Conference Information and Registration is published in conjunction with the 101st 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/2013. Please note that information is subject to change.

The conference will be held at the Hilton New York, 1335 Avenue of the Americas, from February 13–16, 2013. 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 2013 program: Anne Collins Goodyear, National Portrait Gallery, Smithsonian Institution, Vice President for Annual Conference, chair; Al Acres, Georgetown University; Jacki Apple, Art Center College of Design; Sharon Matt Atkins, Brooklyn Museum of Art; Peter Barnet, The Metropolitan Museum of Art; Connie Cortez, Texas Tech University; Jacqueline Francis, California College of Arts; Sabina Ott, Columbia College Chicago; and Zoë Strother, Columbia University. Regional Representatives: Susan Grace Galassi, Frick Collection; Klaus Ottmann, The Phillips Collection; and David Storey, Fordham University. We also thank all the volunteers and staff members who help to make the conference possible.

A special thanks to our conference sponsors:

Design: Ellen Nygaard

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

Cover: Highline, aerial view from West 30th Street, looking south.

Photo Credits: Iwan Baan, 2011

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### Conference at a Glance

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<thead>
<tr>
<th>Event</th>
<th>TUESDAY February 12</th>
<th>WEDNESDAY February 13</th>
<th>THURSDAY February 14</th>
<th>FRIDAY February 15</th>
<th>SATURDAY February 16</th>
</tr>
</thead>
<tbody>
<tr>
<td>Conference Registration</td>
<td>5:00–7:00 PM</td>
<td>8:00 AM–7:00 PM</td>
<td>8:00 AM–7:00 PM</td>
<td>8:00 AM–7:00 PM</td>
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<tr>
<td>CAA Membership</td>
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<td><strong>Career Services</strong></td>
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<tr>
<td>Orientation</td>
<td>6:30–8:00 PM</td>
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<tr>
<td>Interviewer Center</td>
<td>8:00 AM–7:00 PM</td>
<td>8:00 AM–7:00 PM</td>
<td>8:00 AM–7:00 PM</td>
<td>8:00 AM–7:00 PM</td>
<td>9:00 AM–NOON</td>
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<tr>
<td>Candidate Center</td>
<td>9:00 AM–7:00 PM</td>
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<tr>
<td>Interview Hall</td>
<td>9:00 AM–7:00 PM</td>
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<tr>
<td>Mentoring Sessions</td>
<td>8:00 AM–5:00 PM</td>
<td>8:00 AM–5:00 PM</td>
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<td>8:00 AM–5:00 PM</td>
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<tr>
<td><strong>Sessions</strong></td>
<td>7:30–9:00 AM</td>
<td>7:30–9:00 AM</td>
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<tr>
<td>ARTspace and Media Lounge</td>
<td>8:00 AM–5:00 PM</td>
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<tr>
<td>ARTexchange</td>
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<td>5:30 PM–7:30 PM</td>
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<tr>
<td>CAA Convocation and Reception</td>
<td>5:30–9:00 PM</td>
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<tr>
<td>Book and Trade Fair</td>
<td></td>
<td>9:00 AM–6:00 PM</td>
<td>9:00 AM–6:00 PM</td>
<td>9:00 AM–2:30 PM</td>
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<tr>
<td>School and Department Reunions and Receptions</td>
<td>7:30–9:00 AM</td>
<td>7:30–9:00 AM</td>
<td>7:30–9:00 AM</td>
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<td>5:30–7:00 PM</td>
<td>5:30–7:00 PM</td>
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<tr>
<td>Annual CAA Business Meeting (open to all CAA members)</td>
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<td>5:30–7:00 PM</td>
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</tbody>
</table>
Celebrate CAA’s 101st Annual Conference in New York
Wednesday, February 13, through Saturday, February 16, 2013, at the Hilton New York

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

ATTEND THE WORLD’S LARGEST INTERNATIONAL FORUM FOR PROFESSIONALS IN THE VISUAL ARTS. From February 13–16, 2013, the 101st Annual Conference of the College Art Association (CAA) comes to New York. The city’s 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 special events we have in store:
- Sessions led by distinguished artists and art historians
- Opening Night Reception at the Solomon R. Guggenheim Museum
- The Twelfth Annual Distinguished Scholar session honoring Wen Fong
- The CAA Awards for Distinction, including Distinguished Artist Award for Lifetime Achievement, the Charles Rufus Morey Book Award, and the Frank Jewett Mather Award
- The CAA Annual MFA Exhibition
- At the Book and Trade Fair, the latest books, catalogues, and art journals; paints, inks, and brushes; educational services and teaching tools—and more
- Free Wi-Fi in the session rooms, Interview Hall, and Exhibit Hall at the Hilton New York

SAVE THE DATES!
CHICAGO
102nd ANNUAL CONFERENCE
FEBRUARY 12–15, 2014
REGISTRATION

SAVE MONEY! REGISTER EARLY!

Registration form on page 29.
Register by mail or fax now!
Online registration begins on October 9.

Conference registration includes:
• Access to all sessions
• Access to the Book and Trade Fair
• Conference Program
• Online Directory of Attendees
• Online Abstracts 2013
• Conference tote
• Free admission to select area museums and galleries.

To attend Career Services at the conference, you must be a current CAA member and you 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 http://conference.collegeart.org/2013/registration. Online registration requires payment by MasterCard, Visa, American Express, or Discover credit card only.

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

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 and registration is not transferable.

CHECK-IN AND ONSITE REGISTRATION LOCATION
Second Floor Promenade, Hilton New York:
• Information
• Membership
• ONSITE Registration
• ONSITE Purchase of single-time-slot, single-day, special-event, and Book and Trade Fair tickets, and Abstracts 2013
• Replacement badges

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

INDIVIDUAL REGISTRATION RATES

<table>
<thead>
<tr>
<th></th>
<th>NONMEMBER</th>
<th>MEMBER</th>
<th>STUDENT/ RETIRED MEMBER</th>
</tr>
</thead>
<tbody>
<tr>
<td>EARLY Deadline:</td>
<td>$375</td>
<td>$170</td>
<td>$100</td>
</tr>
<tr>
<td>December 14, 2012</td>
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<tr>
<td>ADVANCE Deadline:</td>
<td>$475</td>
<td>$255</td>
<td>$150</td>
</tr>
<tr>
<td>January 11, 2013</td>
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<tr>
<td>ONSITE</td>
<td>$550</td>
<td>$310</td>
<td>$175</td>
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<tr>
<td>ONSITE SINGLE-TIME-SLOT TICKET</td>
<td>$70</td>
<td>$50</td>
<td>$35</td>
</tr>
<tr>
<td>ONSITE SINGLE-DAY TICKET</td>
<td>$195</td>
<td>$145</td>
<td>$100</td>
</tr>
</tbody>
</table>

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

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

EARLY REGISTRATION
To qualify for the early rate, registrations must be received by December 14, 2012. To register, complete and send the form on page 29. The early rate saves up to $175!

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 11, 2013. To register, complete the form on page 29. The advance rate saves up to $75! Payments received after January 11, 2013, will be returned and not processed. Advance registrants are not guaranteed inclusion in the Directory of Attendees.

ONSITE REGISTRATION AT THE CONFERENCE
If CAA has not received your complete registration form with payment by January 11, 2013, you must register onsite at the highest onsite registration rate. Onsite registrants are not included in the Directory of Attendees.

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

<table>
<thead>
<tr>
<th>INSTITUTIONAL MEMBER LEVEL</th>
<th>EARLY RATE DEADLINE:</th>
<th>ADVANCED RATE DEADLINE:</th>
<th>COST/SAVINGS</th>
</tr>
</thead>
<tbody>
<tr>
<td>LIBRARY</td>
<td>No discount for attendees</td>
<td>No discount for attendees</td>
<td>Maximum cost for 10 attendees (onsite, if none is a CAA individual member): $5,500</td>
</tr>
<tr>
<td>DEPARTMENT/ MUSEUM OR ACADEMIC/CORPORATE</td>
<td>$170 each for up to 10 staff or faculty at reduced individual-member rate</td>
<td>$255 each for up to 10 staff or faculty at reduced individual-member rate</td>
<td>Maximum cost for 10 attendees (at Early Rate): $1,700 (saving $3,800)</td>
</tr>
</tbody>
</table>

SINGLE-TIME-SLOT REGISTRATION

Single-time-slot registration is available onsite only, during registration hours. Single time-slot refers to morning (9:30 AM–noon) or afternoon (2:30–5:00 PM) sessions. With the purchase of a single-time-slot ticket, you may enter any and all sessions within that particular time period. Purchase of a single-time-slot ticket does not include a conference badge, Conference Program, conference tote, Abstracts 2013, entrance to the Book and Trade Fair and to select area museums and galleries, or Directory of Attendees. Price per ticket: $70 (nonmembers); $50 (members); $35 (students and retired); pay by MasterCard, Visa, American Express, or Discover credit card; by check drawn from a US bank, payable to College Art Association; or cash. The lines for single-time-slot registration are often long so be sure to arrive at least forty minutes before the session starts.

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 access to the Abstracts 2013 or Directory of Attendees. Price per day: $195 (nonmember); $145 (member); and $100 (student/retired member); payable by credit card, check, or cash. The lines for single-day registration are often long so be sure to arrive at least forty minutes before the morning session starts.

INSTITUTIONAL MEMBER REGISTRATION

CAA institutional members at the 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 Library level. This benefit is not transferable 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 11, 2013, 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 2013, DIRECTORY OF ATTENDEES

You will receive your conference badge, Conference Program, and tote at the conference registration and check-in area beginning on Tuesday at 5:00 PM. Each registrant is entitled to one Program and online access to Abstracts 2013 and the Directory of Attendees. 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, the Book and Trade Fair, and free admission to select area museums. 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, by credit card, check, or cash.

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

Abstracts 2013: There will be no printed book of abstracts; they will be available online only. Access to Abstracts 2013 is free for conference registrants and $35 for nonregistrants (payable onsite with 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 the Second Floor Promenade.
MEMBERSHIP

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

Membership rates are increasing January 1, 2013, so act now!

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

• Register at the member rate for the 101st Annual Conference and save up to $375!
• Read The Art Bulletin, the preeminent journal for art historians first published in 1913, or Art Journal, a cutting-edge publication of contemporary art and ideas
• Subscribe to caa_reviews, an online journal devoted to the review of books, exhibitions, and related media
• Take advantage of CAA’s Online Career Center, 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
• Participate in Career Services at the Annual Conference and interview for jobs, take part in mentoring sessions, and attend professional-development workshops
• Network with professionals in the visual arts at the conference and via the online Member Directory, which is searchable by first and last name, organization or institution name, and city, state, and country
• List your recent solo exhibition, book published, new position, or grant received on the CAA website
• Receive special rates on subscriptions to more than forty art magazines and journals, including Artforum, Art in America, the Oxford Art Journal, and more

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.
LODGING AND TRAVEL

CONFERENCE HOTELS

HILTON NEW YORK (HEADQUARTERS HOTEL)
1335 Avenue of the Americas
New York, NY 10010
212-586-7000
Toll Free: 800-445-8667

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

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

RESERVATIONS MUST BE MADE NO LATER THAN TUESDAY, JANUARY 22, 2013, TO RECEIVE THE CONFERENCE DISCOUNT RATES.

RESERVATION WEB LINK:
http://tinyurl.com/9zzxgpj

Conference Rates:
Single $218
Double $218
Triple/Quad $218
One Bedroom Standard Suite $650
Two Bedroom Standard Suite $870
One Bedroom Club Level Suite $750
Two Bedroom Club Level Suite $970
Presidential Suite $5000 subject to availability

In order to make suite reservations, please contact Elizabeth Morales directly at 212-261-5848.

SHERATON NEW YORK
811 7th Avenue at 53rd Street
New York, NY 10019
212-581-1000
Toll Free: 800-325-3535

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

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

RESERVATIONS MUST BE MADE NO LATER THAN FRIDAY JANUARY 18, 2013, TO RECEIVE THE CONFERENCE DISCOUNT RATES.

RESERVATION WEB LINK:
http://tinyurl.com/9b8juvt

Conference Rates:
Single $218
Double $218
Triple $218
Quad $239
One Bedroom Standard Suite $650
Two Bedroom Standard Suite $870
One Bedroom Club Level Suite $750
Two Bedroom Club Level Suite $970
Presidential Suite $5000 subject to availability

In order to make suite reservations, please call Naomi Perez, 212-841-6495, Reservations Manager, or 212-841-6767, for Sharon Gilsenan, Reservations Director.

PARK CENTRAL HOTEL
870 Seventh Avenue
New York, NY 10019
212-247-8000

Located just a short walk from the Hilton Hotel, the Park Central Hotel recently underwent a $65 million renovation and is conveniently located within walking distance of Central Park and most major midtown attractions.

RESERVATIONS MUST BE MADE NO LATER THAN FRIDAY JANUARY 18, 2013, TO RECEIVE THE CONFERENCE DISCOUNT RATES.

RESERVATION WEB LINK:
https://parkcentralny.reztrip.com

The code “COLLEGEART” will need to be entered in order to be able to book the special rate.

Conference Rate:
Single $199
Double $199
Triple $219
Quad $239

Room reservations can be made online via the link above or by calling reservations 24/7 directly at 636-736-4100. To be eligible for the conference rates, please provide the group access code “COLLEGEART.”

Discounted rates are only available for reservations staying within the conference dates of February 10–18, 2013. For extended stays outside of these dates please call the hotel at 212-247-8000 and ask for in-house reservations during normal business hours.

Please be sure to request a confirmation number or ask for a written confirmation by mail, email, or fax.
PARK CENTRAL HOTEL (STUDENT ROOM BLOCK)  
RESERVATIONS MUST BE MADE NO LATER THAN FRIDAY JANUARY 18, 2013, TO RECEIVE THE CONFERENCE DISCOUNT RATES.

RESERVATION WEB LINK:  
https://parkcentralny.reztrip.com  
Use the code “STUDENTART” to book the special rate.

Student Rate:  
- Single: $155  
- Double: $155  
- Triple: $175  
- Quad: $195  

Room reservations for student rooms can only be made online via the reservations link above along with the group access code. Phone reservations are not available for the student block. Discounted rates are only available for reservations staying within the conference dates of February 11–18, 2013.

A confirmation number will be provided and emailed during the reservation process.

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

TRAVEL AND TRANSPORTATION

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

AMERICAN AIRLINES  
Save 5% on American Airlines!  
Use code 2523BR.  
American Airlines extends a 5% discount to conference attendees traveling between February 3 and February 26, 2013, to the following New York area airports: John F. Kennedy International Airport (JFK), LaGuardia Airport (LGA), and Newark International Airport (EWR). If you are booking a domestic flight, please do so online at www.AA.com using promotion code 2523BR. If you are traveling internationally, call 800-433-1790 and mention this code to make your reservation, or contact your travel agent. This code cannot be used in conjunction with other discounts.

DELTA AIRLINES  
Save 5% on domestic flights on Delta Airlines!  
Use code NMEHE.  
Delta Airlines extends a 5% discount to conference attendees traveling between February 10 and February 19, 2013, to the following New York area airports: John F. Kennedy International Airport (JFK), LaGuardia Airport (LGA), and Newark International Airport (EWR). Book online at www.delta.com using meeting event code NMEHE, or call 800-328-1111 to reserve your ticket. This code cannot be used in conjunction with other discounts and does not apply to the three lowest available fares.

Save 5% on international flights on Delta Airlines!  
Use code NMEHF.  
Delta Airlines extends a 5% discount to conference attendees traveling between February 10 and February 19, 2013, to the following New York area airports: John F. Kennedy International Airport (JFK), LaGuardia Airport (LGA), and Newark International Airport (EWR). Book online at www.delta.com using meeting event code NMEHF, or call 800-328-1111 to reserve your ticket. This code cannot be used in conjunction with other discounts and does not apply to the three lowest available fares.

AMTRAK  
Save 10% on Amtrak!  
Use code X28L-954.  
AMTRAK offers 10% off the lowest available rail fare to New York between February 10 and February 19, 2013. 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 X28L-954 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. This code cannot be used in conjunction with other discounts.
AVIS
Use code D173699.
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 or contact Avis at 800-331-1600 using code D173699. Offer valid for reservations between February 6 and February 20, 2013.

SUPER SHUTTLE
Use Code CAA 2012.
All conference attendees traveling to and from Manhattan and the following New York airports, JFK, LGA, and EWR, are entitled to a $5 discount on round-trip fares with Super Shuttle and $2 off one-way fares. Book online at www.supershuttle.com at least 24 hours before your flight using the promotion code CAA2012 to take advantage of this offer.

TO AND FROM AIRPORTS
By Taxi
For trips between (to and from) Manhattan and JFK International Airport, the flat fare is $52 plus any tolls. A New York State Tax Surcharge of $0.50 will be added to each trip.

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

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

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

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

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

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

SERVICES
Internet Access
The Hilton New York provides wireless service in the lobby and all guest rooms, for $14.99/24 hours.

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

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

Food and Beverage
Hilton New York has many dining options. New York Marketplace, an open-air restaurant offering international buffets, is open daily from 6:00 AM–2:00 PM. For cocktails and light fare, visit the Lobby Lounge, which is open daily from 11:30 AM to midnight, or Bridges Bar, which is open Monday–Saturday from 5:30 PM–1:30 AM, and Sunday from noon–12:00 AM. In addition, there is a Starbucks adjacent to the New York Marketplace in the main lobby.

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

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

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

Events and services include:

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

CAREER SERVICES ORIENTATION AND NAVIGATING THE CONFERENCE

Tuesday, February 12, 6:30–8:00 PM
East Ballroom, Third Floor, Hilton New York

Job candidates, interviewers, and others interested in using Career Services are urged to attend this Orientation. Learn the various components of Career Services—the Candidate Center, the Interview Hall, and the programs and services CAA provides for interviewers and candidates—so that you can take best advantage of it. At Orientation you may also receive advice on your job search in a relaxed Q&A session. You will be given a copy of CAA’s Career Services Guide, which can help you navigate Career Services events and provide answers to frequently asked questions. The guide is also available online at http://conference.collegeart.org/2013/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.

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

CANDIDATE CENTER

Wednesday, February 13–Friday, February 15, 9:00 AM–7:00 PM
Concourse A, Concourse Level, Hilton New York

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

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

Wednesday, February 13–Friday, February 15, 8:00 AM–7:00 PM
Rhinelander Gallery North, Second Floor, Hilton New York

The Interviewer Center provides services for employers. You need not be a CAA member to be an interviewer at the conference, nor must you register for the conference. On arrival at the conference, please visit the Interviewer Center to receive your 2013 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 9, 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/2013/careerservices/employers.

INTERVIEW HALL: BOOTHS AND TABLES

Wednesday, February 13–Friday, February 15, 9:00 AM–7:00 PM
Saturday, February 16, 9:00 AM–NOON
Rhinelander Gallery Center and South, Second Floor, Hilton New York

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

Reserve your booth or table now!
Table rentals must be paid by MasterCard, Visa, American Express, or Discover credit card only.

Booth and Table rental reservations: http://conference.collegeart.org/2013/careerservices/employers

Final Deadline: January 11, 2013

BOOTH RENTAL RATES

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TABLE RENTAL RATES

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

Tables may be rented onsite at the Interviewer Center, subject to availability, starting on Wednesday, February 13, and must be paid in full by MasterCard, Visa, American Express, or Discover credit card. No table or booth cancellations will be accepted and no refunds offered.
PROFESSIONAL DEVELOPMENT WORKSHOPS

Workshops on job hunting, portfolio and résumé preparation, and other professional-development topics are offered on Wednesday, February 13–Saturday, February 16, on the Concourse Level of the Hilton New York.

ENROLLING IN A WORKSHOP

Space is limited! Enroll now!

Workshop enrollment is by preregistration only. No onsite enrollment is offered. You need not register for the conference to enroll in a workshop. Deadline: January, 11, 2013.

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

Enroll online:

Wednesday, February 13

Driving from Adjunct to Full-Time Teaching: Making Your Part-Time Experiences Work for Your Search
9:00–11:00 AM
Presenter: Susan Altman, Middlesex County College
Limit: 50 participants
Price: $45
Concourse G, Concourse Level, Hilton New York
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, preparing for interviews and how to maximize your adjunct experience and strengths. Whether you are a studio artist or art historian, working in a small or large department, this workshop will help you prepare for the next step in your career.

Grant Writing for Artists
9:30 AM–NOON
Presenter: Barbara Bernstein, Rhode Island School of Design and Virginia Center for the Creative Arts
Limit: 50 participants
Price: $45
Concourse E, Concourse Level, Hilton New York
This workshop demystifies the process of grant writing for both individual artists and collaborative projects. In a step-by-step approach, it covers the complete cycle of grant writing, including preparative research, interaction with funders, budget development, writing proposals, and assessment of the process.

Job Hunt 101: Essential Steps in Securing a Job in the Arts
2:30–4:30 PM
Presenter: David M. Sokol, Professor Emeritus, University of Illinois, Chicago
Limit: 100 participants
Price: $45
Concourse G, Concourse Level, Hilton New York
Learn the essentials of a successful job hunt in the arts. This workshop is valuable for both artists and art historians; it is scheduled at the beginning of the conference because it offers good preparation for Career Services, guiding you through professional practices of the job search, including interview etiquette, preparation of materials, 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 14

The Artist Talk: How to Talk to Anyone Anywhere about Your Art
9:30–11:00 AM
Presenter: Gigi Rosenberg
Limit: 40 participants
Price: $45
Concourse E, Concourse Level, Hilton New York
In this lively, hands-on workshop, artists learn ten tips for giving an outstanding presentation whether it's to one person or a crowd. From formal, public talks, to informal, social conversations, an artist's ability to cogently discuss her work can ensure opportunities, connections, and sales. Learn the difference between an elevator speech and an artist statement. Discover how you can enjoy the limelight, manage a question and answer session, and connect with your public. Come prepared to practice with a supportive coach and learn how to connect with and build your audience.

Providing Career Development Support for Artists
2:00–3:30 PM
Presenters: Angie Wojak, School of Visual Arts; and Stacy Miller, Parsons The New School for Design
Limit: 40 participants
Price: $45
Concourse E, Concourse Level, Hilton New York
Artists need to continually think critically about their careers, discover ways to define success on their own terms, and find their own work/life balance. This workshop is meant for faculty who teach studio art and design courses, for practicing artists, and for arts administrators who provide career services. The speakers will discuss new career possibilities and exhibition opportunities as the art world diversifies and opens up to a myriad of alternative career pathways. In the workshop, participants will learn methods for helping artists map out career plans and explore new perspectives on how to pursue their work.
JSTOR Multimedia Platform
2:30–4:30 PM
Presenter: Barbara Chin, ITHAKA
Limit: 50 participants
Free and open to the public, but registration is required.
Concourse G, Concourse Level, Hilton New York

In our continuing efforts to provide high quality content and services for the art community, JSTOR is holding a workshop to better understand the needs of teaching faculty and researchers. JSTOR will present data about research habits of different users, from undergraduates to independent scholars, and we will discuss how art research intersects with other disciplines on the platform. The session will cover recent enhancements to JSTOR's platform, with a discussion of what additional tools would be valuable for art scholarship. Attendees are invited to share their teaching and research preferences, as well as opinions on how to prioritize digitization of print resources in the field. This feedback will be taken into account for future developments of JSTOR.

Friday, February 15

The Syllabus: Mapping Out Your Semester
9:30–11:30 AM
Presenter: Steven Bleicher, Coastal Carolina University
Limit: 40 participants
Price: $45
Concourse E, Concourse Level, Hilton New York

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

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

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

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

As with any new position, beginning and/or inexperienced instructors in higher education will find the challenges that face them to be 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. My experience as a faculty member in higher education has provided me with considerable knowledge and insight into these issues, especially in the training and mentoring of part-time art instructors and new faculty members. In the workshop, 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.

Saturday, February 16

Demonstration of Scalar
9:00–11:00 AM
Presenter: Micha Cardenas, University of Southern California
Limit: 25 participants
Free and open to the public, but registration is required.
Concourse E, Concourse Level, Hilton New York

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.
Making Sense of Digital Images
9:30–11:30 AM
Presenter: Blaise Tobia, Drexel University
Limit: 40 participants
Price: $45
Concourse C, Concourse Level

Digital images have become the transactional standard in the visual arts. Film slides are now 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. 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 all this apply to Power Point? What are the 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 specify image parameters and those attempting to meet them. Participants will be provided with online reference resources.

MENTORING SESSIONS
Thursday, February 14, and Friday, February 15
Concourse C and D, Concourse Level

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 14, and Friday, February 15, 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: December 14, 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 14, 12:30–2:00 PM
Concourse G, Concourse Level
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; The Search and the Fit; Professional Networking for Artists and Art Historians; If Not Teaching, What Then?; Balancing Your Creative and Academic Life; and Faculty Artists as Entrepreneurs.
STUDENT AND EMERGING PROFESSIONALS LOUNGE

Wednesday–Friday, 9:00 AM–8:00 PM
Saturday, 9:00 AM–5:00 PM
Concourse B, Concourse Level
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, find information about CAA and the committee, and relax and enjoy exceptional company.

Thursday, February 14

8:00–9:30 AM
SEPC Welcome Breakfast and Meet and Greet
Please join us for coffee and conversation. The Student and Emerging Professionals Committee members will be present to tell you about their programming at the conference and answer questions.

10:00 AM–12:00 PM
Mock Interviews
Back by popular demand! In a competitive job market, everyone could use the opportunity to get feedback on interviewing and presentation. Take advantage of this opportunity to have a twenty-minute interview followed by ten minutes of feedback from a seasoned professional. Preregistration will be available. There will be VERY limited signup space onsite.

12:30–1:30 PM
Brown Bag Lunch: Interviewing Etiquette and Elevator Speech
You only have one opportunity to make a good first impression, whether it’s an informal conversation or an interview for a job. How can you efficiently convey your strengths and goals in just a few seconds of conversation? What is the proper code of conduct for interviews? Come hear the insight of those that have years of experience speaking with young professionals like you.

4:00–6:00 PM
Mock Interviews
Preregistration will be available. There will be VERY limited signup space onsite.

Friday, February 15

10:00 AM–12:00 PM
Mock Interviews
Preregistration will be available. There will be VERY limited signup space onsite.

12:30–1:30 PM
Brown Bag Lunch: Alternative Careers in Museums
The passion for art and scholarship, partnered with the research, writing, and creative thinking skills acquired during graduate education, make artists and art historians ideal candidates for a variety of positions in museums. In this brown bag, current museum professionals will discuss a range of museum career options beyond a traditional curatorial track, such as education, publications, fundraising and development, and collections management.

4:00–6:00 PM
Mock Interviews
Preregistration will be available. There will be VERY limited signup space onsite.

Saturday, February 16

11:00 AM–12:00 PM
Brown Bag Session: What Makes a Competitive Candidate?
As a continuation of last year’s active and inspiring session by the same name, this brown bag will address topics such as applications and what universities expect, making an impact during interviews, and what to anticipate during on-campus interviews.

2:30–3:30 PM
Brown Bag Session: Get Tech Savvy!
This session will explore topics such as free online classrooms, online databases, open source software, and software upgrades for small departments, budgets, students, and young professionals.
A wide variety of art materials is on view, and many of the experts who manufacture them will be on hand to discuss their products, which include:

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

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

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

ACADEMIC PRESSES
Duke University Press
Indiana University Press
MIT Press
Oxford University Press
Penn State University Press
Princeton University Press
Rutgers University Press
Stanford University Press
University of California Press
University of Chicago Press
University of Minnesota Press
University of North Carolina Press
University of Oklahoma Press
University of Texas Press
University of Washington Press
University Press of Florida
University Press of New England
Yale University Press

ARTISTS MATERIALS
Akua Water Based Inks
Barnesville Easels
Blick Artist Materials
Chroma
CoArt Americas
Faber-Castell
Gamblin Artists Colors
General Pencil Company
Golden Artist Colors
Holbein Artist Materials
IRSA-Artibus et Historiae
Jack Richeson & Co.
Jacquard Products
Lefranc & Bourgeois Artist Colors
Natural Pigments
Prismacolor Education Workshops
R&F Handmade Paints
Royal & Langnickel Brush Manufacturing
STABILO
True Fresco
Williamsburg Handmade Oil Colors

BOOKSELLERS
Alan Wofsy Fine Art-Wittenborn Art Books
Bronze Horseman
Scholar’s Choice

DIGITAL PUBLICATIONS AND SERVICES
ARStor
Davis Art Images
East of Borneo
JSTOR
Kickstarter
Museo

INTERNATIONAL STUDY
Drury University: Architecture and Art in Greece
Marist College, Florence, Italy Branch Campus
Richmond, the American International University in London
Santa Reparata International School of Art (SRISA)

MAGAZINES AND JOURNALS
Art in America
Art ltd.
Art Papers
Artforum/Bookforum
Cabinet
Leap
The New York Times
Paper Monument
Woman’s Art Journal
X-TRA

SCHOOLS
Art Students League of New York
Arts Management, Claremont Graduate University
Bard Graduate Center
CalArts MA Aesthetics + Politics/The Center for Integrated Media + MFA in Art Technology-School of Art
California College of the Arts Christie’s Education
Corcoran College Art and Design/Gallery of Art
Courtauld Institute of Art
CSU-Fullerton, Visual Arts
Illinois State University, School of Art
Institute for Doctoral Studies in the Visual Arts
New York University Asian/Pacific/American Institute
New York Studio School
Otis College of Art and Design
The Savannah College of Art and Design
Smithsonian Institution
Sotheby’s Institute of Art
Southern Methodist University, Department of Art History
Vermont College of Fine Arts

TRADE PRESSES
Abbeville
Abrams Books
Antique Collectors’ Club
ARTBOOK/D.A.P.
Art Consulting: Scandinavia, Books on Art and Architecture
Asghate
Berg
Brepols
Dumbarton Oaks Research Library and Collection
Getty Publications
Hudson Hills
Intellect
Instituto de Investigaciones Estéticas
Knopf Doubleday
McGraw-Hill Higher Education
Midmarch Arts Press
Monacelli Press
Pearson Higher Education
Prestel Publishing
Random House
Rizzoli International Publications
Rockport Publishers

VISUAL-ARTS PROGRAMS AND SERVICES
Assessment in the Arts Conference 2012
Cuba Tours and Travel
Frederik Meijer Gardens and Sculpture Park
Getting Your Sh*t Together/GYST Ink
Institute for Women & Art at Rutgers
Manifest Creative Research Gallery and Drawing Center
New York Foundation for the Arts
New York Professional Outreach Program (NYPOP)/University of Massachusetts Amherst, Art and Art History
Terra Foundation for the Arts
Tutku Tours Turkey-Arts in Turkey
Western States
SPECIAL EVENTS

For updates on current listings and information on additional offerings, please visit http://conference.collegeart.org/2013/events.

TUESDAY, February 12

8:30 AM–5:30 PM
Pre-Conference Symposium
Sang Sacré: Conflicting Associations in French Art
Organized by the Association of Scholars of Christianity in the History of Art (ASCHA)
Pratt Institute
144 West 14th Street
Registration required. Limit: 90
To register, please visit ASCHA’s website: http://christianityhistoryart.org. Registration: $50; students, $15.
Directions: Take the 1, 2, or 3 train to 14th Street.

6:30–8:00 PM
Panel Discussion: Hands On
New York Studio School
8 West 8th Street
Free and open to the public but seating may be limited.
Svetlana Alpers, art historian; David Rosand, Columbia University; and Robert Storr, Yale University, will discuss the connections between making art and writing about art. Moderated by David Cohen, artcritical.com
Hand's On is presented in conjunction with The Eye is Part of the Mind: Drawings from Life and Art by Leo Steinberg, an exhibition of drawings by the late, distinguished art historian, held in the New York Studio School Main Gallery from January 31–March 9, 2013. 
Directions: Take B, D, F, or M from Rockefeller Center (47th-50th Streets) to West 4th/Washington Square Station.

WEDNESDAY, February 13

12:30–2:00 PM
Panel Discussion
OS.XXI: Art's Digital Future
The Graduate Center’s Segal Theatre
365 Fifth Avenue at 34th Street
Welcome to all CAA members.
Presented by the PhD Program in Art History, The Graduate Center, City University of New York.
Directions: Take N/R from 57th Street/7th Avenue station to 34th Street/Herald Square. Walk one block east to 5th Avenue.

THURSDAY, February 14

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

2:30–5:00 PM
CAA Distinguished Scholar Session Honoring Wen Fong
Trianon Ballroom, Third Floor, Hilton New York
Chair: Robert E. Harrist Jr., Columbia University

5:30–7:00 PM
Exhibition Introduction and Viewing
The Jewish Museum
1109 5th Avenue at 92nd Street
On view: Sharon Lockhart/Noa Eshkol and Culture and Continuity: The Jewish Journey
Introduction to exhibition led by Neubauer Family Foundation Curatorial Assistant Joanna Montoya.
Directions: Take Madison Avenue bus to Madison Avenue between 91st and 92nd Streets or 5 or 6 subway from 50th Street station to 86th Street and Lexington Avenue.
On view: Dancing into Dreams: Maya Vase Painting of the Ik’ Kingdom

Directions: By car From New York and northern New Jersey: Take the New Jersey Turnpike to exit 9, follow Route 1 south to Princeton, Washington Road exit on your right. Take Washington Road (Route 571) to Nassau Street, and turn left on Nassau Street. From Philadelphia: Take I-95 (295) north to Route 1 north. Follow Route 1 to the Washington Road exit. Take the jug handle to cross Route 1 and travel East on Washington Road. Follow Washington Road (Route 571) into Princeton. Alternate route from I-95: take the exit for 206 north to Nassau Street (Route 27). By rail Take New Jersey Transit from New York’s Penn Station to Princeton Junction; transfer to the shuttle (the “Dinky”) to the Princeton Station. The Art Museum is a short walk from the station. By bus Take New Jersey Transit from Trenton, Lawrenceville, and Princeton Community Village to Nassau and Witherspoon streets; Suburban Transit from the Port Authority Bus Terminal, New York, via New Brunswick, to Palmer Square, Princeton. Once on campus, simply follow the Museum banners on the lamp posts to the Museum.

5:30–7:00 PM
Book Signing and Reception: Art and Authenticity
Sotheby’s Institute of Art
570 Lexington Avenue, 6th Floor
Please kindly RSVP to CAA2013@sothebysinstitute.com.

For more information on Art and Authenticity, edited by Sotheby’s Institute faculty Megan Aldrich and Jos Hackforth-Jones, please visit lundhumphries.com. To learn more about Sotheby’s Institute of Art, please visit sothebysinstitute.com.

Directions: Take the E to Lexington Avenue and 53rd Street. Walk west to Lexington Avenue and south to 53rd Street.

FRIDAY, February 15
12:30–2:00 PM
Chelsea Gallery District Walking Tour
Price: $36. Limit: 30 people
Join the expert art gallery guide Merrily Kerr on a trip to the Chelsea gallery district, where you will be ushered straight to the most important and talked-about gallery shows of the moment. Kerr, a New York art critic and writer, has devised an itinerary that includes eight to ten of the season’s most important shows by emerging and established artists working in a variety of disciplines.

Directions: Meet the tour guide in the assembly area in the Hilton Hotel main lobby, main entrance, at 12:30 PM to travel together by public transportation. Round-trip travel will cost $4.50 cash.

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

Mira Shor will be interviewed by Stuart Horodner, Atlanta Contemporary Art Center, and Janine Antoni will be interviewed by Klaus Ottmann, The Phillips Collection.

SATURDAY, February 16
9:00 AM–5:30 PM
The Feminist Art Project Special Sessions
Brooklyn Museum
200 Eastern Parkway, Brooklyn
Free and open to the public
Organizer: Catherine J. Morris, Brooklyn Museum

10:00–10:15 AM
Welcome and Introductory Remarks
10:15–11:45 AM
Queering the Museum
Chair: Tirza True Latimer, California College of the Arts
Panelists: Kim Anno, California College of the Arts; Apsara diQuinzio, University of California, Berkeley Art Museum; Thomas Lax, The Studio Museum in Harlem; Jeannine Tang, Center for Curatorial Studies, Bard College

10:45 AM–12:30 PM
Mapping the Modern: Women, Art, and Politics
Andrea Geyer, independent artist; and Sabine Breitwieser, Museum of Modern Art

1:30–2:45 PM
The Artist as Archivist
Chair: Aruna D’Souza, independent scholar
Panelists: Harmony Hammond, independent artist and curator; Catherine Lord, University of California, Irvine; and Martha Wilson, Franklin Furnace

2:45–4:00 PM
Working With and Through Collections: Curators in Conversation
Chair: Saisha Grayson, Brooklyn Museum
Panelists: Cathleen Chaffee, Yale University Art Galleries; Norman Kleebaltt, The Jewish Museum; and Jenelle Porter, Institute of Contemporary Art/Boston

4:00–5:30 PM
Sex in the Museums
Chair: Anne Swartz, Savannah College of Art and Design
Panelists: Elissa Athes, University of Colorado, Colorado Springs; Jeffreen Hayes, Birmingham Museum of Art; and Jennifer Tyburczy, El Colegio de México and Rice University

Directions: Take 2 or 3 train downtown to Eastern Parkway/Brooklyn Museum stop.
12:30–2:00 PM
Reception
Blue Mountain Gallery
530 West 25th Street, 4th Floor
On view: New Work: Carol Heft
Directions: E train at 7th Avenue and 53rd Street to 23rd Street. Exit near 25th Street and 8th Avenue. Walk west on 25th Street to 530 West 25th Street.

12:30–2:00 PM and 6:00–9:00 PM
Open House and Reception
Phoenix Gallery
210 11th Avenue, #902
On view: Women’s Caucus for Art’s Juried Exhibition and Phoenix Gallery Associate Artist 2013
Directions: Take C or E to 23rd Street. Walk west to 11th Avenue.

3:00–6:00 PM
Panel Discussion
Hostile Takeover: Money, Power, and Art in the Public Sphere
Venue to be announced
In a culture where political leaders must court money to win elections, and major news organizations belong to larger corporate entities beholden to advertisers and often dominated by the points of view of the powerful individuals who own or run them, where museums are dominated by those who pay for them, art and the internet may be the only remaining free public venues of individual expression. From Rivera’s Rockefeller Center murals, to Robert Arneson’s sculpture for the Moscone Center in San Francisco, the National Portrait Gallery’s suppression of the David Wojnarowicz video in the Hide/Seek exhibition, and the recent legal battle to remove Alice Aycock’s Star Sifter from Terminal One at JFK, are we seeing the freedom of public discourse through art becoming more fraught? Six panelists will each present the controversy around one work and then there will be a broader discussion among the panelists about those works and today’s challenges.
Moderator: Jonathan Fineberg, University of Nebraska; participants: Paul Schimmel, Los Angeles Museum of Contemporary Art; Mary Coffey, Dartmouth College; and additional panelists to be announced.

SUNDAY, February 17
9:15 AM–5:15 PM
Tours of a Private Collection of Modern Art from India and the Zimmerli Art Museum at Rutgers, followed by Robert Storr’s Lecture on Contemporary Russian Art
Advanced registration only: $55 (includes bus transportation and box lunch). Limited availability.
Join us for a special day trip to explore highlights of the New Jersey art scene. The tour starts with a visit to the home of Umesh and Sunanda Gaur, site of one of the finest private collections of the modern art of India in the country. Then travel to the Zimmerli Art Museum at Rutgers for a tour of Leonid Sokov: Ironic Objects, the first major museum exhibition in the United States of works by this leading Russian contemporary artist known for his sardonic interpretation of the tropes of Russian and Western culture. While at the Zimmerli, experience its renowned collection of Russian and Soviet nonconformist art, nineteenth-century French art, and American art. The afternoon culminates with a reception and lecture on Soviet Nonconformist Art as viewed from the USA by noted critic and curator Robert Storr, Dean of the Yale University School of Art.
For more information, please visit the website: www.zimmerlimuseum.rutgers.edu.
Depart Hilton at 9:15 AM; depart Zimmerli Art Museum at 4:15 PM for return to New York. Arrive at Hilton at 5:15 PM.

10:30 AM–4:00 PM
Montclair Art Museum Tour and Reception
Price: $50 (includes bus transportation and box lunch). Limited availability.
On view: The New Spirit: American Art in the Armory Show, 1913
Tour this 100th anniversary exhibition of the Armory Show of 1913 with co-curators Laurette E. McCarthy and Gail Stavitsky. The show will include American art that was exhibited alongside modern European art by Cézanne, Matisse, and others.
Depart Hilton at 10:30 AM. Depart Montclair Art Museum at 3:00 PM to arrive at Hilton at 4:00 PM.
SESSIONS

This preliminary list of sessions includes only the 2½-hour sessions vetted by CAA’s Annual Conference Committee. Additional sessions organized by CAA affiliated societies, committees, and others, as well as poster sessions, will be listed in the full online program and in the Conference Program, which you will receive onsite. This list is subject to change. For more information, please visit http://conference.collegeart.org/2013/sessions.

The Proof is in the Print: Avant-Garde Approaches to the Historical Materials of Photography’s Avant-Garde
Mitra Monir Abbaspour and Lee Ann Daffner, The Museum of Modern Art

Art History Open Session
Northern European Art 1400–1700: Recent Discoveries through Technical Art History
Maryan Ainsworth, The Metropolitan Museum of Art

The Decorative Arts Within Art Historical Discourse: Where Is The Dialogue Now, And Where Is It Heading?
Christina M. Anderson, University of Oxford; and Catherine L. Futter, The Nelson-Atkins Museum of Art

The Watercolor: 1400–1750
Susan Anderson, Harvard University Art Museums; and Odilia Bonebakker, Harvard University

Design as Intermedia Practice
Jacki Apple, Art Center College of Design

Open Session: French Art, 1715–1789
Colin Bailey, The Frick Collection

Funktioning with Nothing but the Funk: Black Art and Design, the Final Frontier in Reconstruction
Xenobia Bailey, independent artist

About Face: Looking Beyond the Icon’s Gaze
Charles Barber, University of Notre Dame

What is Yucatecan about Yucatán: Art Historical Discourse in Yucatan’s Visual Culture, Precolombian through Contemporary
Charles Cody Barteet, University of Western Ontario; and Amara Solari, Pennsylvania State University

Destruction of Cultural Heritage in European Countries in Transition, 1990–2011
Rozmeri Basic, University of Oklahoma

Local Modernisms
Geoffrey Batchen, Victoria University of Wellington

Italian Art Society
Bad Boys, Hussies, and Villains
George R. Bent, Washington and Lee University

Beyond the Paragone
Sarah Betzer, University of Virginia; and Laura Weigert, Rutgers, The State University of New Jersey

Reframing Painting: A Call for a New Critical Dialogue
Brian Bishop, Framingham State University; and Lance Winn, University of Delaware

Creative Kitchens: Art, Food and the Domestic Landscape after World War II
Silvia Bottinelli, Tufts University; and Margherita D’Ayala Valva, independent scholar

Queer Caucus for Art
Color Adjustment: Revisiting Identity Politics of the 1990s
Tara Burk, The Graduate Center, City University of New York

Cultural Negotiations of the Readymade
Orianna Cacchione, University of California, San Diego; and Birgit Hopfener, Freie Universität Berlin

Precolombian Ceramics: Form, Meaning, and Function
Michael D. Carrasco, Florida State University; and Maline Werness, Humbolt State University

Visual Culture Caucus
Life’s Edge: A Thinking-Feeling Lab in the Risks, Powers, and Possibilities of Forms-of-Life
Jill H. Casid, University of Wisconsin-Madison

Making Art, Making Time
Ignaz Cassar, Goldsmiths, University of London; and Eve Kalyva, University of Leeds

Roman Art History: The Shock of the New
Kimberly Cassibry, Wellesley College; and James Frakes, University of North Carolina, Charlotte

From Lesser to Tanya Ury: German-Jewish Artists, 1890–2010
Peter Chametzky, Southern Illinois University

Transmaterialities: Materials, Process, History
Richard Checketts, University of Leeds; and Marta Ajmar, Victoria & Albert Museum

The Modern Interior as Space and Image
Hollis Clayson, Northwestern University; and Anca I. Lasc, Shippensburg University

Historians of British Art
Parallel Lines Converging: Art, Design, and Fashion Histories
Julie Codell, Arizona State University

Entering the Spielraum: The Global Grotesque
Frances S. Connelly, University of Missouri-Kansas City

Effects
Huey Copeland, Northwestern University
Open Session

Art Criticism: Taking a Pulse
Holland Cotter, The New York Times

The Photographic Record: Images of and as Objects
Catherine Craft, Nasher Museum of Art; and Janine Mileaf, The Arts Club of Chicago

Art and “The War on Terror”: Ten Years On
August Jordan Davis, University of Southampton

The Artist as Ethicist: Who Is Responsible?
Blane de St. Croix, independent artist

South Asian Encounters: Anthropologies of Travel and the Visual
Renate Dohmen, University of Louisiana at Lafayette; and Natasha Eaton, University College London

Design Studies Forum
Research Informing Design
Brian Donnelly, Sheridan College

The Darwin Effect: Evolutionary Theory, Art, and Aesthetic Thought
Michael Dorsch, The Cooper Union for the Advancement of Science and Art; and Jean Marie Evans, The Oriental Institute of the University of Chicago

Online Education in Fine Arts: Helpful Way In or Easy Way Out?
Jessica Doyle, Institute for Doctoral Studies in the Visual Arts

Military and the Landscape: Revealing and Reflecting
Ruth A. Dusseault, Georgia Institute of Technology

Putting Design in Boxes: The Problems of Taxonomy
Craig Eliason, University of St. Thomas

The “New Connoisseurship”: A Conversation among Scholars, Curators, and Conservators
Gail Feigenbaum, Getty Research Institute; and H. Perry Chapman, University of Delaware

Arts of Transition: Visual Culture, Democracy, and Disillusionment in Latin America
George F. Flaherty, University of Texas at Austin; and Luis M. Castañeda, Syracuse University

Medieval Art and Response, ca. 1300-ca. 1500
Theresa Flanigan, The College of Saint Rose; and Holly Flora, Tulane University

International Center of Medieval Art
Jerusalem: Medieval Art, History, and Sanctity through the Eyes of Many Faiths
Cathleen A. Fleck, Saint Louis University

Critiquing Criticality
Pamela Lynn Fraser, University of Vermont; and Randall David Szott

Art History Open Session

New Approaches to the Study of Historical Arts in Africa
Susan Elizabeth Gagliardi, City College, City University of New York

Design and Business: Strange Bedfellows or Two Sides of the Same Coin
Chris Garvin, University of the Arts

Performativity, the Performative, and Performance in Contemporary Art
Robert Gero, Washington University in St. Louis

Performativity, the Performative, and Performance in Emerging Artists
Jefferson Godard, Columbia College Chicago

Building for the “Common Good”: Public Works, Civic Architecture, and Their Representation in Bourbon Latin America
Luis J. Gordo-Peláez, University of Texas at Austin; and Paul B. Niell, Florida State University

Association of Historians of Nineteenth-Century Art
Art and Product Placement, 1850–1918
Gloria Groom and Martha Tedeschi, The Art Institute of Chicago

Kai K. Gutschow, Carnegie Mellon University; and Lynnette Widder, Rhode Island School of Design

Mad “Men” and the Visual Culture of the Long Sixties
Mona Hadler, Brooklyn College and The Graduate Center, City University of New York

Art/History and the Small Liberal Arts College
Christine Y. Hahn, Kalamazoo College

Material and Narrative Histories: Rethinking the Approach to Inventories and Catalogues
Anne Linden Helmreich, Getty Foundation; and Francesco Freddolini, Luther College at the University of Regina

Sexing Sculpture: New Approaches to Theorizing the Object
Jillian Hernandez, Rutgers, The State University of New Jersey; and Susan Richmond, Georgia State University

The Particulars of Postidentity
Jessica Lee Horton, University of Rochester; and Cherise Smith, University of Texas at Austin

Reconsidering the Nineteenth Century through Asian Art
Ellen Chang Huang, University of San Francisco; and Sung Lim Kim, Dartmouth College

Indigenous Art on the Global Stage
Elizabeth Hutchinson, Barnard College, Columbia University
Art and Artists in the Field of Cultural Production:  
Reception Studies  
Ruth E. Iskin, Ben-Gurion University

Nordic Modernism at Home and Abroad, 1880–1920  
Kirsten Jensen, independent scholar; and Leslie Anne Anderson,  
The Graduate Center, City University of New York

The Latin American Presence at International Exhibitions,  
1855–Present  
Maya Jiménez, Kingsborough Community College, City University 
of New York; and Michele Greet, George Mason University

CAA International Committee  
Crossing Continents: Expatriate Histories of Art in the 
Twentieth Century  
Geraldine A. Johnson, University of Oxford

The Visual Culture of Global Trade: Early American Interactions 
with Asia and the Pacific  
Patricia Johnston, College of the Holy Cross

Art Worlds in Asia  
Sonal Khullar, University of Washington

Interventions into Postcolonialism and Beyond: A Call for 
New Sites, Objects, and Times  
Kivanc Kilinc, Izmir University of Economics; and Saygin Salgirli,  
Sabanci University

Association for Textual Scholarship in Art History  
For and Against Homoeroticism: Artists, Authors, and the 
Love that Dare Not Speak Its Name  
Jongwoo Jeremy Kim, University of Louisville; and Christopher  
Reed, Pennsylvania State University

Imagining Creative Teaching Strategies in Art History  
Lise Kjaer and Marit Dewhurst, The City College of New York, City  
University of New York

Olfactory Art  
Adrian Kohn, Massachusetts College of Art and Design; and  
Chandler Burr, Museum of Arts and Design

The Imaginary City in the Twenty-First Century  
Ayse Hazar Koksal, Mimar Sinan Fine Arts University; and Ayse Nur  
Erek, Yeditepe University

Art History Open Session  
Ancient Greek and Roman Art  
Christine Kondoleon, Museum of Fine Arts, Boston

Historians of Netherlandish Art  
Wood, Glass, Wax, Stone: Beyond Panel Painting 
in the Northern Renaissance and Baroque  
Ellen Konowitz, State University of New York, New Paltz

Model Images  
Juliet Koss, Scripps College

Photography in Doubt  
Sabine Tania Kriebel, University College Cork; and Andres Mario  
Zervigon, Rutgers, The State University of New Jersey

Border Crossings: Rethinking Identity Questions in Art 
and Architecture  
Carol Herselle Krinsky, New York University

Studio Art Open Session  
Painting: The Elastic Frontier  
Anna Kunz, Columbia College Chicago

Myth and Modernism: New Perspectives on the 1913 
Armory Show  
Marilyn Kushner and Kimberly Orcutt, New-York Historical Society;  
and Stephanie A D’Alessandro, The Art Institute of Chicago

Pieces and Bits: Hybrid Art that Combines Physical Forms 
with Internet Components  
Robert Lawrence, University of South Florida

Association for Latin American Art  
Questioning Feminism in Latin America’s Art Histories  
Aleca Le Blanc, California State University, Long Beach and Los  
Angeles County Museum of Art; and Harper Montgomery, Hunter  
College, City University of New York

Mapping Spaces: Cartographic Practices in Art 
and Architecture  
Min Kyung Lee, Swarthmore College

Crossing Oceans: Visual Culture and the History of 
Exchange in Colonial Latin America  
Dana Leibsohn, Smith College; and Meha Priyadarshini, 
Columbia University

American Council for Southern Asian Art  
Art in Indonesia: Continuities and Change  
Cecelia Levin, Harvard University

Leonardo Education and Art Forum  
Re/Search: Art, Science, and Information Technology (ASIT): 
What Would Leonardo da Vinci Have Thought?  
Joseph S. Lewis, University of California, Irvine

Harems Imagined and Real  
Heather Madar, Humboldt State University

Arts Council of the African Studies Association  
Bodies of Knowledge: Interviews, Interlocutors, and Art 
Historical Narratives  
Carol Magee, University of North Carolina at Chapel Hill; and  
Joanna Grabski, Denison University

Multiples in Context: The Early Years  
Meredith Malone, Mildred Lane Kemper Art Museum; and Bradley  
Bailey, Saint Louis University

Technical Art History and the University Curriculum  
Michele Marincola, New York University; and Charlotte Nichols,  
Seton Hall University
Association of Academic Museums and Galleries

**Seeing/Knowing: Image Theory and Learning Strategies across the University Curriculum**
Natalie R. Marsh, Gund Gallery, Kenyon College

**The Work of Art Criticism in the Age of Blogs and E-zines**
Diana Spitzer McClintock, Kennesaw State University; and Susan Todd-Raque, independent curator

**Engagements between Indigenous and Contemporary Art**
Ian Andrew McLean, University of Wollongong

**Artists, Architects, Libraries, and Books, 1400–1800**
Sarah McPhee, Emory University; and Heather Hyde Minor, University of Illinois, Urbana-Champaign

**Abstraction and Totality**
Ara Hagop Merjian, New York University; and Anthony George White, University of Melbourne

**Interpreting Animals and Animality**
Susan Michelle Merriam, Bard College

**Beyond Good or Bad: Practice-Derived Epistemologies of Studio Critique**
Adelheid Mers, School of the Art Institute of Chicago; and Judith Leemann, Massachusetts College of Art and Design

**Uneasy Guardians: Ensuring the Future of Intractable Art Forms**
Megan Metcalf, University of California, Los Angeles; and Holly Rachel Harrison, Los Angeles County Museum of Art

**To What End? Eschatology in Art Historiography**
Jeanne-Marie Musto, Fordham University Center for Medieval Studies

**The Experience of the Studio: Master-Pupil Relationships in Europe and China, 1400–1700**
Christina Neilson, Oberlin College; and Michele Matteini, Reed College

**Historians of German and Central European Art and Architecture**
Elizabeth Otto, University at Buffalo, State University of New York; and Brett Van Hoesen, University of Nevada, Reno

**Historians of Islamic Art Association**
Keelan Overton, Doris Duke Foundation for Islamic Art; and Jonathan Bloom, Boston College

**American Society for Hispanic Art Historical Studies**
Pamela Anne Patton, Southern Methodist University

**Society for the Study of Early Modern Women**

**Gender and Artistic Practice in Early Modern Europe: Media, Genres, and Formats**
Andrea Pearson, American University; and Melissa Hyde, University of Florida

**Plato’s Dilemma: Unweaving the Threads Binding Art and Religion**
Donald Preziosi, University of California, Los Angeles

**Reframing Post-Black**
Kathleen Reinhardt, Freie Universität Berlin and University of California, Santa Cruz

**Historians of Eighteenth-Century Art and Architecture**
Hector Reyes, University of California, Los Angeles

**Feminism Meets the Big Exhibition: 2005 Onwards**
Hilary Robinson, Carnegie Mellon University

**Receptions of Antiquity, Receptions of Gender? Ancient Mythology, Sculpture, and Identity in Art of the Fourteenth to Sixteenth Centuries**
Marice Rose, Fairfield University; and Alison Poe, Fairfield University

**“Assembly Instructions Included”: Balancing Structure and Freedom in Studio-Art Courses**
Casey C. Ruble, Fordham University; and Lynn Sullivan, Hunter College, City University of New York

**Face the Scientists**
Francesca Gould Samsel, independent artist; and Daniel Keefe, University of Minnesota

**Open Session in Indian Art**
Tamara Sears, Yale University; and Molly Emma Aitken, The City College of New York, City University of New York

**Photography and Race**
Tanya Sheehan, Rutgers, The State University of New Jersey

**Dystopia: Space, Architecture, and the Filmic Imaginary**
Sadia Shirazi, independent architect and curator

**Craft After Deskilling?**
T’ai Smith, University of British Columbia

**CAA Student and Emerging Professionals Committee**

**The Impact of Contingent Faculty: Changing Trends in Teaching and Tenure**
Jennifer Laurel Stoneking-Stewart, University of Tennessee; and Amanda Hellman, Emory University
On the Practice of Artist Arbiter
Shannon Rae Stratton, threewalls and School of the Art Institute of Chicago; and Duncan Mackenzie, Columbia College Chicago

The Art of the Gift: Theorizing Objects in Early Modern Cross-Cultural Exchange
Nancy Um, Binghamton University; and Leah R. Clark, Saint Michael’s College

Studio Art Open Session
The Empathetic Body: Performance and the Blurring of Private Self in Contemporary Art
Tricia Van Eck, 6018NORTH; and Vesna Krsstich

Association of Historians of American Art
The Body of the Artist and the Artist as Body in American Artistic Practice
Robin Veder, Pennsylvania State University; and Elizabeth Lee, Dickinson College

Pacific Arts Association
Rethinking Pacific Art: The Currency of the Object
Caroline Vercoe and Nina Tonga, University of Auckland

The Changing Complexion of Theory
Ian Verstegen, Moore College of Art and Design

New Media Caucus
Art in the Age of High Security
Jenny Vogel and David Stout, University of North Texas

Public Art Dialogue
Reconsidering Mural Painting: New Methodologies
Sally Webster, Lehman College and The Graduate Center, City University New York

A Renaissance Remnant: The Political Iconography of Justice
Ruth Weisberg, University of Southern California; and Judith Resnik, Yale University

Disaster and Creativity
Gennifer Weisenfeld, Duke University; and Yoshiaki Shimizu, Princeton University

Tapestry and Reproduction
K. L. H. Wells, University of Southern California; and Barbara Caen, Universität Zürich

CAA Committee on Women in the Arts
Take Two: Early Feminist Performance Art in Contemporary Practice
Kathleen Wentrack, Queensborough Community College, City University of New York

Cultivating Nature as Art: Dialogues on the Rustic Garden in the Long Eighteenth Century and the Contemporary Practice of Organic Art in the Landscape Post-1960
Susan Wilson, independent scholar; and Yuen Lai (Winnie) Chan, University of Oxford

Midwest Art History Society
Civilizing the Midwest
Paula Wisotzki, Loyola University Chicago; and Joseph Antenucci Becherer, Frederik Meijer Gardens and Sculpture Park

Women’s Caucus for Art
Building a Legacy for Women Artists
Barbara A. Wolanin, Architect of the Capitol

Revolutions in China’s Printed Image: Print in Modern China
Shaoqian Zhang, Oklahoma State University; and Sonja Kelley, Maryland Institute College of Art
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/2013/sessions/postersessions.

EXHIBITOR SESSIONS
Thursday, February 23
12:30–2:00 PM
Art in America
Chair: Lindsay Pollock, Brant Publishing

Routledge
How to Get Published and How to Get Read
Chairs: Loren Diclaudio and Natalie Foster, Routledge
This session aims to provide guidance and support when navigating the world of publication in both books and journals, for experienced published academics and a newly graduated art historians alike. It will focus very much on the contemporary publishing landscape and address publishing in the digital age.

Friday, February 24
12:30–2:00 PM
Artists and the Manufacturing of Art Materials
This session will explore the unique experiences of several artists who became manufacturers, distributors, and even inventors of a wide range of specialized or unusual artist materials. What inspired them to turn to manufacturing, how did being an artist informed what they make, how did they acquire the knowledge they needed, and the impact of being a manufacturer on their art, are among the questions that they will address.

ARTSPACE
Murray Hill Suite, Second Floor
Free and open to the public throughout the conference. Free Wi-Fi will be available in the room throughout the conference.
ARTspace is a conference within the conference that is tailored to the interests and needs of artists but is open to all attendees. Organized by CAA’s Services to Artists Committee, it includes a large-audience session space and a media lounge. ARTspace is the site of the Annual Artists’ Interviews held on Friday afternoon. Each morning begins with coffee, tea, and juice. For more information, visit http://conference.collegeart.org/2013/artspace.

MEDIA LOUNGE
Concourse F, Concourse Level
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.

TRANSMEDIATION: a curatorial exchange and video art roundabout between seven East Coast colleges, curated by Micol Hebron and Cindy Smith. Participants include NYU, Pratt, Columbia, SVA, MIT, Yale, and RISD. A selection of videos from each school, featuring work in video art, animation, design, and digital media, will play on an ongoing loop each day of the conference.

ARTEXCHANGE
The Services to Artists Committee invites artist members to participate in ARTexchange, an open forum for sharing work at the Annual Conference. ARTexchange, to be held on Friday evening, February 15, from 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 14, 2012.
**CAA BUSINESS**

**Cast Your Vote in CAA’s 2013 Board of Directors’ Election**

The election of four new members to CAA’s Board will begin in early January 2013, when CAA posts on its website the statements, biographies, endorsements, and video presentations of the six candidates who are running for the 2013–2017 term. At the same time, all current CAA members will receive an email with instructions for online voting and may cast their votes or submit their proxies until 5:30 PM on Friday, February 15, 2013. For those who wish to vote during the conference, a computer will be available near the registration area.

The results of the Board election will be announced at the close of CAA’s Annual Members’ Business Meeting.

Questions? Contact Vanessa Jalet, CAA executive liaison, at vjalet@collegeart.org.

**Friday, February 15**

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 at the and to confirm dates and times.

**Wednesday, February 13**

7:30–9:00 AM
Professional Practices Committee

12:30–2:00 PM
Committee on Diversity Practices

**Thursday, February 14**

7:30–9:00 AM
International Committee

5:30–7:00 PM
Committee on Intellectual Property Services to Artists Committee

**Friday, February 15**

7:30–9:00 AM
Student and Emerging Professionals Committee

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

**Saturday, February 16**

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 17**

8:00 AM–2:30 PM
Board of Directors
REUNIONS AND RECEPTIONS

Preliminary schedule; information subject to change.

Thursday, February 14

7:30–9:00 AM
Stanford University, Department of Art and Art History
Women's Caucus for Art

12:30–2:00 PM
Alfred University, School of Art + Design
Bryn Mawr College Department of History of Art

5:30–7:00 PM
Brown University, History of Art and Architecture
Department of History of Art and Architecture, Harvard University and Harvard Art Museums
Five Colleges (Amherst, Hampshire, Mt. Holyoke, Smith, University of Massachusetts at Amherst)
The Getty Foundation, The J. Paul Getty Trust
Maryland Institute College of Art
The Metropolitan Museum of Art: Former Fellows Reception
Penn State Alumni/Friends, Department of Art History and School of Visual Arts
Rensselaer Polytechnic Institute
Syracuse University, College of Visual and Performing Arts
Terra Foundation for American Art
University of Connecticut, Art and Art History Department
Yale University, Department of the History of Art

6:00–8:00 PM
Cranbrook Academy of Art Alumni Reception
For location and to RSVP, visit www.cranbrookart.edu or call 248-645-3300.

6:30–8:30 PM
Northwestern University, Departments of Art History and Art Theory and Practice, The Flatiron Lounge, 37 West 19th Street

7:30
Historians of German and Central European Art, Scandinavia House, 58 Park Avenue South

Friday, February 15

7:30–9:00 AM
American University, Art History Program
Boston University, History of Art and Architecture
The Courtauld Institute of Art
Smithsonian American Art Museum Alumni Reunion of SI Fellows and Museum Interns

12:30–2:00 PM
Research and Academic Program, The Clark Art Institute and Williams College Graduate Program in the History of Art
Princeton University, Art and Archaeology
Virginia Commonwealth University, Department of Art History

5:30–7:00 PM
California College of the Arts
Duke University, Department of Art, Art History & Visual Studies
UC San Diego Department of Visual Arts
Historians of Netherlandish Art Reception
University of Delaware, Art History Department
University of Michigan, History of Art
University of Pittsburgh, History of Art and Architecture
University of Rochester, Art and Art History Department
University of Southern California, Art History Department
University of Wisconsin, Madison, Department of Madison

5:30–7:30 PM
Rochester Institute of Technology/CIAS Alumni Reception

6:00–7:30 PM
School of the Museum of Fine Arts Alumni
Asya Geisberg Gallery, 537B West 23rd Street
www.asyageisberggallery.com
RSVP to: Stephanie Boyé, sboye@smfa.edu

6:00–8:00 PM
The Society of Fellows, American Academy in Rome, 7 East 60th Street. RSVP to: shawn.miller@aarome.org
Institute of Fine Arts, NYU, 1 East 78th Street

Saturday, February 16

7:30–9:00 AM
University of Iowa, School of Art and Art History
University of Pennsylvania, History of Art
2013 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/2013/registration.

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

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

Conference Directory and Badge Information

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

CAA Membership #: 

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—Reception Deadline December 14, 2012

☐ CAA Member $170 $_______
☐ CAA Student/Retired Member $100 $_______
☐ Nonmember $375 $_______

Advance—Reception Deadline January 11, 2013

☐ CAA Member $255 $_______
☐ CAA Student/Retired Member $150 $_______
☐ Nonmember $475 $_______

Special Events

☐ CAA Reception Member $40 $_______
☐ CAA Reception Nonmember $55 $_______
☐ Chelsea Gallery District Walking Tour, Thursday $36 $_______
☐ Chelsea Gallery District Walking Tour, Friday $36 $_______
☐ Montclair Art Museum Tour $50 $_______
☐ Rutgers Art Tour $55 $_______

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 Your Search
  Wednesday, February 13, 9:00–11:00 AM $45 $_______
☐ Grant Writing for Artists
  Wednesday, February 13, 9:30 AM–NOON $45 $_______
☐ Job Hunt 101: Essential Steps in Securing a Job in the Arts
  Wednesday, February 13, 2:30–4:30 PM $45 $_______
☐ The Artist Talk: How to Talk to Anyone Anywhere about Your Art
  Thursday, February 14, 9:30–11:00 AM $45 $_______
☐ Providing Career Development Support for Artists
  Thursday, February 14, 2:00–3:30 PM $45 $_______
☐ JSTOR Multimedia Platform
  Thursday, February 14, 2:30–4:30 PM FREE $_______
☐ The Syllabus: Mapping Out Your Semester
  Friday, February 15, 9:30–11:30 AM $45 $_______
☐ Staying on Track with the Tenure Track
  Friday, February 15, 2:00–4:00 PM $45 $_______
☐ Advice for Beginning/Inexperienced Instructors
  Friday, February 15, 2:30–4:00 PM $45 $_______
☐ Demonstration of Scalar
  Saturday, February 16, 9:00–11:00 AM FREE $_______
☐ Making Sense of Digital Images
  Saturday, February 16, 9:30–11:30 AM $45 $_______

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/YE)AR 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
**INDIVIDUAL MEMBERSHIP FORM**

<table>
<thead>
<tr>
<th><strong>Name and Mailing Address</strong></th>
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</thead>
<tbody>
<tr>
<td>Work address</td>
<td>☐</td>
<td>Home address</td>
</tr>
</tbody>
</table>

**Prefix** | **First** | **Middle (or initial)** | **Last** |
|-----------|----------|-------------------------|----------|

**Organization** | **Position** |
|-----------------|------------|

**Address** |

**Address** |

**City** | **State or Province** | **Postal Code** |
|---------|----------------------|-----------------|

**Country** |

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

**Email** | ☐ | Personal | ☐ | Business |

**Website** |

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**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.

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**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.

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**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.

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**Regular Membership**

For a list of membership benefits, please see http://www.collegeart.org.

Membership levels below $195 are not tax deductible; these memberships are subsidized by CAA.

**Annual Dues**

☐ Annual income under $25,000 | $ 65 | 1 Year | 2 Year | 1,000 |
| Annual income $25,001–50,000 | $ 120 | 650 | 1,200 | 2,500 | 1,100 |
| Annual income $50,001–75,000 | $ 160 | 700 | 1,400 | 2,800 | 2,200 |
| Annual income above $75,000 | $ 195 | 1,000 | 2,000 | 3,500 | 3,300 |

☐ Joint membership (additional) | Add | $ 65 | $ 120 | $ 240 | $ 480 |

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

☐ Retired Member | $ 65 | 65+; please supply birth date

☐ Full-Time Student Member | $ 50 | A valid student ID must be submitted with this form

☐ Associate Member | $ 195 | Available only to professionals outside CAA’s regular constituencies and subject to the discretion of CAA. Please list your profession on the next page. Associate membership cannot be processed online.

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**Publication Options**

☐ The Art Bulletin | ☐ Art Journal | ☐ None | ☐ Both (add $65)

**JSTOR Access**

Online access to a searchable digital archive of

The Art Bulletin and Art Journal | ☐ $20 | $40 | $80 |

**Non-US Postage**

Canada and Mexico | ☐ $30 | ☐ $60 | ☐ $120 |

All other countries (journals sent via surface mail) | ☐ $40 | ☐ $80 | ☐ $160 |

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**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

**1 Year** | **2 Year** | **Life Member** | (all of the benefits of membership for life) | $ 5,000

**Sustaining Member** | ☐ $ 240 | ☐ $ 480 | ☐ $ 1,000 | ☐ $ 2,000 | $ 4,000 |
| Sponsoring Member | ☐ $ 350 | ☐ $ 700 | ☐ $ 1,500 | ☐ $ 2,700 | $ 5,500 |
| Patron Member | ☐ $ 550 | ☐ $ 1,100 | ☐ $ 3,000 | ☐ $ 6,000 | $ 10,000 |

**JSTOR Access (free for Life Members)**

Online access to a searchable digital archive of

The Art Bulletin and Art Journal | ☐ $20 | ☐ $40 | ☐ $80 |

**Non-US Postage**

Canada and Mexico | ☐ $30 | ☐ $60 | ☐ $120 |

All other countries (journals sent via surface mail) | ☐ $40 | ☐ $80 | ☐ $160 |

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**Voluntary Contributions**

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

Annual Conference Travel Grants for students and international members

☐ $500 | ☐ $250 | ☐ $100 | ☐ $25 | ☐ Other |

Publications Fund

☐ $500 | ☐ $250 | ☐ $100 | ☐ $25 | ☐ Other |

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**Total Enclosed (USD only)** $ 

Please allow at least three weeks for processing. Please do not include correspondence with your membership form. Questions? Please contact CAA Member Services at membership@collegeart.org or 212-691-1051, ext. 1.
MEMBER PROFILE
CAA collects information on its members to gauge trends in the visual arts and education in order to better serve its members.

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

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:

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

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<td>Art of the United States</td>
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<td>Chinese Art</td>
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<td>Contemporary Art</td>
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<td>Critical Theory/Gender Studies/Visual Studies</td>
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<td>Decorative Arts/Textiles/Design History</td>
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<td>Digital Media/Animation</td>
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<td>Drawings/Prints/Photography/Works on Paper</td>
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<td>Early Christian/Byzantine</td>
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<td>Early Medieval/Romanesque/Gothic Art</td>
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<td>Egyptian/Ancient Near Eastern Art</td>
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<td>Eighteenth-Century Art</td>
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<td>Film/Video</td>
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<td>Japanese/Korean Art</td>
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<td>Oceanic/Australian Art</td>
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<td>Performance Studies/Installation/Environmental Art</td>
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<td>Pre-Columbian Art</td>
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<td>Prehistoric Art</td>
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<td>Renaissance/Baroque Art</td>
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<td>South/Southeast Asian Art</td>
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<td>Twentieth-Century Art</td>
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<td>World Art</td>
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Program Enrollment Status (Full-Time Students Only)

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<tr>
<th>Degree</th>
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<tr>
<td>BA</td>
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<tr>
<td>Other</td>
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Please allow at least three weeks for processing. Please do not include correspondence with your membership form. Questions? Please contact CAA Member Services at membership@collegeart.org or 212-691-1051, ext. 1.
Mentoring sessions are free of charge. You must be a CAA member to enroll in Career Development Mentoring or Artists’ Portfolio Review. CAA will make every effort to accommodate all applicants; however, space is limited. You may enroll in either Career Development Mentoring or Artists’ Portfolio Review. Please choose only one. Each appointment is twenty minutes. You will be notified of your scheduled date and time slot by email at the end of January.

**2013 Artists’ Portfolio Review Enrollment**

**THURSDAY, FEBRUARY 14, AND FRIDAY, FEBRUARY 15, 2013**

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.

<table>
<thead>
<tr>
<th>ART HISTORY</th>
<th>STUDIO ART</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ancient to Medieval</td>
<td>Painting</td>
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<tr>
<td>Renaissance, Baroque, 18th Century</td>
<td>Sculpture/Installation</td>
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<tr>
<td>19th Century</td>
<td>Drawing/Work on Paper/Illustration</td>
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<td>Modern/20th Century/Contemporary</td>
<td>Photography</td>
</tr>
<tr>
<td>Asia, Oceania</td>
<td>Computer Graphics/Graphic Design</td>
</tr>
<tr>
<td>Americas</td>
<td>Performance</td>
</tr>
<tr>
<td>Africa</td>
<td>Film/Video/Digital Media</td>
</tr>
<tr>
<td>Architectural History</td>
<td>Printmaking</td>
</tr>
</tbody>
</table>

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:
Artists’ Portfolio Review
College Art Association
50 Broadway, 21st Floor
New York, NY 10004

**2013 Career Development Mentoring Enrollment**

**THURSDAY, FEBRUARY 14, AND FRIDAY, FEBRUARY 15, 2013**

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.

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<td>Asia, Oceania</td>
<td>Computer Graphics/Graphic Design</td>
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<td>Africa</td>
<td>Film/Video/Digital Media</td>
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<tr>
<td>Architectural History</td>
<td>Printmaking</td>
</tr>
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</table>

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