINGLE-TIME-SLOT REGISTRATION
Single-time-slot registration is available onsite only, during registration hours. Single time-slot refers to morning (9:30 AM–noon) or afternoon (2:30–5:00 PM) sessions. With the purchase of a single-time-slot ticket, you may enter any and all sessions within that particular time period. Purchase of a single-time-slot ticket does not include a conference badge, Conference Program, or Directory of Attendees. Price per ticket: $45 (members and nonmembers); $35 (students and retired); pay by MasterCard, Visa, American Express, or Discover credit card; by check drawn on a US bank, payable to College Art Association; or cash.
INSTITUTIONAL MEMBER REGISTRATION

An institutional member at the Primary level must register every faculty and staff attendee individually, at the member or nonmember rates, as applicable to each attendee.

An institutional member at the Library/Department/Museum or Academic/Corporate level may register up to ten faculty and staff attendees at the discounted member rate. This option is available only to early and advance institutional registrants; institutions that register faculty or staff onsite do not receive a member discount.

To register staff, complete one registration form (located on page 29) per person, list your institution’s CAA ID number, and mail with payment. Institutional registrations are not available online.

Discounted rates will not be available to onsite registrants. This benefit is not transferable among departments, libraries, or museums within a college or university. Institutional members are not listed in the Directory of Attendees.

There are no refunds on Annual Conference registration.

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INSTITUTIONAL REGISTRATION RATES

<table>
<thead>
<tr>
<th>INSTITUTIONAL MEMBERSHIP LEVEL</th>
<th>EARLY RATE DEADLINE:</th>
<th>ADVANCED RATE DEADLINE:</th>
<th>COST/SAVINGS</th>
</tr>
</thead>
<tbody>
<tr>
<td>PRIMARY</td>
<td>No discount for attendees</td>
<td>No discount for attendees</td>
<td>Maximum cost for 10 attendees (onsite, if none is a CAA individual member): $4,000</td>
</tr>
<tr>
<td>LIBRARY/DEPARTMENT/MUSEUM/ OR ACADEMIC/CORPORATE</td>
<td>$155 each for up to 10 staff or faculty at reduced individual-member rate</td>
<td>$225 each for up to 10 staff or faculty at reduced individual-member rate</td>
<td>Maximum cost for 10 attendees (at Early Rate): $1,550 (saving $2,450)</td>
</tr>
</tbody>
</table>

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BADGES, CONFERENCE PROGRAM, ABSTRACTS 2011, DIRECTORY OF ATTENDEES

You will receive your conference badge, Conference Program, and Directory of Attendees, at the conference registration and check-in area beginning on Tuesday at 5:00 PM. Each registrant is entitled to one Conference Program, Directory, and online access to Abstracts 2011. When purchased in advance, tickets to special events will also be in your registration packet.

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

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

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

Abstracts 2011: There will be no printed book of abstracts; they will be available online only. Access to Abstracts 2011 may be purchased onsite for $30, with credit card, check, or cash.

AUDIO RECORDINGS

Downloads of audio of selected sessions will be available for order at the conference. Visit the Conference Media Contractors Service Desk in the registration area on the Second Floor Promenade.
**MEMBERSHIP**

**BE SURE TO JOIN CAA OR RENEW YOUR MEMBERSHIP BEFORE DUES INCREASE ON JANUARY 1, 2011**

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

• Gain access to a diverse and knowledgeable network of artists, art historians, and museum professionals
• Use the best job-search tool in the arts to post and apply for jobs online, post and search CVs, and make use of other professional-development aids
• Read the best scholarship in the arts—The Art Bulletin, Art Journal, and caa.reviews
• Stay current with new trends and research in the visual arts
• Understand current practices for tenure, contracts, intellectual property, and teaching methods
• Take part in our ongoing research on higher education in the arts and humanities
• Benefit from CAA’s advocacy work on censorship, arts funding, copyright reform, and other topics you care about
• Receive discounts on limited-edition artworks by Kerry James Marshall, Kiki Smith, Buzz Spector, Willie Cole, Sam Gilliam, William Pope L., Clifton Meador, Mary Lum, and Barbara Bloom
• Determine the future of CAA by voting for new board members and taking part in member surveys

Career Services at the Annual Conference offers:

• Online Career Center job postings
• Interviews for positions in colleges, universities, museums, and other nonprofit institutions
• Workshops related to the job search
• Roundtable discussions about on-the-job issues in the visual arts
• Mentoring sessions and portfolio reviews with senior professionals in the visual arts
• Orientation to help you get started

CAA membership form on page 31.

**MEMBERSHIP BY MAIL**

To join, rejoin, or renew your membership by mail, complete and mail the membership form on page 31 with payment enclosed (check drawn on a US bank, payable to College Art Association) to the address on the form. You may also pay by MasterCard, Visa, American Express, or Discover credit card.

**MEMBERSHIP BY FAX**

To join, rejoin, or renew your membership by fax, complete the membership form on page 31 and fax it to 212-627-2381. Faxed membership requires payment by MasterCard, Visa, American Express, or Discover credit card only.

**MEMBERSHIP ONLINE**

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

**MEMBERSHIP ONSITE**

You may also join, rejoin, or renew your CAA individual membership at the conference in the registration area on the Second Floor Promenade, Hilton New York, during the following hours:

<table>
<thead>
<tr>
<th>Day</th>
<th>Time</th>
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</thead>
<tbody>
<tr>
<td>Tuesday</td>
<td>5:00–7:00 PM</td>
</tr>
<tr>
<td>Wednesday–Friday</td>
<td>8:00 AM–7:00 PM</td>
</tr>
<tr>
<td>Saturday</td>
<td>8:30 AM–2:30 PM</td>
</tr>
</tbody>
</table>

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

Please note that there are no refunds on CAA membership.

Become a CAA member and save money on your conference registration. The Annual Conference is CAA’s premier membership event. If you are not a current member or if your CAA membership has lapsed or is about to, we urge you to join, rejoin, or renew your CAA membership now, save money on your registration, and take advantage of the many other benefits of membership throughout the year. For a list of membership benefits, and to join, rejoin, or renew your membership online, please visit www.collegeart.org/membership, or see page 31.
CAREER SERVICES

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

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

Events and services include:

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

CAREER SERVICES ORIENTATION

Tuesday, February 8, 6:30–8:00 PM
East Ballroom, Third Floor, Hilton New York

Job candidates, interviewers, and others interested in using Career Services are urged to attend this Orientation. Learn the various components of Career Services—the Candidate Center, the Interview Hall, and the programs and services CAA provides for interviewers and candidates—so that you can take best advantage of it. At Orientation you may also receive advice on your job search in a relaxed Q&A session. You will be given a copy of CAA’s Career Services Guide, which can help you navigate Career Services events and provide answers to frequently asked questions. The guide is also available online at http://conference.collegeart.org/2011/career.php

PREPARE NOW FOR CAREER SERVICES!

Employers:

Place your job listings now to prepare for February interviews at the conference. For interviews at the conference, you must post your job listing online and flag it with the Career Services icon. See http://careercenter.collegeart.org/post.cfm for more information.

<table>
<thead>
<tr>
<th></th>
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<tr>
<td>30-day job posting</td>
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<td>60-day job posting</td>
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<td>90-day job posting</td>
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<td>120-day job posting</td>
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<tr>
<td>150-day job posting</td>
<td>$675</td>
<td>$1,040</td>
</tr>
</tbody>
</table>

Candidates:

Plan Ahead! Start preparing now for February in New York. See page 29 to enroll in workshops and mentoring sessions to assist you in your job search. In the months before the conference, visit the CAA Online Career Center at www.collegeart.org/careers to scout job listings. Listings are updated frequently. A CS icon in a job listing indicates that the employer will be conducting interviews at the conference.

CANDIDATE CENTER

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

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

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

Wednesday, February 9–Friday, February 11, 8:00 AM–7:00 PM
Rhinelander Gallery North, Second Floor, Hilton New York

The Interviewer Center provides services for employers. You need not be a CAA member to be an interviewer at the conference, nor must you register for the conference. On arrival at the conference, please visit the Interviewer Center to receive your 2011 CAA Interviewer ID card. This card will give you access to the Interview Hall and to the center’s computers. During the conference you may use these computers to post last-minute job listings, update current job listings, mark listings with the Career Services icon to let candidates know you are interviewing onsite, search and view résumés, communicate with job seekers, schedule interviews, and rent tables and booths.

Plan Ahead! List your job openings and rent tables and booths now! The Career Services online services will be available by October 4, so you can let candidates know well in advance that you will be conducting interviews at the conference. Instructions for using the online career services are posted at http://conference.collegeart.org/2011/career.php

INTERVIEW HALL: BOOTHS AND TABLES

Wednesday, February 9–Friday, February 11, 9:00 AM–7:00 PM
Saturday, February 12, 9:00 AM–NOON
Rhinelander Gallery Center and South, Second Floor, Hilton New York

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

Reserve your booth or table now!

Table rentals must be paid by MasterCard, Visa, American Express, or Discover credit card only.

Booth and Table rental reservations: http://conference.collegeart.org/2011/career.php
Final Deadline: January 21, 2011

BOOTH RENTAL RATES

<table>
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<th></th>
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<td></td>
<td>First Booth</td>
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<td>Early Rate,</td>
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<tr>
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TABLE RENTAL RATES

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<td>Onsite (as available)</td>
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ONSITE BOOTH AND TABLE RENTAL

Tables may be rented onsite at the Interviewer Center, subject to availability, starting on Wednesday, February 9, and must be paid in full by MasterCard, Visa, American Express, or Discover credit card. No table or booth cancellations will be accepted or refunds offered.
PROFESSIONAL DEVELOPMENT WORKSHOPS

Workshops on job hunting, portfolio and résumé preparation, and other professional-development topics are offered on Wednesday, February 9–Friday, February 11, on the Concourse Level of the Hilton New York.

ENROLLING IN A WORKSHOP

Space is limited! Enroll now!

Workshop enrollment is by preregistration only. No onsite enrollment is offered. You need not register for the conference to enroll in a workshop. Deadline: January 21, 2011.

Enroll by mail:
Use the registration form on page 29.

Enroll online:

Wednesday, February 9

Job Hunt 101: Essential Steps in Securing a Job in the Arts
2:30–4:30 PM
Presenter: David M. Sokol, Professor Emeritus, University of Illinois, Chicago
Limit: 100 participants
Price: $45
Concourse G, Concourse Level, Hilton New York

Learn the essentials of a successful job hunt in the arts. This workshop is valuable for both artists and art historians; it is scheduled at the beginning of the conference because it offers good preparation for Career Services, guiding you through professional practices of the job search, including interview etiquette, preparation of materials, and other essential information to prepare you for your next job opportunity, especially a first job in the arts. This is the time to ask the questions you have always wondered about concerning the ins and outs of looking for a job in the arts.

Thursday, February 10

Grant Writing for Artists
9:30 AM–NOON
Presenter: Barbara Bernstein, Rhode Island School of Design and Virginia Center for the Creative Arts
Limit: 50 participants
Price: $45
Concourse E, Concourse Level, Hilton New York

This workshop demystifies the process of grant writing for both individual artists and collaborative projects. In a step-by-step approach, it covers the complete cycle of grant writing, including preparative research, interaction with funders, budget development, writing proposals, and assessment of the process. The information provided is also easily adapted for applications to artist colonies and residencies and art-related research colonies.

Living Your Way: Planning for Retirement
12:30–1:30 PM
Presenter: Kim Potvin, Morgan Stanley Smith Barney
Limit: 50 participants
Price: $30
Concourse E, Concourse Level, Hilton New York

What is the cost of your retirement? Will your pension be enough? This seminar will discuss these questions with an emphasis on how you can create a retirement income “game plan” that incorporates sound investment strategies and current retirement realities. I will help provide strategies on how you can effectively generate income and prepare for some of the biggest challenges that people may now face in retirement.

Tax laws are complex and subject to change. Morgan Stanley Smith Barney LLC, its affiliates and Morgan Stanley Smith Barney Financial Advisors do not provide tax or legal advice. This material was not intended or written to be used for the purpose of avoiding tax penalties that may be imposed on the taxpayer. Individuals are urged to consult their personal tax or legal advisors to understand the tax and related consequences of any actions or investments described herein.

Advice for New Instructors
2:30–4:00 PM
 Presenter: Mika Cho, California State University, Los Angeles
Limit: 75 participants
Price: $45
Concourse G, Concourse Level, Hilton New York

As with any new position, beginning and/or inexperienced instructors in higher education will find challenges to be both exhilarating and perhaps initially overwhelming. Negotiating matters such as pedagogical performance, the collegial support system, student evaluations, professional development, and the retention and tenure process can all prove daunting. Issues to be presented and discussed include the following: constructing an effective syllabus; interaction with students, colleagues, and administrators; the importance of university policy on ownership of instructional and professional materials; plagiarism, student disabilities, grievances, and sexual harassment; and grading and student evaluation.

Friday, February 11

The Syllabus: Mapping Out Your Semester
9:30–11:30 AM
Presenter: Steven Bleicher, Coastal Carolina University
Limit: 20 participants
Price: $45
Concourse E, Concourse Level, Hilton New York

The syllabus is a contract with the student. It should clearly state what is expected of the student and the professor’s requirements for the course. In addition, various accrediting bodies and associations have their own requirements that may need to be addressed. Learn what should go into a syllabus and how to break down the course content into individual class sessions. The components of an effective lesson plan, and how to use it as a successful teaching document, will also be discussed. Issues to be addressed include how much can actually be accomplished in a single class period, what homework and/or preparations are
needed for the next class session, classroom management issues, and strategies for success. A well-constructed syllabus can be a valuable teaching tool and an aid to the faculty member regarding student grade disputes. This course is invaluable for graduate TAs, recent MFA graduates who have just landed their first teaching positions, and anyone who would like a refresher on the finer points of setting up the term’s classes.

**Staying on Track with the Tenure Track**
2:00–4:00 PM  
Presenter: Michael Aurbach, Vanderbilt University  
Limit: 40 participants  
Price: $45  
Concourse G, Concourse Level, Hilton New York

Now that barely 30 percent of teaching positions are held by tenured and tenure-track faculty, a successful probationary period (pretenure) is even more important. Since the academic world is fluid (because of frequent changes of administrators and university policies), tenure-track faculty need to develop sound strategies to make the most of the probationary period. The workshop covers the documentation of one’s activities, gaining an understanding of terms like regional, national, and international recognition, developing nationwide relationships in preparation for the tenure review, and identifying nonadversarial ways of getting clarification of job expectations. Some institutions are great at identifying their criteria for promotion, yet others lag behind due to frequent changes in leadership and shifting thresholds for tenure. This session is useful for both studio faculty and art historians who hold tenure-track positions. Those who are seeking a tenure-track position will find it interesting as well.

**Marketing Yourself to Market Your Art**
2:00–4:30 PM  
Presenter: Susan Schear, ArtIsIn  
Limit: 50 participants  
Price: $45  
Concourse E, Concourse Level, Hilton New York

Are you comfortable “getting out there” to meet and speak about your work? How might you engage someone in conversation? What types of questions might you ask? How might you share or inform people about your work? What marketing strategies have been most successful for you? How much time do you allocate to marketing yourself and your art? Planning and goal setting, knowing your target market, being aware of the external environment, realizing your strengths, being open to potential affinity opportunities, and considering all the different strategies for marketing, are significantly beneficial to your marketing success. Please join us during this interactive session as we address the basics of marketing, and discuss maximizing goals and implementing strategies that result in positive outcomes. Come prepared to share during your ideas, expertise and recommendations that have worked for you!

**MENTORING SESSIONS**
Thursday, February 10, and Friday, February 11  
Concourse C and D, Concourse Level, Hilton New York

**FREE CAREER ADVICE**
- Improve your effectiveness in interviews  
- Explore potential career directions  
- Learn from seasoned professionals what employers are looking for

Mentoring sessions are free of charge and available only to current CAA individual members. **All sessions are by appointment only** and will be scheduled for Thursday, February 10, and Friday, February 11, 8:00 AM–NOON and 1:00–5:00 PM. **Advance enrollment only; no onsite enrollment.**

To reserve a mentoring session, complete the form on page 33. Deadline: January 10, 2011. You will be notified of your appointment date and time by email. You may enroll in one twenty-minute one-on-one session. Choose either Artists’ Portfolio Review or Career Development Mentoring. CAA will make every effort to accommodate all applicants; however, space is limited.

**ARTISTS’ PORTFOLIO REVIEW**
Present your work for review by a professional curator, critic, or educator in an individual consultation. Discuss issues and ask questions about portfolio formats, visual sequencing, the artist’s statement, and professional advancement through the artist portfolio with an expert in the field. For CDs and DVDs, please bring your own laptop and/or printouts.

**CAREER DEVELOPMENT MENTORING**
Artists, art historians, museum professionals, media specialists, designers, and art educators at all career stages are eligible for a one-on-one consultation with a professional in a specific field. Get candid advice on how to conduct a thorough job search, present work, and prepare for interviews, as well as other career-advancement topics. Bring your résumé or CV for critique.

**PROFESSIONAL DEVELOPMENT ROUNDTABLE DISCUSSIONS**
Thursday, February 10, 12:30–2:00 PM  
Concourse G, Concourse Level, Hilton New York  
Registration not necessary; free and open to the public

Join your colleagues in informal discussions about the challenges, opportunities, and issues that affect your career. Roundtable leaders will address a wide range of topics that relate to career choices, professional life, and work strategies. Share your ideas, concerns, solutions, and experiences with emerging professionals and midcareer to advanced colleagues in small, open discussion groups.

Topics from last year included: Driving from Adjunct to Full-Time Teaching: Making Your Part-Time Experiences Work for You; Professional Networking for Artists and Art Historians; The Search and the Fit; If Not Teaching, what Then?; Faculty Artists as Entrepreneurs.
STUDENT AND EMERGING PROFESSIONALS LOUNGE

Wednesday–Friday, 9:00 AM–8:00 PM  
Saturday, 9:00 AM–5:00 PM  
Concourse B, Concourse Level, Hilton New York  
Open to all conference attendees

The Student and Emerging Professionals Committee designates a space every year for constituents to convene and converse. In addition, a special programming is offered, just for you so that you can practice your interviewing skills, talk candidly about completing your thesis or dissertation, or get some advice on what’s next after you earn your degree in the arts. Come in and enjoy some stress-less time and a slower pace from the hustle and bustle of the conference.

Welcome Breakfast and Meet and Greet  
American Folk Museum, 45 West 53rd Street  
Thursday, February 10, 8:00–9:30 AM

Come together for a relaxed welcome breakfast with the members of the Student and Emerging Professionals Committee at the American Folk Museum. Find out who’s who on the committee and ask us questions about the conference, the Student and Emerging Professionals Lounge, or just about anything! We are excited to meet you and give you a great start to your conference day.

Mock Interview Session  
Thursday, February 10–Friday February 11, 10:00 AM–12:00 PM  
Moderators: Niku Kashef and Daniel Larkin

Conference attendees will have the opportunity to sign up for a fifteen-minute mock interview with a professional at the conference. As Aristotle once remarked, “We are what we repeatedly do. Excellence, then, is not an act, but a habit.” Practicing your elevator speech and keeping your listening skills sharp during a face-to-face session is a valuable experience. Sign-up sheets for the interviews will be posted in the SEP Lounge. Mock Interviews can only be scheduled in the SEP Lounge and not via email.

Completing your Thesis/Dissertation  
Thursday, February 10, 12:30–1:30 PM  
Moderator: Julia Sienkewicz  
Panel discussion with Q and A to follow.

I’ve Graduated, Now What?!  
Friday February 11, 12:30–1:30 PM  
Moderator: Mark Harris  
Panel discussion with mentors; Q and A to follow.

CONFERENCE SURVIVAL GUIDE

The Conference Survival Guide will be available in PDF format on the CAA conference website in December. The guide offers suggestions to students, emerging professionals, and others attending their first conference for traveling to New York and navigating conference activities. Suggestions include: tips for finding travel funds, options for budget travel, suggestions for lodging and dining, information on transportation in New York, listings of events and ways to actively participate in the conference, and guidelines for successful networking during the three-day event. The Conference Survival Guide is an annual publication put together by CAA’s Student and Emerging Professionals Committee. For more information, please contact Vanessa Jalet, CAA executive assistant, at vjalet@collegeart.org.
BOOK AND TRADE FAIR

Thursday, February 10–Friday, February 11, 9:00 AM–6:00 PM
Saturday, February 12, 9:00 AM–2:30 PM
Americas Exhibit Hall, Levels I and II, Hilton New York

The Book and Trade Fair hosts more than one hundred publishers, art materials manufacturers, and services in the arts. Stop by to explore their wares and projects and talk to them about yours. Meet an editor, find a great book, test a new ink, chat with authors, and more!

• See the newest art books, journals, and magazines
• Attend book signings
• Test the latest materials and tools and watch demonstrations
• Discuss your book ideas with experienced art editors
• Meet the editors of The Art Bulletin, Art Journal, and caa.reviews
• Learn about new survey textbooks and teaching aids for your classroom
• Try out those brushes you’ve been eyeing and test the newest portable easel
• Investigate digital-image resources for your classroom or library
• Pick up brochures for programs in advanced degrees and foreign studies
• Join a national arts-advocacy organization
• Apply for a residency program
• Learn about academic testing and research firms
• Meet with representatives from professional associations

A cornucopia of art materials is on view, and many of the experts who manufacture them will be on hand to discuss their products, which include:

• Paints and brushes
• Graphic materials and graphic-design supplies
• Paper
• Frames
• Easels and tools
• Printmaking supplies
• Ceramics, sculpting, and modeling supplies
• Digital-studio supplies
• Photographic, video, and film supplies

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

Member: $15, with credit card, check, or cash
Nonmember: $25, with credit card, check, or cash
RECENT AND NEW PARTICIPANTS IN THE CAA CONFERENCE BOOK AND TRADE FAIR

PUBLISHERS
Abbeville Press
Actar D
Antique Collectors’ Club
Art Lies
Ashgate Publishing
Aspect
Blackwell Publishers
Bookforum
Brepols Publishing
Cabinet
Cambridge University Press
Consortium Book Sales and Distribution
Continuum International
D.A.P. Distributed Art Publishers
Duke University Press
Getty Publications
Harry N. Abrams
MasterpieceCards
McGraw-Hill Higher Education
Merrell Publishers
Midmarch Arts Press
MIT Press
Ninth Letter
Nka Journal of Contemporary African Art
n.paradoxa
Oxford University Press
Palgrave Macmillan
Penguin USA
Pennsylvania State University Press
Perseus Westview Press
Phaidon Press
Prentice Hall
Premier Publishing
Princeton University Press
Rizzoli International
Routledge
Rutgers University Press
Thames and Hudson
UNAM, Instituto de Investigaciones Estetica, Mexico
University of California Press
University of Chicago Press
University of Hawai’i Press
University of Minnesota Press
University of Pennsylvania Press
University of Texas Press
University of Washington Press
University Press of New England
Wadsworth Cengage
Watson-Guptill Publications
Wiley
Woman’s Art Journal
Yale University Press

ARTISTS’ MATERIALS
Ampersand Art Supply
Asel Art Supply
Barnesville Easels
Blick Art Materials
Canson
Chroma
Enkaustikos!
Faber-Castell
Gamblin Artist Colors
General Pencil Company
Golden Artist Colors
GYST Ink
HK Holbein
Kunst and Papier
Liquitex
Metropolitan Picture Framing
Plaid Enterprises
R&F Handmade Paints
Sanford
Savoir Faire
Utrecht Art Supplies
Winsor and Newton
Windmill Easel

VISUAL-ARTS PROGRAMS AND SERVICES
Americans for the Arts
Archivision
ArtHistoryForYou.com
Art in Embassies Program
Art Research Tours and International Studies
ARTstor
art2art
Atlantic Center for the Arts
Banff Centre for the Arts
Capital Offset Company
College Board
Corcoran College of Art and Design
Council of Overseas Research Centers
Davis Art Images
Henry Moore Institute
Institute of Doctoral Studies in the Visual Arts
International Fiber Collaborative
International Society of Appraisers
Lincoln Center List Art Collection
Santa Reparata International
Saskia Ltd. Cultural Documentation
Savannah College of Art and Design
School of Visual Arts
Slidersroom
Social Science Research Council
Swann Galleries
Taylor Photographic
Universal Color Slide
Vermont College Union Institute
Washington University Graduate Program
**SPECIAL EVENTS AND TOURS**

For updates on current listings and information on additional offerings, please visit http://conference.collegeart.org/2011/events.php

**WEDNESDAY, February 9**

12:30–2:00 PM  
**Tour of Houdini: Art and Magic**  
The Jewish Museum, 1109 5th Avenue  
On view: *Houdini: Art and Magic*  
Directions: Take 4/5/6 to 86th Street/Lexington Avenue. Walk west on 86th Street; turn right at 5th Avenue.

5:30–7:00 PM  
**CAA Convocation**  
East Ballroom, 3rd Floor, Hilton New York  
Welcome, Kate Levin, Commissioner, New York City Department of Cultural Affairs  
Welcome and Donor Acknowledgements, Linda Downs, CAA Executive Director  
Address, Barbara Nesin, CAA President  
Remarks, Jim Leach, Chairman, National Endowment for the Humanities  
Presentation of CAA Centennial Awards, Barbara Nesin  
Keynote Address, Helen Mayer Harrison and Newton Harrison

7:00 PM  
**Reception**  
New York Academy of Art, Wilkinson Hall, 111 Franklin Street  
On view: *Put Up or Shut Up: MFA Faculty Exhibition*  
Directions: Take A/C/E to Canal Street or 1/2/3 to Franklin Street. New York Academy of Art is between West Broadway and Church Streets.

**THURSDAY, February 10**

12:30–2:00 PM  
**Chelsea Gallery District Walking Tour**  
Price: $36. Limit: 30 people  
Join the expert art gallery guide Merrily Kerr on a trip to the Chelsea gallery district, where you will be ushered straight to the most important and talked-about gallery shows of the moment. Kerr, a New York art critic and writer, has devised an itinerary that includes eight to ten of the season’s most important shows by emerging and established artists working in a variety of disciplines.  
Directions: Meet the tour guide in the assembly area in the Hilton Hotel main lobby, main entrance, at 12:30 PM to travel together by public transportation. Round-trip travel will cost $4.50 cash.

12:30 PM  
**Into Focus: Art/Science in the University Classroom**  
The Graduate Center, City University of New York  
365 Fifth Avenue (at 34th Street), Rooms 9206/9207  
http://web.gc.cuny.edu/sciart  
Talk sponsored by Leonardo Education and Art Forum and Science and the Arts, The Graduate Center, City University of New York.  
Moderator: Adrienne Klein, The Graduate Center, City University of New York  
This panel will present examples of instruction bringing art and science together in the university classroom. Panelists will present examples of best practices in this field.

2:30–5:00 PM  
**CAA Distinguished Scholar Session Honoring Jonathan Brown**  
Between Iberia and New Spain: The Scholarship of Jonathan Brown  
East Ballroom, 3rd Floor, Hilton New York  
Chair: Edward J. Sullivan, Institute of Fine Arts and New York University  
Other speakers to be announced.

6:00–7:30 PM  
**Presentation of CAA Awards for Distinction**  
Grace Rainey Rogers Auditorium, Metropolitan Museum of Art  
1000 Fifth Avenue, 84th Street Entrance  
Welcome and Introduction, Barbara Nesin, CAA President Presentation of Awards  
Open to the public

7:30–9:00 PM  
**CAA Centennial Reception**  
Metropolitan Museum of Art, Great Hall and the Temple of Dendur in the Sackler Wing  
1000 Fifth Avenue, Main Entrance  
Price: $35. Limit: 1500 people  
Ticket required for admission.
5:30–7:00 PM  
Reception and Presentation  
The Phoenix Gallery, 210 11th Avenue at 25th Street, Suite 902
On view: Winn Rea: Top II--Displacement, and New Works by Pamela Flynn
Directions: Take C/E train to 23rd Street. Walk west 3 blocks and north 2 blocks.

5:30–7:00 PM  
Open House  
The Renee and Chaim Gross Foundation, 526 LaGuardia Place
On view: Permanent Collection of Chaim Gross’s Sculpture Studio and Gallery in His Historic West Village Townhouse
Directions: Take A/B/C/D/E/F to West 4th Street.

5:30–7:00 PM  
Open House and Reception  
School of Visual Arts, Fine Arts Department, 335 West 16th Street
On view: Digital Initiatives in Music, Art, and Software
Directions: Take A/C/E to 14th Street.

6:00–8:00 PM  
Reception  
Sponsored by Leonardo Education and Art Forum  
Foxy Production  
623 West 27th Street  
http://www.foxyproduction.com
On view: Highways Connect and Divide
A group exhibition that explores the positives and negatives of information technology and information systems.
Directions: Take C/E to 23rd Street. Exit at 25th Street and 8th Avenue. Walk west three blocks. Gallery is located between 11th and 12th Avenues.

6:00–8:00 PM  
Reception  
Museum of Biblical Art, 1865 Broadway at 61st Street  
On view: Passion in Venice: Crivelli to Tintoretto and Veronese
Directions: Take subway to Columbus Circle/59th Street.

7:00 PM  
Film Screening  
School of Visual Arts, SVA Theatre, 333 West 23rd Street
Film on view: Art in the First Person: Rhys Chatham and Joseph Nechvatal
Directions: Take C/E to 23rd Street.

FRIDAY, February 11
12:30–2:00PM  
Chelsea Gallery District Walking Tour  
Price: $36. Limit: 30 people
Join the expert art gallery guide Merrily Kerr on a trip to the Chelsea gallery district, where you will be ushered straight to the most important and talked-about gallery shows of the moment. Kerr, a New York art critic and writer, has devised an itinerary that includes eight to ten of the season’s most important shows by emerging and established artists working in a variety of disciplines.
Directions: Meet the tour guide in the assembly area in the Hilton Hotel main lobby, main entrance, at 12:30 PM to travel together by public transportation. Round-trip travel will cost $4.50 cash.

12:30–2:00PM  
Special Preview Tour  
Museum for African Art  
1280 Fifth Avenue at 110th Street  
Tour is limited to 50 people. Please RSVP to education@africanart.org
Join the curators at the Museum for African Art for a special preview tour of the Museum’s new building on New York’s Museum Mile. The Museum for African Art is dedicated to increasing public understanding and appreciation of African art and culture. The Museum is recognized worldwide as the pre-eminent organizer of exhibitions and publisher of books devoted exclusively to historical and contemporary African art. Be among the first to experience a new world-class space housing exhibitions, theatre, and education center.
Directions: Walk to Columbus Circle station at 59th St. Take the 1 train going uptown. At 72nd Street, transfer to the 2 or 3 train going uptown. Get off at the 110th Street stop. Walk one block east along 110th Street to 5th Avenue. The Museum for African Art is located on 1280 Fifth Ave at 110th Street.

2:30–5:00 PM  
ARTspace  
Annual Distinguished Artists’ Interviews  
Murray Hill Suite, 2nd Floor, Hilton New York

5:30–7:00 PM  
CAA Annual Business Meeting and Reception  
Trianon Ballroom, 3rd Floor, Hilton New York
Reception sponsored by The Art Institute of Atlanta
6:00–9:00 PM

**Open House and Tour**
Grey Art Gallery, New York University
100 Washington Square East

On view: Concrete Improvisations: Collages and Sculpture by Esteban Vicente

Beginning at 8:00 PM, join Lynn Gumpert, curator and director of the gallery, on a tour of the exhibition.

Directions: Take A/B/C/D/E/F/N trains to West 4th Street, R to 8th Street, or 6 to Astor Place.

6:00–8:00 PM

**MFA Exhibition Opening Reception**
Hunter College, Times Square Gallery
450 West 41st Street, between 9th and 10th Avenues

The College Art Association MFA Exhibition, held concurrently with the conference, presents work by students currently enrolled in MFA programs in the greater New York area. Hunter College will host this expansive exhibition, a survey of work from 20 institutions within a 100-mile radius of New York City.

Exhibition hours during the conference:
Tuesday–Saturday, 1:00–6:00 PM

Directions: Take A/C/E to 42nd Street/Times Square.

11:00–12:30

**Institutions and Their Feminist Discontents**
Chair: Rocio Aranda-Alvarado, El Museo del Barrio

A roundtable discussion with the Yes! Association (feminist art advocacy group); Leslie Hewett, independent artist; and Lin + Lam, artist collaborative

1:00–1:45 PM

**The Erotics of Feminism**
Chair: Rachel Middleman, University of Southern California

A roundtable discussion with Anita Steckel, independent artist; Joan Semmel, independent artist; Rachel Middleman, University of Southern California; and Richard Meyer, University of Southern California

3:30–4:15 PM

**A conversation between Ayreen Anastas, Pratt Institute, and Jaleh Mansoor, Ohio University**

4:30–5:30 PM

**Feminism, Art, and War**
Rosalyn Deutsche, Barnard College; and Carrie Lambert-Beatty, Harvard University

12:30–2:00 PM

**Open House, Reception, and Panel Discussion**
Tabla Rasa Gallery
224 48th Street, Brooklyn

On view: *Clarity Haynes: The Sunset Park Breast Portrait Project*

Panel discussion, moderated by Beth Gersh-Nesic, art historian, on the exhibition. Panelists include Brandon Fortune, National Portrait Gallery; Kathleen Gilje, independent artist; Diane Radycki, art historian; Clarity Haynes, independent artist; and Patricia Cronin, independent artist.

Directions: Take N/D trains to 36th Street in Brooklyn; switch to the R for one more stop to 45th Street.

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**SATURDAY, February 12**

9:00 AM–5:30 PM

**The Feminist Art Project Special Sessions**
Museum of Arts and Design (MAD), 2 Columbus Circle
Co-organizers: Johanna Burton, Center for Curatorial Studies, Bard College; and Julia Bryan-Wilson, University of California, Irvine

This day of special sessions consists of panels that will focus attention on pressing feminist issues in studio art, art history, and art criticism.

9:00–9:15 AM

Introductions from MAD and TFAP@CAA 2011

9:15–10:15 AM

**The Problem of Feminist Form**
Aruna d’Souza, Clark Art Institute; and Connie Butler, Museum of Modern Art

10:15–11:00 AM

A conversation between artist Sharon Hayes, Cooper Union, and Miwon Kwon, University of California, Los Angeles

12:00–12:30

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Directions: Take N/D trains to 36th Street in Brooklyn; switch to the R for one more stop to 45th Street.
Tour
Museum of Biblical Art, 1865 Broadway at 61st Street
Registration required. Free. Limited to 50 people.

On view: Passion in Venice: Crivelli to Tintoretto and Veronese

This is the first exhibition to focus on the image of Christ as the Man of Sorrows, an artistic figure that enjoyed a more dynamic history in Venice and the Veneto than anywhere else in Western Europe. Passion in Venice will show the development of the Man of Sorrows from the late fourteenth century into the Renaissance and Baroque, and it will contrast Italian devotions to the Man of Sorrows with those articulated elsewhere.

Directions: Take A/B/C/D/1 to Columbus Circle/59th Street.

SUNDAY, February 13

10:00 AM–5:15 PM
Tour: Art at Rutgers University, New Brunswick, New Jersey
Brodsky Center for Innovative Editions, Institute for Women and Art, and Jane Voorhees Zimmerli Art Museum
Advance registration only: $55 (includes bus transportation and box lunch). Limited availability.

Please join us for this special day trip to enjoy art highlights at Rutgers University. On view at the Zimmerli Art Museum is the major exhibition Dancing with the Dark: Joan Snyder Prints 1963–2010, the first prints retrospective by this acclaimed expressionist painter and a MacArthur “genius” award recipient (2007). Also visit the Zimmerli’s world-renowned collections of Russian and Soviet Non-Conformist Art, nineteenth-century French Art, American Art, prints, and photography. Tour will include a visit to the Institute for Women and Art exhibition Joan Snyder/Intimate Works, a Mary H. Dana Women Artists Series Exhibition at Douglass Library. The Brodsky Center for Innovative Editions (BCIE) will offer a behind-the-scenes presentation by master printers and master papermakers on their collaborations with Joan Snyder and other leading artists; there will also be a private viewing of new BCIE projects, as well as a glimpse of the current Mason Gross School of the Arts MFA exhibition. The afternoon will culminate with a special lecture by Joan Snyder, followed by a reception honoring the artist. The day trip is for both College Art Association and Women’s Caucus for Art members.

For further information on the exhibitions, please visit the websites: www.zimmerlimuseum.rutgers.edu, http://iwa.rutgers.edu, and http://www.brodskycenter.org/contact/

Depart Hilton at 10:00 AM; return to Hilton at 5:15 PM.
SESSIONS

This preliminary list of sessions includes only the 2½-hour sessions vetted by CAA’s Annual Conference Committee. Additional sessions organized by CAA affiliated societies, committees, and others, as well as poster sessions, will be listed in full online program and in the Conference Program, which you will receive onsite. This list is subject to change. For fuller information, please visit http://conference.collegeart.org/2011/sessions.php

Us and It: Sculpture and the Critique of Display Cultures
Daniel Adler, York University; and Jeannette Redensek, Josef and Anni Albers Foundation

American Council for Southern Asian Art
From Connoisseurship to Critical Theory: Rethinking the Study of South Asian Painting (1500–1900)
Molly Aitken, City College of New York, City University of New York; and Laura Weinstein, Museum of Fine Arts, Boston

Studio Art in CAA’s Next Century
Michael Aurbach, Vanderbilt University

Exhibiting the Renaissance, 1850–1950
Cristelle Baskins, Tufts University; and Alan Chong, Asian Civilizations Museum

The Artist as Curator
Avantika Bawa, Washington State University, Vancouver; and Celina Jeffery, University of Ottawa

ARTspace
Painting: Practice as Strategy
Thomas Berding, Michigan State University

The Contemporary Querelle of Ancients and Moderns
Benjamin Binstock and Mary Stieber, The Cooper Union

Imagining Art History in Proximity of Race
Jane Blocker and Anna Chisholm, University of Minnesota

ARTspace
The Aesthetics of Sonic Spaces
China Blue, The Engine Institute; and Jill Conner, Parsons The New School for Design

Italian Art Society
Claiming Authorship: Artists, Patrons, and Strategies of Self-Promotion in Medieval and Early Modern Italy
Babette Bohn, Texas Christian University; and Sheryl E. Reiss, University of Southern California

International Center of Medieval Art
Medicine and Science in Medieval Visual Culture
Jennifer Borland, Oklahoma State University

Association of Historians of American Art
Color and Nineteenth-Century American Painting
Peter John Brownlee, Terra Foundation for American Art

Boston and New York, ca. 1911: Issues of Cultural Exchange
Kathryn Brush, University of Western Ontario; and Maureen Meister, independent scholar

The Erasure of Contemporary Memory
Brad Buckley and John Conomos, Sydney College of the Arts, University of Sydney

New Approaches to the Study of Fashion and Costume in Western Art, 1650–1900
Helen Burnham, Museum of Fine Arts, Boston; and Justine DeYoung, Harvard University

The Afterlife of Cubism
Karen K. Butler, Mildred Lane Kemper Art Museum, Washington University in St. Louis; and Paul Galvez, University of Texas, Dallas

Corporate and Cultural Social Responsibility, 1960–2010
Michael Bzdak, Rutgers University and Johnson & Johnson

Latin American Art in the Now
Claudia Calirman, John Jay College of Criminal Justice, City University of New York; and Tatiana Flores, Rutgers University

Conceptualism-as-Medium: The Poetics of Critique
Juli Carson, University of California, Irvine

Carved/Recarved: The Surface of Sculpture
Juli Carson, University of California, Irvine

Painting: Practice as Strategy
Thomas Berding, Michigan State University

New Media Caucus
Fight the Power: Open Source, Free Software, and Critical Digital Practice
Ben Chang, Rensselaer Polytechnic Institute

Art Historical Field Notes: The Experience of “The Site”
Anna Chave, Queens College and the Graduate Center, City University of New York

Association for Textual Scholarship in Art History
Giorgio Vasari (1511–1574): 500th Anniversary Celebration
Liana De Girolami Cheney, University of Massachusetts Lowell

Before the White Box: Museum Murals in the Nineteenth Century
Petra ten-Doesschate Chu, Seton Hall University

Historians of Netherlandish Art
Netherlandish Art (ca. 1350–1750): Reflecting on a Century of Scholarship
Gregory Clark, University of the South, and Amy Golahny, Lycoming College

Series and Sequence: The Fine Art Folio and Artist’s Book as Sites of Inquiry
Paul Coldwell, University of the Arts London

Participation and Engagement: Curating Contemporary Art after New Media
Sarah Cook and Beryl Graham, CRUMB
Studio Art Open Session

**Green and Sustainable Art**
Anita Cooney and Rebecca Pailes-Friedman, Pratt Institute

**Cultural Diversity and Human Creativity: The Continuation of Traditional Craftsmanship**
Betty J. Crouther, University of Mississippi; and Crystal Hui-Shu Yang, University of North Dakota

Public Art Dialogue

**From the Ground Up: Public Art and Community**
Julie Decker, Georgetown College; and Greg Mueller, Gustavus Adolphus College

“Of Mother Nature and Marlboro Man” Revisited: Deborah Bright’s Critique of Western Landscape Photography Twenty-Five Years Later
Kelly Dennis, University of Connecticut

**From Physiognomy to Portraiture**
Deborah Dorotinsky, Universidad Nacional Autónoma de México

**Parallel Practices: When the Mind Isn’t Focused on Art**
Douglas Dreishpoon, Albright-Knox Art Gallery

**Imitation, Copy, Reproduction, Replication, Repetition, and Appropriation**
Paul Duro, University of Rochester; and Malcolm Baker, University of California, Riverside

**Inspiration and Opportunity: Art History Reflects on Its Past to Determine Its Future**
Elizabeth W. Easton, Center for Curatorial Leadership

**Architecture, Space, and Power in the Early Modern Ibero-American World**
Jesús Escobar, Northwestern University; and Michael Schreffler, Virginia Commonwealth University

**Art and Commerce: The Art Gallery in America**
Betsy Fahlman, Arizona State University

**New Life for Memorials on the National Mall**
Judy Scott Feldman, National Coalition to Save Our Mall; and Kirk Savage, University of Pittsburgh

**Nation Building: The Politics of Space in the African City**
Karen Fiss, California College of the Arts; and Mabel O. Wilson, Columbia University

**Luxury and Consumption in Early Modern Northern European Art**
Wayne Franits, Syracuse University

**Arts Council of the African Studies Association**

**African Art and History**
Cécile Fromont, University of Chicago

**The Ethnographic Ruse: Early Erotic Photographs of Non-Western Women**
Coco Fusco, Parsons The New School for Design

**Digital Craftsmanship: How Artists Are Making Physical Objects from Virtual Data**
Jeremy Gardiner, Birkbeck College; and Bruce Wands, School of Visual Arts

**Beyond Art**
Ivan Gaskell, Harvard University

**Association for Latin American Art**

**Conspiracy Methods: Revisiting Latin American Art, 1960s to the Present**
Andrea Giunta, University of Texas, Austin; and Roberto Tejada, Southern Methodist University

**ARTspace**
CAA Services to Artists Committee

**Health and Safety in the Artist Studio**
Mark Gottsegen, Intermuseum Conservation Association; and Brian Bishop, Framingham State College

**Pop, Race, Class: Consumption and Contradictions**
Anthony E. Grudin, University of Vermont; and Binta Ayofemi, California College of the Arts

**Studio Art Open Session**

**Textiles and Social Sculpture**
Sabrina Gschwandtner, independent artist; and Hazel Siegel, Pratt Institute

**What’s Art Got to Do With It? Design Writing in the Twenty-First Century**
Elizabeth Guffey, Purchase College, State University of New York; and Alice Twemlow, School of Visual Arts

**High Heels and Leather Masks: When Fetish Becomes Art and Art Becomes Life**
Michelle Handelman, Massachusetts College of Art and Design, Boston

**Event Place Performance: Theorizing Architectural Spaces in the Ancient World(s)**
Omur Harmansah, Brown University

**Radical Art Caucus**

**Video Art as Mass Medium?**
Nate Harrison, School of the Museum of Fine Arts; and Benj Gerdes, 16 Beaver Group

**Creative Catalyst: Robert Blackburn, Master Printer**
Cynthia Hawkins, State University of New York, Geneseo

**Recurating: New Practices in Exhibition Making**
Betti-Sue Hertz, Yerba Buena Center for the Arts

**Beyond the “Other”: New Paradigms for a Global Art History**
Julie Berger Hochstrasser, University of Iowa; and Dawn Odell, Lewis and Clark College

**Through the Lens: Photographers and New York Skyscrapers**
Katherine Hoffman, St. Anselm College
Intellectual Property in the Visual Arts, Antiquity through Early Modern
Beth L. Holman, independent scholar

(Re)Contextualizing Pre Columbian Art in the Twenty-First Century
Ellen Hoobler, University of Puget Sound; and Esther Pasztory, Columbia University

Rococo, Late Rococo, Post-Rococo: Art, Theory, and Historiography
Melissa Hyde, University of Florida; and Katie Scott, Courtauld Institute of Art

Bio-Art, Boundaries, and Borders
Jennifer Johung, University of Wisconsin, Milwaukee

Performativity
Jenn Joy, Rhode Island School of Design

The Meisterfrage in Medieval and Northern Renaissance Art, Revisited
Jacqueline E. Jung, Yale University

Models of Participation and Modes of Activism for Artists and Curators
Janet A. Kaplan, Moore College of Art & Design

What’s in a Name? Reconsidering Tibetan Stylistic Taxonomies
Melissa R. Kerin, College of William and Mary; and Rob Linrothe, Northwestern University

American Society for Hispanic Art Historical Studies
Re-reading Spanish Early Modern Art Theory
Giles Knox, Indiana University; and Carmen Ripollés, Metropolitan State College of Denver

Society of Architectural Historians
The Architectural Exhibition and/as Critique
Karen Koehler, Hampshire College; and Eve Blau, Harvard University

Double Exposure: Photography as Art and Documentation
Christine Kuan, ARTstor

Capitalist Art about Capitalism: From Jasper Johns’s Ballantine Ale (1960) to Jeff Koons’s New Shelton Wet-Dry Double Decker, 1981
Donald Kuspit, Stony Brook University, State University of New York

Historians of German and Central European Art and Architecture
The Display of Art and the History of Art History, from the Premodern to the Present
Karen Ann Lang, University of Southern California

Queer Caucus for Art
Narcissism
Tirza True Latimer, California College of the Arts

Resistance Begins at Home: Anticolonialism and Visual Culture at the Imperial Center
Patricia Leighten, Duke University; and Marco Deyasi, University of Idaho

Feminism and the Cooperative Model in the Art World
Fu Chia-Wen Lien, Lamar University; and Sharyn Finnegan, Parsons The New School for Design

Defining the Southmost Border: What is American, Mexican, or Neither
George Lorio, University of Texas at Brownsville

The Art of Pranks
Beauvais Lyons, University of Tennessee

The Crisis in Art History
Patricia Mainardi, The Graduate Center, City University of New York

Sheila McTighe, Courtauld Institute of Art

CAA International Committee and the National Committee for the History of Art
Global Perspectives on the History of Art: Voices from around the World
Jennifer Milam, University of Sydney; and Thomas DaCosta Kaufmann, Princeton University

New York City and the Idea of “Latin American Art”
Mary Miller and Jennifer Josten, Yale University

Toward an Indigenous Artistic Sovereignty: Theorizing Contemporary Native Art
Dylan A. T. Miner, Michigan State University

Cultural Appropriation
Elizabeth K. Mix, Butler University; and Gabriel P. Weisberg, University of Minnesota

Studio Art Open Session
Painting
Carrie Moyer, Rhode Island School of Design

Artmaking as New Knowledge: Research, Practice, Production
Derek Conrad Murray and Soraya Murray, University of California at Santa Cruz

Representing Gothic
Stephen Murray, Columbia University; and Andrew J. Tallon, Vassar College

Art Historians Interested in Pedagogy and Technology
Technology and Collaboration in the Art History Classroom
Marjorie Och, University of Mary Washington

Anne Marie Oliver, Pacific Northwest College of Art; and Wiebke Leister, University of the Arts London
Making Museums Matter: Integrating Collection and Exhibition Programs with College Curriculum
Neysa Page-Lieberman, Columbia College Chicago; and Leonie Bradbury, Montserrat College of Art Galleries

Contemporary Drawing: Purpose, Practice, Performance
Elizabeth A. Pergam, Dian Woodner Collection

The New Agit-Prop: Artists Expose Political Fictions
Susan Noyes Platt, James Washington Foundation; and Deborah Faye Lawrence, Seattle University and Lesley University

Sexuality and Gender: Shifting Identities in Early Modern Europe
Angeliki Pollali, Deree, The American College of Greece; and Berthold Hub, University of Vienna

“Furnishing Popular Instruction”: Museums and Cultivating a Taste for Modernism
Briley A. Rasmussen, Los Angeles County Museum of Art; and Wendy Woon, Museum of Modern Art

Lawrence Alloway, Visual Culture, and Contemporary Practice: A Discussion
Shelley Rice, New York University; and Reva Wolf, State University of New York at New Paltz

Cel-Culture: The Hybrid Intersections of Art, Video Games, and Manga
Kirstin Ringelberg, Elon University; and Michael R. Salmond, Northumbria University

On the Grid: Art and Architecture in Manhattan, 1811–2011
Sarah A. Rosenbaum-Kranson, Harvard University

Live Art/Museum Object
Susan Rosenberg, St. John’s University

Historians of British Art
Radical Neo: The Past in the Present in British Art and Design
Jason Rosenfeld, Marymount Manhattan College; and Tim Barringer, Yale University

Association of Historians of Nineteenth-Century Art
Music and Other Paradigms for Nineteenth-Century Art
James H. Rubin, Stony Brook University, State University of New York

American Institute for Conservation of Historic and Artistic Works
Conservation in the Service of Artists and Art Historians
Rebecca Anne Rushfield, independent scholar; and Clare Hills-Nova, Sackler and Taylor Institution Libraries, University of Oxford

Dark Matter of the Art World
Susan Elizabeth Ryan, Louisiana State University

Potentialities of Performance
Jordana Moore Saggese and Tina Takemoto, California College of the Arts

Writing the Middle East
Nada Shabout, University of North Texas; and Salwa Mikdadi, JFK University

Leonardo Education Forum
New Media, Art-Science, and Mainstream Contemporary Art: Toward a Hybrid Discourse?
Edward A. Shanken, University of Amsterdam

Interdependent Identities: Paradigm and Paradox in Contemporary Israeli and Palestinian Art
Noah Simblist, Southern Methodist University; and Sarah A. Rogers, Columbia University Global Center Amman

Skin: The Confluence of Art, Culture, and Fashion
Kathryn Simon, Parsons The New School for Design; and Vicki Karaminas, University of Technology, Sydney

Beyond Participation: Towards Massively Collaborative Worlds of Art
Carl Skelton, Polytechnic Institute of New York University; and Martin Koplin, M2C Institute for Applied Mediatechnology and Culture

Historians of Eighteenth-Century Art and Architecture
The Global Eighteenth Century
Kristel Smentek, Massachusetts Institute of Technology, and Meredith Martin, Wellesley College

Art Margins: Curatorial Practice in Eastern Europe Twenty Years after the Wall
Sven Spieler, University of California, Santa Barbara

CAA Distinguished Scholar Session
Between Iberia and New Spain: The Scholarship of Jonathan Brown
Edward J. Sullivan, Institute of Fine Arts and New York University

Identifying Otherness: Ethnic and Regional Influences in Ancient American Art
Carolyn E. Tate, Texas Tech University; and Cherra Wyllie, University of Hartford

ARTspace
Data as Art Medium
Jeff Thompson, University of Nebraska, Lincoln

Prophet/Profit: The Famous Case of Damien Hirst
Sarah Thornton, independent author; and Debora Silverman, University of California, Los Angeles

Architectural and Spatial Design Studies
Jilly Traganou, Parsons The New School for Design

Henry Darger: Intersections with Contemporary Art
Mary Trent, University of Wisconsin, Parkside; and Brooke Davis Anderson, Los Angeles County Museum of Art
The Other Middle Ages: The Medieval Mediterranean as Theater of the Arts
William Tronzo, University of California, San Diego; and Caroline Bruzelius, Duke University

Collectors, Dealers, Designers, and Patrons in Modern Asia: Historiographical Categories Revisited
Mercedes Volait, Centre National de la Recherche Scientifique

Jurisprudishness: Law and Visual Culture in the United States, 1842–1971
Amy B. Werbel, Saint Michael’s College; and Frederick Lane, independent scholar

Translating Visual Culture
Iain Boyd Whyte, University of Edinburgh; and Zoë S. Strother, Columbia University

Design Studies Forum
Locating the Design Commons
Andi Witczak, University of Kansas; and Dawn Hachenski McCusker, James Madison University

Transcultural Visuality: Photography in East Asia
Ayelet Zohar, University of Haifa

CENTENNIAL SESSIONS
Rendezvous Trianon, 3rd Floor, Hilton New York
Free and open to the public.

The 2010–2015 CAA Strategic Plan calls on the organization to reimagine and reinvigorate alternative approaches for our annual conference. In line with this effort, major artists, scholars, and visual arts professionals have been identified and invited to help us begin rethinking the conference through key Centennial Sessions. These sessions take as their starting point core concepts related to the visual arts, such as diversity, experience, feminism, globalization, medium, technology and research, and traditions. The invitees form mash-ups, individuals from different parts of the visual arts who have been brought together to debate and construct a session around one of these concepts. These unusual combinations of members have been charged to approach the topic in any way they like. It is hoped the Centennial Sessions will spark new conversations and foster new approaches to sharing and exchanging knowledge at CAA’s annual conference.

Feminism
Norma Broude, American University; and Griselda Pollock, University of Leeds

Experience
Edouard Duval Carrié, independent artist, Miami; and Robert S. Nelson, Yale University

Art/Technology Global Sample
Mark Tribe, Brown University; and Chris Csikszentmihalyi, Massachusetts Institute of Technology

Other Centennial Sessions will be announced.

POSTER SESSIONS
Poster sessions are informal presentations for small groups displayed on poster boards by an individual. The poster display is usually a mixture of 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. On Thursday and Friday, from 12:30 to 2:00 PM, presenters will be available at the Poster area. Poster-session topics will be listed at http://conference.collegeart.org/2011/postersessions.php

EXHIBITOR SESSIONS
Thursday, February 10
12:30–2:00 PM
Artists and the Art Materials Industry
Presenters: George O’Hanlon; Mark Golden; Beth Bergman; Richard Frumess; and Mark Gottsegen

This session will examine the goals of the art materials industry and academia. Points covered include the need for constant evolution of positive, pragmatic developments in course content as well as development of materials to meet changing needs of artists. The relationship between the art materials industry and academia will be discussed with the intent of clarifying conditions and solutions for greater cooperation. What abilities industry and academia have to support separate and common objectives is one focus of the session.

Friday, February 11
12:30–2:00 PM
The Role of Art Supplies in the Art Revolution in Nineteenth-Century Paris
Presenters: Pierre Guidetti; Dominique Sennelier; Pascale Richard; and Michael Skalka

The topic of this session is the evolution of art supplies, particularly from the nineteenth through the twenty-first centuries. The influence of art supplies (and the industrial revolution) on the artists, trends, and different schools of art will be examined. Did the Impressionist movement in Paris—with its explosion of creativity and deliberate break from tradition—influence art material manufacturers to change the way they were making things? This question will be explored by examining the only art supply store that existed during this period and still exists today, Sennelier, which is located in Paris, in the very heart of where the Impressionists were living and working. Life and art in Paris during the nineteenth and twentieth centuries will be discussed; different points of view, using historical facts, artist anecdotes, historical artifacts and photographs, will be examined. Literature and samples will be provided.
**SPEAKER READY ROOM**

Morgan Suite, Second Floor, Hilton New York

The Speaker Ready Room will be available for speakers and other panelists to gather before their sessions and review their presentations. The Speaker Ready Room will be open during the following times:

- **Wednesday–Saturday**: 8:30 AM–12:30 PM
  1:30–5:30 PM

**ARTSPACE**

Murray Hill Suite, Second Floor, Hilton New York

Open free to the public throughout the conference.

ARTSpace is a conference within the conference that is tailored to the interests and needs of artists but is open to all attendees. Organized by CAA’s Services to Artists Committee, it includes a large-audience session space and a media lounge. ARTspace is the site of the Annual Artists’ Interviews held on Friday afternoon. Each morning begins with coffee, tea, and juice. For more information, visit [http://conference.collegeart.org/2011/artspace.php](http://conference.collegeart.org/2011/artspace.php)

**MEDIA LOUNGE**

Since 2005, the Services to Artists Committee has presented a roster of innovative video programming in conjunction with ARTspace at the Annual Conference. The selections are made by renowned artists, professors, and curators specializing in new media; they are shown on a continuous loop during the conference, featuring a different hour-long program each day.

Sabina Ott and Cindy Smith are working hard on an outstanding program for the Media Lounge that will feature videos assembled by nine curators, including Boshko Boskovic, Alexander Campos, David Familian, Claudia Hart, Martha Kirszenbaum, Karen Moss, Aly Nash, Debra Riley Parr, and Catherine Sullivan. The framework for the program can best be described by the title chosen by the organizers, *Band of Outsiders*, the irresistible title of Jean Luc Godard’s 1964 film, which prompts the notion of a collective challenging of boundaries. The goal is to reflect the independent and adventurous mettle that has always characterized art production in New York City.

**ARTEXCHANGE**

The Services to Artists Committee invites artist members to participate in ARTexchange, an open forum for sharing work at the Annual Conference. ARTexchange, to be held on Friday evening, February 11, from 7:00–9:00 PM at the Hilton New York, is free and open to the public; a cash bar is available.

The space on, above, and beneath a six-foot table is available for each artist’s exhibition of prints, paintings, drawings, photographs, sculptures, and small installations; performance, sound, and spoken word are also welcome. Previous ARTexchange participants have found that this parameter sparked creative displays. Please note that artwork cannot be hung on walls, and it is not possible to run power cords from laptops or other electronic devices to outlets—bring fully charged batteries.

To participate, write to the ARTexchange coordinators at caaartexchange@gmail.com, with the subject heading “CAA ARTexchange.” Include your CAA member number and a brief description of what you plan to present. Please provide details regarding performance, sound, spoken word, or technology-based work, including laptop presentations. You will receive an email confirmation. Because ARtexchange is a popular venue and participation is based on available space, early applicants are given preference.

Participants are responsible for their work; CAA is not liable for losses or damages. Sales of work are not permitted. **Deadline: December 17, 2010.**
CAA BUSINESS

Cast Your Vote! Make Your Voice Heard!
The election process for CAA's new Board members begins in late November, after the six candidates' statements, biographies and videos are posted on CAA's website. Depending on whether you vote online or by paper ballot, you will be able to cast your vote from early December until Friday, February 11, 2011, at 5:00 PM. The results of the election will be announced at the close of the Annual Members' Business Meeting. New board members take office at the spring 2011 board meeting.

If you wish to vote during the conference, CAA will provide a computer in the registration area for online voting.

Questions about voting or about the Board of Directors? Please contact Vanessa Jalet, CAA executive assistant, at vjalet@collegeart.org.

Friday, February 11
5:30–7:00 PM
Annual Members' Business Meeting
Election of New Members of the CAA Board of Directors
Trianon Ballroom, 3rd Floor, Hilton New York

A reception will immediately follow the meeting. Please join us to toast the launching of the Centennial year. CAA is deeply grateful to The Art Institute of Atlanta for sponsoring this reception.

CAA COMMITTEE MEETINGS
Meetings are open to committee members only. Preliminary schedule and information are subject to change; please consult the Conference Program for meeting locations at the Hilton New York and to confirm dates and times.

Wednesday, February 9
7:30–9:00 AM
Services to Artists Committee

NOON–2:30 PM
Art Journal Editorial Board

12:30–2:00 PM
Annual Conference Committee
Committee on Women in the Arts

Thursday, February 10
7:00–9:30 AM
The Art Bulletin Editorial Board

7:30–9:00 AM
International Committee

12:30–2:00 PM
Education Committee

5:30–7:00 PM
Committee on Intellectual Property

Friday, February 11
7:30–9:00 AM
caa.reviews Editorial Board
Museum Committee

12:30–2:00 PM
Student and Emerging Professionals Committee

5:00–6:30 PM
caa.reviews Council of Field Editors

Saturday, February 12
7:30–9:00 AM
Professional Practices Committee

8:30–10:30 AM
Publications Committee

9:00–10:00 AM
Vice President for Committees with Awards Jury Chairs

10:00–11:00 AM
Vice President for Committees with Award Jury Chairs and Professional Interests, Practices, and Standards Committee Chairs

11:00 AM–NOON
Board of Directors with All Committee and Award Jury Chairs

12:30–2:00 PM
Board of Directors with Affiliated Societies
Committee on Diversity Practices

2:00–3:00 PM
Nominating Committee

4:30–8:00 PM
Executive Committee

Sunday, February 13
8:00 AM–3:00 PM
Board of Directors
REUNIONS AND RECEPTIONS

Preliminary schedule; information subject to change.

Thursday, February 10

7:30–9:00 AM
The Graduate Center, City University of New York
Stanford University, Department of Art History

12:30–2:00 PM
Bryn Mawr College, Department of History of Art
Center for Advanced Study in the Visual Arts, National Gallery of Art

5:30–7:00 PM
California College of the Arts
Cranbrook Academy of Art Alumni Reception
Department of History of Art and Architecture and Harvard Art Museum
Historians of Eighteenth Century Art and Architecture
Maryland Institute College of Art
Parsons The New School for Design
Sam Fox School of Design and Visual Arts, Washington University in St. Louis, College and Graduate School of Art
Syracuse University College of Visual and Performing Arts
Terra Foundation for American Art
University of Arizona School of Art
University of California, Los Angeles, Art History Department
University of Illinois at Urbana-Champaign, School of Art and Design
University of Pittsburgh, History for Art and Architecture
Washington University, Art History and Archaeology Department
Yale University Department of the History of Art and School of Art

6:00–8:00 PM
Institute of Fine Arts, New York University
Penn State University School of Visual Arts and Department of Art History

6:30–8:30 PM
University of Connecticut Department of Art and Art History

Friday, February 11

7:30–9:00 AM
Boston University Art and Art History Department
Courtauld Institute of Art
Five Colleges (Amherst, Hampshire, Mount Holyoke, Smith, University of Massachusetts at Amherst)
Meeting of the National Committee for the History of Art
Smithsonian American Art Museum Fellow and Intern Alumni Reunion
UVA Department of Art

12:30–2:00 PM
Art and Archaeology, Princeton University
Georgia O’Keeffe Museum Research Center
Research and Academic Program, the Clark and Williams College Graduate Program in the History of Art
Women’s Caucus for Art

5:30–7:00 PM
American University Art History Program
Art, Art History and Visual Studies, Duke University
J. Paul Getty Trust Reception
Herron School of Art and Design Alumni Association
Historians of Netherlandish Art
Metropolitan Museum of Art Current and Former Fellows Reception
MFA in Visual Art, Vermont College of Fine Art
New York Academy of Art
Northwestern University, Art History Department
Radical Art Caucus
Southern Illinois University, Carbondale, School of Art and Design
University College London, History of Art
University of Michigan Art History Department
University of North Dakota, Art and Design Department

6:00–8:00 PM
Art Institute of Chicago

8:00–10:00 PM
Rochester Institute of Technology

Saturday, February 12

7:30–9:00 AM
University of Iowa, School of Art and Art History
University of Kansas Kress Foundation, Department of Art History
University of Pennsylvania, History of Art Department

12:30–2:00 PM
Brown University History of Art and Architecture
LODGING AND TRAVEL

CONFERENCE HOTELS

HILTON NEW YORK
Situated at the epicenter of the most exciting city in the world, the Hilton New York pulsates and moves to the energetic and vibrant rhythms of the Big Apple both day and night. Located at the crossroads of midtown, at Sixth Avenue between West 53rd and West 54th Streets, the Hilton New York is within close proximity to the city’s best recreational and tourist attractions including Central Park, Fifth Avenue, Rockefeller Center, Radio City Music Hall, Broadway, Times Square, and renowned cultural institutions such as the Museum of Modern Art (MoMA) and Carnegie Hall.

Room reservations can be made online via the link below, or by calling the Hilton New York directly. To be eligible for the conference rates when calling, you must state that you are attending the College Art Association Conference. Please be sure to request a confirmation number or ask for a written confirmation by mail, email, or fax.

RESERVATIONS MUST BE MADE NO LATER THAN TUESDAY JANUARY 18, 2011 TO RECEIVE THE CONFERENCE DISCOUNT RATES.

HILTON NEW YORK
1335 Avenue of the Americas
New York, NY 10010
212-586-7000
Toll Free: 800-445-8667
RESERVATION WEB LINK:
Hilton New York - College Art Association Annual Conference 2011
Conference Rates:
Single $202.00
Double $202.00
Additional Person: $30 per each additional person

Suites:
One Bedroom Standard Suite: $459
Two Bedroom Luxury Suite: $1,100

In order to make suite reservations, please call the hotel reservations department directly.

SHERATON NEW YORK
Located between Central Park and Times Square in the center of Midtown Manhattan’s business and entertainment district, the Sheraton is one block away from the Hilton New York.

Room reservations can be made online via the link below, or by calling the Sheraton New York directly. To be eligible for the conference rates when calling, you must state that you are attending the College Art Association Conference. Please be sure to request a confirmation number or ask for a written confirmation by mail, email, or fax.

RESERVATIONS MUST BE MADE NO LATER THAN TUESDAY JANUARY 18, 2011 TO RECEIVE THE CONFERENCE DISCOUNT RATES.

SHERATON NEW YORK
811 7th Avenue at 53rd Street
New York, NY 10019
212-581-1000
Toll Free: 800-325-3535
RESERVATION WEB LINK:
http://www.starwoodmeeting.com/Book/CollegeArtFeb2011
Conference Rates:
Single $202.00
Double $202.00
Additional Person: $20 per each additional person

PARK CENTRAL HOTEL
(DISCOUNTED CONFERENCE HOUSING)
Located just a short walk from the Hilton Hotel, the Park Central Hotel has recently undergone a $65 million renovation and is conveniently located within walking distance of Central Park and most major midtown attractions.

RESERVATIONS MUST BE MADE NO LATER THAN TUESDAY JANUARY 18, 2011 TO RECEIVE THE CONFERENCE DISCOUNT RATES.

PARK CENTRAL HOTEL
870 Seventh Avenue
New York, NY 10019
Hotel Website: www.parkcentralny.com
Conference Rate:
Single $179.00
Double $179.00
Triple $199.00
Quad $219.00
Room reservations can be made online via the link below 24/7, or by calling the Park Central Reservations department directly via normal business hours Monday–Friday from 8:00 AM–5:30 PM. To be eligible for the conference rates, please provide the group code: COLLEGEART. Group rates will not be available via phone outside of these hours.

Please be sure to request a confirmation number or ask for a written confirmation by mail, email, or fax.

RESERVATION WEB LINK:
http://tinyurl.com/2fsap7n

For call in reservations, you must call between 8:00 AM–5:30 PM EST:

Jason Rivera
212-707-5168, Option 2

Annette Narine
212-247-8000 x 3265

Discounted rates are only available online from February 7–14, 2011. For extended stays outside of these dates please call reservations during normal business hours.

PARK CENTRAL HOTEL
(SPECIAL STUDENT RATES)
RESERVATIONS MUST BE MADE NO LATER THAN TUESDAY JANUARY 18, 2011 TO RECEIVE THE CONFERENCE DISCOUNT RATES.

PARK CENTRAL HOTEL
870 Seventh Avenue
New York, NY 10019

Student Rate:
Single   $149.00
Double   $149.00
Triple   $149.00
Quad    $169.00

Student room reservations MUST be made online via the following web link. Phone reservations are not available for the student block.

RESERVATION WEB LINK:
http://tinyurl.com/3aeuh6u

Discounted rates are only available from February 6–14, 2011. A confirmation number will be provided during the reservation process.

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

TRAVEL AND TRANSPORTATION

VISA TIPS FOR INTERNATIONAL TRAVELERS
If you are attending the conference from outside the United States, you should apply for a visa at least three months before your departure date. For the most up-to-date official information on visas, visit www.unitedstatesvisas.gov, the US Department of State website.

SAVE ON AIR TRAVEL: BOOK WITH AMERICAN AIRLINES AND RECEIVE 5% OFF LOWEST PUBLISHED RATE! USE CODE 1421BG.

American Airlines offers a 5% discount to those traveling to CAA’s 99th Annual Conference in New York. Offer valid from variable origin cities in the US, Canada, Puerto Rico, US Virgin Islands, Bahamas, Bermuda, the Caribbean, Europe, Pacific, Mexico, and Latin America to New York area airports. Not valid in conjunction with other discount fares. Tickets may be purchased through your local travel agent or by booking directly with American Airlines: visit aa.com using 1421BG as the promotion code; or call 1-800-433-1790. Valid for travel between February 1–20, 2011, to the following airports: LaGuardia, JFK, Newark Liberty International, and Westchester County.

SAVE 10% ON AMTRAK! USE CODE X77D-910.

Amtrak offers a 10% discount off the lowest available rail fare to New York between February 5–16, 2011. To book your reservation, call Amtrak at 1-800-872-7245 or contact your local travel agent. Please refer to Convention Fare Code X77D-910 when making your reservation. Discounted fares cannot be booked via the internet. Offer valid with Sleepers, Business Class, or First Class seats with payment of the full applicable accommodation charges. Fare is valid on all Amtrak Regional departures seven days a week, except for holiday blackouts. This offer is not valid on the Auto Train and Acela service.

BOOK IT ALL ON YOUR CAA MASTERCARD: AN EASY WAY TO SUPPORT CAA!

For each account opened through this exclusive offer, CAA receives a donation. Earn flexible WorldPoints for cash rewards and travel discounts, plus there’s no annual fee and an introductory 0% APR on balance transfers. Apply today through the link at www.collegeart.org/partners to support CAA and our activities as the largest and most comprehensive international organization for professionals in the visual arts.
GETTING AROUND NEW YORK

By Bus and Subway
The fare for a subway or local bus ride is $2.25. You can buy or add money to MetroCards at MetroCard Vending Machines, which are located in subway stations. The larger machines accept cash, credit cards, or ATM/debit cards. The small MetroCard Vending Machines are for credit cards or ATM/debit cards only. Buses take MetroCards or exact change in coins; bills are not accepted.

A SingleRide ticket costs $2.25 and is available for cash only at the large vending machines. The SingleRide ticket is good for a subway or bus trip only within two hours of purchase. It gives you a free bus-to-bus transfer but you do not get a free transfer between subway and bus.

A Pay-Per-Ride MetroCard allows you to buy as many rides as you want from $4.50 to $80. You can put $8 or more on your card and receive a 15 percent bonus. Refill your card to use the balance. You get an automatic free transfer between subway and bus, or between buses.

In addition, MetroCard Vending Machines sell 7-Day, 14-Day, or 30-Day Unlimited Ride MetroCards; 7-Day Express Bus Plus MetroCard ($45); and 1-Day Unlimited Ride Fun Pass ($8.25).

By Taxi
Cabs take both cash and credit/debit cards. The rates for taxicabs are as follows: initial fare is $2.50; each 1/5 mile (4 blocks) is an additional $0.40. Each one minute idle is $0.40. There is a peak surcharge of $1.00 (after 4:00 PM until 8:00 PM, Monday–Friday); there is a night surcharge of $0.50 (after 8:00 PM until 6:00 AM). New York State tax is an additional $0.50. Tolls are extra, but additional riders are free.

TO AND FROM AIRPORTS
By Taxi
For trips between (to and from) Manhattan and JFK International Airport, the flat fare is $45.00 plus any tolls. A New York State Tax Surcharge of $.50 will be added to each trip.

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

SERVICES

INTERNET ACCESS
The Hilton New York provides wireless service in the lobby and all guest rooms, for a fee.

Business Center
The Hilton’s full-service business center, located on the second floor, provides copy services, faxing, shipping, and computer access for email. Business hours are Monday through Friday, 7:00 AM–9:00 PM; Saturday and Sunday, 7:00 AM–7:00 PM.

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

Food and Beverage
Hilton New York has many dining options. For contemporary Mediterranean Cuisine in a casual and elegant environment, visit Etrusca, open 5:30–11:00 PM nightly. New York Marketplace, an open-air restaurant offering international buffets, is open daily from 6:00 AM–2:30 PM. For cocktails, visit the Lobby Lounge, which is open from 11:00 AM to midnight Monday through Saturday, and noon on Sundays. In addition, there is a Starbucks adjacent to the New York Marketplace in the main lobby.

Special Accommodations
CAA is committed to providing access to all individuals attending the conference. Those needing any special accommodations (e.g., sign-language interpretation, large-type print materials, or transportation) should email Paul Skiff at pskiff@collegeart.org.
2011 CONFERENCE REGISTRATION FORM

This form may be used for early or advance conference registration. Full payment must be submitted with this form. The completed form may be submitted via fax (credit card payments only) or mail. Registration can also be completed online with a credit card or paypal account at http://conference.collegeart.org.

Please include only one name and complete address per form. For additional registrations, please copy this form. Please be sure to print legibly or type.

PLEASE NOTE: THERE ARE NO REFUNDS ON ANNUAL CONFERENCE REGISTRATION, SPECIAL EVENTS FEES, OR WORKSHOP FEES.

<table>
<thead>
<tr>
<th>Conference Directory and Badge Information</th>
<th>CAA Membership #: __________________________</th>
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<tr>
<td>□ I do not want to be listed in the Directory of Attendees.</td>
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<th>Badge Information</th>
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<tr>
<td>□ First Name</td>
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<td>□ Last Name</td>
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<td>(Note: First name and last name will appear on your badge, limit 30 characters, including spaces)</td>
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<tr>
<td>□ Organizational Affiliation</td>
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<td>(this will appear on your badge, limit 30 characters, including spaces)</td>
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<th>State or Province</th>
<th>Zip or Postal Code</th>
<th>Country</th>
</tr>
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| Phone (please include area code, country code, city code and extension, if any) |
| Phone Type: □ Home □ Business □ Cell |

| Email Address | Type: □ Personal □ Business |

<table>
<thead>
<tr>
<th>Special Accommodations</th>
</tr>
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<tbody>
<tr>
<td>Please list any special accommodations that you need in order to participate in the conference (e.g., sign language, interpreter, large-print materials, etc.). We cannot ensure the availability of any accommodations not requested on this form. For more details please email Paul Skiff at <a href="mailto:pskiff@collegeart.org">pskiff@collegeart.org</a>.</td>
</tr>
</tbody>
</table>

Please do not include correspondence with registration.
Mail payment with completed form to:
College Art Association
General Post Office
PO Box 27450
New York NY 10087-7450
Fax completed form (credit-card payment only) to: 212-627-2381
Registration Fees (check all that apply):

Early—Receipt Deadline December 10, 2010

☐ CAA Member $155

☐ CAA Student/Retired Member $90

☐ Nonmember $280

Advance—Receipt Deadline January 21, 2011

☐ CAA Member $225

☐ CAA Student/Retired Member $130

☐ Nonmember $350

Special Events

☐ CAA Centennial Reception $35

☐ Chelsea Gallery District Walking Tour, Thursday $36

☐ Chelsea Gallery District Walking Tour, Friday $36

☐ Museum of Biblical Art Tour
  Registration required
  Free

☐ Rutgers Art Tour $55

Professional Development Workshops
Enrollment is by advance registration only. No cancellations or substitutions will be accepted or refunds given.

☐ Job Hunt 101: Essential Steps in Securing a Job in the Arts
  Wednesday, February 9, 2:30–4:30 PM $45

☐ Grant Writing for Artists
  Thursday, February 10, 9:30 AM–NOON $45

☐ Living Your Way: Planning for Retirement
  Thursday, February 10, 12:30–1:30 PM $30

☐ Advice for New Instructors
  Thursday, February 10, 2:30–4:00 PM $45

☐ The Syllabus: Mapping Out Your Semester
  Friday, February 11, 9:30–11:30 AM $45

☐ Staying on Track with the Tenure Track
  Friday, February 11, 2:00–4:00 PM $45

☐ Marketing Yourself to Market Your Art
  Friday, February 11, 2:00–4:30 PM $45

TOTAL ENCLOSED ($US only): $_____

Payment Method

☐ CHECK

Check must be drawn on a US bank, payable to College Art Association. There will be a $30 charge for returned checks.

☐ CREDIT CARD ☐ AMEX ☐ MASTERCARD ☐ VISA ☐ DISCOVER

Name as it appears on Credit Card __________________________

Account Number __________________________

Expiration Date (MM/DD/YEAR) CVV Code

A CVV is an antifraud security feature to help verify that you are in possession of your credit card. Visa/MasterCard: the three-digit CVV number is printed on the signature panel on the back of the card immediately after the last four digits of the card’s account number. American Express: the four-digit CVV number is printed on the front of the card above the card’s account number.

PLEASE NOTE THAT THERE ARE NO REFUNDS ON ANNUAL CONFERENCE REGISTRATION, SPECIAL EVENTS AND TOURS, OR WORKSHOPS.

Questions?
Please contact Member Services:
memsvcs@collegeart.org, 212-691-1051, ext. 12,
Member Services, College Art Association,
275 Seventh Avenue, New York, NY 10001.
CAAMembership #: ____________________________

Indicate the full payment method you are using. Completed forms may be submitted via fax (credit card payments only) or mail. Membership can also be completed online with a credit card or PayPal account at http://www.collegeart.org

Name and Mailing Address

☐ This is my work address  ☐ This is my home address

Prefix  First Name  Middle Name (or initial)  Last Name

Organization Name  Position

Address Line 1

Address Line 2

City  State or Province  Zip or Postal Code

Country

Phone (include area code and extension, if any)  ☐ Home  ☐ Business  ☐ Cell

Email Address  ☐ Personal  ☐ Business

Website

CAA Online Member Directory

Directory listing appears as above and is available only to CAA Members. To provide a different address, or to opt out of the online Member Directory, please log in to your CAA account.

Communications Preferences

CAA uses both email and postal mail to communicate with members. In addition, we occasionally share member postal information with Membership Benefit Partners and other organizations. Please review the communications options below.

☐ I do not want to receive CAA ballot and proxy information for elections by postal mail (Please check that you have included a valid email address above.)

☐ I do not want my contact information shared with Membership Benefit partners and other organizations.

You may change your preferences at any time in accordance with our privacy policy by contacting memsvcs@collegeart.org. Further information on CAA’s policies for member communications and privacy can be found at www.collegeart.org/privacy policy.

Discarded Membership

CAA members enjoy a range of benefits, including subscription to one or both of our scholarly journals, access to CAA reviews, CAA News, discounts on conference registration, and much more. Membership levels below $185 are not tax deductible; these discounted memberships are subsidized by CAA.

Annual Dues

☐ Annual income under $25,000  $ 60

☐ Annual income $25,001–$50,000  $ 115

☐ Annual income $50,001–$75,000  $ 145

☐ Annual income above $75,000  $ 185

☐ Joint membership (additional)  Add  $ 55

Joint membership is available only for the above categories. For a joint membership, please submit the secondary membership form. Joint members must share the same postal address.

☐ Retired member  $ 60

65+: please supply birth date.  ________________________________________________

☐ Full-Time Student Member  $ 50

A valid student ID must be submitted with this form.

☐ Associate member  $ 175

Available only to professionals outside of CAA’s regular constituencies and subject to discretion of CAA. Please list profession on next page. Associate membership cannot be processed online.

Donor Circle

Benefits include all of the above benefits plus:

• Subscriptions to both The Art Bulletin and Art Journal

• Donor listing on collegeart.org

• Memberships at the sponsoring level and higher also receive:

• Exclusive invitations to VIP conference events

To comply with the US Internal Revenue Code, the full amount of dues paid in excess of $185 is tax deductible as a charitable contribution.

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<tr>
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<tr>
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<td>Life Member</td>
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Publication Options

☐ The Art Bulletin  ☐ Art Journal  ☐ None  ☐ Both (add $50 for Discounted Membership)

☐ JSTOR Access (free for Life Members)

Online access to a searchable digital archive of The Art Bulletin and Art Journal

☐ 1 Year  ☐ 2 Year

☐ Add $20  ☐ Add $40

☐ Non-US Postage

Canada and Mexico

☐ Add $20  ☐ Add $40

☐ All countries (journals sent via surface mail)

☐ Add $30  ☐ Add $60

* Donor Circle Only

Voluntary Contributions

Your additional support goes directly to sustaining CAA’s programs.

CAA Annual Campaign

☐ $250  ☐ $100  ☐ $50  ☐ $25  ☐ other amount  ________________________

Annual Conference Travel Grant for students and international members

☐ $250  ☐ $100  ☐ $50  ☐ $25  ☐ other amount  ________________________

Total Enclosed (USD only)  ________________________

February 9–12, 2011  31
The CAA member profile allows us to serve you better.

### MEMBER PROFILE

#### Current Academic Rank
- [ ] Full Professor
- [ ] Associate Professor
- [ ] Assistant Professor
- [ ] Instructor/Lecturer
- [ ] Adjunct/Visiting Emeritus

#### Current Museum Rank
- [ ] Senior Curator
- [ ] Associate Curator
- [ ] Assistant Curator
- [ ] Senior Educator
- [ ] Associate Educator
- [ ] Assistant Educator

#### Current Employment Status
- [ ] Full-Time
- [ ] Part-Time
- [ ] Self-Employed/Freelance
- [ ] Retired
- [ ] Unemployed

#### Degree(s) Earned

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<tr>
<td>Other</td>
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</table>

#### Enrollment Status (Students Only)
- [ ] BA Program
- [ ] BFA Program
- [ ] MA Program
- [ ] MFA Program
- [ ] PhD Program
- [ ] Other

Mail payment with completed form to:
College Art Association, General Post Office
PO Box 27450, New York, NY 10087-7450

Please allow at least three weeks for processing. Please do not include correspondence with your membership form. Questions? Please contact CAA Member Services at memsvcs@collegeart.org or 212-691-1051, ext. 12, or write to: CAA, 275 Seventh Avenue, 18th Floor, New York, NY 10001.
CAREER DEVELOPMENT ENROLLMENT FORMS

DEADLINE: JANUARY 7, 2011

Mentoring sessions are free of charge. You must be a CAA member to enroll in Career Development Mentoring or Artists’ Portfolio Review. CAA will make every effort to accommodate all applicants; however, space is limited. You may enroll in either Career Development Mentoring or Artists’ Portfolio Review. Please choose only one. Each appointment is twenty minutes. You will be notified of your scheduled date and time slot by email by January 24, 2011.

2011 Artists’ Portfolio Review Enrollment
THURSDAY, FEBRUARY 10, AND FRIDAY, FEBRUARY 11, 2011
Please do not include correspondence with this form.
Questions? Please contact Lauren Stark at lstark@collegeart.org or 212-691-1051, ext. 248.

Name
Address
City State or Province Zip or Postal Code Country
Email  Personal  Business
Phone  Home  Business  Cell  CAA Member ID#

Discipline/Medium
I will bring:  CD/DVD (please bring your own laptop)

Email form to Lauren Stark at lstark@collegeart.org or mail to:
Artists’ Portfolio Review
College Art Association
275 Seventh Avenue, 18th Floor
New York, NY 10001

2011 Career Development Mentoring Enrollment
THURSDAY, FEBRUARY 10, AND FRIDAY, FEBRUARY 11, 2011
Please do not include correspondence with this form.
Questions? Please contact Lauren Stark at lstark@collegeart.org or 212-691-1051, ext. 248.

Choose up to two fields. Please indicate your order of preference.

ART HISTORY
Ancient to Medieval
Renaissance, Baroque, 18th Century
19th Century
Modern/20th Century/Contemporary
Asia, Oceania
Americas
Africa
Architectural History

STUDIO ART
Painting
Sculpture/Installation
Ceramics/Metal/Jewelry
Drawing/Work on Paper/Illustration
Photography
Computer Graphics/Graphic Design
Performance
Film/Video/Digital Media
Printmaking

Name
Address
City State or Province Zip or Postal Code Country
Email  Personal  Business
Phone  Home  Business  Cell  CAA Member ID#

Email form to Lauren Stark at lstark@collegeart.org or mail to:
Career Development Mentoring
College Art Association
275 Seventh Avenue, 18th Floor
New York, NY 10001
Introducing

Public Art Dialogue

*Public Art Dialogue* serves as a forum for critical discourse and commentary about the practice of public art defined as broadly as possible to include: memorials, object art, murals, urban and landscape design projects, social interventions, performance art, and web-based work. *Public Art Dialogue* is a scholarly journal, welcoming of new and experimental modes of inquiry and production. Most issues are theme-based, and each features both peer-reviewed articles and artists’ projects. [www.tandf.co.uk/journals/rpad](http://www.tandf.co.uk/journals/rpad)

World Art

*World Art* encourages critical reflection at the intersections of theory, method and practice. It provides a forum for redefining the concept of art for scholars, students and practitioners, for rethinking artistic and interpretive categories and for addressing cultural translation of art practices, canons and discourses. It promotes innovative and comparative approaches for studying human creativity, past and present. [www.tandf.co.uk/journals/rwor](http://www.tandf.co.uk/journals/rwor)

Would you like to know more?

Visit the websites of these new journals to find out about:
- forthcoming themed issues
- submitting your research or project
- subscribing.
Artists’ Acrylic provides a big step forward in brilliance, thanks to a combination of single pigments, the highest pigmentation levels and a revolutionary new transparent binder that ensures no colour shift from wet to dry.

Winsor & Newton Artists’ Acrylic is formulated to have a slightly longer working time on the palette without compromising the convenient drying time of acrylics. The range consists of a wide and balanced spectrum of 80 colours including new pigments unique to acrylic painters.

The complementary range of Artists’ Acrylic Mediums is formulated using the same clear resin technology offering the clearest resin for no colour shift wet to dry.

Wet

Dry

WHAT YOU SEE WET IS WHAT YOU GET DRY.

A BREAKTHROUGH IN COLOUR TECHNOLOGY, BRILLIANT COLOUR THAT STAYS BRILLIANT.

REQUEST A FREE SAMPLE:
www.winsornewton.com/sample (Enter Coupon Code: ACR0331)
A PIONEER IN ART AND DESIGN EDUCATION, PARSONS THE NEW SCHOOL FOR DESIGN CONTINUES TO SET THE PACE WITH ITS RESEARCH-BASED GRADUATE PROGRAMS.

MA FASHION STUDIES
In this interdisciplinary program, students develop a critical understanding of fashion in a global context—in its complex relationship to identities, histories, and cultures in the contemporary world.

MA HISTORY OF DECORATIVE ARTS AND DESIGN
Distinguished by its location in the Cooper-Hewitt Museum, this program emphasizes object-based study, focusing on the stylistic, historical, and theoretical contexts of European and American decorative arts and design from the Renaissance to the present.

MFA FINE ARTS
Studio-based research and critical practice are the core elements of this program, which embraces interdisciplinary approaches to making and analyzing visual work and promotes a global understanding of fine arts.

MFA TRANSDISCIPLINARY DESIGN
Emphasizing collaborative design-led research, TransDesign is an experimental academic laboratory for a new generation of designers who want to confront pressing social issues using new ideas, tools, and methods.

To learn more about these and other graduate programs offered by Parsons or submit an application, visit us online.
www.newschool.edu/parsons/graduate

Parsons The New School for Design is part of The New School, a leading university in New York City offering some of the nation’s most respected degree, certificate, and continuing education programs in art and design, liberal arts, management and policy, and the performing arts.
The Women’s Caucus for Art

is pleased to announce the

2011 Lifetime Achievement Awards recipients
Beverly Buchanan, Diane Burko, Ofelia Garcia, Joan Marter, Carolee Schneemann, and Sylvia Sleigh

President’s Art & Activism Award recipient
Maria Torres

The Lifetime Achievements Awards celebration
Saturday, February 12, 2011, 6-10pm

6-7:30pm – Awards Ceremony, Beekman/Sutton rooms, Hilton New York. Free and open to the public.
8-10pm – LIVE SPACE, ticketed Gala, American Folk Art Museum, 45 West 53rd Street.
The WCA ticketed Gala event, LIVE SPACE, will include: a walk-around gourmet dinner with three food stations, open bar, the opportunity to meet the awardees, networking, and tours of the museum.

Ticket prices: $75 WCA members, $120 special pricing for CAA members, $135 non-members

For more information or to purchase tickets visit www.nationalwca.org

*Prices will increase after Jan 12. Prices include reserved seating at the awards presentation at the Hilton and the gala celebration at the American Folk Art Museum.
Each issue of the Woman's Art Journal presents current research on a variety of topics, featuring “portraits” of women artists, “issues and insights,” and discerning reviews of recent books and exhibition catalogues.

To Subscribe
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