Conference Information and Registration is published in conjunction with the 100th 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/2012. Please note that information is subject to change.

The conference will be held at the Los Angeles Convention Center, 1201 South Figueroa Street, Los Angeles, CA, from February 22–25, 2012. Unless otherwise noted, all activities will take place at this location.

Thank You!

We extend our special thanks to the CAA Annual Conference Committee members responsible for the 2012 program: Sue Gollifer, University of Brighton, vice president for Annual Conference, chair; Sharon Matt Atkins, Brooklyn Museum of Art; Peter Barnet, The Metropolitan Museum of Art; Brian Bishop, Framingham State University; Connie Cortez, Texas Tech University; Ken Gonzales-Day, Scripps College; and Sabina Ott, Columbia College Chicago. Regional Representatives: Stephanie Barron, Los Angeles County Museum of Art, and Margaret Lazzari, University of Southern California. We also thank all the volunteers and staff members who made the conference possible.

A special thanks to our conference sponsors:

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## Conference at a Glance

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<thead>
<tr>
<th>Event</th>
<th>TUESDAY FEBRUARY 21</th>
<th>WEDNESDAY FEBRUARY 22</th>
<th>THURSDAY FEBRUARY 23</th>
<th>FRIDAY FEBRUARY 24</th>
<th>SATURDAY FEBRUARY 25</th>
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<tr>
<td>Conference Registration</td>
<td>5:00–7:00 PM</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>
<td>8:30 AM–2:30 PM</td>
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<tr>
<td>CAA Membership</td>
<td>5:00–7:00 PM</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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<tr>
<td>Career Services</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></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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<tr>
<td>Candidate Center</td>
<td></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>
<td>9:00 AM–NOON</td>
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<tr>
<td>Interview Hall</td>
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<td>9:00 AM–7:00 PM</td>
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<tr>
<td>Mentoring Sessions</td>
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<td>8:00 AM–5:00 PM</td>
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<tr>
<td>Sessions</td>
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<td>7:30–9:00 AM</td>
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<td>12:30–2:00 PM</td>
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<td>5:30–7:00 PM</td>
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<tr>
<td>ARTspace and Media Lounge</td>
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<td>8:00 AM–5:00 PM</td>
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<td>ARTexchange</td>
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<td>5:30 PM–7:30 PM</td>
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<td>CAA Centennial Convocation and Reception</td>
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<td>5:30–9:00 PM</td>
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<tr>
<td>CAA Awards Presentation</td>
<td></td>
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<td>12:30 PM–2:00 PM</td>
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<tr>
<td>Book and Trade Fair</td>
<td></td>
<td></td>
<td></td>
<td>9:00 AM–6:00 PM</td>
<td>9:00 AM–2:30 PM</td>
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<tr>
<td>School and Department Reunions and Receptions</td>
<td></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>5:30–7:00 PM</td>
<td>5:30–7:00 PM</td>
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<tr>
<td>Annual CAA Business Meeting (open to all CAA members)</td>
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<td>5:30–7:00 PM</td>
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</table>
Attend CAA’s 100th Annual Conference and Centennial Celebration in Los Angeles

Wednesday, February 22–Saturday, February 25, 2012, at the Los Angeles Convention Center (LACC)

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

BE PART OF THE WORLD’S LARGEST INTERNATIONAL FORUM FOR PROFESSIONALS IN THE VISUAL ARTS. On February 22–25, 2012, the 100th Annual Conference of CAA comes to Los Angeles. Los Angeles’ dynamic scenery provides the backdrop for our annual gathering of more than 6,000 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 exciting events we have in store:

• Centennial Sessions led by distinguished artists and art historians

• Special Centennial Awards presentations

• Convocation keynote delivered by Rocco Landesman, chairman, National Endowment for the Arts

• Reception at the Los Angeles County Museum of Art

• The Twelfth Annual Distinguished Scholar session honoring Rosalind Krauss

• 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 Book and Trade Fair, featuring the latest books, catalogues, and art journals; paints, inks, and brushes; educational services and teaching tools—and more

SAVE THE DATES!

NEW YORK
101st ANNUAL CONFERENCE
FEBRUARY 13–16, 2013
REGISTRATION

SAVE MONEY! REGISTER EARLY!

Registration form on page 29.
Register by mail or fax now!
Online registration begins on October 3.

Conference registration includes:
• Access to all sessions
• Access to the Book and Trade Fair
• Conference Program
• Directory of Attendees
• Abstracts 2012
• Free admission to select area museums and galleries
• Conference tote

To attend Career Services at the conference, you must be a current CAA member and will need your CAA membership ID card and password for entry (conference registration is not required). 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 from 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 LACC Concourse Foyer, Level 1.

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

There are no refunds on Annual Conference registration.

CHECK-IN AND ONSITE REGISTRATION LOCATION
Concourse Foyer, Level 1, LACC:
• Information
• Membership
• Onsite registration
• Purchase of single-time-slot, single-day, special-event, and Book and Trade Fair tickets, and of Abstracts 2012
• Replacement badges
• Check-in for early, advance, complimentary, exhibitor, and press registrants

INDIVIDUAL REGISTRATION RATES

<table>
<thead>
<tr>
<th></th>
<th>NONMEMBER</th>
<th>MEMBER</th>
<th>STUDENT/ RETIRED MEMBER</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>EARLY</strong></td>
<td></td>
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<tr>
<td>Deadline:</td>
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<tr>
<td>December 16, 2011</td>
<td>$295</td>
<td>$160</td>
<td>$95</td>
</tr>
<tr>
<td><strong>ADVANCE</strong></td>
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<tr>
<td>Deadline:</td>
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<tr>
<td>January 20, 2012</td>
<td>$365</td>
<td>$235</td>
<td>$135</td>
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<td><strong>ONSITE</strong></td>
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<tr>
<td></td>
<td>$420</td>
<td>$285</td>
<td>$160</td>
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<tr>
<td><strong>ONSITE SINGLE-TIME-SLOT TICKET</strong></td>
<td>$55</td>
<td>$45</td>
<td>$35</td>
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<tr>
<td><strong>ONSITE SINGLE-DAY TICKET</strong></td>
<td>$175</td>
<td>$135</td>
<td>$100</td>
</tr>
</tbody>
</table>

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).

EARLY REGISTRATION
To qualify for the early rate, registrations must be received by December 16, 2011. To register, complete and send the form on page 29. The early rate saves up to $125!

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 20, 2012. To register, complete the form on page 29. The advance rate saves up to $55! Payments received after January 20, 2012, 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 20, 2012, 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 membership ID number on the form.
**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): $4,200</td>
</tr>
<tr>
<td>LIBRARY/DEPARTMENT/MUSEUM/ OR ACADEMIC/CORPORATE</td>
<td>$160 each for up to 10 staff or faculty at reduced individual-member rate</td>
<td>$235 each for up to 10 staff or faculty at reduced individual-member rate</td>
<td>Maximum cost for 10 attendees (at Early Rate): $1,600 (saving $2,600)</td>
</tr>
</tbody>
</table>

**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, Abstracts 2012, entrance to the Book and Trade Fair and to select area museums and galleries, or Directory of Attendees. Price per ticket: $55 (nonmembers); $45 (members); $35 (student or retired member); pay by MasterCard, Visa, American Express, or Discover credit card; by check drawn from a US bank, payable to College Art Association; or cash.

**SINGLE-DAY REGISTRATION**

Single-day registration is available onsite only during registration hours. A single-day ticket includes a one-day conference badge and Conference Program, but not the Abstracts 2012 or Directory of Attendees. Price per day: $175 (nonmember); $135 (member); and $100 (student/retired member); payable by credit card, check, or cash.

**INSTITUTIONAL MEMBER REGISTRATION**

CAA institutional members at the Library/Department/Museum and Academic/Corporate levels may register up to ten faculty and staff at the discounted member rate, regardless of the individual membership status of each person. CAA does not extend this offer to institutions with membership at the Primary level. This benefit is not transferrable among departments, libraries, or museums within a college or university.

To register faculty and staff via your institution's membership, complete one registration form per person and include your institution's CAA membership ID number at the top of each page. Mail, fax (212-627-2381), or email the completed forms with payment to CAA. **Institutional registrations must be received by January 20, 2012, and are not available online. Faculty and staff cannot register through their institution's membership onsite.**

There are no refunds on Annual Conference registration.

**BADGES, CONFERENCE PROGRAM, ABSTRACTS 2012, 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 a conference tote, Conference Program, Directory of Attendees, and online access to Abstracts 2012. 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, payable by 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. CAA is not responsible for errors in the Directory of Attendees.

**Abstracts 2012:** There will be no printed book of abstracts; they will be available online only. Access to Abstracts 2012 is free for conference registrants and $30 for nonregistrants (payable onsite by credit card, check, or cash).

**AUDIO RECORDINGS**

Downloads of audio of selected sessions will be available for order at the conference in the registration area in Concourse Foyer, Level 1.
MEMBERSHIP

RENEW YOUR MEMBERSHIP NOW AND SAVE!

Become a CAA member and save money on 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. 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.

As a CAA member, you can:

• 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
• Attend panels and stay current with new trends and research in the visual arts
• List your recent solo exhibition, book published, new position, or grant received in Member News on the CAA website
• Receive a discount for an individual subscription to ACLS Humanities E-Book, an online collection of over 3,300 books in the humanities, including CAA monographs
• Benefit from CAA’s advocacy work on censorship, arts funding, and intellectual property
• Receive discounts on limited-edition artworks by 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, serving on a committee, 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 established professionals in the visual arts
• Orientation session on Tuesday evening, open to all, that provides an overview of Career Services

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 from 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 in the Concourse Foyer, Level 1, during the following hours:

<table>
<thead>
<tr>
<th>Day</th>
<th>Time</th>
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<tbody>
<tr>
<td>Tuesday</td>
<td>5:00–7:00 PM</td>
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<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 from a US bank (payable to College Art Association); or by cash.

Please note that there are no refunds on CAA membership.
LODGING AND TRAVEL

CONFERENCE HOTELS

WESTIN BONAVENTURE (Headquarters Hotel)
404 South Figueroa Street
Los Angeles, CA 90071
Phone: 213-624-1000

In the heart of Los Angeles’s downtown financial district, the landmark Westin Bonaventure Hotel and Suites, Los Angeles is ideally located. Guests have easy access to cultural and business centers, as well as nearby beaches. The LACC and the Staples Center are just six blocks away.

Complimentary high-speed internet access is included in the Conference Rates.

Room reservations can be made online via the link below, or by calling the toll free number as indicated. When calling, please state that you are attending the College Art Association Conference in order to secure the conference rates.

RESERVATION WEB LINK:
http://tinyurl.com/3zm7bs2
Reservations: 888-627-8520

RESERVATIONS MUST BE MADE NO LATER THAN TUESDAY, JANUARY 31, 2012 TO RECEIVE THE CONFERENCE DISCOUNT RATES.

Conference Rates:
Single $206
Double $206
Additional Person: $ 20

Suites:
One Bedroom Suites: $439 and up
Two Bedroom Suites: $1,260 and up

In order to make suite reservations, please contact Nancy Garcia directly at 213-612-4787.

STUDENT RESERVATION WEB LINK:
http://tinyurl.com/3slq274
Reservations: 888-627-8520

Student Rates:
Single $120
Double $120
Additional Person: $ 20

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

MILLENNIUM BILTMORE HOTEL LOS ANGELES
506 South Grand Avenue
Los Angeles, CA 90071
Phone: 213-624-1011

The Millennium Biltmore Hotel features a Roman-style indoor swimming pool, health club, a bar, and two restaurants. Conveniently located in downtown Los Angeles, the LACC is eight blocks away and the Metro Red Line Subway is one block away.

Room reservations can be made online via the link below, or by calling the toll free number as indicated. When calling, please state that you are attending the College Art Association Conference in order to secure the conference rates.

RESERVATION WEB LINK:
http://tinyurl.com/44lj3bn
Reservations: 800-245-8673
Group Code: 1202CAASSN

RESERVATIONS MUST BE MADE NO LATER THAN TUESDAY JANUARY 31, 2012 TO RECEIVE THE CONFERENCE DISCOUNT RATES

Conference Rates:
Single $199
Double $199
Additional Person: $ 30

STUDENT RESERVATION WEB LINK:
http://tinyurl.com/437ccc3
Reservations: 800-245-8673
Student Rate Group Code: 1202CAASTB

Student Rates:
Single $120
Double $120
Additional Person: $ 30

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

Complimentary shuttle service between the hotels and the Convention Center will be available daily.

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 9522AY.
American Airlines extends a 5 percent discount to conference attendees traveling between February 17 and February 29, 2012 to the following Los Angeles area airports: Los Angeles International Airport (LAX), Burbank Airport (LAX-BUR), Ontario International Airport (ONT), Orange County Airport (SNA). Book online at http://tinyurl.com/4qnozqj using promotion code 9522AY; call 800-433-1790; or contact your travel agent. This code cannot be used in conjunction with other discount fares.

SAVE 10% ON AMTRAK! USE CODE X37H-931.
AMTRAK offers 10 percent off the lowest available rail fare to Los Angeles between February 19 and February 28, 2012. This fare is valid on Amtrak Regional seven days a week, except for holiday blackout dates. Call 800-872-7245, and use convention fare code X37H-931 to make your reservation; or contact your travel agent. While this offer does not extend to the Auto Train or Acela Services, it does apply to Business or First Class seats or Sleepers.

GET AROUND LOS ANGELES WITH GREAT DISCOUNTS AND THE HIGHEST LEVEL OF SERVICE! RENT A CAR WITH AVIS USING CODE D173699 AND GET AN EXCLUSIVE CONFERENCE RATE.
Special discounts are available on a wide selection of vehicles from eco-friendly and fuel-efficient compacts and hybrids to stylish premium and luxury sedans. Reserve online at http://tinyurl.com/3zk8byu or contact Avis at 800-331-1600 using code D173699. Offer valid for reservations between February 15 and March 3, 2012.

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.
TO AND FROM AIRPORTS

By Shuttle and Bus
A free, frequent shuttle bus connects LAX with Metro Transit Authority’s Green Line Light Rail. The FlyAway Bus Service provides frequent, nonstop transportation between LAX, Downtown, and the San Fernando Valley. Tickets can be purchased on the bus with Visa, MasterCard, or American Express credit or debit cards; the FlyAway Network does not accept cash. For schedules and prices, visit www.lawa.org/flyaway. Other shuttle services include Express Shuttle (800-427-7483; www.xpressshuttle.com) and SuperShuttle (800-258-3826; www.supershuttle.com).

By Taxi
Yellow Cab Company (877-733-3305; http://www.layellowcab.com/lax-transportation.asp) offers transportation from LAX Airport to the conference hotels.

GETTING AROUND LOS ANGELES

Metro Rail System
Five fast, easy-to-use, and environmentally friendly color-coded subway, light-rail, and rapid bus transit lines offer visitors an affordable way of getting from one destination to the next. Detailed schedules, fares, interactive maps, multilanguage pocket guides, and more information are available online at http://www.metro.net/around/.

Metro Bus System
Three types of bus service are available throughout the Greater Los Angeles area. With two hundred different lines, buses travel all over the city to every major destination, including state parks, area attractions, and shopping districts. Detailed schedules, interactive maps, multilanguage pocket guides, and more information are available online, http://www.metro.net/around/.

DASH
Five quick bus routes through downtown depart regularly. At only 50 cents a ride, DASH is a fast and cost-effective way to navigate downtown Los Angeles. Schedules and maps are available online, http://www.ladottransit.com/dash/.

SERVICES

Internet Access
LACC: Wi-Fi available in public areas, such as the lobby and food courts, for $12.95 per day. This service will not work in the session rooms.

Westin: Complimentary high-speed internet access is included in the Conference Rates.

Biltmore: Wi-Fi available in all guest rooms, the Lobby, Rendezvous Court, and Club Lounge for a fee.

JW Marriott: Wi-Fi available in guest rooms and public areas for $12.95 per day.

Business Center
The Business Services Center is located on Level 1 of the LACC, next to Concourse Hall, the site of the Book and Trade Fair. It offers the following services: black-and-white photocopying, color printing, fax services, and computer workstations. Check your hotel for additional business services.

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
At the LACC: Various concession stands, such as Starbucks, and food courts, such as Galaxy Court, are available in the Convention Center. Additionally, Compass Café, located in the South Hall, serves sandwiches and salads. There are a number of restaurant options near the Convention Center at LA Live, such as Yard House and Rock’n Fish. Additional options near the Convention Center include Rivera and Palm. And for a nice glass of wine, try Corkbar.

At the Westin Bonaventure Hotel and Suites: For a fine dining experience, head to LA Prime, a New York-style steakhouse. For a more casual dining environment, Lakeview Bistro offers breakfast and lunch. In addition, for light fare and drinks, go to the Lobby Court Coffee Bar, and enjoy cocktails with a great view at Bona Vista Lounge.

At the Millennium Biltmore Hotel: Try modern Asian fare at Sai Sai Restaurant or Italian at Smeraldi’s Restaurant. For cocktails, head to the Gallery Bar and Cognac Room. Rendezvous Court offers an afternoon tea in its lobby location, while Café Rendezvous features various breakfast and snack items.

At the JW Marriott Los Angeles LA Live: For classic California cuisine, try LA Market Restaurant by Kerry Simon. WP24 by Wolfgang Puck offers modern Chinese fare. Drink options abound, at gLAnce Wine Bar, ION rooftop bar, and The Mixing Room. And for casual fare and coffee, head to Espressoante Illy.

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. For more information, see http://conference.collegeart.org/2012/registration.
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

CAREER SERVICES ORIENTATION

Tuesday, February 21, 6:30–8:00 PM
West Hall Meeting Room 502AB, Level 2

Job candidates, interviewers, and others interested in using Career Services are urged to attend this Orientation. Learn about the various components of Career Services—the Candidate Center, the Interview Hall, and the programs and services CAA provides for interviewers and candidates. 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 provides answers to frequently asked questions. The guide is also available online at http://conference.collegeart.org/2012/careerservices.

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 CS. See http://careercenter.collegeart.org/post.cfm for more information.

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<tr>
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<th>INSTITUTIONAL MEMBER</th>
<th>NONMEMBER</th>
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<tr>
<td>30-day job posting</td>
<td>$260</td>
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<td>60-day job posting</td>
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<td>120-day job posting</td>
<td>$570</td>
<td>$885</td>
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<tr>
<td>150-day job posting</td>
<td>$675</td>
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Candidates:
Plan Ahead! Start preparing now for February in Los Angeles. See page 30 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 http://careercenter.collegeart.org/ 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 22–Friday, February 24, 9:00 AM–7:00 PM
West Hall Meeting Room 518, Level 2

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 membership ID—you will need it and your password to enter the center and use the computers.
INTERVIEWER CENTER

Wednesday, February 22–Friday, February 24, 8:00 AM–7:00 PM
Petree Hall, Level 1, LACC

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 2012 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 3, 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/2012/careerservices.

INTERVIEW HALL: BOOTHs AND TABLEs

Wednesday, February 22–Friday, February 24, 9:00 AM–7:00 PM
Saturday, February 25, 9:00 AM–NOON
Petree Hall, Level 1, LACC

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/2012/careerservices/employers.php
Final Deadline: January 20, 2012

BOOTH RENTAL RATES

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| Early Rate, Deadline: December 16, 2011 | $280 | $200 | $330 | $250 |
| Advance Rate, Deadline: January 20, 2012 | $300 | $220 | $350 | $270 |
| Onsite (as available) | $325 | $240 | $375 | $290 |

TABLE RENTAL RATES

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| Early Rate, Deadline: December 16, 2011 | $230 | $155 | $280 | $205 |
| Advance Rate, Deadline: January 20, 2012 | $250 | $175 | $300 | $225 |
| Onsite (as available) | $275 | $195 | $325 | $245 |

ONSITE BOOTH AND TABLE RENTAL

Tables may be rented onsite at the Interviewer Center, subject to availability, starting on Wednesday, February 22, 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 22–Friday, February 24, on Level 2 of the LACC.

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 20, 2012.

Enroll by mail:
Use the registration form on page 30.

Enroll online:
Go to http://conference.collegeart.org/2012/careerservices/workshops

Wednesday, February 22

Driving from Adjunct to Full-Time Teaching: Making Your Part-Time Experiences Work for You
9:00–11:00 AM
Presenter: Susan Altman, Middlesex County College
Limit: 50 participants
Price: $45
West Hall Meeting Room 510, Level 2, LACC

Driving from job to job? Unsure about how to take the next step to a full-time position? This workshop will help you to use your varied experiences to reach your professional goals in academia. We will discuss many relevant issues regarding the job search, including practical approaches to finding a full-time position, preparation of materials, working as an adjunct in a large (or small) department, and how to maximize your experience and strengths. Whether you are looking for a studio or art history position, this workshop will help you prepare for the next step in your career.

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
West Hall Meeting Room 510, Level 2, LACC

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, follow up, and other essential information to prepare you for your next job opportunity, especially a first job in teaching, museum work, or alternative careers. 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 23

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
West Hall Meeting Room 510, Level 2, LACC

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. This information is equally useful for residency and research applications.

Advice for New Instructors
2:30–4:00 PM
Presenter: Mika Cho, California State University, Los Angeles
Limit: 75 participants
Price: $45
West Hall Meeting Room 510, Level 2, LACC

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 24

The Syllabus: Mapping Out Your Semester
9:30–11:30 AM
Presenter: Steven Bleicher, Coastal Carolina University
Limit: 20 participants
Price: $45
West Hall Meeting Room 510, Level 2, LACC

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.

**Clarifying the Digital Image: Considerations for the Submission of Images for Grants, Exhibitions, and Employment**

9:30–11:30 AM  
Presenter: Blaise Tobia, Drexel University  
Limit: 40 participants  
Price: $45  
West Hall Meeting Room 512, Level 2, LACC  

Digital still images have become the transactional standard of the visual arts. Film slides are becoming a rare means of illustration in the classroom, and virtually every arts employment or grant application requires the submission of images in digital form. But, despite the ubiquity of the medium, there remains a great deal of confusion when it comes to specifics. What is a “JPEG” file, exactly? What is image resolution, and how should it be specified? How are print resolution and screen resolution related? What are color profiles and are they important? How does this apply to PowerPoint? What are best methods for scanning existing images? Should archival digital files be kept in a specific format? This workshop will answer these questions in detail and will help both those who need to set image parameters and those attempting to meet the expectations to do so optimally.

**Staying on Track with the Tenure Track**

2:00–4:00 PM  
Presenter: Michael Aurbach, Vanderbilt University  
Limit: 40 participants  
Price: $45  
West Hall Meeting Room 510, Level 2, LACC  

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  
West Hall Meeting Room 512, Level 2, LACC  

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 ideas, expertise, and recommendations that have worked for you!

**Saturday, February 25**

**Art History in the Digital Age: A Hands-On Workshop**  
9:00–11:00 AM  
Presenters: Craig Dietrich, Tara McPherson, Nick Mirzoeff, and Joan Saab  
Limit: 25 participants  
Free and open to the public, but registration is required.  
West Hall Meeting Room 510, Level 2, LACC  

This free workshop invites participants to consider the possibilities for their work of emerging forms of digital scholarship. Participants will consider how digital platforms permit them to create media-rich and interactive publications that bring scholarly analysis and visual media together in lively and engaging ways. At the heart of the workshop is a hands-on introduction to the digital authoring platform, Scalar, a project funded by the Mellon Foundation as part of the Alliance for Networking Visual Culture. Participants must bring a laptop with wireless capability to the workshop.
MENTORING SESSIONS
Thursday, February 23, and Friday, February 24
West Hall Meeting Rooms 513 and 514, Level 2, LACC

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 23, and Friday, February 24, 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 6, 2012. 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 23, 12:30–2:00 PM
West Hall Meeting Room 512, Level 2, LACC
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; If Not Teaching, what Then?; Faculty Artists as Entrepreneurs; and When Is (Is Not) Going Back to Grad School a Good Professional Development Move.
STUDENT AND EMERGING PROFESSIONALS LOUNGE

Wednesday–Friday, 9:00 AM–8:00 PM  
Saturday, 9:00 AM–5:00 PM  
West Hall Meeting Room S11A, Level 2, LACC  
Open to all conference attendees

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

Welcome Breakfast  
Thursday, 8:00–9:30 AM

Mock Interview Session  
Thursday, 10:00 AM–NOON and 4:00–6:00 PM  
Friday, 10:00 AM–NOON

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.

To register, send an email to Jennifer Stoneking-Stewart at jstonekingstewart@gmail.com.

Brown Bag Lunches  
Days and times to be announced  
Topics will include: Interviewing Etiquette and Elevator Speech; Creating Synergy between Studio Practice and Early Career; and Approaching Galleries and Dealers.
BOOK AND TRADE FAIR

Thursday, February 23–Friday, February 24, 9:00 AM–6:00 PM
Saturday, February 25, 9:00 AM–2:30 PM
Concourse Hall, Level 1, LACC

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
- 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
- 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

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
A & C Black Visual Arts/
Bloomsbury Academic and
Professional
A Woman Like That, a new film
about Artemisia Gentileschi
Abrams
Allworth Press
Antique Collectors Club- ACC
Distribution
Aperture Magazine
ART CONSULTING:
SCANDINAVIA, Books on Art &
Architecture
Art New England
Art Papers
ARTstor
Ashgate Publishing
ASPECT Arts
Association Book Exhibit
AVA Academia
Berg
BOMB
BOOKFORUM/ARTFORUM
Magazines
Brepols Publishers
Bridgeman Education
BRILL
Bronze Horseman
Centre allemand d’histoire de
l’art
Checkerboard Films
Consortium
Continuum
D.A.P. Distributed Art Publishers
Duke University Press
East of Borneo
European University at St.
Petersburg
Getty Publications
Harvard University Press
Hudson Hill Press
Intellect
McGraw-Hill Higher Education
Midmarch Arts Press
MIT Press
Morgan Library and Museum
n.paradoxa
The New York Times
Oddi Printing
Oxford University Press
Pearson
Penguin Group (USA)
Penn State University Press
Periscope
Phaidon Press
Prestel Publishing
Princeton University Press
Public Art Review
Radford University Foundation
Press
Random House, Inc.
Reaktion Books
Rizzoli Int’l Publications/
Flammarion/Skira Editure
Rockport
Routledge and Routledge
Journals
Rutgers University Press
Schiffer Publishing Ltd.
Schilt Publishing
Scholar’s Choice
Thames & Hudson
Tuttle Publishing
University of California Press
University of Chicago Press/
Reaktion Books
University of Hawaii Press
University of Minnesota Press
University of North Carolina
Press
University of North Dakota Art
Collections
University of Oklahoma Press
University of Texas Press
University of Washington Press
University Press of New England
Wadsworth Cengage Learning
Wiley
Woman’s Art Journal
X-TRA
Yale University Press

ARTISTS’ MATERIALS
Archival Methods
Blick Art Materials
Canson
Chroma, Inc.
Edward C. Lyons Co. Mfg
Printmaking Tools
Enkausticos-Wax Art Supplies
General Pencil Company
Getting Your Sh*t Together /
GYST Ink
HK Holbein, Inc.
Jack Richeson & Co, Inc.
Klopfenstein Art Equipment
Kunst & Papier
LeFranc & Bourgeois Artist
Materials
Liquitex
Metropolitan Picture Frames
NATURAL PIGMENTS
Panpastel
R & F Handmade Paints
Royal & Langnickel Brush
Manufacturing
Savoir Faire
Utrecht Art Supplies
Williamsburg Handmade Oil
Colors
Winsor & Newton

VISUAL-ARTS PROGRAMS
AND SERVICES
Art Students League of New
York
ARTstor
Asian/Pacific-American Institute,
New York University
California College of the Arts
Clarellen-Gradportfolio.org
Corcoran College of Art +
Design
Courtauld Institute of Art
Fine Arts Work Center
Henry Moore Institute
Institute for Doctoral Studies in
the Visual Arts
Institute for Women and Art,
Rutgers University
King’s College, University of
Aberdeen
Manifest Creative Research Gal-
lery and Drawing Center
Marist College, Florence, Italy
Branch Campus
Mendocino Art Center
Morgan Library and Museum
National Endowment for the
Humanities
New York Professional Outreach
Program (NYPOP)
Department of Art, Architecture,
and Art History, University of
Massachusetts, Amherst
New York Studio School
Richmond, the American Inter-
national University in London
Saskia Ltd.
Scholar’s Resource
School of Visual Arts
Studio Incamminati
Tutku Tours-Arts in Turkey
University of Oklahoma College
of Liberal Studies
Vermont Studio School
WCA
SPECIAL EVENTS AND TOURS

For updates on current listings and information on additional offerings, please visit http://conference.collegeart.org/2012/specialevents.

TUESDAY, February 21

8:30 AM–5:30 PM
Pre-Conference Symposium
Christianity and Latin American Art: Apprehension, Appropriation, Assimilation
Organized by the Association of Scholars of Christianity in the History of Art (ASCHA)
Cathedral of Our Lady of the Angels, 555 West Temple Street
See the ASCHA website, http://christianityhistoryart.org, for the call for papers and registration information. Contact organizers Rachel Smith at rsmith@taylor.edu or Ron Bernier at bernier1@wit.edu with questions. Registration will open November 1, 2011.

WEDNESDAY, February 22

12:30–2:00 PM
Metro Art Tours
Metro Art Docent Council
Registration required: ursicj@metro.net
Limit: 25 participants
Metro’s Art Docent Council is committed to increasing awareness of art in the Metro system through public tours that provide insights into the artworks, the artists and their processes, and the communities they enhance. Artists are selected through a peer review process with community input and all works are created especially for their specific transit-related sites. Praised for organizing “one of the most imaginative public art programs in the country,” Metro has received numerous design and artistic excellence awards and is renowned for its unparalleled interdisciplinary approach to melding art and the transit experience.

Directions: Tours will meet at the Metro Rail Pico Station (corner of Flower and Pico) directly across from the LACC. A docent in a bright yellow vest will wait for participants with free ride-all-day passes.

12:30–2:00 PM
Special Session
Trade Networks and Materiality: The Prima Materia of Spanish and Viceregal Art
The J. Paul Getty Museum
1200 Getty Center Drive, Studios A and B
Free and open to the public.

The session, chaired by Maite Alvarez, J. Paul Getty Museum, and Charlene Villaseñor Black, University of California, Los Angeles, will explore new trends in the study of Spanish and Spanish colonial art of the sixteenth–eighteenth centuries with particular emphasis on how vast early modern networks fostered the availability of new materials, how these materials and resulting artworks circulated globally, and how attention to materiality changes understanding of the history of art. Participants include Barbara C. Anderson, New Mexico Department of Cultural Affairs; Dana Leibsohn, Smith College; Paula de Vos, San Diego State University; and Karen Trentelman, Getty Conservation Institute.

Directions: Take Getty Center Drive exit from 405 and follow the signs to the main gate on Sepulveda Blvd.

5:30–7:00 PM
CAA Centennial Convocation
West Hall Meeting Room 502AB, Level 2, LACC
Free and open to the public.

Welcome, Linda Downs, CAA Executive Director
Address, Barbara Nesin, CAA President
Remarks, Susan Hildreth, Institute of Museum and Library Services
Presentation of CAA Centennial Awards
Keynote Address, Rocco Landesman, chairman, National Endowment for the Arts

7:30–9:00 PM
CAA Centennial Reception
Los Angeles County Museum of Art
All tickets must be purchased online or in the registration area, Concourse Foyer, Level 1, LACC. Tickets will not be sold at the museum.
Transportation: Depart by bus from the LACC West Hall entrance.
THURSDAY, February 23

12:30–2:00 PM
Presentation of CAA Awards for Distinction
West Hall Meeting Room 502AB, Level 2, LACC
Free and open to the public.
Welcome and Introduction, Barbara Nesin, CAA President
Presentation of Awards

2:30–5:00 PM
CAA Distinguished Scholar Session Honoring Rosalind Krauss
The Theoretical Turn
West Hall Meeting Room 502AB, Level 2, LACC
Chair: Yve-Alain Bois, Institute for Advanced Studies
The panel of speakers will include Harry Cooper, Jonathan Crary, Benjamin H. D. Buchloh, and Hal Foster.

5:30–7:00 PM
Reception
Kopeikin Gallery
2766 South La Cienega Boulevard, Culver City
On view: Kelli Connell

Directions: Take I-10 West/Santa Monica Freeway to exit 7B (Washington Boulevard toward Fairfax Avenue). Keep left at the fork and follow signs for Culver City. Turn left onto West Washington Boulevard; turn right onto South La Cienega Boulevard. There is no parking on the street from 4:00–7:00 PM.

5:30–7:00 PM
Symposium on Tourism (and) Culture
University of Southern California
3520 Trousdale Parkway, SOS 250
This roundtable (with LeGrace Benson, Conny Bogaard, Colette Copeland, William Gassaway, Sarah Kanouse, Thor Mednick, Emily Moore, Sarah Moore, Varunika Saraf, and Rachel Snow) complements two subsequent panel sessions at the conference venue. It will look at artworks made for sale to tourists, artworks that represent tourists, and artworks that derive from the experiences tourists have. More details, including abstracts, can be found at http://www.usc.edu/schools/college/visualstudies/TourismandCulture.html.

Directions: Go south on Figueroa for about two miles; turn right on Jefferson, and then turn left into Parking Structure D on campus. By bus, take metro bus 81, in front of the Convention Center at Figueroa and 12th, to the stop on Figueroa and Jefferson.

6:00–9:00 PM
AN EVENING AT UCLA
Price: $25. Limited availability.
Celebrate a special evening of art viewing, hors d’oeuvres, and good company hosted by the Hammer Museum and Fowler Museum.

6:00–7:30 PM
Open House: Hammer Museum
The Hammer Museum will present Alina Szapocznikow: Sculpture Undone, 1955–1972, the first major museum retrospective exhibition of the artist’s work in the United States. While regarded in her native Poland as one of the country’s foremost female sculptors of the postwar era, Szapocznikow (1926–1973) has yet to receive significant recognition in Europe or North America. The exhibition is organized by WIELS Contemporary Art Centre in Brussels and the Museum of Modern Art in Warsaw, in collaboration with the Hammer Museum and The Museum of Modern Art in New York.

7:30–9:00 PM
Reception: Fowler Museum
On view: Order and Disorder: Alighiero Boetti by Afghan Women
In the 1970s and 1980s, Italian artist Alighiero Boetti (1940–1994) embarked on a series of projects with Afghan embroiderers, creating some of his most iconic pieces. Working in Kabul in the 1970s and then in refugee camps in Pakistan, Afghan women embroidered works based on Boetti’s templates that include: grids of letters that spell phrases; wall-sized maps with countries filled-in with the imagery of their flags; and large works filled with intricately embroidered objects—sunglasses, a Hindu goddess, twins—that combine to form an internally fractured totality. The exhibition features thirty works by Boetti, photographs of the Afghan embroiderers taken by Randi Malkin Steinberger, and examples of the traditional styles of embroidery that inspired Boetti when he encountered them in Kabul.


Transportation: Depart by bus from the Los Angeles Convention Center at 5:00 PM to arrive at the Hammer Museum at approximately 6:00 PM. Depart the Hammer at 7:30 PM for shuttle to the Fowler. Bus departs the Fowler at 9:00 PM for return to the conference hotels, to arrive at approximately 10:00 PM.
FRIDAY, February 24

12:30–2:00 PM
Metro Art Tours
Metro Art Docent Council
Registration required: ursicj@metro.net
Limit: 25 participants

Metro’s Art Docent Council is committed to increasing awareness of art in the Metro system through public tours that provide insights into the artworks, the artists and their processes, and the communities they enhance. Artists are selected through a peer review process with community input and all works are created especially for their specific transit-related sites. Praised for organizing “one of the most imaginative public art programs in the country,” Metro has received numerous design and artistic excellence awards and is renowned for its unparalleled interdisciplinary approach to melding art and the transit experience.

Directions: Tours will meet at the Metro Rail Pico Station (corner of Flower and Pico) directly across from the LACC. A docent in a bright yellow vest will wait for participants with free ride-all-day passes.

2:30–5:00 PM
ARTspace
Annual Distinguished Artists’ Interviews
West Hall Meeting Room S15A, Level 2, LACC
Mary Kelly and Martin Kersels will be interviewed.

5:30–7:00 PM
CAA Annual Business Meeting and Reception
West Hall Meeting Room 503, Level 2, LACC

SATURDAY, February 25

9:00 AM–5:30 PM
The Feminist Art Project Special Sessions
Ahmanson Auditorium, Museum of Contemporary Art, 250 South Grand Avenue
Free and open to the public
Coorganizers: Audrey Chan, J. Paul Getty Museum; and Elana Mann, Scripps College

The day’s conversations will reflect the greater inclusivity of a contemporary feminist art that embraces a multiplicity of identities and philosophies. These panels will build upon a tradition of feminism in Los Angeles through new readings and modes of engagement with this vital movement.

9:00–9:10 AM
Welcome and Introductory Remarks
Coorganizers: Audrey Chan, J. Paul Getty Museum; Elana Mann, Scripps College

9:10–10:30 AM
Feminist Art Education: Renewal and Revision
Chairs: Nancy Buchanan, California Institute of the Arts; Christine Wertheim, California Institute of the Arts

10:40 AM–12:00 PM
Colleagues, Coconspirators, and Partners: Perspectives from Feminist Men
Chairs: Audrey Chan, J. Paul Getty Museum; Elana Mann, Scripps College

12:40–2:00 PM
Tactics Are the New Strategy
Chair: Pilar Tompkins Rivas, UCLA Chicano Studies Research Center, Artist Pension Trust

2:10–3:30 PM
Destabilizing a Destabilized Existence
Panelists: Zackary Drucker and A. L. Steiner, independent artists

3:40–5:00 PM
Artist, Woman, Human: Feminism in Practice
Chair: Anoka Faruqee, Yale University
12:30–2:00 PM
Metro Art Tours
Metro Art Docent Council
Registration required: ursicj@metro.net
Limit: 25 participants

Metro's Art Docent Council is committed to increasing awareness of art in the Metro system through public tours that provide insights into the artworks, the artists and their processes, and the communities they enhance. Artists are selected through a peer review process with community input, and all works are created especially for their specific transit-related sites. Praised for organizing "one of the most imaginative public art programs in the country," Metro has received numerous design and artistic excellence awards and is renowned for its unparalleled interdisciplinary approach to melding art and the transit experience.

Directions: Tours will meet at the Metro Rail Pico Station (corner of Flower and Pico) directly across from the LACC. A docent in a bright yellow vest will wait for participants with free ride-all-day passes.

12:30–2:00 PM; 7:00 PM–1:00 AM
Viewing and Opening Reception
The Bagavagabonds Gallery
715 Hampton Drive, Venice

There will be a $12 cover charge at the door for this reception, $10 for anyone who reserves tickets in advance. To reserve tickets, email izzy@bagavagabonds.com.

On view: DISCARDED: Los Angeles, a portrait of Los Angeles created by artists Kurt Gohde and Kremena Todorova. This exhibition features portraits of people all around Los Angeles sitting on sofas and easy chairs found on the curb. The viewing will occur from 12:30–2:00 PM and the opening reception will begin at 7:00 PM.

Directions: Take 10 East to Exit 1A, Fourth Street South. Take a right on Ocean Park Boulevard, a left on Main, another left on Sunset, and a right on Hampton Drive.

6:00–9:00 PM
Santa Monica and Venice Art Tour
Bergamot Station, Santa Monica Museum of Art, Cliff Garten Studio, and LA Louver
Price: $20. Limit: 100 participants.

Directions: Buses depart at 5:30 PM from the LACC.

SUNDAY, February 26

NOON–3:00 PM
Viewing
The Bagavagabonds Gallery
715 Hampton Drive, Venice

On view: DISCARDED: Los Angeles, a portrait of Los Angeles created by artists Kurt Gohde and Kremena Todorova. This exhibition features portraits of people all around Los Angeles sitting on sofas and easy chairs found on the curb.

Directions: Take 10 East to Exit 1A, Fourth Street South. Take a right on Ocean Park Boulevard, a left on Main, another left on Sunset, and a right on Hampton Drive.

10:00 AM–2:00 PM
Tour to Getty Villa
Price: $25. Limited availability.

On view: Permanent Collection: over 1,200 works from approximately 44,000 Greek, Roman, and Etruscan antiquities are on view in 23 galleries.

Directions: Bus pickup and dropoff will be at the Westin Bonaventure. Bus departs at 9:30 AM from the Westin Bonaventure. If driving, take 10 West, and continue on Pacific Coast Highway north for approximately 5 miles. The Villa will be on the right side.

10:00 AM–3:00 PM
Tour to Getty Center
Price: $25. Limited availability.


Directions: Bus pickup and dropoff will be at the Westin Bonaventure. Bus departs at 9:30 AM from the Westin Bonaventure. If driving, take 10 West to 405 north and exit at Getty Center Drive.
SESSIONS

This preliminary list of sessions, alphabetical by chair, 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 and in the Conference Program, which you will receive onsite. This list is subject to change. For fuller information, visit http://conference.collegeart.org/2012/sessions.

CAA International Committee
Confrontation in Global Art History: Past/Present; Pride/Prejudice Surrounding Art and Artists
Richmond Teye Ackam, Kwame Nkrumah University of Science and Technology

Historians of Netherlandish Art
Affect and Agency: The Netherlandish Portrait (1400–1750)
Ann Jensen Adams, University of California, Santa Barbara

Visual Culture and Mathematics in the Early Modern Period
Ingrid Alexander-Skipnes

Pacific Arts Association
The Body Politic: The Role of Body Art and Anthropomorphic Depictions in Oceanic Societies
Anne E. Guernsey Allen, Indiana University Southeast

(Re)Writing the Local in Latin American Art
Mariola V. Alvarez, University of California, San Diego; and Bill Kelley, Jr., independent scholar

Women’s Caucus for Art
Multiplicities in Dialogue: From Political Caucus to Engaged Community
Tanya Augsburg, San Francisco State University; and Deborah Thomas, Glendale College

Making Up a Historiography: Contemporary Arts of the Middle East
Sussan Babaie, Ludwig-Maximilian University, Munich; and Abdallah Kahlil, Lebanese American University

Concerning the Spiritual in Art: Kandinsky’s Radical Work at 100
Susan J. Baker, University of Houston-Downtown; and Valerie Hedquist, University of Montana

Redefining the Mediterranean Aesthetics
John Baldacchino, University College Falmouth; and Elena Stylianou, European University Cyprus

Avant ’68: France and the Transnational Flow of Culture in the Global “Long Sixties”
Noit Banai, Tufts University and School of the Museum of Fine Arts; and Hannah Feldman, Northwestern University

About Time in the Ancient Americas
William Landon Barnes, University of St. Thomas; and Bryan R. Just, Princeton University Art Museum

Beyond the Oil Spill: Art and Ecology in the Americas
Florencia Bazzano-Nelson, Tulane University; and Santiago Rueda Fajardo, independent scholar, Bogota

The Modern Gesamtkunstwerk
Juliet Bellow, American University; and Jenny Anger, Grinnell College

Is it Time to Question the “Privileging” of Visual Art?
Greta Berman, The Juilliard School; and Ellen K. Levy, independent scholar, New York

Perceptions and Assumptions: Whiteness
Peggy Blood and Zelana Davis, National Alliance of Artists for Historical Black Colleges and Universities

Arts Council of the African Studies Association
Theorizing the Body
Jean M. Borgatti, Clark University

Art History Open Session: Renaissance Art
Form and Function: Art and Design?
Antonia Boström, J. Paul Getty Museum

Breaking Laws in the Name of Art: New Perspectives on Contemporary Latin American Art
Estrellita B. Brodsky, independent scholar and curator

American Society for Hispanic Art Historical Studies
New Research in the Early Modern Hispanic World
Michael A. Brown, Denver Art Museum; and Sofia Sanabrais, Los Angeles County Museum of Art

CAA Committee on Women in the Arts
“Necessary Positions:” Intergenerational Collaboration in Feminist Art and Activism
Maria Elena Buszek, University of Colorado, Denver

Ephemeral Cinema: Film and the Other Arts
Kaira Cabañas, Columbia University; and Nadja Rottner, University of Michigan, Dearborn

Italian Art Society
Territory and Border: Geographic Considerations of Italian Art and Architecture
Nicola Camerlenghi, University of Oregon; and Catherine McCurrach, University of Michigan

Queer Caucus for Art: The Lesbian, Gay, Bisexual, and Transgender Caucus for Art, Artists, and Historians
Flagging: Aesthetic Tactics and Queer Signification
Anna Campbell, Grand Valley State University

New Media Caucus
Magic and Media
Mina Cheon, Maryland Institute College of Art; and Lisa Paul Streitfeld, independent curator
Tourism (and) Culture
Laurie Beth Clark, University of Wisconsin

Agents of Social Change: Women Artists and Women Patrons in Postrevolutionary Mexico
Gina Costa, Snite Museum of Art, University of Notre Dame

Flying Solo: The Opportunities and Challenges Presented to the Solitary Art Historian in a Small College
Laura J. Crary, Presbyterian College; and William Ganis, Wells College

Pacific Standard Time and Chicano Art: A New Los Angeles Art History
Karen Mary Davalos, Loyola Marymount University

The Other Histories of Photography: The First One Hundred Years
Melody D. Davis, Sage College of Albany

Conceptual Art as Comedic Practice
Heather Diack, Keene State College; and Louis Kaplan, University of Toronto

Chewing on Words: Reconsidering Text in Its Materiality
Carol Emmons, University of Wisconsin, Green Bay; and Paul F. Emmons, Virginia Tech, Washington-Alexandria Center

Gendering the Posthuman
Christine Filippone, Millersville University; and Julie Wosk, State University of New York, Maritime College

Happenings: Transnational, Transdisciplinary
Laurel Fredrickson, Calvin College and North Carolina State University; and Erin Hanas, Duke University

Mobile Spectatorship in Video/Film Installations
Ursula Anna Frohne, University of Cologne; and Eric C. H. de Bruyn, University of Leiden

Tracking the Movement of Investigatory Art
Martin Gantman, independent artist; and Gina Dabrowski, independent artist

The Materiality of Art: Evidence, Interpretation, Theory
Kathryn B. Gerry, University of Kansas; and Francesco Lucchini, University of Warwick

Re-Viewing Fluxus
Donna J. Gustafson, Zimmerli Art Museum, Rutgers University; and Jacquelynn Baas, independent scholar

Historians of Eighteenth-Century Art and Architecture
Pictures in Place: Depicting Location and the Siting of Representation in the Eighteenth Century
Craig Ashley Hanson, Calvin College

Association of Art Museum Curators
“Your Labels Make Me Feel Stupid:” Museum Labels as Art Historical Practice
Cody Hartley, Museum of Fine Arts, Boston; and Kevin M. Murphy, Crystal Bridges Museum of American Art

Doing Art/Criticism after Representation
renée caroline hoogland, Wayne State University

Exceeding the Limits of Ancient Rome: New Studies in Early and Late Roman Art
John North Hopkins, Rice University; and Ashley Elizabeth Jones, Kunsthistorisches Institut in Florenz

James Housefield, University of California, Davis; and Stuart Kendall, California College of the Arts

Information Visualization as a Research Method in Art History
Christian Huemer, Getty Research Institute; and Lev Manovich, University of California, San Diego

Mobile Art: The Aesthetics of Mobile Network Culture in Place Making
Hana Iverson, Rutgers University; and Mimi Sheller, Drexel University

Towards a Rock and Roll History of Contemporary Art
Matthew Jesse Jackson, University of Chicago; and Robert Slifkin, Institute of Fine Arts, New York University

An Open Forum for Liberation Aesthetics
Timothy Allen Jackson, Savannah College of Art and Design

Theory, Method, and the Future of Precolumbian Art History
Cecelia F. Klein, University of California, Los Angeles

Tracing the Index in Art History and Media Theory
Jeanette Kohl, University of California, Riverside; and Mirjam Wittmann, Freie Universität Berlin

International Center of Medieval Art
Res et significatio: The Material Sense of Things in the Middle Ages
Aiden Kumler, University of Chicago; and Christopher Lakey, Johns Hopkins University

Accumulation
Nana Danielle Last, University of Virginia; and Mark Cameron Boyd, Corcoran College of Art and Design

Finish Fetish Sculpture from Los Angeles 1960s–1970s: Conservation Dilemmas
Tom Learner, Getty Conservation Institute
Punk Rock and Contemporary Art on the West Coast
Adam Lerner, Museum of Contemporary Art Denver; and Steven Wolf, independent curator

The Engagement of Art and Architecture in Ritual Performance
Carolyn M. Malone, University of Southern California

Ambas Americas: Both Americas
Kathie Manthorne, The Graduate Center, City University of New York

Jan Marontate, Simon Fraser University; and Francesca G. Bewer, Harvard Art Museums

Deconstructing Costume Histories: Rereading Identities in Fashion Collections and Exhibitions
Ian McDermott, ARTstor; and Consuelo Gutierrez, independent scholar

Stories between the Lines: Liminal Space in Precolombian and Colonial Latin American Images
Renee A. McGarry and Ananda Cohen-Suarez, The Graduate Center, City University of New York

Architecture and Race
Brian L. McLaren, University of Washington

The 1930s
Jordana Mendelson, New York University

Historians of Islamic Art Association

The Interconnected Tenth Century
Melanie D. Michallidis, Washington University in St. Louis and St. Louis Art Museum; and Claire D. Anderson, University of North Carolina, Chapel Hill

Studio Art Open Session

Sculpture
Christopher Miles, California State University, Long Beach

Where the Bodies Lie: Landscapes of Mourning, Memory, and Concealment
Cynthia Mills, Smithsonian American Art Museum, emeritus; and Kate C. Lemay, Georgia O’Keeffe Museum Research Center

Studio Art Open Session

Activating History, Activating Asia: East Asian Art Practice
Yong Soon Min, University of California, Irvine

Narrative in Gothic Art
Elizabeth Morrison, J. Paul Getty Museum

Visual Culture Caucus

Ephemeral Visual Culture and the Making of Urban Space
Kevin D. Murphy, The Graduate Center, City University of New York; and Sally O’Driscol, Fairfield University

Association of Historians of Nineteenth-Century Art

Civilization and its Others in Nineteenth-Century Art
David Joseph O’Brien, University of Illinois

Momentum: Women/Art/Technology
Ferris Olin, Institute for Women and Art, Rutgers University; and Muriel Magenta, Arizona State University

Picturing Urban Space in Central Europe since 1839
Miriam Paeslack, University at Buffalo, State University of New York

Luminous Currents: Homo Sapiens Technologica and the Return of Postpainterly Abstraction
Andrea Pappas, Santa Clara University; and JoAnne Northrup, Nevada Museum of Art

Crossing Disciplines: The Role of Precolombian Art History and the Pursuit of Culture
Ruth Anne Phillips, St. Mary’s College of Maryland; and Laura Amrheim, University of Arkansas at Little Rock

Design Education 2.0: Teaching in a Techno-Cultural Reality
Ashley John Pigford, University of Delaware

Sigmar Polke: (Art) History of Everything?
Marcelle Polednik, Museum of Contemporary Art, Jacksonville; and Charles W. Haxthausen, Williams College

Performing Space
Nancy Popp, independent artist

PhD for Artists: Sense or Nonsense?
John S. Powers, Cleveland Institute of Art; and Bruce Alistair Barber, Nova Scotia College of Art and Design University

Manuscripts without Moorings, Objects and Their Origins: Stylistic Analysis or Stylistic Attribution?
Eric Matthew Ramirez-Weaver, University of Virginia

Public Art Dialogue

In the Public Space of Life: Perspectives on Relational Art
Eli Robb, Lake Forest College

No Talking Allowed: Making a Visual Argument about Art History
Jean Robertson and Craig McDaniel, Indiana University

Citizen Designer: Authoring a Definition
Gary Rozanc and Alyson Beaton, Columbia College Chicago

Native American Surrealisms
W. Jackson Rushing, University of Oklahoma; and Claudia Mesch, Arizona State University

The Body as a Site of Political Intervention in Contemporary Middle Eastern Art
Staci Gem Scheiwiller, California State University, Stanislaus; and Pamela Karimi, University of Massachusetts, Dartmouth
Association of Historians of American Art
American Symbolism
Erika Schneider, Framingham State University

Art History Open Session
Art and Architecture in Europe: 1600–1750
John Beldon Scott, University of Iowa

Intersections between Art and Dance in the Twentieth Century
Robert R. Shane, College of Saint Rose

Beyond Censorship: Art and Ethics
Gerald Silk, Tyler School of Art, Temple University

Historians of Islamic Art Association
Oleg Grabar’s Impact on the Practice and History of Art
Marianna Shreve Simpson, Historians of Islamic Art Association

Live Forever: Performance Art in the Changing Museum Culture
Sandra Skurvida, Fashion Institute of Technology, State University of New York; and Jovana Stokic, independent scholar

Out of Rubble
Susanne Slavick, Carnegie Mellon University; and Elin O’Hara Slavick, University of North Carolina, Chapel Hill

Classicizing the Other
James Smalls, University of Maryland, Baltimore County

American Council for Southern Asian Art
Out of the Museum and into the Field: Display and the Temple in Southern Asia and the Diaspora
Deborah L. Stein, independent scholar

Restaging the Readymade
Nathaniel Stern, University of Wisconsin, Milwaukee

New Approaches to Post-Renaissance Florence, ca. 1600–1743
Eve Straussman-Pflanzer, The Art Institute of Chicago; and Eva Struhal, Université Laval

How Many Billboards? Contemporary Art and the Public Sphere
Gloria Hwang Sutton, Northeastern University; and Nizan Shaked, California State University, Long Beach

Historicizing Somaesthetics: Body–Mind Connections in the Medieval and Early Modern Viewer
Allie Terry-Fritsch, Bowling Green State University

Association for Latin American Art
Photographic Practices in Latin America
Mercedes Trelles-Hernandez, University of Puerto Rico; and Anna Indych-López, City College of New York and The Graduate Center, City University of New York

Historians of British Art
Future Directions in the History of British Art
Peter Trippi, Fine Art Connoisseur and Projects in 19th-Century Art, Inc.

Pop and Politics
Allison Unruh, independent scholar; and Kalliopi Minioudaki, independent scholar

Situating Expanded Cinema in Postwar Art Practice
Andrew Uroskie, Stony Brook University, State University of New York

The Challenge of Nazi Art
James A. van Dyke, University of Missouri, Columbia; and Christian Fuhrmeister, Zentralinstitut für Kunstgeschichte

The “Man” in Mannequin: Humankind on Display
Jennifer Wagelie, Indiana University Art Museum; and Bridget Cooks, University of California, Irvine

Radical Art Caucus
Politics of the Panoramic: Spectacle, Surveillance, Resistance
Alan Wallach, College of William and Mary

Urbanization and Contemporary Art in Asia
Meiqin Wang, California State University, Northridge

Deep Time: New Approaches to the Study of Ancient Art
Gregory Warden, Southern Methodist University

Flights of Perception: Aerial Vision, Art, and Modernity
Jason Weems, University of California, Riverside

Leonardo/International Society for the Arts, Sciences, and Technology
Headlines! Environmental News, Artist Presenters, Audience Respondents
Linda Weintraub, Artnow Publications

Los Angeles Writes Itself: LA Art Journals from the 1960s to the Present
Damon Willick, Loyola Marymount University; and Kristina Newhouse, independent critic and curator

Black Venus: They Called Her “Hottentot”
Deborah Willis, New York University

From Camp to Visual Culture: Accounting for Bad Art since the 1960s
Sandra Zalman, University of Houston; and Rachel Middleman, Utah State University
CENTENNIAL SESSIONS
West Hall Meeting Room 515B, Level 2, LACC
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. It is hoped the Centennial Sessions will spark new conversations and foster new approaches to sharing and exchanging knowledge at CAA’s Annual Conference.

**The Eye, the Hand, the Mind: Revelations**
Susan Ball, New York Foundation for the Arts

**LA RAW: Conversations on Art, Life, and Practice in Los Angeles**
Michael Duncan, independent curator

**Women, Surrealism, California, and Beyond**
Ilene Susan Fort, Los Angeles County Museum of Art

**Performance Evaluations**
Malik Gaines, Hunter College, City University of New York

**Seeing Is Doing, Doing Is Teaching**
Michael Ned Holte

**Re/ Locating Learning: Public Practices as Art**
Suzanne Lacy, Otis College of Art and Design

**Yesterday, Today, and Tomorrow: CAA Town Hall Meeting**
Margaret Lazzari, University of Southern California; and Nancy Troy, Stanford University

**Paying It Forward: Arts Mentorship and Cross-Generational Dialogue**
Richard Meyer, University of Southern California

**Connections: Architecture and Design in Los Angeles at Midcentury**
Ruth Weisberg, University of Southern California

**“Reclaiming” the Studio as a Site of Production**
Patty Wickman, University of California, Los Angeles

EXHIBITOR SESSIONS

**Thursday, February 23**
12:30–2:00 PM

**What Do You Want From an Ebook?**
Chairs: Patricia Fidler and Michelle Komie, Yale University Press

As presses large and small work to expand their range of digital publications, this session will investigate how electronic books can best serve art historians and students. How can ebooks enhance the presentation and distribution of scholarship?

Elizabeth Childs, Washington University in St. Louis
Aden Kumler, University of Chicago
Scott Rothkopf, Whitney Museum of American Art
Joshua Shannon, University of Maryland
Kristina Wilson, Clark University

**Friday, February 24**
12:30–2:00 PM

**New Media and the Revival of Traditional Media**
Presenters: Mark Gottsegen, Beth Bergman, George O’Hanlon, Richard Frumess, Mark Golden, and Scott Gellatly

This session will examine how new media have affected traditional practices by discussing what an independent retail seller of art materials must now face, such as selling digital image generating methods, and comparing new synthetic surfaces for painting and spray paints with traditional materials like oil paints and encaustics. The session will provide information that can enhance the artist’s studio practice, offer a basis to enhance curriculum, and present technical information from professionals in the field.

12:30–2:00 PM

**How to Get Published and How to Get Read: (Arts) Journals in the Digital Age**
Moderator: Loren Diclaudio, Routledge, Taylor & Francis Group

This panel will include information on getting published and a discussion on how arts journals are evolving.

SPEAKER READY ROOM
Concourse Room 410, Level 2

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:

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<tr>
<th>Day</th>
<th>Time</th>
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<tr>
<td>Wednesday–Saturday</td>
<td>8:30 AM–12:30 PM</td>
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<td>1:30–5:30 PM</td>
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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/2012/postersessions.
ARTSPACE

West Hall Meeting Room 515A, Level 2, LACC

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/2012/artspace.

ARTspace Information Table
Wednesday, February 22–Friday, February 24, 12:30–2:00 PM

An information table, sponsored by CAA’s Services to Artists Committee, will be located in the registration area. Volunteers will be available Wednesday–Friday, 12:30–2:00 PM; they will be happy to answer any questions you may have regarding ARTspace, ARTexchange, and the Media Lounge. Flyers and announcements will be available for you to pick up at all times during the conference.

MEDIA LOUNGE
Concourse Room 411, Level 2, LACC

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 throughout the conference, featuring different programs each day.

ARTEXCHANGE
Concourse Foyer, Level 1, LACC

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 24, 5:30–7:30 PM, 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, email lstark@collegeart.org. 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 16, 2011.

CAA BUSINESS

Cast Your Vote! Make Your Voice Heard!
The election process for CAA’s new Board of Directors begins in late November, after the six candidates’ statements, biographies, and videos are posted on CAA’s website. You will be able to cast your vote online from early December until Friday, February 24, 2012, 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 2012 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 24
5:30–7:00 PM
Annual Members’ Business Meeting
Announcement of new members of the CAA Board of Directors.
Reception to follow.

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 and to confirm dates and times.

Wednesday, February 22
7:30–9:00 AM
Committee on Women in the Arts
12:30–2:00 PM
Annual Conference Committee
Professional Practices Committee

Thursday, February 23
7:30–9:00 AM
International Committee
12:30–2:00 PM
Museum Committee
5:30–7:00 PM
Committee on Intellectual Property
Services to Artists Committee

Friday, February 24
7:30–9:00 AM
Committee on Diversity Practices
12:30–2:00 PM
Student and Emerging Professionals Committee
Saturday, February 25

7:30–9:00 AM
Education Committee

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

2:00–3:30 PM
Nominating Committee

4:30–8:00 PM
Executive Committee

Sunday, February 26

8:00 AM–2:30 PM
Board of Directors

REUNIONS AND RECEPTIONS

Preliminary schedule; information subject to change.

Thursday, February 23

8:00 AM–NOON
Women’s Caucus for Art

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

5:30–7:00 PM
Alfred University, School of Art + Design
American University, Art History Program
California College of the Arts
Cranbrook Academy of Art
Department of History of Art and Architecture, Harvard University
and Harvard Art Museums
Maryland Institute College of Art
Syracuse University, Alumni College of Visual and Performing Arts
Terra Foundation for American Art
University of Arizona School of Art
University of Illinois at Urbana-Champaign, School of Art
and Design
Washington University in St. Louis, Sam Fox School of Design
and Visual Arts
Yale University

6:00–9:00 PM
Historians of German and Central European Art and Architecture

Friday, February 24

7:30–9:00 AM
Boston University
The Courtauld Institute of Art
CUNY Graduate Center, PhD Program in Art History
Five Colleges (Amherst, Hampshire, Mt. Holyoke, Smith, University
of Massachusetts at Amherst)
Smithsonian American Art Museum, Intern and SI Fellow Alumni
Reception
Stanford University, Department of Art and Art History
University of British Columbia, Department of Art History, Visual
Art & Theory

12:30–2:00 PM
Brown University
Research and Academic Program, The Clark Art Institute and
Williams College Graduate Program in the History of Art
Georgia O’Keeffe Museum Research Center
Institute of Fine Arts, NYU
Princeton University, Art and Archaeology
University of the Arts
University of Delaware, Art History Department
Virginia Commonwealth University, Department of Art History

5:30–7:00 PM
Duke University, Department of Art, Art History & Visual Studies
The J. Paul Getty Trust Reception
Historians of Netherlandish Art
University of California, Los Angeles, Department of Art History
University of Iowa, Iowa City, IA, The School of Art and
Art History
University of Michigan, History of Art
University of North Dakota, Art & Design Department
University of Pittsburgh, History of Art and Architecture
Department
University of Wisconsin, Madison, Department of Art
Washington University in St. Louis, Department of Art History
and Archaeology

6:30–8:00 PM
School of the Museum of Fine Arts, Boston, Alumni Reception

Saturday, February 25

7:30–9:00 AM
University of Pennsylvania, History of Art
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.

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

Conference Directory and Badge Information
☐ I do not want to be listed in the Directory of Attendees.

CAA Membership #: __________________________

**Badge Information**

First Name __________________________ Last Name __________________________
(Note: First name and last name will appear on your badge, limit 30 characters, including spaces)

Organizational Affiliation __________________________
(this will appear on your badge, limit 30 characters, including spaces)

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

Address Line 1 __________________________

Address Line 2 __________________________

City __________________________ State or Province __________________________ Zip or Postal Code __________________________ Country __________________________

Phone (please include area code, country code, city code and extension, if any)

Phone Type:  ☐ Home  ☐ Business  ☐ Cell

Email Address __________________________ Type:  ☐ Personal  ☐ Business

**Special Accommodations**

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 pskiff@collegeart.org.

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 16, 2011
☐ CAA Member $160 $ _______
☐ CAA Student/Retired Member $95 $ _______
☐ Nonmember $295 $ _______

Advance—Receipt Deadline January 20, 2012
☐ CAA Member $235 $ _______
☐ CAA Student/Retired Member $135 $ _______
☐ Nonmember $365 $ _______

Special Events
☐ CAA Centennial Reception $50 $ _______
☐ An Evening at UCLA $25 $ _______
☐ Santa Monica and Venice Art Tour $20 $ _______
☐ Tour to Getty Villa $25 $ _______
☐ Tour to Getty Center $25 $ _______

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

☐ Driving from Adjunct to Full-Time Teaching: Making Your Part-Time Experience Work for You Wednesday, February 22, 9:00–11:00 AM $45 $ _______

☐ Job Hunt 101: Essential Steps in Securing a Job in the Arts Wednesday, February 22, 2:30–4:30 PM $45 $ _______

☐ Grant Writing for Artists Thursday, February 22, 9:30 AM–NOON $45 $ _______

☐ Advice for Beginning Instructors Thursday, February 23, 2:30–4:00 PM $45 $ _______

☐ The Syllabus: Mapping Out Your Semester Friday, February 24, 2:00–4:30 PM $45 $ _______

☐ Clarifying the Digital Image: Considerations for the Submission of Images for Grants, Exhibitions, and Employment Friday, February 24, 9:30–11:30 AM $45 $ _______

☐ Staying on Track with the Tenure Track Friday, February 24, 2:00–4:00 PM $45 $ _______

☐ Marketing Yourself to Market Your Art Friday, February 24, 2:00–4:30 PM $45 $ _______

☐ Art History in the Digital Age: A Hands-On Workshop Saturday, February 25, 9:00–11:00 AM Free $ _______

TOTAL ENCLOSED (US only): $ _______

Payment Method
☐ CHECK
Check must be drawn from 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 anti-fraud 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.

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

Questions? Please contact Member Services: membership@collegeart.org, 212-691-1051, ext. 1
**INDIVIDUAL MEMBERSHIP FORM**

**Name and Mailing Address**
- [ ] Work address
- [ ] Home address

Prefix  First  Middle (or initial)  Last

Organization  Position

Address

Address

City   State or Province   Postal Code

Country

Phone (include area code and extension, if any)

[ ] Home
[ ] Business
[ ] Cell

Email

[ ] Personal
[ ] Business

Website

**CAA Member Directory**
- [ ] I do not want the above address to be listed in the online Member Directory.
- Directory listing appears as above. To provide a different address, please contact Member Services at membership@collegeart.org.

**Communications and Mailing Lists**
CAA occasionally shares members’ postal address with business partners and other organizations.
- [ ] I do not want my postal address shared with business partners

You may change your preferences at any time in accordance with CAA’s privacy policy by contacting membership@collegeart.org. Further information can be found at www.collegeart.org/privacy-policy.

**Payment Method**
- [ ] Check
  - Check must be drawn from a US bank, payable to College Art Association.
  - CAA Charges $30 for returned checks.
- [ ] AMEX
- [ ] MasterCard
- [ ] Visa
- [ ] Discover

**Name 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.

**Regular Membership**
CAA members enjoy a range of benefits, including subscriptions to one or two scholarly journals, access to the Online Career Center and *caa.reviews*, discounts on conference registration, and much more. Membership levels below $195 are not tax deductible; these memberships are subsidized by CAA.

**Annual Dues**
- [ ] Annual income under $25,000  $ 65
- [ ] Annual income $25,001–$50,000  $ 120
- [ ] Annual income $50,001–$75,000  $ 160
- [ ] Annual income above $75,000  $ 195
- [ ] Joint membership (additional)  Add  $ 65

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  $ 65
- [ ] 65+: please supply birth date
- [ ] Full-Time Student Member  $ 50
- [ ] A valid student ID must be submitted with this form
- [ ] Associate Member  $ 195

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

**Donor Circle and Life Members**
Benefits include all the above benefits plus:
- Subscriptions to both *The Art Bulletin* and *Art Journal*
- Donor listing in CAA promotional materials
- Invitations to exclusive conference events

To comply with the US Internal Revenue Code, the full amount of dues paid in excess of $195 is tax deductible as a charitable contribution.

<table>
<thead>
<tr>
<th>Membership Level</th>
<th>1 Year</th>
<th>2 Year</th>
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</thead>
<tbody>
<tr>
<td>Sustaining Member</td>
<td>$ 240</td>
<td>$ 480</td>
</tr>
<tr>
<td>Sponsoring Member</td>
<td>$ 350</td>
<td>$ 700</td>
</tr>
<tr>
<td>Patron Member</td>
<td>$ 550</td>
<td>$ 1,100</td>
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</tbody>
</table>

Life Member (all of the benefits of membership for life)  [ ]  $ 5,000

**Publication Options**

**JSTOR Access (free for Life Members)**
Online access to a searchable digital archive of
- [ ] *The Art Bulletin*  [ ] *Art Journal*  [ ] None  [ ] Both (add $65 for regular membership)

**Non-US Postage**
- Canada and Mexico  [ ] $ 30  [ ] $ 60
- All other countries (journals sent via surface mail)  [ ] $ 40  [ ] $ 80

* Donor Circle Only

**Voluntary Contributions**
Your additional support goes directly to sustaining CAA’s programs and services.

**Centennial Campaign**
- $500  [ ] $250  [ ] $100  [ ] $25  [ ] Other $  

**Annual Conference Travel Grants for students and international members**
- $500  [ ] $250  [ ] $100  [ ] $25  [ ] Other $  

**Publications Fund**
- $500  [ ] $250  [ ] $100  [ ] $25  [ ] Other $  

**Total Enclosed (USD only)**  $ _

Please allow at least three weeks for processing. Please do not include correspondence with your membership form. Questions? Please contact CAA Member Services at membership@collegeart.org or 212-691-1051, ext. 1.
MEMBER PROFILE
The CAA member profile allows us to serve you better.

### Profession
Please check ONE box for your primary profession and (if appropriate) one additional box for a secondary profession.

<table>
<thead>
<tr>
<th>Primary</th>
<th>Secondary</th>
</tr>
</thead>
<tbody>
<tr>
<td>□ Administrator</td>
<td>□ Architect</td>
</tr>
<tr>
<td>□ Art/Architectural Historian</td>
<td>□ Art Educator</td>
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<td>□ Art</td>
<td>□ Artist</td>
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<td>□ Conservator</td>
<td>□ Critic</td>
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<tr>
<td>□ Curator</td>
<td>□ Dealer/Gallerist</td>
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<tr>
<td>□ Editor</td>
<td>□ Librarian</td>
</tr>
<tr>
<td>□ Museum Educator</td>
<td>□ Other (specify)</td>
</tr>
</tbody>
</table>

### Race/Ethnicity

| □ White | □ Spanish/Hispanic/Latino | □ Black/African American |
| □ American Indian or Alaska Native | □ Asian | □ Native Hawaiian or other Pacific Islander | □ Other |

### Disability Status (as defined by the Americans with Disabilities Act)

| □ None | Type of Disability (specify) |

### Area of Specialization
Please check only ONE box for primary specialization and (if appropriate) one additional box for secondary area of specialization.

#### Studio Art & Design:

<table>
<thead>
<tr>
<th>Primary</th>
<th>Secondary</th>
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<tbody>
<tr>
<td>□ Architecture/Interior Design</td>
<td>□ Art Education</td>
</tr>
<tr>
<td>□ Art Therapy</td>
<td>□ Ceramics/Metals/Fiber Arts/Glass</td>
</tr>
<tr>
<td>□ Digital Media/Animation</td>
<td>□ Drawing/Printmaking/Paper/Artist’s Books</td>
</tr>
<tr>
<td>□ Film/Video</td>
<td>□ Foundations</td>
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<tr>
<td>□ Graphic/Industrial/Object Design</td>
<td>□ Painting</td>
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<td>□ Performance</td>
<td>□ Photography</td>
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<td>□ Sculpture/Installation/Environmental Art</td>
<td>□ Sound</td>
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<td>□ Two-Dimensional Design</td>
<td>□ Three-Dimensional Design</td>
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<td>□ Urban Planning/Landscape Design</td>
<td>□ Writing/Word Art</td>
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#### Art History:

| □ African Art (Sub-Saharan) | □ Architectural History/Historic Preservation |
| □ Art of the Middle East/North Africa | □ Art of the United States |
| □ Chinese Art | □ Contemporary Art |
| □ Critical Theory/Gender Studies/Visual Studies | □ Decorative Arts/Textiles/Design History |
| □ Digital Media/Animation | □ Drawings/Prints/Photography/Works on Paper |
| □ Early Christian/Byzantine | □ Early Medieval/Romanesque/Gothic Art |
| □ Egyptian/Ancient Near Eastern Art | □ Eighteenth-Century Art |
| □ Film/Video | □ Film/Video |
| □ Greek/Roman Art | □ Japanese/Korean Art |
| □ Latin American/Caribbean Art | □ Native American Art |
| □ Nineteenth-Century Art | □ Oceanic/Australian Art |
| □ Outsider/Folk Art | □ Performance Studies/Installation/Environmental Art |
| □ Pre Columbian Art | □ Prehistoric Art |
| □ Renaissance/Baroque Art | □ Renaissance/Baroque Art |
| □ South/Southeast Asian Art | □ South/Southeast Asian Art |
| □ Twentieth-Century Art | □ Twentieth-Century Art |
| □ World Art | □ World Art |

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 membership@collegeart.org or 212-691-1051, ext. 1.
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 February 3, 2012.

### 2012 Artists’ Portfolio Review Enrollment

**THURSDAY, FEBRUARY 23, AND FRIDAY, FEBRUARY 24, 2012**

Please do not include correspondence with this form. Questions? Please contact Lauren Stark at lstark@collegeart.org or 212-392-4405.

<table>
<thead>
<tr>
<th>Name</th>
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<tr>
<td>Phone</td>
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<tr>
<td>First choice discipline/medium</td>
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<tr>
<td>Second choice discipline/medium</td>
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</tbody>
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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
50 Broadway, 21st Floor
New York, NY 10004

### 2012 Career Development Mentoring Enrollment

**THURSDAY, FEBRUARY 23, AND FRIDAY, FEBRUARY 24, 2012**

Please do not include correspondence with this form. Questions? Please contact Lauren Stark at lstark@collegeart.org or 212-392-4405.

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**

<table>
<thead>
<tr>
<th>Name</th>
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<td>Address</td>
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<td>City</td>
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<td>Email</td>
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<tr>
<td>Phone</td>
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</tbody>
</table>

Email form to Lauren Stark at lstark@collegeart.org or mail to:
Career Development Mentoring
College Art Association
50 Broadway, 21st Floor
New York, NY 10004