



100TH ANNUAL CONFERENCE

LOS ANGELES

FEBRUARY 22-25, 2012

CONFERENCE INFORMATION AND REGISTRATION



100th Annual Conference, Los Angeles, Wednesday, February 22–Saturday, February 25, 2012

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

	TUESDAY FEBRUARY 21	WEDNESDAY FEBRUARY 22	THURSDAY FEBRUARY 23	FRIDAY FEBRUARY 24	SATURDAY FEBRUARY 25
Conference Registration	5:00–7:00 PM	8:00 AM–7:00 PM	8:00 AM–7:00 PM	8:00 AM–7:00 PM	8:30 AM–2:30 PM
CAA Membership	5:00–7:00 PM	8:00 AM–7:00 PM	8:00 AM–7:00 PM	8:00 AM–7:00 PM	8:30 AM–2:30 PM
Career Services					
Orientation	6:30–8:00 PM				
Interviewer Center		8:00 AM–7:00 PM	8:00 AM–7:00 PM	8:00 AM–7:00 PM	
Candidate Center		9:00 AM–7:00 PM	9:00 AM–7:00 PM	9:00 AM–7:00 PM	
Interview Hall		9:00 AM–7:00 PM	9:00 AM–7:00 PM	9:00 AM–7:00 PM	9:00 AM–NOON
Mentoring Sessions			8:00 AM–5:00 PM	8:00 AM–5:00 PM	
Sessions		7:30–9:00 AM 9:30 AM–NOON 12:30–2:00 PM 2:30–5:00 PM	7:30–9:00 AM 9:30 AM–NOON 12:30–2:00 PM 2:30–5:00 PM 5:30–7:00 PM	7:30–9:00 AM 9:30 AM–NOON 12:30–2:00 PM 2:30–5:00 PM 5:30–7:00 PM	7:30–9:00 AM 9:30 AM–NOON 12:30–2:00 PM 2:30–5:00 PM
ARTspace and Media Lounge		8:00 AM–5:00 PM	8:00 AM–5:00 PM	8:00 AM–5:00 PM	8:00 AM–5:00 PM
ARTexchange				5:30 PM–7:30 PM	
CAA Centennial Convocation and Reception		5:30–9:00 PM			
CAA Awards Presentation			12:30 PM–2:00 PM		
Book and Trade Fair			9:00 AM–6:00 PM	9:00 AM–6:00 PM	9:00 AM–2:30 PM
School and Department Reunions and Receptions			7:30–9:00 AM 12:30–2:00 PM	7:30–9:00 AM 12:30–2:00 PM 5:30–7:00 PM	7:30–9:00 AM 12:30–2:00 PM
Annual CAA Business Meeting (open to all CAA members)				5:30–7:00 PM	

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

	NONMEMBER	MEMBER	STUDENT/ RETIRED MEMBER
EARLY Deadline: December 16, 2011	\$295	\$160	\$95
ADVANCE Deadline: January 20, 2012	\$365	\$235	\$135
ONSITE	\$420	\$285	\$160
ONSITE SINGLE-TIME-SLOT TICKET	\$55	\$45	\$35
ONSITE SINGLE-DAY TICKET	\$175	\$135	\$100

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

INSTITUTIONAL MEMBERSHIP LEVEL	EARLY RATE DEADLINE:	ADVANCED RATE DEADLINE:	COST/SAVINGS
PRIMARY	No discount for attendees	No discount for attendees	Maximum cost for 10 attendees (onsite, if none is a CAA individual member): \$4,200
LIBRARY/DEPARTMENT/MUSEUM/ OR ACADEMIC/CORPORATE	\$160 each for up to 10 staff or faculty at reduced individual-member rate	\$235 each for up to 10 staff or faculty at reduced individual-member rate	Maximum cost for 10 attendees (at Early Rate): \$1,600 (saving \$2,600)

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:

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

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

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.

JW MARRIOTT LOS ANGELES L.A. LIVE

900 West Olympic Boulevard
Los Angeles, CA 90015
Phone: 213-765-8600

The hotel offers unrivaled access to attractions, including the STAPLES Center, Los Angeles Convention Center, Nokia Theatre, and other exceptional dining, shopping, and entertainment attractions. In addition, guests can enjoy the lavish 8,000 square-foot full-service Ritz Carlton Spa, a rooftop pool, a vast array of casual and fine dining options, luxurious guest rooms, and expansive suites.

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/3wehuha>
Reservations: 800-266-9432

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

Conference Rates:

Single	\$212
Double	\$212
Additional Person:	\$ 0

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 Espressamente 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 . See <http://careercenter.collegeart.org/post.cfm> for more information.

	INSTITUTIONAL MEMBER	NONMEMBER
30-day job posting	\$260	\$445
60-day job posting	\$365	\$600
90-day job posting	\$465	\$755
120-day job posting	\$570	\$885
150-day job posting	\$675	\$1,040

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  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

	INSTITUTIONAL MEMBER		NONMEMBER	
	First Booth	Additional Booths	First Booth	Additional Booths
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

	INSTITUTIONAL MEMBER		NONMEMBER	
	First Table	Additional Tables	First Table	Additional Tables
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 511A, 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. Mftg
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
Price: \$50. Ticket required for admission. Limited availability.

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.

Also on view at the Fowler: *Mapping Another L.A.: The Chicano Art Movement* and *Icons of the Invisible: Oscar Castillo* (both projects of *Pacific Standard Time: Art in L.A. 1945–1980*); *Intersections: World Arts, Local Lives*; *Fowler in Focus: Japanese Pictorial Ikats from the Krauss Collection*; and *Reflecting Culture, The Francis E. Fowler, Jr. Collection of Silver*.

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 515A, 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 Faruquee, 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.

On view: *Gothic Grandeur: Manuscript Illumination 1200–1350*; *In Focus: Los Angeles, 1945–1980*; *The Life of Art: Context, Collecting, and Display*; *From Start to Finish: DeWain Valentine's Gray Column*; *Lyonel Feininger: Photographs, 1928–1939*; *Narrative Interventions in Photography*.

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 Kahil, 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

Society of Architectural Historians

World Architecture and “Nonwestern” Stories

Madhuri Desai, Pennsylvania State University

“Disrupt this Session”: Rebellion in Art Practices Today

Wendy DesChene, Auburn University

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, Duke University 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 carine 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

Design, from “California Dreamin’” to “Designed in California,” ca. 1965–2012

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**

Aden 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

American Institute for Conservation of Historic and Artistic Works

Trading Zones: Strategies for the Study of Artists and Their Art-Making Practices

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 Precolumbian 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. Michailidis, Washington University in St. Louis and St. Louis Art Museum; and Glaire 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'Driscoll, 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 Precolumbian 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 Indyk-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

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>.

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:

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

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



CAA 2012 CONFERENCE REGISTRATION FORM

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

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

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

Conference Directory and Badge Information

CAA Membership #: _____

I do not want to be listed in the *Directory of Attendees*.

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 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.

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

CAA INDIVIDUAL MEMBERSHIP FORM

PROMOTIONAL CODE: _____

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) <input type="checkbox"/> Home <input type="checkbox"/> Business <input type="checkbox"/> Cell			
Email <input type="checkbox"/> Personal <input type="checkbox"/> 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

<input type="checkbox"/> Annual income under \$25,000	\$ 65
<input type="checkbox"/> Annual income \$25,001–\$50,000	\$ 120
<input type="checkbox"/> Annual income \$50,001–\$75,000	\$ 160
<input type="checkbox"/> Annual income above \$75,000	\$ 195
<input type="checkbox"/> 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.

<input type="checkbox"/> Retired Member 65+; please supply birth date	\$ 65
<input type="checkbox"/> Full-Time Student Member A valid student ID must be submitted with this form	\$ 50
<input type="checkbox"/> Associate Member 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.	\$ 195

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.

	1 Year	2 Year
Sustaining Member	<input type="checkbox"/> \$ 240	<input type="checkbox"/> \$ 480
Sponsoring Member	<input type="checkbox"/> \$ 350	<input type="checkbox"/> \$ 700
Patron Member	<input type="checkbox"/> \$ 550	<input type="checkbox"/> \$ 1,100
Life Member (all of the benefits of membership for life)	<input type="checkbox"/> \$ 5,000	

Publication Options

The Art Bulletin *Art Journal* None Both (add \$65 for regular membership)

JSTOR Access (free for Life Members)

Online access to a searchable digital archive of <i>The Art Bulletin</i> and <i>Art Journal</i>	1 Year	2 Year*
	<input type="checkbox"/> \$20	<input type="checkbox"/> \$40

Non-US Postage

Canada and Mexico	1 Year	2 Year*
	<input type="checkbox"/> \$30	<input type="checkbox"/> \$60
All other countries (journals sent via surface mail)	<input type="checkbox"/> \$40	<input type="checkbox"/> \$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) \$ _____



50 Broadway, 21st Floor, New York, NY 10004
phone: 212-691-1051, ext. 1 fax: 212-627-2381
membership@collegeart.org www.collegeart.org

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.

Primary	Secondary	
<input type="checkbox"/>	<input type="checkbox"/>	Administrator
<input type="checkbox"/>	<input type="checkbox"/>	Architect
<input type="checkbox"/>	<input type="checkbox"/>	Art/Architectural Historian
<input type="checkbox"/>	<input type="checkbox"/>	Art Educator
<input type="checkbox"/>	<input type="checkbox"/>	Artist
<input type="checkbox"/>	<input type="checkbox"/>	Conservator
<input type="checkbox"/>	<input type="checkbox"/>	Critic
<input type="checkbox"/>	<input type="checkbox"/>	Curator
<input type="checkbox"/>	<input type="checkbox"/>	Dealer/Gallerist
<input type="checkbox"/>	<input type="checkbox"/>	Designer
<input type="checkbox"/>	<input type="checkbox"/>	Editor
<input type="checkbox"/>	<input type="checkbox"/>	Librarian
<input type="checkbox"/>	<input type="checkbox"/>	Museum Educator
<input type="checkbox"/>	<input type="checkbox"/>	Other (specify) _____

Primary Affiliation
 Academic Museum Independent/Unaffiliated
 Other (specify) _____

Institution Name _____
 Department _____

Current Academic Rank

Full Professor
 Associate Professor
 Assistant Professor
 Instructor/Lecturer
 Adjunct/Visiting
 Emeritus

Current Museum Rank

Senior Curator
 Curator
 Associate Curator
 Assistant Curator
 Senior Educator
 Associate Educator
 Assistant Educator

Current Employment Status

Full-Time
 Part-Time
 Self-Employed/Freelance
 Retired
 Unemployed

Degree(s) Earned

Degree	School	Year Earned
<input type="checkbox"/> BA	_____	_____
<input type="checkbox"/> BFA	_____	_____
<input type="checkbox"/> MA	_____	_____
<input type="checkbox"/> MFA	_____	_____
<input type="checkbox"/> PhD	_____	_____
<input type="checkbox"/> Other	_____	_____

Enrollment Status (Students Only)

BA Program BFA Program MA Program
 MFA Program PhD Program Other

School Attending _____
 Graduation Year _____

Sex Male Female
 Age 18-21 22-34 35-49 50-64 65-79 80+

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 _____

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:

Primary	Secondary	
<input type="checkbox"/>	<input type="checkbox"/>	Architecture/Interior Design
<input type="checkbox"/>	<input type="checkbox"/>	Art Education
<input type="checkbox"/>	<input type="checkbox"/>	Art Therapy
<input type="checkbox"/>	<input type="checkbox"/>	Ceramics/Metals/Fiber Arts/Glass
<input type="checkbox"/>	<input type="checkbox"/>	Digital Media/Animation
<input type="checkbox"/>	<input type="checkbox"/>	Drawing/Printmaking/Paper/Artist's Books
<input type="checkbox"/>	<input type="checkbox"/>	Film/Video
<input type="checkbox"/>	<input type="checkbox"/>	Foundations
<input type="checkbox"/>	<input type="checkbox"/>	Graphic/Industrial/Object Design
<input type="checkbox"/>	<input type="checkbox"/>	Painting
<input type="checkbox"/>	<input type="checkbox"/>	Performance
<input type="checkbox"/>	<input type="checkbox"/>	Photography
<input type="checkbox"/>	<input type="checkbox"/>	Sculpture/Installation/Environmental Art
<input type="checkbox"/>	<input type="checkbox"/>	Sound
<input type="checkbox"/>	<input type="checkbox"/>	Two-Dimensional Design
<input type="checkbox"/>	<input type="checkbox"/>	Three-Dimensional Design
<input type="checkbox"/>	<input type="checkbox"/>	Urban Planning/Landscape Design
<input type="checkbox"/>	<input type="checkbox"/>	Writing/Word Art

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
 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
 South/Southeast Asian Art
 Twentieth-Century Art
 World Art

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.

CAA CAREER DEVELOPMENT ENROLLMENT FORMS

DEADLINE: JANUARY 6, 2012

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.

Name _____

Address _____

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

Email Personal Business

Phone Home Business Cell _____ CAA Member ID# _____

First choice discipline/medium _____ Second choice discipline/medium _____

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

Email form to Lauren Stark at lstark@collegeart.org or mail to:
Artists' Portfolio Review
College Art Association
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

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

Name _____

Address _____

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

Email Personal Business

Phone Home Business Cell _____ CAA Member ID# _____

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



college art association

50 Broadway, 21st Floor
New York, NY 10004
www.collegeart.org

100th Annual Conference
Los Angeles, February 22 - 25, 2012