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## Save the date!
106th Annual Conference // Los Angeles, CA // February 21–24, 2018
The Conference Program is published in conjunction with the 105th Annual Conference of the College Art Association. The Program is produced on a very abbreviated schedule in October, and session information is subject to change before the conference. For more information and the most up-to-date chronological schedule of sessions, meetings, and events, see the conference website (conference.collegeart.org) or the CAA 2017 app.

The conference will be held at the New York Hilton Midtown, 1335 Avenue of the Americas, New York, NY 10019, from February 15 to 18, 2017. Unless otherwise noted, all activities will take place at this location. CAA is not responsible for lost or stolen property.

By registering for the CAA conference, attendees grant CAA the right to take video images and photographs of attendees in connection with the conference. Attendees authorize CAA to use and publish the images in print and/or electronically. Attendees agree that CAA may use such photographs with or without attendee name and for any lawful purpose, including publicity, illustration, advertising, and web content.

Thank you!
We thank all the volunteers and staff members who made the conference possible and extend our special thanks to the CAA Annual Conference Committee responsible for the 2017 program. We would also like to thank the Samuel H. Kress Foundation for its support of the Travel Fellowship for International Scholars and the members of the selection jury for the CAA Travel Grant in Memory of Archibald Cason Edwards, Servox, and Sarah Stanley Gordon Edwards (Alfred J. Acres, Georgetown University; Cynthia Hahn, Hunter College; and Joan A. Holladay, University of Texas).

Design: Ellen Nygaard
Printing: Kent Associates
Cover: Allison Walters

Image Credits for Program artwork:
CAA is graciously indebted to Oregon-based artist Julia Oldham for allowing us to use her work, “The Loneliest Place,” in our 2017 conference materials. “The Loneliest Place” appeared in the spring 2016 Art Journal and tells in a graphic narrative the story of a woman and her dog’s travels into a black hole. The ink drawings that comprise this work depict love’s altered state through the time-space continuum. Oldham’s work can be found at juliaoldham.com.

A SPECIAL THANKS TO OUR CONFERENCE SPONSORS:

Join the conversation!

#myCAA
#CAA2017

Instagram // @collegeartassociation
YouTube // youtube.com/user/caanyc
Facebook // collegeartassociation
Twitter // @collegeart

Download the conference app in the app store!
Welcome

As you know, CAA is the world’s largest professional association for visual artists and art historians. We serve as an advocate and resource for individuals and institutions, nationally and internationally.

Our members have told us that the Annual Conference is one of the most important reasons why they join. You appreciate the opportunity to present new scholarship or learn from others in the field. Additionally, you relish the opportunity to connect with visual artists and art historians.

As we retool CAA for the twenty-first century, our goal is to assure our programs meet your professional needs. A central theme of this year’s Annual Conference is “myCAA”—a program designed to seek your input to guide us as we grow the organization in the future. We have already begun incorporating key changes—including your suggestions—from last year’s Task Force on the Annual Conference which Suzanne chaired as vice president for Annual Conference.

For 2017, you will notice these changes to the conference:

● Each session is now ninety minutes in length. This will allow more people to participate in sessions, and you can attend more sessions covering more topics. This results in a 40% increase in the number of sessions and participants.

● The range of session topics this year is staggering, as the Annual Conference Committee has worked to create a conference that offers nearly every point of view. Just a quick perusal of the schedule reveals that sessions span thousands of years and diverse cultures. The conference addresses virtually every subject, genre, media, and artistic practice known.

● We have added a series of “composed sessions,” made up of individual papers that are organized around related themes and designed to spark new conversations.

● We have created a series of Lunch Time Forums, with a nonacademic focus, of interest to artists and art historians alike.

● We are offering more professional-development workshops and panels of interest to the design community.

● We are bringing new voices to the conference, as we have accepted more submissions by graduate students and visual artists.

● We have organized the Saturday Symposia, a day-long series of panels addressing the themes of museums, design, international art history, and interventions in the future of art history.

Additionally, in 2017 there are more opportunities to visual artists and the general public. For example, the sessions in ARTspace, Media Lounge, and ARTexchange will be free and open to the public. We are also offering a day of programming for visual artists in Brooklyn on the Tuesday before the Annual Conference itself begins.

We want to reiterate how important this organization is to the advancement of scholarly pursuits and art making. Our focus on professional development, education, and advocacy is critical. As we collectively support the field, we help define the culture of the society we inhabit.

Sincerely,

Suzanne Preston Blier    Hunter O’Hanian
President    Executive Director and Chief Executive Officer
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PUBLICATIONS COMMITTEE AND BOARDS
CAA’s comprehensive coverage of the visual arts in CAA Reviews, The Art Bulletin, and Art Journal Open could not exist without the dedication, expertise, and hard work of many CAA members. We thank the following individuals for helping CAA to maintain the highest standards in scholarly journal publishing during the past year.

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Nina Athanassoglou-Kalfyn, University of Delaware, The Art Bulletin Editor-in-Chief
Sarah Betzer, University of Virginia
Rebecca M. Brown, Johns Hopkins University
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Firne True Latimer, California College of the Arts, Art Journal Editorial-Board Chair
Sarina Mathur, University of California, Los Angeles (June 2016)
Doralyn Pines, The Metropolitan Museum of Art (ret.)
general information

MEMBERSHIP

myCAA

As a CAA member you are an important part of the largest international visual arts association. Here, you can connect with a vital community of artists, scholars, and other professionals. For over a century, CAA has served the interests of its members and the field at large. CAA members are part of an exclusive network that provides access to targeted career services, the latest art-world news, and the best original writing on art, research in art history, and critical reviews.

When you attend CAA’s Annual Conference, you have the opportunity to interact with others in an ever-expanding professional network, participate in compelling sessions covering the full range of art history and visual culture, and hone your skills in professional development workshops, mentoring sessions, and portfolio reviews.

For a list of membership benefits, and to join, rejoin, or renew your membership online, please visit: collegeart.org/membership.

CAA MEMBERSHIP ONSITE

During the conference learn more about your CAA member benefits at the Second Floor Promenade registration area at the New York Hilton Midtown during the following hours:

ONSITE MEMBERSHIP HOURS

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

We look forward to seeing you!

REGISTRATION AND CHECK-IN

MEMBERSHIP AND REGISTRATION RATES 2017:

<table>
<thead>
<tr>
<th>Membership</th>
<th>Membership</th>
<th>Onsite Registration</th>
<th>Single-Time-Slot Ticket</th>
</tr>
</thead>
<tbody>
<tr>
<td>Discount Member Prices</td>
<td></td>
<td></td>
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</tr>
<tr>
<td>CAA STUDENT MEMBER</td>
<td>$60</td>
<td>$160</td>
<td>$15</td>
</tr>
<tr>
<td>CAA RETIRED MEMBER</td>
<td>$80</td>
<td>$195</td>
<td>$15</td>
</tr>
<tr>
<td>PART-TIME FACULTY/INDEPENDENT</td>
<td>$90</td>
<td>$195</td>
<td>$15</td>
</tr>
<tr>
<td>Regular Member Prices</td>
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<tr>
<td>BASIC MEMBER</td>
<td>$125</td>
<td>$495</td>
<td>$20</td>
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<tr>
<td>PREMIUM</td>
<td>$195</td>
<td>$295</td>
<td>$20</td>
</tr>
<tr>
<td>Donor Circle Member Prices</td>
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<tr>
<td>SUSTAINING</td>
<td>$300</td>
<td>$295</td>
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<tr>
<td>PATRON</td>
<td>$600</td>
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<tr>
<td>LIFE</td>
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<td>$20</td>
</tr>
<tr>
<td>NONMEMBER</td>
<td></td>
<td>$595</td>
<td>$35</td>
</tr>
</tbody>
</table>
REGISTRATION BENEFITS

Full conference registrants receive a conference badge, Conference Program, conference tote, a PDF download of the digital publication Abstracts 2017, and online access to the Directory of Attendees. Pre-purchased special-events tickets may be picked up at check-in.

Badge: A conference badge entitles full conference registrants access to all sessions and the Book and Trade Fair, and free admission to select area museums. Please wear your badge at all times.

There is a $50 charge to replace a lost badge.

Directory of Attendees: All full conference registrants can search the Directory of Attendees online (you must be logged into your Individual Member Account online to view the Directory). It contains the name, address, affiliation, email address, and phone number of all early registrants who chose to be included.

Abstracts 2017: The PDF download of Abstracts 2017 is free for conference registrants. Non-registrants may purchase the download online for $35.

ONSITE REGISTRATION

Onsite registration will take place on the Second Floor Promenade at the New York Hilton Midtown.

ONLINE REGISTRATION HOURS

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

Onsite registration fees 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 in cash.

There are no refunds on Annual Conference registration. Registration is not transferable. There is a $30 fee for returned checks.

SINGLE-TIME-SLOT REGISTRATION

Single-time-slot tickets are available for ninety-minute sessions and may be purchased onsite during registration hours. You may enter any session during the time period for which you purchase a single-time-slot ticket. Arrive early, as the lines for single-time-slot tickets are often long. Additionally, single-day passes will be available onsite; check at registration booths for details and pricing.

CHECK-IN AND REGISTRATION AREAS

Second Floor Promenade, New York Hilton Midtown
- Information and Membership
- Onsite Registration
- Purchase of single-time-slot/single-day, special event, and Book and Trade Fair tickets, and Abstracts 2017 downloads
- Check-in for early, complimentary, exhibitor, and press registrants (Tuesday night only)

Third Floor West Promenade, New York Hilton Midtown
- Check-in for early, complimentary, exhibitor, and press registrants (Wednesday through Saturday only)

By registering for the CAA conference, attendees grant CAA the right to take video images and photographs of attendees in connection with the conference. Attendees authorize CAA to use and publish the images in print and/or electronically. Attendees agree that CAA may use such photographs with or without attendee name and for any lawful purpose, including publicity, illustration, advertising, and web content.

INSTITUTIONAL REGISTRATION

CAA institutional members at the Department/ Museum and Academic/Corporate levels were able to register their faculty, staff, and students during early registration only. If your institution is interested in becoming an institutional level member in 2017, please contact CAA member services at membership@collegeart.org or 212-691-1051, ext. 1. This benefit is not transferable among departments, libraries, or museums within a college or university. CAA does not extend this offer to individual CAA members through February 18, 2017. Institutional membership DOES NOT qualify as individual membership. Speakers must be active members to be included in conference listings.

REGISTRATION REQUIREMENT

All conference participants, regardless of their role within their session and regardless of their membership in a CAA committee or Affiliated Society, must be current individual CAA members through February 18, 2017. Institutional membership DOES NOT qualify as individual membership. Speakers must be active members to be included in conference listings.

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INFORMATION FOR SPEAKERS

CHANGES FOR 2017

We want you to be aware of three important changes this year:
- All conference sessions are ninety minutes long.
- All conference participants (chairs, speakers, discussants, moderators, etc.) must be current individual CAA members through February 18, 2017, regardless of affiliated society membership, institutional affiliation, or invited status.
- All conference participants are required to register for the conference or purchase a single-session ticket onsite for their session.

MEMBERSHIP REQUIREMENT

All conference participants, regardless of role within their session and regardless of their membership in a CAA committee or Affiliated Society, must be current individual CAA members through February 18, 2017. Institutional membership DOES NOT qualify as individual membership. Speakers must be active members to be included in conference listings.

REGISTRATION REQUIREMENT

All conference participants, regardless of their role within their session, must register for the conference. CAA encourages full conference registration to take advantage of the sessions and events, but at the very least, each participant must purchase a single-session ticket onsite to participate in their session. Speakers must have a conference badge or single-session ticket to attend their session.

CAA has lowered the price of single-session tickets to accommodate anyone who may not be able to afford full conference registration (to $15/$20 per ticket). Single-session tickets are sold onsite during the conference. All speakers purchasing tickets should plan to do so at least 1.5 hours before their session starts to leave enough time to get through registration lines and prepare for their session. Please note that only those who register for the full conference will receive conference publications, badge, and tote.

SPEAKER READY ROOM

At the conference, the Speaker Ready Room will be available for session participants to gather before their sessions and review/combine PowerPoint presentations or organize themselves while preparing for their session. You are welcome to run through your session, go over session-specific procedures or timing with your speakers, or strategize with your co-chairs in this room with minimal distractions. The Speaker Ready Room is located on the New York Hilton Midtown’s Concourse Level in Concourse B.

The Speaker Ready Room is also the site of the optional session orientation meetings that are held each morning between 7:30 and 8:30 AM during the conference. An AV technician will be available at these meetings to assist you and answer any questions you may have about the AV equipment.

The Speaker Ready Room will be closed from 12:00 to 1:30 PM each day of the conference for lunch. CAA is not responsible for speaker notes, computers, or personal belongings left unattended in the room.
MUSEUM LISTINGS
For the duration of the conference, present your CAA conference badge for free admission. CAA is grateful to all the institutions that have opened their doors to CAA conference attendees. For additional information and more detailed transportation directions, please visit the conference.collegeart.org website, download the CAA 2017 app, or visit the institution’s website.

American Folk Art Museum
2 Lincoln Square
(Columbus Avenue between West 65th and 66th Streets)
Hours: (Special extended hours for CAA conference attendees)
Tuesday–Saturday 10:00 AM–7:30 PM; Sunday 12:00–6:30 PM; Closed Monday
On view in February: Securing the Shadow: Posthumous Portraiture in America

The Frick Collection
1 East 70th Street
Hours: Monday and Thursday 11:00 AM–5:00 PM; Wednesday 11:00 AM–6:00 PM; Closed Tuesday
On view in February: Pierre Gautriére: Virtuoso Gilder at the French Court

El Museo del Barrio
1230 Fifth Avenue
Hours: Monday and Thursday 11:00 AM–5:00 PM; Wednesday 11:00 AM–6:00 PM; Friday 11:00 AM–10:00 PM; Saturday and Sunday 11:00 AM–6:00 PM; Closed Tuesday
On view in February: Gateway to Himalayan Art; Nepalese Seasons: Rain and Ritual; and Sacred Spaces: Himalayan Wind and the Tibetan Buddhist Shrine Room

The Metropolitan Museum of Art: The Met Breuer
26 Wooster Street
Hours: Tuesday–Sunday 12:00–6:00 PM; Thursday until 9:00 PM
On view in February: Raymond Pettibon: A Pen of All Work

Leslie-Lohman Museum of Gay and Lesbian Art
26 Wooster Street
Hours: Tuesday–Sunday 12:00–6:00 PM; Thursday 12:00–8:00 PM
On view in February: Lauren Kalman: But if the Crime Is Beautiful . . . ; and Françoise Grossen Selects

The Frick Collection
150 West 77th Street
Hours: Monday and Thursday 11:00 AM–5:00 PM; Wednesday 11:00 AM–9:00 PM; Friday 11:00 AM–10:00 PM; Saturday and Sunday 11:00 AM–6:00 PM; Closed Tuesday
On view in February: Françoise Grossen Selects; and Voulkos: The Breakthrough Years

The Metropolitan Museum of Art: The Met Cloisters
399 Margaret Corbin Drive, Fort Tryon Park
Hours: Tuesday–Thursday 10:00 AM–5:30 PM; Friday and Saturday 10:00 AM–7:00 PM; Sunday 9:00 AM–5:00 PM. After hours, the business center is fully automated, and can be accessed by registered guests by using their guest room keys.

The Museum of Arts and Design
2 Columbus Circle
Hours: Daily 10:00 AM–5:30 PM
On view in February: Voulkos: The Breakthrough Years; Lauren Kalman: But if the Crime Is Beautiful . . . ; and Françoise Grossen Selects

The Metropolitan Museum of Art: The Met Fifth Avenue
1220 Fifth Avenue at 103rd Street
Hours: Daily 10:00 AM–6:00 PM

New Museum
235 Bowery
Hours: Wednesday–Sunday 11:00 AM–6:00 PM; Thursday until 9:00 PM
On view in February: Raymond Pettibon: A Pen of All Work

Rubin Museum of Art
175 West 57th Street
Hours: Daily 10:00 AM–6:00 PM
On view in February: Buddhist Shrine Room and Sacred Spaces: Himalayan Wind and the Tibetan Buddhist Shrine Room

CONFERENCES SERVICES
Internet Access
The New York Hilton Midtown provides complimentary wireless service in the main lobby. In all guest rooms, the rate is $14.99/24 hours.

Business Center
The New York Hilton Midtown’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–7:00 PM, and Saturday and Sunday, 9:00 AM–5:00 PM. After hours, the business center is fully automated, and can be accessed by registered guests by using their guest room keys.

Child Care
Hotels maintain a list of licensed, bonded agencies offering onsite child-care services. CAA does not provide child care and you must make your own arrangements. Contact your hotel’s concierge for additional information.

Food and Beverage
Hilton New York Midtown has many dining options. Herb N’ Kitchen, the Hilton’s new concept restaurant, is open daily from 6:00 AM to 1:00 AM for coffee and light fare with a breakfast buffet served daily from 6:30 AM to 11:00 AM. For wine, cocktails, and light fare, visit the Lobby Lounge, which is open daily from noon to midnight, or Bridges Bar, which is open Monday to Saturday from 5:30 PM to 2:00 AM. For a unique venue or late-night entertainment, Minus5° Ice Bar is open Sunday to Thursday from 11:00 AM to 12:30 AM or Friday and Saturday from 11:00 AM to 2:00 AM (children welcome until 8:00 PM).

Quiet Room
CAA has made the Concourse C room available as a quiet room throughout the conference. This room is available for all conference attendees as a quiet place to await the next session or interview or to sit for a few minutes away from the energy of the Annual Conference. Please refrain from cell phone or technology use and conversations when in this space to allow others peace and quiet. The quiet room will be available from 8:00 AM to 5:00 PM Wednesday and Saturday, and from 8:00 AM to 7:00 PM Thursday and Friday.

Lactation Room
A room has been set aside for conference participants with lactation needs. Please contact Katie Aipsey, manager of programs, in the Speaker Ready Room (Concourse B) to receive room information and arrange access.

Special Accommodations
CAA is committed to providing access to all individuals attending the conference. Special accommodations (e.g., sign-language interpretation, large-type print materials, transportation) were made in advance of the conference by contacting Paul Skiff or the Programs department.

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NEW YORK HILTON MIDTOWN MAPS

NEW YORK HILTON MIDTOWN // CONCOURSE LEVEL

NEW YORK HILTON MIDTOWN // SECOND FLOOR

EXHIBITS 8 FT. X 10 FT. 10 FT. X 10 FT.
FLOOR SURFACE FLOOR LOAD
Rhinelander Gallery 92 50 Carpet 120–175 lbs/sq ft
"Bryant" Type Suite (Total of 5 Rooms) 8 each 3 each Carpet 120 lbs/sq ft
Murray Hill Suite 22 15 Carpet 120 lbs/sq ft
Gramercy Suite 26 17 Carpet 120 lbs/sq ft
Nassau Suite 13 13 Carpet 120 lbs/sq ft
Sutton Complex 63 63 Carpet 120 lbs/sq ft
South Corridor 24 N/A Carpet 100 lbs/sq ft
East Corridor 15 15 Carpet 100 lbs/sq ft

6

*Ceiling height differs based on chandelier and lighting fixtures.
### Room Name Dimensions

<table>
<thead>
<tr>
<th>Room Name</th>
<th>Dimensions</th>
<th>Area</th>
<th>Max. Ceiling</th>
</tr>
</thead>
<tbody>
<tr>
<td>3rd Floor Promenade</td>
<td>41 ft x 376 ft x 11 ft</td>
<td>12,962 ft²</td>
<td>N/A</td>
</tr>
<tr>
<td>Grand Ballroom and Foyer</td>
<td>155 ft x 205 ft x 24 ft</td>
<td>25,202 ft²</td>
<td>2100</td>
</tr>
<tr>
<td>Grand Ballroom East &amp; West</td>
<td>106 ft x 205 ft x 24 ft</td>
<td>18,624 ft²</td>
<td>24 ft</td>
</tr>
<tr>
<td>Grand Ballroom East</td>
<td>106 ft x 145 ft x 24 ft</td>
<td>12,111 ft²</td>
<td>24 ft</td>
</tr>
<tr>
<td>Grand Ballroom West</td>
<td>89 ft x 76 ft x 24 ft</td>
<td>6,507 ft²</td>
<td>24 ft</td>
</tr>
<tr>
<td>Grand Ballroom East &amp; East Foyer</td>
<td>155 ft x 145 ft x 24 ft</td>
<td>16,723 ft²</td>
<td>24 ft</td>
</tr>
<tr>
<td>Grand Ballroom West &amp; West Foyer</td>
<td>138 ft x 76 ft x 24 ft</td>
<td>8,494 ft²</td>
<td>24 ft</td>
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<tr>
<td>Grand Ballroom Foyer</td>
<td>49 ft x 141 ft x 10 ft</td>
<td>6,582 ft²</td>
<td>10 ft</td>
</tr>
<tr>
<td>Grand Ballroom East Foyer</td>
<td>49 ft x 98 ft x 10 ft</td>
<td>4,596 ft²</td>
<td>10 ft</td>
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<tr>
<td>Grand Ballroom West Foyer</td>
<td>49 ft x 43 ft x 10 ft</td>
<td>1,987 ft²</td>
<td>10 ft</td>
</tr>
<tr>
<td>Balcony (East &amp; West)</td>
<td>96 ft x 209 ft x 9 ft</td>
<td>6,350 ft²</td>
<td>300</td>
</tr>
<tr>
<td>Mercury Ballroom</td>
<td>79 ft x 49 ft x 22 ft</td>
<td>3,639 ft²</td>
<td>22 ft</td>
</tr>
<tr>
<td>Rotunda</td>
<td>54 ft x 47 ft x 8 ft</td>
<td>1,824 ft²</td>
<td>10 ft</td>
</tr>
<tr>
<td>Trianon Ballroom</td>
<td>101 ft x 68 ft x 24 ft</td>
<td>6,351 ft²</td>
<td>24 ft</td>
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<tr>
<td>Petit Trianon</td>
<td>54 ft x 59 ft x 11 ft</td>
<td>2,156 ft²</td>
<td>11 ft</td>
</tr>
<tr>
<td>Rendezvous Trianon</td>
<td>69 ft x 42 ft x 11 ft</td>
<td>2,613 ft²</td>
<td>11 ft</td>
</tr>
</tbody>
</table>

*Ceiling height differs based on chandelier and lighting fixtures.*
All sessions will be held at the New York Hilton Midtown unless otherwise noted. Schedule is subject to change. For the most up-to-date information, download the CAA 2017 app or visit the conference website.

### NEW SESSION TYPES

**Composed Sessions**  
Composed sessions are comprised of three to four individual papers, grouped according to related themes and/or subject areas. These assembled sessions have been organized and formatted by the individual participants. Like all conference sessions, they are ninety minutes in length.

**Saturday Symposia Sessions**  
A day-long series of panels on specific subjects of importance to the membership are highlighted on Saturday. The topics included in the 2017 conference are: Museums; The Design Field; International Art History; and Interventions in the Future of Art History.

### PROGRAM SCHEDULE

**WEDNESDAY, FEBRUARY 15**

8:30–10:00 AM

**Alternative Art Histories of the World**  
Madison Suite, 2nd Floor  
CHAIRS: Nikolaus Drosos, Independent Scholar; Kate Cowcher, Stanford University  
From Chang’an to Athens: Wang Ziyun (1897–1990), He Zhenghuang (1914–1994), and Global Art History in Twentieth-Century China  
Jin Xu, University of Chicago  
Debating the Westernness of Global Art History in the 1930s: Ananda Coomaraswamy and Meyer Schapiro  
C. Oliver O’Donnell, Kunsthistorisches Institut in Florenz–Max Planck-Institut  
On How Pietro Bardi Inserted Brazilian Art into the Western Canon  
Camila Maroja, Colgate University

**Contemporary Art, Ethnography, and the Western Museum:** perspectives from Britain  
Beekman Parlor, 2nd Floor  
CHAIR: Richard Hylton, University for the Creative Arts  
El(Had)Sy: “Decolonizing” Western Collections of Ethnography through Contemporary Art Scholar-Activism  
Carol Ann Dixon, University of Sheffield  
Flagship: Reading Romuald Hazoumè’s “La Bouche Du Roi” at the British Museum  
Richard Hylton, University for the Creative Arts

**Euratom at Sixty: Art and Atomic Energy**  
Clinton Suite, 2nd Floor  
CHAIR: Catherine Jolivette, Missouri State University  
Atomic Form: Klein’s Nuclear Blue, Cocteau’s Uranium Blues  
Brian R. Jacobson, University of Toronto  
Chemobyl and the Post-Colonial Landscape: Contemporary Imaginations  
Hanna Chuchvaha, University of Alberta  
Nuclear Utopias: Visibility and Indexicality, from Hiroshima to Fukushima  
Katherine Guiness, North Carolina State University

**see caa 2017 app for program updates**
Expanded Modernism: Printmaking in America, 1940–60
Sutton Parlor North, 2nd Floor
CHAIR: Christina Weyl, Independent Scholar
ART: What Pulloch Learned from Hayter

Elizabeth L. Langhorne, Central Connecticut State University
Inventive by Design: Harry Bertoia’s Experimental Monotypes of the 1940s
Sydney Salmon Simon, Stanford University
Collaboration and Narrative in Abstract Expressionist Printmaking: Revenge by Willem de Kooning and Harold Rosenbaum
Jennifer Field, Institute of Fine Arts, New York University

Immeasurable Extravagance: Proposals for an Economy of Abundance in an Age of Scarcity

Negotiated Spaces: Gabriel Orozco and the Grid
Benjamin Clifford, Institute of Fine Arts, New York University
Space Invaders: Border Crossing in Daniel Halter’s Heartland
Andrew J. Hennich, Western Michigan University

Composed Session

Pedagogy I: Fundamentals
Petit Trianon, 3rd Floor
Problem-Finding and Meaning-Making: An Examination of the Advanced Placement Studio Art Concentration Process
Amy Charleroy, Teachers College, Columbia University
Teaching Histories of Art and Design: … Together
Susan Funkenstein, University of Michigan
Transforming Not Transferring Content to Create an Online Art History Survey Course
Ingrid Steiner, Gnomon School of Visual Effects, Games & Animation
Expert Consensus on Teaching the Art History Survey: A Delphi Study
Josh Yavelberg, George Mason University

Picturing Social Movements from Emancipation to Black Lives Matter
Sutton Parlor South, 2nd Floor
CHAIRS: Cheryl Finley, Cornell University; Deborah Willis, New York University
#SayHerName, Artists Respond: Charles White (1951), Lorenzsh Hamilton (2016)
Kellie Jones, Columbia University
Contemporary Art Troubling Racialized Vision
Dipti Desai, New York University
Visualizing Criminal (In)Justice: How Data Visualization Helps Us Understand That Black Lives Matter
Chadradius D. McIlwain, New York University
Vision and Justice: The Role of Art for Citizenship in African American Culture
Sarah Lewis, Harvard University
Road through Midnight: A Civil Rights Memorial
Jessica Ingram, California College of the Arts

Art Historians Interested in Pedagogy and Technology (AHPT)
Prove It! Publishing Art History and the Scholarship of Teaching and Learning
Rendezvous Trianon, 3rd Floor
CHAIRS: Denise Amy Baxter, University of North Texas; Kelly Donahue-Wallace, University of North Texas
Research Design and Methods
Sara Wilson McKay, Virginia Commonwealth University
Institutional Concerns
Denise Amy Baxter, University of North Texas
Case Studies
Kelly Donahue-Wallace, University of North Texas

“So near and yet so foreign”: Negotiating Touristic Experience through Design
Nassau Suite East/West, 2nd Floor
CHAIR: Saara Devenere Reed, Virginia Commonwealth University
The Tropicana: Designing Cosmopolitan Cubanidad
Erica Morawski, Smith College
To and From Tidal: Uses of the Moya Pot in Caliifornia Design, Science, and Counterculture
Robert J. Kett, San Francisco Museum of Modern Art
How to See Japan: Japan Tourist Bureau Images for Western Tourists of the 1930s
Deirdre Shinn, Ohio University School of Art + Design
From Hotels to Home: Designing Ghana’s Tourism Industry through Asante Textiles
Allison Joan Martino, University of Michigan
Arriving and Departing from American Sāmoa
Kelema Lee Moses, Occidental College

Picture and Image Intersections from Latin America

Morgan Suite, 2nd Floor
CHAIR: Idurre Alonso, The Getty Research Institute
In Between: Experimental Poetry and Proto-conceptual Exercises in Latin American Literature
Idurre Alonso, The Getty Research Institute
Simultaneity and Translation: Transcultural Collaborations in Latin American Art
Selene Preciado, The Getty Foundation
SPONTANEOUS COMBUSTION: Conceptual Conject and the Visuals Arts in Chile, ca. 1978
José Falcón, Harvard University
DISCUSSANT: Daniel Quiles, School of the Art Institute of Chicago

Midwest Art History Society (MAHS)
Watanabe Kazan (1793–1841), Portrait of Özora Buzzenom (1827)
Bryan Suite, 2nd Floor
CHAIR: Rhianne Paget, Saint Louis Art Museum
From Masterful Preparations to Treasured Copies: Japanese Portraiture at the Cleveland Museum of Art
Sinéad Vilbar, Cleveland Museum of Art
The Painter’s Laboratory: Negotiations of Eastern Tradition and Collection
 overhearing

Art History and Low Art History

University of North Texas; \n
Rhiannon Paget, Saint Louis Art Museum

Margaret Wade, University of Texas at Austin

C. Michael Johnson, University of Western Ontario

WEDNESDAY, FEBRUARY 15
8:30–10:00 AM

WEDNESDAY, FEBRUARY 15
10:30 AM–12:00 PM

Art in the Age of Financial Crisis

Tiranon Ballroom, 3rd Floor
CHAIRS: Marisa Lerner, Manhattan College; Conor McGarrigle, Dublin Institute of Technology
ART: As Owner not Guarantor
Amy Whitaker, New York University
Normalizing Deviance and the Construction of THE MARKET
Mark Curran, Institute of Art, Design & Technology
Currency, Art, and Economic Crisis
Elena Shitromberg, University of Utah
Artistic Interventions in Finance
Derek Curry, State University of New York Buffalo; Jennifer Gradecki, Michigan State University

Renaissance Society of America (RSA)
Early Modern Sensories and Spaces
Sutton Parlor South, 2nd Floor
CHAIR: David Karmon, College of Holy Cross
The Sensory Experience of Ottoman Tombs
Nina Ergin, Koç University
Mapping Acoustic Itineraries in Renaissance Florence
Niall Atkinson, The University of Chicago
Sensing the Holy in Renaissance Spain
Tom Nickson, The Courtauld Institute of Art
Fountains and Embodied Experience in Early Modern Italy
Anatole Tchikine, Dumbarton Oaks Research Library and Collection

Society of Historians of East European, Eurasian, and Russian Art and Architecture (SHERA)
Emerging Scholars: Politics and the Collective in East European and Russian Art, Part I
West Ballroom, 3rd Floor
CHAIR: Alice Isabella Sullivan, University of Michigan
Pedagogical Pop Culture? I’m and the Young Czechoslovak Left of the 1920s
Julia Secklehner, The Courtauld Institute of Art

The Modern Folklorism of Zagreb’s City Cellar Murals
Heidi Cook, Truman State University

Participation and Collectivity in Art of the Soviet and Post-Soviet Belarus, Moldova, and Ukraine Since the 1970s
Marla Lanko, University of Aberdeen

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new york city // 2017
Globalized Regionalism and Modernist Aesthetics

Emerging Technology and Contemporary Art: What Is Twenty-First-Century Craft?

Collecting and Displaying Contemporary Fashion: The Conservator’s Perspective
Sarah Scaturro, The Costume Institute, The Metropolitan Museum of Art
Curation for Fashion
Yelena McLane, Florida State University

Islam and Contextual Cultural Heritage in Africa

Sutton Parlor North, 2nd Floor
CHAIRS: Michelle Moore Apostos, Williams College; Barbara Frank, Stony Brook University
Preservation, Priorities, and the Histories: Private vs. Public in Aqap
Ikem Stanley Okoye, University of Delaware
What Is Fulbe and What Is Islamic about Fulbe Islamic Architecture in Northern Cameroon?
Mark Dike DeLancy, DePaul University
Heritage Lost and Found: Recent Cultural Preservation Initiatives and Installations in Fez, Morocco
Michelle Huntingford Craig, Cuesta College
Contested Sites of Remembrance: Islamic Heritage in Timbuktu
Rosa de Jorio, University of North Florida

Mediated Landscapes: The Use of Photography, Film, and Television in Land Art
Rendezvous Trianon, 3rd Floor
CHAIRS: Jay Sleeman, University College London; Jane McFadden, ArtCenter College of Design,
Sajda van der Leeuw, University of Oxford
A More or Less Mental Institution: Femshegalerry Gerry Schum
Margot Bouman, Parsons School of Design, The New School
Authenticating the Local: Land Art Two Geographies
Nicholas B. Bauch, University of Oklahoma
To Signal
Gillian Turner Young, Columbia University
A Mediated Forest
Ewdina Fitzpatrick, University of the Arts London

New Materialisms in Contemporary Art
Regent Parlor, 2nd Floor
CHAIR: Lex Morgan Lancaster, University of Wisconsin–Madison
All This Stuff: Jack Smith’s Queer Materialism
Joshua Lubin-Levy, New York University
Scaffold for
Anna Campbell, Grand Valley State University
Howardena Pindell’s Abstract Woven Paintings: Materiality as Black Feminist Critique
Sarah Cowan, University of California, Berkeley
Queering form
Linda Besemer, Occidental College

Composed Session
Performing Materials
Nassau Suite East/West, 2nd Floor
Slow Plastic
Freedom Baird, Massachusetts College of Art and Design
Interactive Art Machines
Sena Clara Creston, Washington State University,
Charles Pezeshki, Washington State University
The First Manifesto of Surrealism and Other Restagings
Craig McDaniel, Herron School of Art and Design, Indiana University Purdue University Indianapolis,
Jean Robertson, Herron School of Art and Design, Indiana University Purdue University Indianapolis

Composed Session
Reception: Studies in Modernism: Around the Great War
Petri Trianon, 3rd Floor
“In front of the picture, the spectator must learn how to empathize” Alfred Doblin Looks at Umberto Boccioni’s Painting in Berlin, 1912
Riccardo Marchi, University of South Florida
A Queer Kirchner at the Guggenheim
James A. van Dyke, University of Missouri
Serendipity and Sammambium in Franz Marc’s Portraits of Russi
Jean Marie Carey, University of Otago

Taking Place: Renegotiating Art and Ecology from the Eighteenth Century to Today

CHAIRS: Kelly Presutti, Massachusetts Institute of Technology,
Monica Bravo, Yale University
Material Ecology of the French Atlantic Shore
Maura Coughlin, Bryant University
“Torn from Its Bowels”: The Ecology and Places of a Silver Sugar Bowl
Laura Turner igne, Harvard Art Museums
Technics, Technology, and the Wagenarian Revolution
Kristin Romberg, University of Illinois, Urbana-Champaign

The Last Frontier: Current Trends in the Visual Culture of the Circumpolar North

Madison Suite, 2nd Floor
CHAIRS: Zoe Marie Jones, University of Alaska Fairbanks,
Annie Duffy, University of Alaska Fairbanks
Per Kirkeby and the Circumpolar North
Clarence Burton Sheffield Jr., Rochester Institute of Technology
Remote Sensing: Case Studies of Indigenous Centers in the North
Zoi Marie Jones, University of Alaska Fairbanks
Annie Duffy, University of Alaska Fairbanks
The Soniferous: A/Other of the Land Beyond the Land Beyond
Carmen Victor, York University

Composed Session
The Transnational 1960s: Concept and Critique
East Ballroom, 3rd Floor
Triad in Process: The “Audiovisual” as “New Criticism” in Brazil
Sonia Angélica de Laforcade, Pucor, Pucor
Religion in Drag: The Political Stakes of “Dematerialization” in Argentina and the United States during the Vietnam War Era
Malinda Guillen, University of California, San Diego
Stephen Willard’s “Freezone”: Genealogies, Trajectories, and Mediatization
Sharon L. Irish, University of Illinois at Urbana-Champaign
The Ersatz Art School and Councils of Councils: Dutch Institutions of Critique in the 1960s
Janna Therese Schoenberger, The Graduate Center, The City University of New York

Visualizing the Risorgimento: Art in Italy Before and After Unification

CHAIRS: Caterina Y. Pierre, Kingsborough Community College,
The City University of New York
Stefana Lecchi’s Photographic Pilgrimage of War
Beth Saunders, The Metropolitan Museum of Art
Art, Criticism, and Nationalism in Telemaco Signorini’s Italy
Claire L. Kovan, Augustaana College, Augustaana Teaching Museum of Art
Death of the Hero: The Tomb of Giovanni Battista Niccolini (1782–1861) by Pio Fedi (1816–1892) and the Creation of the City University of New York

Writing Art History in the Margins: Rethinking Centers and Peripheries in “Non-Western” Art Historiography

CHAIRS: Peyvand Firouzeh, Kunsthistorisches Institute, Florence,
Danielle Becker, University of Cape Town
The Center within the Periphery: South African Art History and the Framing of the Art Museum
Caterina Y. Pierre, Kingsborough Community College,
The City University of New York

Under the Shadow of Empires: Historicizing Decolon Studies in Art Historiography of the Islamicate Societies

CHAIRS: Peyvand Firouzeh, Kunsthistorisches Institute, Florence
Language and Terminology in Art Histories of Turkey
Peyvand Firouzeh, Art Historiography of the Islamicate Societies

The City University of New York

see caa 2017 app for program updates
Bad Bodies: Inscriptions of Fatigue, Instability, and Resistance
Madison Suite, 2nd Floor
CHAIR: Lauren O’Neal, Lamont Gallery at Phillips
Exeter Academy
Ballet and Badweser—Exceeding the Body, Exceeding Identity
Virginia Solomon, University of Memphis
Body at Rest
André Alves, University of Gothenburg
Queering Mobile Network Infrastructures and the Data-Driven Body
Erin Colleen Johnson, Bowdoin College
DISCUSSANT: Stephanie G. Anderson, Western University

Historians of British Art (HBA)
Conflict as Cultural Catalyst in Britain
Clintan Suite, 2nd Floor
CHAIR: Michael J. K. Walsh, Nanyang Technological University
The Spanish Civil War, Three Guineas, and the Arrival of Guernica in Britain
Francis Spalding, The Burlington Magazine
Female in a Conflict: The Orchard Gallery and Nancy Spero’s Notes in Time on Women
Rachel Warnier, National College of Art and Design, Dublin
“We are all engaged in the battle of life”: Imperialism, Social Darwinism, and Visualizations of Conflict in the First World War Memorial Sculpture of Eric Kennington (1888–1960) and Charles Sergeant Jagger (1885–1934)
Jonathan Black, Kingston University
Within, Within, Within: The Principle of Visualizing the British Imperial World
Jiéi Ryo, University of York
DISCUSSIONS: Holly Schaffer, Dartmouth College; Joan DePilato, Bard College at Simon’s Rock; John Klein, Washington University St. Louis

Association of Art Museum Curators (AAMC)
Curators: Agents of Change from “Inside and Outside” the Box (of the Museum)
East Balloom, 3rd Floor
CHAIR: Marianne Lamonaca, The Bard Graduate Center Gallery
Nai O. Quarocopeo, Detroit Institute of Arts
Wassan Al-Khoudhiri, Birmingham Museum of Art
Beatrice Galilee, The Metropolitan Museum of Art

DISCUSSANT: Marianne Lamonaca, The Bard Graduate Center Gallery

Student and Emerging Professionals Committee
Defining Your Online Presence for the Arts Professional
Rendezvous Trianon, 3rd Floor
CHAIRS: Megan Koza Mitchell, Prospect New Orleans; Lauren Puzier, Sotheby’s Institute of Art

Private vs. Public Online Profiles
Megan Koza Mitchell, Arts Council New Orleans
Twitter, Instagram, and Facebook
Lauren Puzier, Sotheby’s Institute of Art
Website Development
Presenter information forthcoming at print deadline

Feminist Temporalities and Art Histories in the Middle East and North Africa
Omanometry B/East, 2nd Floor
CHAIR: Ceren Ozpinar, University of Sussex
Women, Art, and Nation-Building: A Study of Exhibitions of Women Artists in Modern Egypt
Nadine Aitallah, Université Paris 1 Panthéon-Sorbonne
Image and Identity: Reflections of the Female Body in the Work of Emirati Artists
Sabrina DeTurn, Zayed University
Objects That Do Not Behave: Dissenting Strategies in the Works of Ghazalé Hesdyat
Foad Torkzhi, Columbia University in the City of New York
Transmission as Resistance in the Work of Zineb Sedira
Holiday Powers, Virginia Commonwealth University in Qatar

Islands and Insularity: Representing Difference
Sutton Parlor North, 2nd Floor
CHAIR: Andre Bideau, Academia di Architettura di Mendrisio
Island Legacies in a Portuguese Colonial City in India
Nuno Grancho, University of Oxford
Missionary Churches and Island Utopias: Building for Conquest in Colonial Algiers (1830–60)
Ralph Ghoch, Barnard College, Columbia University
Great War Island: The Underlying and Visible Mechanics of Urban Regeneration in Belgrade
Marko Jobst, University of Greenwich
Marine Island Village: Islands of the Future
Janet Bellotto, Zayed University

Lost, Abundant, and Fugitive Sound: Listening, Sealing, Meaning, Experience
Morgan Suite, 2nd Floor
CHAIRS: Lynn Marie Kirby, California College of Arts; Barbara McNamara, Independent Scholar
Quasi-Closeted Captions
Alison O’Daniel, California State University, Long Beach
Sensibles: The Acoustic Image in Postwar Paris
Caitlin Wolosky, Yale University
Past and Present in the Nonynchronous Narration
Andy Ditzler, John Q Collective
How Do We Hear Race?
Fo Wilson, Columbia College Chicago
Listening to Adrian Piper’s Food for the Spirit (1977)
River Bullock, University of Wisconsin–Madison

Composed Session
Moving Image Cultures
Bryant Suite, 2nd Floor
Ruin Lust in Postapocalyptic Visual Culture
Maghan Bissonnette, Valdosta State University
Skeinscreens to Smokestacks: True Detective and the American Sublime
Caroline Blinder, Goldsmiths, University of London
Between the Moving Image and the Physical Screen: Challenges and Controversies in Moving Image-Based Public Art
Annie Dell’Aria, Miami University
Parent and Children with Camcordos
Anthony Graham, Museum of Contemporary Art San Diego

Non-Western Genealogies of Art Criticism
Sutton Parlor South, 2nd Floor
CHAIR: Sarah Neil Smith, Maryland Institute College of Art
Arabic as Metaphor and Model for Art in Early-Twentieth-Century Egypt
Clare Davies, The Metropolitan Museum of Art
Mário Pedrosa and Art Criticism in Twentieth-Century Brazil
Pedro Erber, Cornell University
Mapping Art Criticism in the Early People’s Republic of China
Christine Ho, University of Massachusetts, Amherst
DISCUSSANT: Katy Siegl, Stony Brook University, State University of New York

On the Dialectics of Procedural Violence in Post-War World II European Art, 1949–65
Sutton Parlor Center, 2nd Floor
CHAIRS: Jaleh Mansoor, University of British Columbia; Vanessa Parent, University of British Columbia
VALUE EXPORT. Violent Viscitudes
Rose-Anne Gush, University of Leeds
“Le Déstabilisation”: The Violence of lumping and Matthew’s Cut-Outs
Reese Denton-Pollak, Michigan State University
Death, Decay, and Density: Tracing Oyvind Fahlstrom’s ‘Trimming Signs’
Malbrigg Burgen, Yale University

Composed Session
Race and Representation: Nineteenth-Century Case Studies
Grammar A/West, 2nd Floor
Mapping the Masculine Body: Indigenous Self-Portraiture in the 1830s
Kimberly Minor, University of Oklahoma
A Civilized Nature: Picturing Australia and Aboriginal Australians on the Baedeker Expedition (1800–1804)
Kailani Polzak, Williams College
From Invisible Slave to Comforting Matron: The Evolution of Nusaimid Imagery in Nineteenth-Century American Art
Rachel Stephens, The University of Alabama
Triumph of America: Yorii’s Post–Civil War Conundrum
Leanne Zalewski, Central Connecticut State University
The Meteorological Impulse in Art: Modernity, Postmodernity, and the Atmospheric Turn
West Ballroom, 3rd Floor
CHAIRS: John A. Tyson, National Gallery of Art; Ellen Y. Tani, BVDON College Museum of Art
Seeing Yourself Sponsoring: Contemporary Ambient Aesthetics
Alan Bradock, The College of William & Mary
American Sky
Johanna Gosse, Columbia University
Tropical Storm: Atmospheres of Contemporary Southeast Asian Art
Jeannine Tang, Center for Curatorial Studies, Bard College
The Shifting Landscape of Universal Design
Regent Parlor, 2nd Floor
CHAIR: Russell Flinchum, North Carolina State University College of Design
Fifty Years of Universal Design at NC State
Russell Flinchum, North Carolina State University College of Design
Universal Design and Experience Design: An Applied Framework for Teaching Undergraduate Graphic Design Students
Scott Townsend, North Carolina State University College of Design
Big Data and Universal Design: Scaffolded Accessibility through New Media Environments
Helen Armstrong, North Carolina State University College of Design
Universal Design and Experience Design: An Applied Framework for Teaching Undergraduate Graphic Design Students
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Big Data and Universal Design: Scaffolded Accessibility through New Media Environments
Helen Armstrong, North Carolina State University College of Design
Principals Applied: Experiencing Disability (a Workshop)
Helen Armstrong, North Carolina State University College of Design
Unmanned Aircraft Art Vehicles (uAAV): Opportunities, Pitfalls, and Implications
Beekmans Parlor, 2nd Floor
CHAIRS: Adam Fung, Texas Christian University; Nick Bontrager, Texas Christian University
Dronology: Taxonomies of Drones
Isabella Steffen, University of Lincoln
The Tethered Artist
Fritz Horstman, Independent Artist
Remotely Operated Thoughts
Paul Catanesi, Columbia University Chicago
What Will Tomorrow’s Drone Protest Look Like?
Matt Konyen, Rhode Island School of Design
De cara al público: Art as Propaganda in Republican Spain (1931–39)
Madison Suite, 2nd Floor
CHAIR: Jordana Mendelson, New York University
Historical Reconstructions: Romantic Spain in the Second Spanish Republic
Maite Barragán, Temple University
Murcia and the Second Spanish Republic
Anna Wack, National Gallery of Art
The Asymmetrical Power of Pictures: Photography, Illustration, and Anarchist Propaganda during the Spanish Civil War
Michel Olyaei, New York University
DISCUSSION: Isabel Estrada, The City College of New York
Design Museums: The New Wave
Beekmans Parlor, 2nd Floor
CHAIR: Elizabeth Keslady, University of Michigan
Perfect Vision: Isey Miyake and a Museum of Design in Japan
Cheslea Bruner, Ringling College of Art and Design
1963 Today: Exhibiting Modern Archaeology
Noga Eliaash-Zalmonovich, The Israel Museum
Redisigning a Design Museum
Laura Flusche, Museum of Design Atlanta (MODA)
Villa Noailles: Modern and Contemporary Design as Fostive Collaborative Projects
Rosemary O’Neill, Parsons School of Design, The New School
Erasures and Eradications in Viennese Modernism
Regent Parlor, 2nd Floor
CHAIR: Megan Brandow-Faller, Kingsborough Community College, City University of New York; Laura Morowitz, Wagner College
From Glittering Surface to Political Underground: The Daring Lives of Freda Wurgeon and Frieda Ocker-brandes
Julie M. Johnson, University of Texas at San Antonio
An Enduring Double Standard: Kineticism, Appropriation, and the Limits of Modernism
Raf Di Cecco, University of Pittsburgh
Vienna’s Hidden Past
Karen E. Frostig, Lesley University
Viennese Modernism, Cultural Reconstruction, and Jewish Absence: 1938–55
Frances Tancer, Brown University
European Postwar and Contemporary Art Forum (EPCA)
European Enlightenment
Bryant Suite, 2nd Floor
CHAIRS: Sophie Cras, Universiteit Paris 1 Panthéon-Sorbonne; Emmanuel Guy, Parsons Paris, The New School
Totalitarianism, Destruction, and Trauma: Dysopia of Industrial Music
Nicolas Ballet, Université Paris 1 Panthéon-Sorbonne
Television’s Feedback Loop: Artists Talking Back to the Media (1985) and the Stedelijk Museum on Television
Angela Bartholomew, Vrije Universiteit Amsterdam
Enacting the Citizen: Artistic Publications in East Germany as a Counter-Public Sphere
Sara Blaylock, University of California, Santa Cruz
Composed Session
Feminist Interventions in the Technosphere
Nasuai Suite East/West, 2nd Floor
Aesthetics of Biofeedback: Modeling Consciousness in Art of the 1960s and 1970s
Christina Alba, University of Missouri–Kansas City
Virtual Encounters with Asian/America: Expressions of Transnational Feminisms and Intimacies in the Virtual: Augmented Realities of Tamko Thei; and Lily and Honglei Michelle Lee, Purdue University
It’s Not Just about the Rain: Materializing Climate Data as Woven Landscapes
Tali Weinberg, Artist
Technology Chic: Designing Machines with Women in Mind
Julie Wosk, State University of New York Maritime College
Global Conceptualisms(s), Revisited
Susan Flavin, 2nd Floor
CHAIR: Tina Le, University of Michigan
Sunbelt Conceptualism? The Southern Strategy in Conceptual Art
Jacob Stewart-Haley, Tufts University
Revisiting Readymade: David Hammons’s Art History Lesson
Gregory Tender, Alfred University
Conceptualism—A Channel to the Global Art Scene: The Case of Mashkuf Group in Jerusalem
Na Avron-Barak, Tel Aviv University
The Dark Side of Le Conceptual Art: Struggle In and Out of New York
Branislav Jakovljevic, Stanford University
Imagining Bodies, Pictureing Identities: Self-Portraiture as Performance
Susan Flavin, 2nd Floor
CHAIR: Chanda Laine Carey, New York University
Beyond Face Value: Reconsidering Laura Aguilar’s Three Eagles Flying
Deborah Cullen, Mina & Ira D. Wallach Art Gallery, Columbia University
Resisting Ideal Men: Performative Bodies in Contemporary Korean Photography
Boyoung Chung, Rutgers, The State University of New Jersey
Identity Interventions: Wendy Red Star’s Four Seasons Series and Chris Burden’s Doomed Boyellow Chang, Korean Photography
Michelle Lanteri, New Mexico State University
Laboring Against the Lens: The Performative Self-Portraits of Zanele Muholi
Stephanie Sparling Williams, Yale University Art Gallery
Revisiting Time in Contemporary Art
Rendezvous Trianon, 3rd Floor
CHAIRS: Sarah Archino, Furman University; Monica Steinberg, University of Southern California
Just Press “PLAY”: “Real-Time Computation” (RTC) and “Simultaneity” in Digital Art
Tiffany Funk, Lake Forest College
Palladian Cyclical Time in Nido Sannino’s As In Those Brief Moments (2014)
Sascha Cranston, University of California, San Diego
Contemplation of Time in Chinese Contemporary Art
Patricia Karetzky, Bard College
ILSIA, It’s About Time: Labor, Obsceneness, and Value
Emily Larned, University of Bridgeport
Surrealist Gestures and Material Transformations in the Twentieth-Century Interior
Gramercy A/West, 2nd Floor
CHAIR: Marianne Egger, State University of New York, Fashion Institute of Technology
Making the Domestic Fantastic: Dorothea Tanning’s Surrealist Mise-en-Scène
Allye Mahon, Cambridge University
Transmutational Environments: Plastics and Experimental Interior Design in the Late 1960s
Alexa Griffith Winton, Ryerson School of Interior Design
Sa Dirty! Surrealist Thoughts and Filthy Spaces in Feminist Performance Art
Kathleen Wentrack, Queensborough Community College, The City University of New York
From Correalism to Object Ecology: The Neo-Avant-Garde Environment
Larry Budsea, University of Arizona
Composed Session
Writing and Rewriting Chinese Design History
Sutton Parlor North, 2nd Floor
Interaction between Art and Technique: Early Chinese Bronzes Reviewed
Peng Peng, Princeton University
Designs and Skills in the Multimedia Writing Practices of the Literati in Qing China
Hye-shim Yi, University of California at Chapel Hill
What is and is Not Already There: Violence, Studium, and Punctum in Black Representational Spaces
Anita Bateman, Duke University
Kehinde Wiley’s Femu Piqalle par un Serpent and Blackness as a Nonontology
Jenny Gunn, Georgia State University
DISCUSSANT: Alessandra Raengo, Georgia State University
Curating Public Art
West Ballroom, 3rd Floor
CHAIRS: Angela A. Adams, Arlington Public Art; Leslie Markle, Mildred Lane Kemper Art Museum
Curator and Artist: A Case Study on a Public Art Project
Brooke Kamin Rapaport, Mad. Sq. Art; Diana Al-Hadid, Artist
Public Art as Global Ambassador
Sarah Tanguy, US Department of State’s Office of Art in Embassies
Creating Methodologies for Public Art + Engagement
Micaela Martegani, More Art; Jeff Kaspar, More Art
DISCUSSANTS: Leslie Markle, Mildred Lane Kemper Art Museum; Angela A. Adams, Arlington Public Art
Decoding Destruction and Decay
Sutton Parlor South, 2nd Floor
CHAIRS: Maile Hutterer, University of Oregon; Sarah Thompson, Rochester Institute of Technology
Do Mute Stones Speak? Roman Amphitheaters after Antiquity
Laura Hollengreen, Georgia Institute of Technology; Anna Toth, Georgia Institute of Technology
Reframing the Fragments from Saint-Germain-des-Prés
Meredith Cohen, University of California, Los Angeles
The Ruins of Precolumbian Arcadia: Imagining and Reconsolidation
Igor Demchenko, Kunsthistorisches Institut in Florenz
Design: Context and Dialogue
Gramercy B/East, 2nd Floor
CHAIR: Mark John DeYoung, Independent Scholar
Design: Participatory Practices and Service Learning in Visual Communication
Mark John DeYoung, Independent Scholar
Mapping the Curriculum: A Case Study in Practice-Based Research Design for the Art and Design Institution
Katharine Gillison, Emily Carr University of Art + Design; Stephen Garneau, Independent Researcher
A Smart Communities Initiative: Designing for Economic Growth in Small Town America
Deborah Shmerler, The University of Tennessee
Community Mapping Workshop as Collaborative, Experiential Learning, and Participatory Action Research
Andrew Delrosa, Queens College, The City University of New York
Early Modern Objects and the Boundaries of Materialities
Bryant Suite, 2nd Floor
CHAIRS: Lauren R. Cannady, Clark Art Institute; Valerie Kobi, Universitat Bielefeld
Locating the Boundary between the Vitreous and Crystalline in Early Modern Art
Sarah M. Dillon, Kingsborough Community College, The City University of New York
The Ligneous Image in Early Modern Germany
Gregory C. Bryda, University of Hamburg
Painted Plaster: Brick and Its Replicas in Francis I’s Architecture
Elisabeth Narkin, Duke University
Oil on Glass and the Mechanics of Reproduction
Maggie Cao, The University of North Carolina at Chapel Hill

WEDNESDAY, FEBRUARY 15
3:30–5:00 PM
Composed Session
New Studies in Renaissance and Baroque Painting
Trianon Ballroom, 3rd Floor
Annabelle Caracci’s Butcher’s Shop: Rethinking Art Theory and Practice of the Naturalistic Reform of Painting
Glória de Libraria, University of Washington
Aerto, Body, and Masculinity in Portraits of a Renaissance Duke
Claudia Lazzaro, Cornell University
What’s in a Line: The Painted Seam in Renaissance Venice
Charlotte Nichols, Seton Hall University
Poussin’s Women
Troy Thomas, The Pennsylvania State University Harrisburg
Surrealist Gestures and Material Transformations in the Twentieth-Century Interior
Gramercy A/West, 2nd Floor
CHAIR: Marianne Egger, State University of New York, Fashion Institute of Technology
Making the Domestic Fantastic: Dorothea Tanning’s Surrealist Mise-en-Scène
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Peng Peng, Princeton University
Designs and Skills in the Multimedia Writing Practices of the Literati in Qing China
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What is and is Not Already There: Violence, Studium, and Punctum in Black Representational Spaces
Anita Bateman, Duke University
Kehinde Wiley’s Femu Piqalle par un Serpent and Blackness as a Nonontology
Jenny Gunn, Georgia State University
DISCUSSANT: Alessandra Raengo, Georgia State University
Curating Public Art
West Ballroom, 3rd Floor
CHAIRS: Angela A. Adams, Arlington Public Art; Leslie Markle, Mildred Lane Kemper Art Museum
Curator and Artist: A Case Study on a Public Art Project
Brooke Kamin Rapaport, Mad. Sq. Art; Diana Al-Hadid, Artist
Public Art as Global Ambassador
Sarah Tanguy, US Department of State’s Office of Art in Embassies
Creating Methodologies for Public Art + Engagement
Micaela Martegani, More Art; Jeff Kaspar, More Art
DISCUSSANTS: Leslie Markle, Mildred Lane Kemper Art Museum; Angela A. Adams, Arlington Public Art
Decoding Destruction and Decay
Sutton Parlor South, 2nd Floor
CHAIRS: Maile Hutterer, University of Oregon; Sarah Thompson, Rochester Institute of Technology
Do Mute Stones Speak? Roman Amphitheaters after Antiquity
Laura Hollengreen, Georgia Institute of Technology; Anna Toth, Georgia Institute of Technology
Reframing the Fragments from Saint-Germain-des-Prés
Meredith Cohen, University of California, Los Angeles
The Ruins of Precolumbian Arcadia: Imagining and Reconsolidation
Igor Demchenko, Kunsthistorisches Institut in Florenz
Design: Context and Dialogue
Gramercy B/East, 2nd Floor
CHAIR: Mark John DeYoung, Independent Scholar
Design: Participatory Practices and Service Learning in Visual Communication
Mark John DeYoung, Independent Scholar
Mapping the Curriculum: A Case Study in Practice-Based Research Design for the Art and Design Institution
Katharine Gillison, Emily Carr University of Art + Design; Stephen Garneau, Independent Researcher
A Smart Communities Initiative: Designing for Economic Growth in Small Town America
Deborah Shmerler, The University of Tennessee
Community Mapping Workshop as Collaborative, Experiential Learning, and Participatory Action Research
Andrew Delrosa, Queens College, The City University of New York
Early Modern Objects and the Boundaries of Materialities
Bryant Suite, 2nd Floor
CHAIRS: Lauren R. Cannady, Clark Art Institute; Valerie Kobi, Universitat Bielefeld
Locating the Boundary between the Vitreous and Crystalline in Early Modern Art
Sarah M. Dillon, Kingsborough Community College, The City University of New York
The Ligneous Image in Early Modern Germany
Gregory C. Bryda, University of Hamburg
Painted Plaster: Brick and Its Replicas in Francis I’s Architecture
Elisabeth Narkin, Duke University
Oil on Glass and the Mechanics of Reproduction
Maggie Cao, The University of North Carolina at Chapel Hill

THURSDAY, FEBRUARY 16
8:30–10:00 AM
Composed Session
Blackness, Violence, Representation
Trianon Ballroom, 3rd Floor
“To the Point of Disappearance”: Representational and Civil Rights Conflict in Art by Cheryl Dunes, Zoe Leonard, and Glenn Ligon
Kim Bohler, The University of North Carolina at Chapel Hill
What is and is Not Already There: Violence, Studium, and Punctum in Black Representational Spaces
Anita Bateman, Duke University
Kehinde Wiley’s Femu Piqalle par un Serpent and Blackness as a Nonontology
Jenny Gunn, Georgia State University
DISCUSSANT: Alessandra Raengo, Georgia State University
Curating Public Art
West Ballroom, 3rd Floor
CHAIRS: Angela A. Adams, Arlington Public Art; Leslie Markle, Mildred Lane Kemper Art Museum
Curator and Artist: A Case Study on a Public Art Project
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DISCUSSANTS: Leslie Markle, Mildred Lane Kemper Art Museum; Angela A. Adams, Arlington Public Art
Decoding Destruction and Decay
Sutton Parlor South, 2nd Floor
CHAIRS: Maile Hutterer, University of Oregon; Sarah Thompson, Rochester Institute of Technology
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Maggie Cao, The University of North Carolina at Chapel Hill
Association for Research Institutes in Art History (ARIAH)
Editing Journals in a Digital Age
East Ballroom, 3rd Floor
CHAIRS: Sarah Victoria Turner, The Paul Mellon Centre for Studies in British Art; Martina Droth, Yale Center for British Art
Reflections on Editing Art History
Samuel Bibby, Journal of the Association of Art Historians
Reflections on Editing Nineteenth-Century Art Worldwide
Petra ten-Doesschate Chu, Nineteenth-Century Art Worldwide
Reflection on Editing The Art Bulletin
Kirk Ambrose, The Art Bulletin
Reflections on Editing the Journal of Historians of Netherlandish Art
Alison M. Kettering, Journal of Netherlandish Art
DISCUSSANT: Gail Feigenbaum, Getty Research Institute

Composed Session
Exhibitions between Art and Design
Sutton Parlor North, 2nd Floor
Throwaway Society’s Ed Rosshaus Contemporary Baskety
Sarah Parrish, Boston University
Reanimating the Possibilities of Affect in Henry Moore’s The Arch, 1980
Tola C. Porter, Washington University in St. Louis
Beyond the Film Frame: The Animated Ornament in Exhibition
Katherine Rochster, Bryn Mawr College

Exploring Art Markets of the Past: Tools and Methods in the Age of “Big Data”
Gramercy A/West, 2nd Floor
CHAIR: Christian Huemmer, Getty Research Institute
The Virtual Exploration of an Eighteenth-Century Gallery Space: Gersaint, Watteau, and the Pont Notre Dame
Sophie Raux, Universiteit Leiden—Lyon 2
Materials and Techniques in the Dutch Market for Elite Genre Painting
Melanie Gifford, National Gallery of Art
Lisha Deming Glinsman, National Gallery of Art; Melanie Gifford, Getty Research Institute
Genre Painting Materials and Techniques in the Dutch Market for Elite
Sophie Raux, Université Lumière-Lyon 2
DISCUSSANT: Matthew Lincoln, Getty Research Institute

Infiltration Art
Nassau Suite East/West, 2nd Floor
CHAIRS: Katharine J. Wright, The Metropolitan Museum of Art; Gillian Pistrol, The Graduate Center, The City University of New York
General Idea’s Normal Art
Alex Kitnick, Bard College
Chris Burden’s Institutional Accomplishes
Sydney Stutterheim, The Graduate Center, The City University of New York
Using Copyright Law to Reclaim the Spirit of Art as a Revolutionary Act in The Blued Venus Symphony
Aviva Rahmani, Institute of Arctic and Alpine Research at the University of Colorado Boulder

Layers and Erasures: Hispano-Filipino, Filipino-American Diasporic Art
Morgan Suite, 2nd Floor
CHAIR: Flavina H. Capistrano-Baker, Ayala Museum
Layers and Erasures as Cultural and Artistic Strategies
Flavina H. Capistrano-Baker, Ayala Museum
Reforming Figure: Alfonso Osonai’s Cross-Culturalism
Klaus Ottmann, Phillips Collection
Ziblatt at Harvard: Creative Transformations
Edouard Kopp, Harvard Art Museums
Asian Artists in Diaspora
Tan Boon Hui, Asia Society Museum
Artist Talk
Paul Pfeiffer, Artist
DISCUSSANT: Edward J. Sullivan, Institute of Fine Arts, New York University

Operating Manual for Living in the Worst-Case Scenario
Beekman Parlor, 2nd Floor
CHAIR: Elizabeth Hower, University of North Florida
Rendezvous Trianon, 3rd Floor
How to Get Published and How to Get Read
Petit Trianon, 3rd Floor
CHAIR: Sarah Sidoti, Routledge, Taylor & Francis
How to Publish an Article in a Journal
Sarah Sidoti, Routledge, Taylor & Francis
How to Submit a Book Proposal and Publish a Book
Isabella Vitti, Routledge, Taylor & Francis
How to Ensure Your Research is Read
Tara Golembiewski, Routledge, Taylor & Francis

SEACAC In the Studio
Beekman Parlor, 2nd Floor
CHAIR: Elizabeth Hower, University of North Florida
Shared Space: The Home Studio of Thomas Moran & Mary Nimmo Moran
Shannon Vittoria, The Metropolitan Museum of Art
Dueling Studios: The Public and Private Images of Chaim Gross
Sasha Davis, The Renee and Chaim Gross Foundation
Free Markets, Free People: Discourse and Behavior in Lynda Benglis’s Lost Studio Tapes
Katie Anania, University of Texas at Austin
The Studio as Model: From André Breton’s Wall to Fischli & Weiss’s Polystyrene Object Installations and Piero Gass’s Studio (4/13/2013)
Susan Power, Independent Scholar and Curator

Italy
New Survivalism: Reimagining Escape
Jessica Charlesworth, School of the Art Institute of Chicago
Visual Standards for Southern California Tsunami Evacuation Information: Applications of Information Design in Disaster Risk Management
Claudine Jaenichen, Chapman University
Surviving a Massive Refugee Situation: A Manual for Designers
Kai Wood Mah, Laurentian University; Patrick Lynn Rivers, School of the Art Institute of Chicago
“How however hard you try it’s always tomorrow”: Leam Gillick’s What If? Scenario
Jadine Collingham, University of Chicago

Syria New: Architectural, Artistic, and Cultural Heritage in Peril
Regent Parlor, 2nd Floor
CHAIRS: Jochen Sokol, Virginia Commonwealth University in Qatar, Radha Dalal, Virginia Commonwealth University in Qatar
Fragmentation of Heritage, Fragmentation of Identity: Civil Efforts in Healing the Fracture among Syrian Communities
Eva Ziedan, Independent Scholar
Urban Memory and Intangible Heritage in Mosul: Assessing Recovery after an “Assault on Diversity”
Sara Ethel Wolper, University of New Hampshire
The Artistic Legacy of Displaced Syrians in Izmir
Michael Ferguson, School of Oriental and African Studies
Documentation and Preservation from Afar: Manal al-Athar and Open-Access Images of Syria
Sean V. Leatherbury, Bowing Green State University; Elizabeth Macaulay-Lewis, The City University of New York
DISCUSSANT: Yasser Tabbbaa, Independent Scholar

The Cost of Architecture II
Sutton Parlor Center, 2nd Floor
CHAIR: Claire Zimmerman, University of Michigan
Profit and Pragmatism: The Evolution of the Commercial Architect in Contemporary Britain
Amy Thomas, The University of Chicago
Cheap and Handsome: The Cost of Efficiency and the Images of Excess in Mexican Development
Maria Gonzalez Pendas, Columbia University
The Thin Skin of Architecture: From Mc Kindle Mead & White to Albert Kahn Associates
Claire Zimmerman, University of Michigan
DISCUSSANTS: Reinhold, Columbia University; Anoradha Iyer Siddiqi, New York University

Infiltration Art
Sutton Parlor South, 2nd Floor
CHAIRS: Namita Gupta Wiggins, Critical Craft Forum; Benjamin Lignel, Art Jewelry Forum
Meredith P. Nelson, Bard Graduate Center
Emily K. Robmann
Julia Heinencus, The Evergreen State College
Jadine Collingham, University of Chicago

TUESDAY, FEBRUARY 21
10:30 AM–12:00 PM
8th Critical Craft Forum: Gender and Jewelry
Sutton Parlor South, 2nd Floor
CHAIRS: Namita Gupta Wiggins, Critical Craft Forum; Benjamin Lignel, Art Jewelry Forum
Meredith P. Nelson, Bard Graduate Center
Emily K. Robmann
Julia Heinencus, The Evergreen State College
Jadine Collingham, University of Chicago

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new york city // 2017
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THURSDAY, FEBRUARY 16
10:30 AM–12:00 PM
Accelerated Art History: Tools and Techniques for a Fast-Changing Art World
Sutton Parlor Center; 2nd Floor
CHAIRS: Charlotte Frost, City University of Hong Kong; Sarah Cook, Duncan of Jordanstone College of Art and Design
Collecting and Curating Digital Posters: A Collaborative Pilot Study Using Rhizome’s Webrecorder
Anisa Havas, Victoria & Albert Museum
Art as Event: Three Critical Methods for Analyzing Aesthetic Experience
Saul Albert, Tufts University
No More FOMO? Un-Destroying Cultural Heritage with 3D Replication
Gabriel Menotti, Federal University of Espirito Santo
Agent Ruby (1998–present): A Case Study for Historicizing the Life of an Internet Artwork
Karin de Wild, Duncan of Jordanstone College of Art and Design

Alternate Revolutions: Reexamining Cuban Art History beyond 1959
Morgan Suite, 2nd Floor
CHAIRS: Abigail McEwen, University of Maryland, College Park; Susanna V. Temko, Americas Society
Havana: Heritage and Cultural Modernism in the Visual Arts of Nineteenth-Century Havana
Paul Neil, Florida State University
Revolution, Reiterations, and Prison Architecture in Machado’s Cuba, 1925–33
Joseph R. Hartman, Southern Methodist University
Exhibiting the Commons: Nostalgic Site Specificity and the Staging of the Cuban Revolution’s Golden Years
Paola Checa-Gismondo, University of California, San Diego
DISCUSSANT: Rachel Weiss, School of the Art Institute of Chicago

Art Writing in the Expanded Field
Gramercy A/West, 2nd Floor
CHAIR: Claire Daigle, San Francisco Art Institute
Correspondence
Katie Geha, University of Georgia
The Task of This Art Writer: Where Fragments Are Part of a Vessel
Thyrza Nicoli Goodove, School of Visual Arts
Analogy in Artwriting
Charlotte Kent, Mercy College

Beautiful Lies: Artists Working with Digital Simulation and Illusion
Rendezvous Trianon, 3rd Floor
CHAIR: Stephen Hilyard, University of Wisconsin-Madison
Kim Joon’s Virtual-Antique
Rachel Baum, Fashion Institute of Technology, State University of New York
Artist Presentations:
Jawshing Arthur Liu, Indiana University
Alex McLeod, Independent Artist
Stephen Hilyard, University of Wisconsin-Madison

Changing Lenses: Contemporary Photography and New Media from the Arab World
Sutton Parlor North, 3rd Floor
CHAIRS: Woodward L. Taylor, American University in Dubai; Janet Bellotto, Zayed University, Dubai
Visual Languages of Challenge in Women’s Photography and New Media Art in the GCC
Beth Deredian, Northwestern University
These Roots Will Always Flourish: Emanating Photographers and the Search for Form
Elisabeth Stoney, Zayed University, Abu Dhabi
UAE Women: Visual Expression and Identity in New Media
Nadia Rahman, Zayed University, Dubai
Reverberations: New Media Artists on Migration and Identity
Flounder Lee, American University in Dubai
DISCUSSANT: Ebtisam Abdulaziz, Independent Artist

Divided Societies: Manifestations of Postcolonial and Postapartheid “Nostalgia”
West Ballroom, 3rd Floor
CHAIRS: Karen von Veh, University of Johannesburg; Richard Gregor, Trama University
The Return of the Future: From Reflexive to Inoperative Nostalgia
Cristian Nae, George Enescu University of Arts
The Dualities of “Blackness” in -Afrofuturist Aesthetics
Thabang Monoa, University of Johannesburg
Mediated Histories: Soviet Monuments in the Films of Deimantė Narkevičiūtė
Ksenia Nouril, Rutgers, The State University of New Jersey
Animating the Afromoma: A Post-African Critique of the Kwazi Comics Series
Pfunzo Sidogo, Tshwane University of Technology

Multisensory Digital Curatorship as Experimental Practice
Nassau Suite East/West, 2nd Floor
CHAIR: Francesca Bacci, University of Tampa
Please Touch the Art: Emerging Haptic Experiences in Museums
Michal Walter, Cooper Hewitt, Smithsonian Design Museum
Analyzing Embodied Interpretation and Touch in a Sculpture Gallery
Palmyre Pierroux, University of Norway

Tactile and Visual Experiences: An Integrated Software Framework for Improving User Experience during Museum Visits
Roberto Montanari, Università degli Studi Suor Orsola Benincasa
Designing a Whole Body Museum Experience: Case Studies
Francesca Bacci, University of Tampa

Public Art Dialogue (PAD)
Public Art in the Era of Black Lives Matter
Trianon Ballroom, 3rd Floor
CHAIRS: La Tanya Autry, Yale University Art Gallery; Jennifer Wingate, St. Francis College
Symbolic Interventions, New Narratives: Challenging the Authority of the Confederate Flag
Evie Torrono, Randolph-Macon College
Listening to the Land/Playing Off the Crowd: Black Public Performance Interventions in Artmaking and Placemaking
Arielle Julia Brown, Brown University
Black Lives Matter Inside Out Project
Christopher Metzger, Stevenson University
Creative Justice: A Regional and National Impervious
Aaron Counts, 4Culture

Composed Session
Roman Art and Social Space
Gramercy B/East, 2nd Floor
Gods in the Garden: Remaking Greek Sacred Statues in Roman Domestic Space
Megan Goldman-Petri, Princeton University
Roman Honorific Statues as Social Agents
Esen Ogus, Ludwig Maximilians-Universität München
The Roman Arch at Orangia and the Tradition of Trophy Monuments in Gaul
Gretel Rodriguez, The University of Texas at Austin
The Old Market Woman as a Symbol of Hope
Stephen P. Williams, Academy of Art University

Seeing in Black and White: Grisaille Painting and Transatlantic Color Theory, Part I
Bryant Suite, 2nd Floor
CHAIR: Barbara E. Mundy, Fordham University
Grisaille as a Liminal Mode in Early Netherlandish Painting
Lynn F. Jacobs, University of Arkansas
Between Hieroglyph and Print: The White and Blackness of Grisaille as a Liminal Mode in Early Netherlandish Painting
Chirs ter Johnson, University of Maryland, College Park

Professional Practices Committee
The MFA in Transition
Regent Parlor, 2nd Floor
CHAIRS: Thomas Berding, Michigan State University; John Kissick, University of Guelph
Non Goggin, University of Illinois
Katherine Sullivan, Hope College
Michael Wills, Illinois State University
Catherine Pagani, University of Alabama
Bruce Mack, Michigan State University

Composed Session
Shimmering Saints and Ciconeros: Medieval Mediation and Its Afterlives
Bookman Parlor, 2nd Floor
Relics in Wood: A Cultural Biography of Devotional Sculpture in Ireland
Jennifer K. Cochran Anderson, Pepperdine University
Animation in Medieval Art
Bissera V. Pentcheva, Stanford University
From Santa Sabina to Forest Lawn: The Afterlife of a Ciborium
Alison Locke Pechuk, California State University, Channel Islands
The Tour Guide in the Middle Ages: Guide Culture and the Mediation of Public Art
Conrad Rudolph, University of California, Riverside

Composed Session
Symbolism and Allegory in Modern Art
Petit Trianon, 3rd Floor
Little: Fashion, Music, and the Call to Order at the Galeries Théâtre
Mary E. Davis, Fashion Institute of Technology, State University of New York
Alegorías de Maternidad y Modernidad: El Látex del Trabajo de Kenneth Hahn
Kirsty Sinclair Doottson, Yale University
Evolutive Illustrations: Literary Subjects at the Salons of the Rose + Croix
Mary Slavsky, Young Harris College
Picasso’s Science and Charity and the Metaphysics of Art in Fzdigo Spain
Oscar E. Vázquez, University of Illinois at Urbana-Champaign

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THURSDAY, FEBRUARY 16
10:30 AM–12:00 PM

Foundation in Art: Theory and Education (FATE)
Using the F-Word for Good, Not Evil: Fail, Fail Again, Fail Better
Madison Suite, 2nd Floor
CHAIR: Naomi J. Falk, University of South Carolina
Break it to Make it
Lauren Greenwald, University of South Carolina
Making My Crazy Thoughts Come True: Risk-taking, Failure, and Student Autonomy with International Students
Allison Yasukawa, School of The Art Institute of Chicago
Fate Faster: Celebrating the Artistic Process
Valerie Powell, Sam Houston State University

Publications Committee
Why Print?
10:45 AM–11:15 AM

Perspective: Actualité en histoire de l’art
Nineteenth-Century Art Worldwide
Petra ten-Doesschate Chu, Sam Houston State University
Valerie Powell

Break
11:15 AM–11:45 AM

Fail Faster: Celebrating the Artistic Process
Allison Yasukawa

Student Autonomy with International Students
Making My Crazy Thoughts Come True: Risk-taking, Failure, and Student Autonomy with International Students
Lauren Greenwald

Panel Sessions
West Promenade, 3rd Floor
Poster sessions are informal presentations for small groups displayed by an individual. The poster display is usually a brief narrative paper intermixed with illustrations, tables or graphs, and other presentation materials. With a few concisely written areas of focus, the poster display communicates the essence of the presenter’s research, synthesizing its main ideas and research directions. Poster displays will be on view for the duration of the conference, beginning on Thursday morning at 9:00 AM through Saturday afternoon at 3:00 PM. On Thursday and Friday, from 12:00 to 1:30 PM, presenters will be available to discuss their work.
Walkshops for Collective Inquiry in the Built Environment
Sara Alsum-Wassenaar, Hope College
Teaching Visual Art in Prison: Supporting Mental Escapes
Jim Dahl, Independent Art Educator
Art Can Help Broader the Public Conversation on Climate Change
Melissa Fleming, Studio MF/The Weather Gamut
Kawal: An Artist Residency in Mal for Peace, Reconciliation, and Social Cohesion
Jill Goldner, Independent Artist
Gained in Translation: Drawing Art History
Sarah Jaffrey, British Museum
The Postmaster’s Porcelain: Collecting European Decorative Arts in the American Midwest
Sarah S. Jones, University of Missouri
Aviary: Knowing Birds through Scientific Drawing
Carolina Rojas, University of Los Andes
The “Technological Marvel!”: Exploring the Interior of Walter Gropius’s House in Dessau
Isabel Rousset, The University of Western Australia
Feminism: Remembrance and Legacy
Claudia Sbrissa, St. John’s University
East Asian Design History as Art and Visual Culture History
Kristopher Kersey, University of California, Berkeley
Artisans and the Centripetal Image
Jeffrey P. Cunard, Independent Scholar
Transnational and Transdisciplinary Enquiries: Writing East Asian Design History as Art and Visual Culture History for the Global Context
Yoko Ikuchi, University of the Arts London

THURSDAY, FEBRUARY 16
12:15–1:15 PM

Noon Forum
Key Conversation: Art Criticism
San Bijou, 3rd Floor
CHAIR: Anne Collins Goodyear, Bowdoin College
Museum of Art
SPEAKERS:
Karen Marsh, Art Historian
Jeanne Nとも, Curator, UCLA Art
Martha Rosler, Artist
Francesca Salmi, Associate Curator, Whitney Museum
David Velasco, Artforum International Magazine

Noon Forum
Committee on Intellectual Property
Key Conversation: Learning from Experience: Fair Use in Practice
Sutton Parlor Center, 2nd Floor
CHAIR: Sarah Jaffrey, Bowdoin College
SPEAKERS:
Sarah Jaffrey, Bowdoin College
Allison Yasukawa, University of Chicago

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David Velasco, Artforum International Magazine

THURSDAY, FEBRUARY 16
1:30–3:00 PM

Design Studies Forum (DSF)
East Asian Art History as Design History
Madison Suite, 2nd Floor
CHAIR: Michelle H. Wang, Reed College; Ellen Huang, University of California, Berkeley

Nestor Space in Qing Trompe L’Oeil Murals at the Forbidden City: ca. 1733
Sophie Voelp, University of California, Berkeley

Trade and Trade beyond the Imperial Center: Late Qing Artisans and the Conceptual Image
Susan Eberhard, University of California, Berkeley

Illusion, Industry, Alterity, and Depth: The Mechanisms of Marginalization in the History of East Asian Design
Kristopher Kersey, University of Richmond

Transnational and Transdisciplinary Enquiries: Writing East Asian Design History as Art and Visual Culture History for the Global Context
Yoko Ikuchi, University of the Arts London

ArtCan Help Broaden the Public Conversation on Climate Change
Melissa Fleming, Studio MF/The Weather Gamut

Historizing the Present: Contemporary Currents in Israeli Art
Sutton Parlor Center, 2nd Floor
CHAIR: Dalia Manor, Ben-Gurion University of the Negev
The Cultural Genealogy of Israeli Occupation: The Artistic Practice of Invasion as a Case Study
Ronit Milano, Ben-Gurion University of the Negev

Manipulating Time and Space in the Occupied Territories: Erin Sani’s Activism
Adi Louria Hayon, Tel Aviv University

Aesthetics of Nostalgia: Presenting History in Contemporary Israeli Art
Nissim Gal, University of Haifa

SPEAKERS:
Dalia Manor, Ben-Gurion University of the Negev

Natural Disasters, Sacred Time, and Eschatology in the Eastern Mediterranean
Gramercy B/East, 2nd Floor
CHAIR: Armin Bergmeier, Leipzig University; Heba Mostafa, University of Kansas
Agents of Order in a World of Mud: Flood, Architecture, and the New Year Festival in Ancient Babylon
Amy L. Balogh, University of Denver

"Draining the Cup of God’s Wrath": On the Uses of Earthquakes in Seventeenth-Century Constantinople
Anthony Cutler, The Pennsylvania State University

The Chosen People: Noah’s Ark between Sunnism and Shi’ism in Islamic Painting
Bernard O’Kane, The American University in Cairo

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new york city // 2017
THURSDAY, FEBRUARY 16
1:30–3:00 PM

Composed Session

New Studies in Manet and Impressionism
West Ballroom, 3rd Floor

Girls’ Best Friend: Atavism and “Sideways Growth” in Mary Cassatt’s Little Girl in a Blue Armchair
Jessica Cressveux, University of Louisville
There/Not There: Presence and Absence in Monet’s Portrait of Camille on Her Deathbed
Debra Hanson, Virginia Commonwealth University
Characterizing Intercultural Childhood: Manet’s Portraits of Children and Bourgeois Families in Late Nineteenth-Century Paris
Chiao-mei Liu, National Taiwan University
Laure of Olympia and More: The Black Presence in Manet’s Paris
Denise M. Murrell, Miriam and Ira D. Wallach Art Gallery, Columbia University

On Black Sentience: post-Black and Liquid Blackness in new Studies in Manet and Impressionism
Composed Session, Miriam and Ira D. Wallach Art Gallery, Denise M. Murrell
Laure of Olympia and More: The Black Presence in Manet’s Paris
Denise M. Murrell, Miriam and Ira D. Wallach Art Gallery, Columbia University

Puppets and Performing Objects
Sutton Parlor South, 2nd Floor
CHAIRS: Elissa Atha, Bard Graduate Center; John Bell, Ballard Institute and Museum of Puppetry

An Alternative Language with Things? Object Performances by Stuart Sherman (1945–2001)
Franziska Solte, Humboldt University Berlin

The Utopia of the Grottoes: The Transnational Artistic Community of Wiel Shawky’s Cabaret Crusades
Dan Jakubowski, Nashville State Community College

Suspended Animation: How to Drive a Monster Yellow Construction Crane and Play God as a Mecha (Machinic Exoskeleton with Human/BODY/Spirit)
Katherine Mazur, University of California, Berkeley

Have Gun—Will Protest
Colette Gaiter, University of Delaware
Between the Eye and the Target, or How to Be a Pixel
Kris Paulson, The Ohio State University
Disarming Violence
Susanne Slavick, Carnegie Mellon University

Composed Session

On the Fringes of 291: Expanding the Stieglitz Circle
Rendezvous Trianon, 3rd Floor

Hidden in Plain Sight: Florence Stetttheimer as Radical Innovator
Barbara Bloemink, Independent Scholar

Carrie Stettheimer’s Doll House: Curation, Decoration, Hidden in Plain Sight: Florine Stettheimer as Radical Innovator
Alessandra Raengo, Middlesex University

Liquid Blackness: Reading for Matter, Reading for Motion
Blackness and Form
Alessandra Raengo

Women with Guns: Resistance, Reappropriation, Revolution
Hilary Robinson, Middlesex University

Outmanned and Outgunned
Sutton Parlor North, 2nd Floor
CHAIRS: Faye Gleisser, Indiana University; Della Solomons, Drexel University

Women with Guns: Resistance, Reappropriation, Revolution
Hilary Robinson, Middlesex University

American Art from Asia
Gramercy A/West, 2nd Floor
CHAIRS: Michelle Lim, School of Art, Design & Media, Nanyang Technological University; Kyanghoe Pyun, Fashion Institute of Technology, State University of New York

Phantasmatic Ethnophilia
David Kelley, University of Southern California

Sunset House as a Collective Language of Being
James Jack, Kyushu University

New Eyes, New York: How the City Saw Korea’s Art for Democracy
John Kannenberg, Stevens Institute of Technology

The Savage Beasts of Nineteenth-Century French Art
Sarah Lippert, University of Michigan–Flint

Art Events: Rethinking African history around unique Objects pre-Twentieth-Century Art
Kari Cronin, Brock University; Maria Power, University of Liverpool

The First Step toward Change
Lauren Carr, Montclair State University

Changing Space: Art History/Studio Collaboration in the Classroom
Nassau Suite East/West, 2nd Floor
CHAIR: Marta Ameli, Colby College

Teaching and Learning: Seeking Complementary and Innovative Practices in Art and Art History
Neil Ruby, Agnes Scott College; Katherine Smith, Agnes Scott College

“Gods, Graves, and Scholars”: A Classroom Collaboration between Archaeologists and Artist-Designers at the Maryland Institute College of Art
Joe Basile, Maryland Institute College of Art; Katie O’Meara, Maryland Institute College of Art

Collaborations Showcasing Teaching Methods in the Studio in Coordination with Art History Classes in the United Arab Emirates
Moyo Sosa, Zayed University

Coalition of Women in the Arts Organizations (CWAO)
Sutton Parlor East/West, 2nd Floor
CHAIR: Kaia Olsen, Bard Graduate Center; DISCUSSANT: Shani King, Independent Scholar

Sonic Events Native within the Museum Soundscape
Seth Cluett, Stevens Institute of Technology

Melissa L. Mednicov, Middlesex University

Sculpture Gardens

Charles Eppley

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Art Events: Rethinking African history around unique Objects
Bryant Suite, 2nd Floor
CHAIR: Linda Johnson, University of Michigan–Flint

Frederic Remington’s What an Unbranded Cow Has Cost: Animal Ethics Portrayed through American Cowboy Dominion
Julia Johnson, Yale Divinity School

The Figure of the Sorrowing Christ: Compassionate Animal Ethics Portrayed through American Cowboy Dominion
Julia Johnson, Yale Divinity School

The Savage Beasts of Nineteenth-Century French Art
Sarah Lippert, University of Michigan–Flint

Art Events: Rethinking African history around unique Objects
Bryant Suite, 2nd Floor
CHAIR: Prita Meier, University of Illinois at Urbana-Champaign

Art Events: Rethinking the “Mother and Child” in African History and the Matter of Bonaventure’s Masterpiece
Alissa LaGamma, The Metropolitan Museum of Art

Deceptions of Human Trafficking on Loa Anglo Images in the 1880s
Z. S. Strother, Columbia University

HISTORY AND THE Fetish: Rethinking the Delcommune Nkisi as Art Event
Cécile Fromont, The University of Chicago

The Siwas of Lamu: A Sense of Time between Land and Sea
Morgan Suite, 2nd Floor
CHAIR: Linda Johnson, University of Michigan–Flint

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DISCUSSANT: Suzanne Preston Blier, Harvard University

new york city // 2017
Hosting: University of Michigan, Museum of Art

Thursday, February 16
5:30–7:00 PM

Composed Session

Byzantine and Medieval Images, Marginal and Monumental
Sutton Parlor, 2nd Floor

Encounterings Drawings, Illuminations, and Woodcuts in Copies of Nicholas of Lyra’s Postilla from 1335 to 1493
Sarah Bromberg, Suffolk University

Reinventing Margins: Profanity at the Medieval Edge
Betsy Chunko-Dominguez, Savannah College of Art and Design

Calendar, Time, and Memory in Later Byzantium
Nicole Paxton Sullo, Yale University

Crossing Boundaries: Transnationalism and Trans-temporality in Hagiographical Arts
Sutton Parlor Center, 2nd Floor
CHAIR: Kathryn Gerry, Memphis College of Art

Crossing Boundaries in Religious Art: The Sacred Spirits of Europe and Africa in M tati
LeGrace Benson, Arts of Haiti Research Project

Paint and Power on the Island of Saints: Icons under Frankish Rule
LeGrace Benson, Arts of Haiti Research Project

Distinguished Scholar Session Honoring Kaja Silverman
West/East Ballroom, 3rd Floor

Kaja Silverman, art historian and critical theorist, and Katherine and Keith L. Sachs Professor of Art History at the University of Pennsylvania, will be recognized as the Distinguished Scholar in this special session.

The panel will include: Richard Meyer, Robert and Ruth Halperin Professor in Art History, Department of Art and Art History at Stanford University; and Homay King, Professor of History of Art, Bryn Mawr College.
Please join us for a reception immediately following the session in the Third Floor East Promenade. There will be a cash bar available.

Composed Session

Economics of Design and Branding
Gramercy A/West, 2nd Floor

Reshaping This Exceptional Economy of the Design Industry through Systems Thinking
Hannah Park, Texas State University

Felt Sense and the Art of Branding
Paul M. Remeikos, Independent Artist and Scholar

A Haptic Process: How Touch Ignites Graphic Design
Kelly Salchow MacArthur, Michigan State University

The Uncanny Valley of Branding
Gabriel Schafft, University of California, San Diego

Zachary Kaiser, Michigan State University

National Council of Arts Administrators (NCAA) Entrepreneurship as Research, Teaching, Learning, or Service
Petit Trianon, 3rd Floor
CHAIR: Jim Hopfensperger, Western Michigan University; Lynne Allen, Boston University
Jim Hopfensperger, Western Michigan University
Lynne Allen, Boston University
Sally Gaskill, Strategic National Arts Alumni Project

Jen Guillemont, Boston University
Sara Meyer, California State Polytechnic University, Pomona

Matt Clark, University of Texas–Arlington
Nancy Palmeri, University of Texas–Arlington

Playing Art History/Gaming the Museum
Trianon Ballroom, 3rd Floor
CHAIRS: Michael Maizels, University of Arkansas; Michael Mansfield, Smithsonian American Art Museum

What Games Want from Museums; What Museums Should Want from Games
John Sharp, Parsons School of Design, The New School
Betwixt Art and Industry: Charting the Multiple Curatorial Trajectories of the Exhibition and Public Presentation of Video Games
Skot Deeming, Milieux Institute for Arts, Culture and Technology

Playing with Loose Parts: The Design 12 Course and Predigital Interactive Environments
Tim Stott, Dublin School of Creative Arts, Dublin Institute of Technology

Exhibiting Dwarf Fortress or MoM’s Failure
Dani Leiderman, Texas A&M University

DISCUSSANT: Malbri Borgen, Yale University

Catalogue Raisonné Scholars Association (CRSA) Technical Art History and the Catalogue Raisonné: Case Studies in the Materials, Methods, and Meanings of Art Works

American Academy in Rome
The American Dream of the Mediterranean: Lessons from History
Beekman Parlor, 2nd Floor
CHAIRS: Lindsay Harris, American Academy in Rome;avinAoko Shalem, American Academy in Rome
Dan Kinney, Bryn Mawr College
Peter N. Miller, Bard Graduate Center
Martino Stierli, Museum of Modern Art
DISCUSSANTS: Lindsay Harris, American Academy in Rome;avinAoko Shalem, American Academy in Rome

Association of Historians of American Art (AHA)

The Gustatory Turn in American Art
Regents Parkos, 2nd Floor
CHAIR: Guy Jordan, Western Kentucky University; Shana Klein, German Historical Institute

The California Rams
Katherine Manthorne, The City University of New York

“A Harmony in Eggs and Milk”: Gustatory Synesthesia in the Victorian Reception of Whistler’s Art
Allison Tsui, Washington College

Feeding the Conscience: Depictions of Charitable Distribution in the Progressive Era
Lauren Freese, The University of Iowa

Food Photography, Anxiety, and Desire
Margaretta Lovell, University of California, Berkeley

DISCUSSANT: Shana Klein, German Historical Institute

Friday, February 17
8:30–10:00 AM

Ancient Sculpture in Context
Beekman Parlor, 2nd Floor
CHAIRS: Anne Hrychuk Kontokosta, New York University; Peter De Staebler, Pratt Institute

Understanding the History of Greek Sculpture: What Neuroscience Can Add
John Onians, University of East Anglia

Portability, Versatility, and the Problem of Contextualization: In Search of Viewing Environments for the Small-Scale Divine Statuary of Roman Athens
Brian A. Martens, University of Oxford

Use or Reuse? Rethinking Mythological Sarcofagi in Cittacoma Contexts
Sarah Nadel, Borough of Manhattan Community College, The City University of New York

Eros and the Army (Constantinople and Context)
Benjamin Anderson, Cornell University

Art and Academy in the Twenty-First Century: Reinstalling Permanent Collections in College and University Art Museums
Gramercy A/West, 2nd Floor
CHAIR: Johanna G. Seasonwein, Jordan Schnitzer Museum of Art, University of Oregon; Claire C. Whitner, Davis Museum, Wellesley College

A Dance of Welcome: Activating the Permanent Collection through Student Performance
Johanna G. Seasonwein, Jordan Schnitzer Museum of Art, University of Oregon

Collections Exhibitions on the Move
Lucinda Barnes, University of California Berkeley Art Museum & Pacific Film Archive

British in the World: Reinstalling the Collections of the Yale Center for British Art
Scott Wilcox, Yale Center for British Art, Yale University

The History of Our World in 600 Objects: Reinstalling the Davis Museum on the Move
Claire C. Whitner, Davis Museum, Wellesley College
FRIDAY, FEBRUARY 17
3:80–10:00 AM
Association for Textual Scholarship in Art History (ATSAH)
Arts and Politics, Religious and Secular Iconocrazia
Morgan Suite, 2nd Floor
CHAIR: Liana De Girolami Cheney, Association for Textual Scholarship in Art History; David Cast, Bryn Mawr College
Physiognomy of Sovereignty
Giuseppe Cascone, University of Aldo Moro
Signorelli’s Frescoes of the End-Time at Orvieto, the Eucharist, and Politics of Papal Rome
Sara Nair James, Mary Baldwin College
Triumphal Entrance of Emperor Carlo V in Florence: Unfinished Issues
Emilie Piasigatt, Independent Scholar
Whose Power? Iconography and Agendas in Early Modern Scottish Ceremonies
Giovanna Guidicini, Glasgow School of Art

Society of Historians of East European, Eurasian, and Russian Art and Architecture (SHERA)
Society of Historians of East European, Eurasian, and Arts and politics, Religious and Secular Iconocrazia
Association for Textual Scholarship in Art History (ATSAH)
FRIDAY, FEBRUARY 17
Marina Maximova, The Courtauld Institute of Art
Transition in Context: Inclusion of Post-Soviet Artists in the Art World
Nicola Kozicharow, Penn State Erie, The Behrend College
Matthew Levy, La Salle University
“Seeing Differently”: Modernist Incoherence and the Unfinished
Christa Noel Robbins, University of North Carolina

Imbricated Art Histories: Native American Artists of the Twentieth Century
Tnianan Ballroom, 3rd Floor
CHAIR: David W. Penney, National Museum of the American Indian
Toward an American Indian Abstract: The Art and Politics of Mary Sully
Phil Deloria, University of Michigan
Tonita Peña: “American and Modern”
W. Jackson Rushing, University of Oklahoma
Modern, not “Folk”: Four Native North American Painters
Ruth Phillips, Carleton University
Dancing on Discourse: Kay WalkingStick and American Art of the Late Twentieth Century
David W. Penney, National Museum of the American Indian
DISCUSSANT: Kathleen Ash-Milby, National Museum of the American Indian
Postwar Calligraphic Modernisms: Lines of Connection
Bryant Suite, 2nd Floor
CHAIRS: Hikaru Dodi, Cornell University; Eugenia Bogdanova-Kummer, Heidelberg University
École de Leu Urgo- Acédémie de Peinture Orientale de Paris: A Counter Narrative in Practice
Euljuang McGills, Carleton University
The Calligraphic Other: Japanese Calligraphers’ Postwar Encounter with Arabic Calligraphy
Eugenia Bogdanova-Kummer, Heidelberg University
HunSuyi: Negotiating Cultural Arabism
Nada Shabout, University of North Texas
DISCUSSANTS: Ming Tiampo, Carleton University

Fictive Worlds No More: Sensory Apprehension in American Painting
Madison Suite, 2nd Floor
CHAIRS: Elizabeth Buhe, Institute of Fine Arts, New York University; George Philip LeBourdais, Stanford University
Performing Pictures: Virtual Pleasures in Early Antebellum American Art
Catherine Holochwost, La Salle University
Brooklyn’s Dirty Air
James Glisson, The Huntington Library, Art Collections, and Botanical Gardens
“Seeing Differently”: Modernist Incidence and the Neoliberal Self
Christa Noel Robbins, University of Virginia
Moving along the Margins: Embodied Spectatorship in Jo Baer’s Minimalist Paintings
Matthew Levy, Penn State Erie, The Behrend College

First Frames
Nassau Suite East/West, 2nd Floor
CHAIR: Samantha Krukowski, School of Design, University of Cincinnati
Teaching through Culture: Developing Curriculum for a Diverse, Global, and Multicultural Environment
Jesse Payne, Virginia Commonwealth University, Qatar
Tolerance for Ambiguity: Breadth Before Depth
Martha CaroHotes, University of Delaware
Localizing Foundation Design Education: Composition, Crossings, and Context
Kavanc Kilinc, Yasar University

Relics and Representation: The Holy Land Transported, Part I
Regent Parlor, 2nd Floor
CHAIR: Neta Bodner, The Hebrew University of Jerusalem
CIVL, ABABS DE JOSPHAT DE CRUCE DAT: CREMUS, The Exchange of Holy Matter from Jerusalem to Toulouse
Cynthia Hahn, Hunter College
Image as Relic: Representations of Holy Land Sites on Glass Beakers
Cathleen Fleck, Saint Louis University
“Avila, Saints and Stones”: Local Heroes in Jerusalem
Bianca Kühnel, The Hebrew University of Jerusalem
Conveying the Holy through its Fragments: Relics in Late Medieval Holy Land—Pilgrim Reports (Mainly of the Fifteenth Century)
Maria Dominguez, Paris Lodron University of Salzburg
DISCUSSANT: Caroline Walker Bynum, Columbia University*
*Please note: Professor Bynum will comment upon both sessions: Part I and Part II of Relics and Representation: The Holy Land Transported and will be speaking at the end of Part II only.

Rustles/Gestures
Sutton Parlor North, 2nd Floor
CHAIR: Suzanne Herrera Li Puma, University of California, Berkeley
Catherine Czacki, University of California, San Diego
Light Moves, Mounted Histories
Natalie Bazzl, Independent Artist; Catherine Czacki, University of California, San Diego
Shuffling, Shifting, Shifting, Folding
Cara Benedetto, Virginia Commonwealth University;
Suzanne Herrera Li Puma, University of California, Berkeley
Canto for the Supernumeraries
Melody Ti, Clemson University, Catherine Czacki, University of California, San Diego; Suzanne Herrera Li Puma, University of California, Berkeley

Art Libraries Society of North America (ARLIS/NA)
Supporting Creative Legacies in Local Communities: Lessons Learned from the Artists’ Studio Archives project
Morgan Suite, 2nd Floor
CHAIR: Carol Magee, The University of North Carolina at Chapel Hill
Get Started, Be SMART, Move Forward: Empowering Artists to Steward Their Personal Studio Archives for a Lifetime
Heather Gendron, Yale University
Developing a Repertoire of Roles: Students’ Interventions in the Lives of Artists’ Archives
Erim Dickey, The University of North Carolina at Chapel Hill
Artist Archives—Collaboration between Artist and Archivist
Susan Harbage Page, The University of North Carolina at Chapel Hill
“Learning from Artists’ Archives: Converting the ‘Learning into Training, Community Outreach, and Ongoing Relationships
J.J. Bauer, The University of North Carolina at Chapel Hill

What Is an MFA Worth?
Concourse A, Concourse Level
CHAIRS: Michael Ano, University of California, San Diego; Kelly Donahue, University of California, Irvine
What Counts: The Ultimate MFA Course
Barbara Bergstrom, Bowling Green State University
DYPH and DYHMA Bay Area Artists: Creating Alternatives to Institutionalized Art Education
Sarah Dougherty, O. V. PhD
When School is a Factory: Allan Sekula’s Radical Pedagogy
Samuel Ewing, Harvard University
DISCUSSANTS: Mario Ybarra, Otis College of Art and Design; Elizabeth Watkins, Columbia University
Northern California Art Historians (NCAH)
Zones of Representation: Photographing Contested Landscapes
Sutton Parlor Center, 2nd Floor
CHAIR: Bridget Gilman, San Diego State University
Fact, Fiction, Document, Eyewitness: Reading the Photographer Makenda Best, California College of the Arts
Cities in Crisis: The Ethics of Urban Photography
Bridget Gilman, San Diego State University
A Poetic Occupation: Artistic Gestures in Zones of Conflict
Omar Mismar, California College of the Arts
Checkpoints, Panoramas, and Darkness in Palestinian Landscape Photography
Kathy Zarur, California College of the Arts
FRIDAY, FEBRUARY 17
10:30 AM–12:00 PM

Beauty, Spectacle, and the Grotesque as Fascist Tools of Wartime Japanese Art
Bryant Suite, 2nd Floor
CHAIR: Aya Louisa McDonald, University of Nevada, Las Vegas
Entertaining War in The Capture of Wuhuan Battle Panorama of 1939
Kari Shepherdson-Scott, Macalaster College
“Peaceful” Japanese Paintings during The Second World War: Yokoyama Takashi’s Paintings of Mount Fuji
Asato Ikeda, Fordham University
Horror and the Grotesque in Foujita’s Later War Paintings
Aya Louisa McDonald, University of Nevada, Las Vegas

Committee on Women in the Arts

Feminist Pedagogy through Activist Arts Practices
Sutton Parker North, 2nd Floor
CHAIRS: Laura Elizabeth Sapelly, The Pennsylvania State University; Jennifer Rissler, San Francisco Art Institute
The Kinship Project: Manifesting Connections to History through African American Family Narratives and Photography Collections
Samantha Hill, Independent Artist
“See Yourself Free”: Black Liberation and Aesthetic Freedom
Sampada Aranke, San Francisco Art Institute
Giving Voice to Women Silenced by Shame
Ann Fassler, Rhode Island School of Design
The Collective Curator: A Case Study in Curatorial Pedagogy and Reflexive Exhibition Making
Jessica Cochran, School of the Art Institute of Chicago

Beyond Critique: Contemporary Art in Theory, practice, and Instruction
Nassau Suite East/West, 2nd Floor
CHAIRS: Roger Rothman, Bucknell University; Pamela Fraser, University of Vermont
Testing the Knowledge-based Polis in the Long Sixties: Baldeissen, Rapoq, and Rosler
Tim Ridlen, University of California, San Diego
Finessing the Frame: Louise Lawler’s Light Works
Leah Pires, Columbia University
Art School in a Moment of Danger: Critique, Otherness, and Pedagogy
Billie Lee, University of Hawaii at Mānoa
Criticality, Egalitarianism, and the Pictures Generation of the 1980s
Anthony Grudin, University of Vermont
Parasitism and Contemporary Art: Bughena and Gates
Adrian Anagnost, Massachusetts College of Art and Design
Prognastics of Studio Critique: A Classroom Experiment at MassArt
Judith Linneman, Massachusetts College of Art and Design

Connected Art Histories: A Global Flow of Images
Regent Parlor, 2nd Floor
CHAIRS: Yu-chih Lai, Academia Sinica, Institute of Modern History; Tian S. Liang, University of Oxford
Coining Territory: Emperor Qianlong’s Gift to Catherine the Great
Yu-chih Lai, Academia Sinica, Institute of Modern History
Andreas Vasulka in China: On Body and Skin in the Long Eighteenth Century
Andreas Vasulka in China: On Body and Skin in the Long Eighteenth Century
Tian S. Liang, University of Oxford
Rescuing Art History from the Nation: Late Chosun Korea between Europe and Edo Japan
J. P. Park, University of California, Riverside

Birds from Abroad and Men at Home: Classification and the Social Order in Kaisai’s Artists of Edo
Chelsa Foxwell, The University of Chicago
DISCUSSANT: Yukio Lippit, Harvard University

Women’s Caucus for Art (WCA)

Maternal Art Activism
Rendezvous Trianon, 3rd Floor
CHAIRS: Rachel Epp Bueller, Bethel College; Margo Hobbs, Muhlenberg College
Reflections on The Let Down Reflex
Amber Berson, Queen’s University
Art and Motherhood in the Age of the Anthropocene
Tiffany Holmes, School of the Art Institute of Chicago
Biasing the Nonmaternal
Miriak Schaar, Columbia College Chicago
Strategic Motherhood: Socially Engaged Practice and Subversive Maternal Aesthetics in Mexico
Erin L. Mctosh, Tulane University

On the Road Revisited: Art and Travel since 1900
Sutton Parker South, 2nd Floor
CHAIRS: Peter Han-Chih Wang, Temple University; David Smucker, Stony Brook University
Emily Carr on the Road to Alaska
Samantha Burton, University of Southern California
Fictional Continuity: Mobility and Senility in the Work of Stephen Share
Mark Rawlinson, University of Nottingham
No Sex Last Night (Double Blind): Sophie Calle and Greg Shepard’s Road Trip Film
Laura Elizabeth Shea, University of Illinois at Urbana-Champaign
Travel and Nomadic Emplacement: The Visual Art of Gilbert “Magu” Sánchez Luján
Karen Mary Davalos, University of Minnesota, Twin Cities

Composed Session
Photography in Print
Gramercy A/West, 2nd Floor
Between Art and Propaganda: Photo-Monde in the Service of the UN
C. C. Marsh, The University of Texas at Austin
The Spectacularization of Disaster: Photographs of the Disasters in Commensurate Coffee Table Books
Meredith Tsrotovnuki Shimizu, Whitworth University
The “Cosmopolitan Art”: The FAP Yearbooks of Photography, 1954–60
Alise Tifentale, The Graduate Center, The City University of New York

Relics and Representation: The Holy Land Transported, Part II
Gramercy B/East, 2nd Floor
CHAIR: Bianca Kühnel, The Hebrew University of Jerusalem
Relics of Place: Stones of the Holy Sepulchre in Eleventh-Century France
Renana Bartal, Tel Aviv University
 Fragments of Jerusalem in Mamluk: The Blood and Earth Relic in Sarr’Andrea
Neta Bodner, The Hebrew University of Jerusalem
A Model of the Holy Sepulchre in Hennod (Austria): Relic or Reliquary?
Shimrit Shriki-Hilber, The Hebrew University of Jerusalem

Upcoming Events

CHAIRS:

Dina Bangdel, Virginia Commonwealth University in Qatar
Amelia Rauser, Franklin and Marshall College
Richard Lubben, Lane Community College

DISCUSSANT: Michael Yonan, University of Missouri

Education Committee
Teaching Art and Art History as a General Education Course
Morgan Suite, 2nd Floor
CHAIR: Michael Yonan, Lane Community College
Dina Bangdel, Virginia Commonwealth University in Qatar
Rebecca Easby, Trinity Washington University
Anne Norcross, Kendall College of Art and Design of Ferris State University

CATALOGS: see caa 2017 app for program updates
FRIDAY, FEBRUARY 17
10:30 AM–12:00 PM
The (Object as) Exhibition as Event: From the What Do (Should) Artists know? uS Latinx Art Forum (uSLAF) plenary Session 12:00–1:30 PM
East Ballroom, 3rd Floor
CHAIR: Janet Kraynak, Columbia University; Monica Amor, Maryland Institute College of Art
Introduction Janet Kraynak, Columbia University; Monica Amor, Maryland Institute College of Art
Decolonizing Rituals Tom McDonough, Binghamton University
The Not-Photography of Non-Sculpture: Tino Sehgal and the Limits of Work Irene Small, Princeton University
DISCUSSIONS: Frazer Ward, Smith College; Michelle Kuo, Artforum Magazine

US Latinx Art Forum (USLAF) Plenary Session
FRIDAY, FEBRUARY 17
10:30 AM–12:00 PM
FRIDAY, FEBRUARY 17
12:00–1:30 PM
West Promenade, 3rd Floor
Poster sessions are informal presentations for small groups displayed by an individual. The poster display is usually a brief narrative paper intermixed with illustrations, tables or graphs, and other presentation materials. With a few concisely written areas of focus, the poster display communicates the essence of the presenter’s research, synthesizing its main ideas and research directions. Poster displays will be on view for the duration of the conference, beginning on Thursday morning at 9:00 AM through Saturday afternoon at 2:00 PM. On Thursday and Friday, from 12:00 to 1:30 PM, presenters will be available to discuss their work.
Workshops for Collective Inquiry in the Built Environment Sara Alsüm-Wassenaar, Hope College
Teaching Visual Art in Prison: Supporting Mental Escapes Jim Dahl, Independent Art Educator
Art Can Help Broader the Public Conversation on Climate Change Melissa Fleming, Studio MF/The Weather Gallery
Kawal: An Artist Residency in Mali for Peace, Reconciliation, and Social Cohesion Janet Geldner, Independent Artist
Gained in Translation: Drawing Art History Sarah Jaffrey, British Museum
The Postmaster’s Porcelain: Collecting European Decorative Arts in the American Midwest Sarah S. Jones, University of Missouri
Aviary: Knowing Birds through Scientific Drawing Carolina Rojas, University of los Andes
The “Technological Marvel”: Exploring the Interior of Walter Gropius’s House in Dessau Isabel Rousset, The University of Western Australia
Feminism: Remembrance and Legacy Claudia Sbrissa, St. John’s University, Kathleen Wentrack, Queensborough Community College, The City University of New York
Art History Pedagogy and Practice Karen Shelby, Baruch College, The City University of New York; Virginia Burns Spivey, Maryland Institute College of Art, Baltimore
From foraging to Foraging Communities Gabriella Solti, Independent Artist
Wasted Wasts: Rinslab 2007–10 Cara Tomlinson, Lewis & Clark College

FRIDAY, FEBRUARY 17
12:05–1:15 PM
“MyCAA,” What It Means to Me. . .: CAA’s Annual Business Meeting, Part II
East Ballroom, 3rd Floor
Hunter O’Hanian, CAA executive director, invites all CAA members to participate in an open forum to discuss CAA now and in the future. We want to hear what “my CAA” means to you! CAA staff and board members will be introduced and on hand to answer questions.
The conclusion of the CAA Annual Business Meeting, where new CAA Board members will be announced, will occur prior to the open forum.

FRIDAY, FEBRUARY 17
1:30–3:00 PM
AIDS and Cultural Activism
Regent Parlor, 2nd Floor
CHAIR: Ryan Conrad, Concordia University; Jove Madura, Emory University
Silence Was, Silence Is: Dismantling the AIDS Narrative through Its Images
Avram Finkelstein, New York University
Play Smart: Creating a Women-Centered Safer-Sex Packet
LI Roberts, Parsons School of Design, The New School
“But Countries, you can even get AIDS this way”: Between Art and AIDS Activism in Ryusand Kisiel’s Filo
Alexandra Gajowy, Newcastle University
In France, “AIDS did not seem to inspire a specific artistic reaction.” (1993)
Thibault Bovlain, Université de Paris I Panthéon-Sorbonne

Art after Zero: Making Sense of the Aughts
East Ballroom, 3rd Floor
CHAIR: Margaret Richardson, Christopher Newport University; Nicole De Armandi, George Mason University
Embodiment Abstracted: The Influence of Yume Rauner in the Aughts
Elise Archias, University of Illinois, Chicago
Pieces, Parts: Julie Mehretu, Sarah Sze, and the Drama of Detail
Kurt Krasnoff, University of Southern California
A “Luminous Trend” Revisited: Art and New Media in the New Millennium
Tina Rivers Ryan, The Metropolitan Museum of Art
DISCUSSION: Robert Hobbs, Virginia Commonwealth University

FRIDAY, FEBRUARY 17
1:30–3:00 PM
Entangling Art and Biology: Biostar and Beyond
Rendezvous Tramway, 3rd Floor
CHAIRS: Meredith Trolle, San Francisco Art Institute; Patricia Olynik, Washington University in St. Louis
How Can “Biostar” Escape Sharing a Reductionist Approach with the “Biotechnology” It Critiques?
Jennifer Johung, University of Wisconsin-Milwaukee; Jane Prophet, City University of Hong Kong
What Do Artists Working with Inter species Communication Have to Offer to Biology and Vice Versa? Can Art and Biology Re-Entangled in Such a Way to Support Life’s Flourishing?
Lisilot van der Heijden, The College of New Jersey, Rachel Mayeri, Harvey Mudd College
What Buried Histories of Exchange between Art and Biology Are Being Unearthed?
Arnaud Gerspacher, The Graduate Center, The City University of New York; Anna P. Sokolina, Independent Scholar
What Would It Mean to “Queer” Art and Biology?
Dorothy Santos, Independent Scholar, Adam Zaretsky, Mari College
DISCUSSIONS: Charissa N. Teresanova, University of Texas at Dallas, Laura Splan, Independent Artist

Global Conversations II
Beekman Parlor, 2nd Floor
CHAIR: Mary Miller, Yale University
Imperial Images in Modern and Contemporary Japan: Expanding the Discourse
Bryant Suite, 2nd Floor
CHAIR: Alison Miller, Bowdoin College
Taisho beyond Portraiture: Monuments, Monumental Spaces, and Imperial Representation
Alice Y. Tseng, Boston University
Gender Politics, Women’s Magazines, and the Empire Image in the Taisho Period
Alison Miller, Bowdoin College
The Emperor and the General: Shosha Emperor and General Douglas MacArthur in Genta Fakura’s Photograph, and Contemporary Interpretations
Ayelet Zohar, Tel Aviv University
DISCUSSIONS: Mikiko Hirayama, University of Cincinnati
FRIDAY, FEBRUARY 17
1:30–3:00 PM
Italian Art Society (IAS)
Italiana diversa: Diversity and Multiculturalism in Italian Art
Glamarcy A/West, 2nd Floor
CHAIR: Jennifer Griffiths, The American University of Rome
Black African Winds in Italian Images, 1490–1632
Paul Kaplan, Purchase College, State University of New York
A Foreign Local: Forming Early Modern Venetian identity via Saint Mark
Letha Chrien, University of California, Davis
The Designs of Fortuny through the Lens of Venetian Renaissance Fabs
Wendy Ligon Smith, Independent Scholar
The Feminist Art Project (TFAP)
Marinarchal Actions x Art
Triannon Ballroom, 3rd Floor
CHAIRS: Jaune Quick-to-See Smith, Independent Artist, Maria Hupefield, Independent Artist, Lowery Stokes Sims, Independent Curator and Cultural Catalyst
Organicism, Open Systems, and Technology in Feminist Art
Concourse A, Concourse Level
CHAIRS: Susanne Bieber, Texas A&M University; Christine Filipponi, Millenville University
The System: University as Frontier
Reinhold Martin, Columbus Institute of Art
What Would Bateson Say? Ecology of Mind in Feminist Art
Carol Wider, The New School
Mixed Signals: Work and Play in Feminist Video Art
Miguel de Baca, Lake Forest College
DISCUSSANT: Judith Rodenbeck, University of California, Riverside
The Feminine Uncanny
Sutton Parlor South, 2nd Floor
CHAIR: Dori Griffin, Ohio University
Teaching Historical Design at The Metropolitan Museum
Nazanin Hedayat Muneese, Modern Ancient Design
Objects and Documents
Richard Mack, Suffolk County Community College
Hands on History: Learning the History of Typography with a Letterpress Workshop
Sherry Saunders Freymuth, Lamar University
Engaging Multiplicity: A Multimodal Approach to Teaching Typographic History
Liese Zahabi, University of Maryland College Park; Audra Buck-Coleman, University of Maryland College Park
Composed Session
Re-Marks: Techniques
Nassau Suite East/West, 2nd Floor
Transforming Traditional Studio Experience into Online Technology
Dennis Dalton, Colorado State University-Pueblo
Stitching a New Derby: Exercises in Counter-Flaneur and Alternative Literacies
Veronica Casado Hernandez, Independent Scholar and Visual Artist
Re-Marks: Rethinking the Act of Tracing
Marina Rasciandou, University of Colorado Boulder
Generative Form-Finding in Art and Design: From Paper Folds to Algorithm
Jiangmei Wu, Indiana University
Teaching Design History through Making
Gramercy A/West, 2nd Floor
CHAIR: Blake Stimson, University of Illinois, Chicago
When Artists Declare a State of Emergency: The Collective ATSA Super Pac
Ariane Noël de Tilly, Independent Scholar
When Artists Declare a State of Emergency: The Collective ATSA
Steve Lambert, University of California, Los Angeles
Teaching Historical Design at The Metropolitan Museum
Christianna Bonin, The Metropolitan Museum of Art
When Artists Declare a State of Emergency: The Collective ATSA
Liese Zahabi, University of California, Riverside
When Art Claims to Do Good: Assessing the Impact of Socially Engaged Art
East Ballroom, 3rd Floor
CHAIRS: Elizabeth Grady, Independent Scholar; Steve Lambert, Purchase College–State University of New York
For Freedoms/Four Freedoms: Dissecting the First Artist-Run Super Pac
Elizabeth Driscoll Smith, Independent Scholar
When Artists Declare a State of Emergency: The Collective ATSA
Ariane Noël de Tilly, Emily Carr University of Art + Design
Art and Social Death
Blake Stimson, University of Illinois, Chicago
FRIDAY, FEBRUARY 17
3:30–5:00 PM
Between Conformism and Subversion: Aesthetic Strategies and the Problem of the Political in Contemporary Art
East Ballroom, 3rd Floor
CHAIRS: Connor McGrady, Burren College of Art, Gediminas Gasparavičius, The University of Akron
Boris Čučković Berger, The Courtauld Institute of Art
The Carnival and the Counter-Institution: Anarchism, Democracy, and the Feminist Revolutionary
Anastasia Murney, University of New South Wales
A Politics of Lies: Nationalization, Subversion, and Simplescence in Recent Artistic Activism from Greece
Kostis Stafylopatis, Athens School of Fine Arts
Composed Session
Engaging Diversity in the Arts Curriculum of Designated Colleges and Universities
Gramercy A/West, 2nd Floor
CHAIRS: Lisandra Estevez, Winston-Salem State University; Julie Mc Gee, University of Delaware
Engaging Students through Art at a Hispanic-Serving Institution—A Case Study: San Diego Mesa College Art Gallery Programming and Diverse Art Curriculum
Iossifina Moutzouma, San Diego Mesa College
Art Pedagogies in Bilingual Endowment Programs
Laura Fattal, William Paterson University
Movidas Razquaches: Art and Pedagogy on the Border
Perry Vasquez, Southwestern College
Communities, Cultures, and Exchange: Creating a Dynamic Learning Environment at the Community College
Valeria C. Palazollo, Hillsborough Community College–Ybor
Complicating Identity: New Approaches to Form and Difference in Modern and Contemporary Art
Nassau Suite East/West, 2nd Floor
CHAIRS: Anne Monahan, The Metropolitan Museum of Art, Rachel Middleton, California State University, Chico
Lynne Cooke, National Gallery of Art
Darby English, The University of Chicago
Richard Meyer, Stanford University
The Feminine Uncanny
Sutton Parlor Center, 2nd Floor
CHAIRS: Guy Tal, Shenkar College of Engineering, Design and Art, Gali Ventura, The Hebrew University of Jerusalem
Dead Mothers and the Uncanny in Nineteenth-Century French Art
Gali Ventura, The Hebrew University of Jerusalem
The Devil’s Hands: Watchcraft, Humor, and the Uncanny in Caravaggesque Art
Guy Tal, Shenkar College of Engineering, Design and Art
The Feminist Uncanny: Doris Salcedo’s Un-homes
Shir Aloni Yaari, The Hebrew University of Jerusalem
When Art Claims to Do Good: Assessing the Impact of Socially Engaged Art
Petite Trianon, 2nd Floor
CHAIRS: Elizabeth Grady, Independent Scholar; Steve Lambert, Purchase College–State University of New York
For Freedoms/Four Freedoms: Dissecting the First Artist-Run Super Pac
Elizabeth Driscoll Smith, Independent Scholar
When Artists Declare a State of Emergency: The Collective ATSA
Ariane Noël de Tilly, Emily Carr University of Art + Design
Art and Social Death
Blake Stimson, University of Illinois, Chicago
Participation, Community, and Artistic Intervention in East Asia
Concourse A, Concourse Level
CHAIR: Hong Kal, York University
The Right to the Countryide: From Contemporary Art to Alternative Place Construction
Meiqin Wang, California State University Northridge
The Artistic Intervention of Relation, Collaboration, and Conversation: Environmental Awakening in Community Revival
Wei Hsiu Tung, National University of Taiwan
Art of Counter-Spectacle
Hong Kal, York University

Photography Undone: Contemporary Reflections on the Medium in Latin America
Madison Suite, 2nd Floor
CHAIRS: Jodi Roberts, Cantor Arts Center, Stanford University; Natalia Brizuela, University of California, Berkeley
Archival Landscapes and Epistemic Frontiers: Notes on the Work of Ángela Bonadies
Lisa Blackmore, University of Zurich
Photomontages 2.0: From Newspaper to Wall
Ana Tallone, Independente Scholar
Landscapes to Touch with Your Eyes: Javier Hinogasa and Experimental Photography
Debora Dorotinsky Alperstein, Instituto de Investigaciones Esteticas, UNAM
Beatriz Gonzaílez and the Birth of Photographic Journalism in Colombia
Maria Fernanda Dominguez, New York University
Through One Mirror: Feminine Subjectivations in the Brazilian Art of the 1970s
Talita Trizoli, University of São Paulo

Historians of German, Scandinavian, and Central European Art and Architecture (HSGCEA)
Revivals in Twentieth-Century Design in Germany, Scandinavia, and Central Europe, Part I
Nassau Suite East/West, 2nd Floor
CHAIR: Paul Storton, Bard Graduate Center
Adolf Loos, Oskar Strnad, and the Biedermeier Revival in Vienna
Christopher Long, University of Texas at Austin
National—Regional—International: The City Halls of Copenhagen, Stockholm, and Oslo
Charlotte Ashley, Birkbeck, University of London
The Neo-Baroque, the “Folk Baroque,” and Art Deco in Central Europe
Juliet Kinchin, The Museum of Modern Art
The Biedermeier Revival, Artists, and Landesmuseum Erin Sassin, Middlesbrough College

The Desert: Image, Site, Environment
Sutton Parlor North, 2nd Floor
CHAIR: Lyle Massey, University of California, Irvine
Scorched Earth, Minerals, and Film: Mario Nordman’s Fire Performances as Protest
Laura M. Richard, San Francisco Art Institute

Topography of Sprawl: The Dispassionate Eye of Joe Deal’s Photographs of Suburban Albuquerque
Emilia Mickevicius, Brown University
Raw Data: Imaging Pueblo Architecture through the Energy Crisis
Albert Narath, University of California, Santa Cruz
Documenting Drought in Northwestern Kenya: Photography and Colonial Policy in the 1930s
Kevin Tevrala, Harvard University
Desert Growth: Omer Fast and Witness
Michael Jay McClure, University of Wisconsin—Madison
DISCUSSANTS: Lyle Massey, University of California, Irvine; Jessica L. Horton, University of Delaware

Association for Latin American Art (ALAA)
The Evolving Canon: Collecting and Displaying Spanish Colonial Art
Sutton Parlor Center, 2nd Floor
CHAIRS: Bona Katzew, Los Angeles County Museum of Art; Ellen Dooley, Los Angeles County Museum of Art
Collecting Spanish Colonial Portraiture in the United States and the Role of the Museum
Michael A. Brown, San Diego Museum of Art
Collecting by Creating, or What We Want for Our Colonial Artists: The forged Drawings of Vázquez de Arce y Ceballos
Aaron M. Hyman, University of California, Berkeley
The Latin American Collection at the Hispanic Society
Marcus B. Burke, The Hispanic Society of America

The Maker Mentality
Sutton Parlor South, 2nd Floor
CHAIR: Ruth Dussault, Georgia State University
Craftpersonhood: The forging of Selfhood through Making
Jonathan Morgan, Institute for Doctoral Studies in the Visual Arts
States of Repair
Sabi Khan, Georgia Institute of Technology
Material Matters: Molecular Engineering as Artistic Practice in the New Academy
Stephanie Owens, Cornell University

Using Omeka to Design Digital Art History Projects
Regent Parlor, 2nd Floor
CHAIR: Sheila A. Brennan, Georgia Mason University
Image Mapping with Neatline for Class Projects
Katherine Fostano, Fordham University; Barbara E. Mundy, Fordham University
Object-Oriented Pedagogy and Digital Storytelling: The Content Management System as Nonlinear Narrative Platform
Kimon Keramidas, New York University
Joining Forces: The Omeka for Art Historians Working Group
Sheila A. Brennan, George Mason University

Architecture, Gesamtkunstwerk
Sutton Parlor South, 2nd Floor
CHAIR: Lisa D. Schrenk, University of Arizona
The Gesamtkunstwerk Opera Village Africa: How Francis Kéré’s Participatory Architecture Realizes Richard Wagner’s Vision in Berkinso Faso
Sarah Hegenbart, The Courtauld Institute of Art
The House, the Sex, and the “Total Work of Art”
Alki Economides, McGill University
Constructing a Utopian Vision: A Transnational Perspective of the Gesamtkunstwerk in Interwar Japanese Architecture
Suzie Kim, Hofstra University
Gesamtkunstwerk and Gemeinschaft: Ludwig Metz van der Rohe and Urban Planning in the Case of Lafayette Park, Detroit
Michelle Jackson, Bard Graduate Center

Art and Caricature
Graham A/West, 2nd Floor
CHAIR: Phoebe Wolfskill, Indiana University
Early Modern Multivalence: Caricature, Subversion, and Veneration in Sacred Art
Anne L. Williams, Virginia Commonwealth University
The Smiling Face of Terror: Élènne Bicout’s French Revolution
Richard Taws, University College London
Puslin’s Authorial Caricature: Reconsidering Authorship in the Intellektuelle
Matthew Von Vogt, Indiana University
Aggravating the Powerful: Political Caricature Now and Then
Corina L. Apostol, Rutgers, The State University of New Jersey

Art, Globalization, and Cultural Divergence
Tianon Ballroom, 3rd Floor
CHAIR: John Zarnell, University of San Francisco
Deha’s Evolving Art Scene: Experiments in Education and Institution Building in the Gulf
Grace Murray, Fire and Sackler Gallery
The Delhi Art Ecosystem
Chhoti Rao, Art and Museum Consultant
The Contemporary Carioca Art Landscape
Lucia Cantare, University of San Francisco
Mexico City at a Cultural Crossroads
Marilana David, Freelance Curator

Architectural Gesamtkunstwerk
Sutton Parlor South, 2nd Floor
CHAIR: Lisa D. Schrenk, University of Arizona
The Gesamtkunstwerk Opera Village Africa: How Francis Kéré’s Participatory Architecture Realizes Richard Wagner’s Vision in Berkinso Faso
Sarah Hegenbart, The Courtauld Institute of Art
The House, the Sex, and the “Total Work of Art”
Alki Economides, McGill University
Constructing a Utopian Vision: A Transnational Perspective of the Gesamtkunstwerk in Interwar Japanese Architecture
Suzie Kim, Hofstra University
Gesamtkunstwerk and Gemeinschaft: Ludwig Metz van der Rohe and Urban Planning in the Case of Lafayette Park, Detroit
Michelle Jackson, Bard Graduate Center

Art and Caricature
Graham A/West, 2nd Floor
CHAIR: Phoebe Wolfskill, Indiana University
Early Modern Multivalence: Caricature, Subversion, and Veneration in Sacred Art
Anne L. Williams, Virginia Commonwealth University
The Smiling Face of Terror: Élènne Bicout’s French Revolution
Richard Taws, University College London
Puslin’s Authorial Caricature: Reconsidering Authorship in the Intellektuelle
Matthew Von Vogt, Indiana University
Aggravating the Powerful: Political Caricature Now and Then
Corina L. Apostol, Rutgers, The State University of New Jersey

Art, Globalization, and Cultural Divergence
Tianon Ballroom, 3rd Floor
CHAIR: John Zarnell, University of San Francisco
Deha’s Evolving Art Scene: Experiments in Education and Institution Building in the Gulf
Grace Murray, Fire and Sackler Gallery
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Composed Session

Collaborative Tactics in Social Practice: Fluxus to COLAB

Morgan Suite, 2nd Floor
The Times Square Show: COLAB and Social Practice

Hovey Brock, School of Visual Arts
Daniel Spoerri and François Déutre's Fluxus Book
L'Optique moderne
Jill Carrick, Carleton University
Daniel Spoerri’s Collaborations in the Late Modernism: Influences and Legacies
Leda Campellin, South Dakota State University
Radical Edibles: Food, Fashion, and the Senses in “Robert Kushner and Friends Eat Their Clothes”
Samantha Lyons, The University of Kansas

Composed Session

Exhibition and the Civic Imaginary
Regent Parlor, 2nd Floor
“Salvation Goals”: Contesting Visions of an Italian Exhibition

Dranna Kashihi, University of California, Irvine
Displaying the Nereal Monument: Delineating the Borders of Orient and Occident in the Nineteenth-Century British Museum
Tugba Taner Erdemir, Middle East Technical University
From Civic Initiative to Cultural Phenomenon: Milani’s “La Mostra del Caravaggio”
Heather D. Thorpe, The University of Iowa

Marilyn Stokstad (1929–2015): A Memorial Roundtable
Sutton Parlor Center, 2nd Floor
CHAIR: Maria Elena Buszek, University of California, Los Angeles
Saraiz Grayson, Schools of Visual Arts

Michael Cothren, Sutton Parlor Center, 2nd Floor
Heather D. Thorpe, The University of Iowa

State of the Art (History): pedagogy Laboratory
Rendezvous Trianon, 3rd Floor
CHAIR: Michelle Millar Fisher, The Graduate Center, City University of New York

Giambery BEast, 2nd Floor
CHAIR: John F. Lopez, Skidmore College
A History of Vitality
Stephanie Porras, Tulane University
Testing Creole Cosmopolitanism: Methods for the Study of the Architectural Continuities between Early Modern Colonies
Dwight Carey, Amherst College
Colonizing the Global: Social Institutions and Global Architectural History
Mira Rai Watts, Appalachian State University

Historians of German, Scandinavian, and Central European Art and Architecture (HGSCEA)
Revivalism in Twentieth-Century Design in Germany, Scandinavia, and Central Europe, Part 8
Nassau Suite East/West, 2nd Floor
CHAIR: Paul Sturton, Bard Graduate Center
Neo-Historicism in Croatian Architecture of the First Half of the Twentieth Century
Dragan Damjanovic, University of Zagreb
The Folklorist Revival within Soviet Modernism in the Baltic Republics in the 1970s
Marija Dremaite, Vincas University
Mediating Gustavian Style: Heritage Consumption and National Aesthetics in Sweden
Hedvig Mårdh, Uppsala University
Eclectic Regression? Revivalist Phenomena in Postmodern Finnish Architecture
Anni Vartola, Aalto University

¡Se Se Puede! Brand Identity, Activism, and Art—Historical Analyses
Sutton Parlor North, 2nd Floor
CHAIRS: Sam Romero, Florida Southern College; Julia Fernandez, University of California, San Diego
Transnational Imaginary: Mexico’s Taller de Gráfica Popular in the United Farm Workers’ El Malinckrodt
Julia Fernandez, University of California, San Diego
The Semiotics of the United Farm Workers: The “Wreath of Grapes” Campaign and the “Poisonous Grapes”
Claudia Elsa Zapata, Southern Methodist University
Wings of a Movement
Edward Fuentes, University of Nevada, Las Vegas
Jose Montoya, the Huelga Eagle, and the Chicano Park Mural: The Codification of Chicano Movement Visuality
Carlos Francisco Jackson, University of California, Davis

The Kinetic Imaginary: Liquid Modernity and the Animation of Postwar Art, Part I
Pete Tranos, 3rd Floor
CHAIR: Andrew V. Uroskie, Stony Brook University
The Fluid Temple
Hannah Higgins, University of Illinois, Chicago
Performing Objects: Robert Breer’s Floats and Robert Haasenberg’s Linoleum (1966)
Marina C. Isogo, University of Pennsylvania
“Time as a Tank of Fluid in Which Everything Floats”: Hollis Frampton’s Fluid Cinema
Lindsay Lohdie, Harvard University
The Metaphoric Image: Jeremy Blake’s Winchester Trilogy
Horny King, Bryn Mawr College

Crafting a Learning Community between Culinary Arts and History/Art and Health Sciences: The Relevancy of Visual Analysis across Disciplines
Sandra Cheng, New York City College of Technology; Sarah Archino, Furman University
Costa Paintings: A Case Study in the Flipped Art History Classroom
Ellie Fitzpatrick-Sjofford, Louisiana State University
Engaging the Non-Art History Student: A Tale of Six Football Players (and Others) in Roman Art
Grethchen K. Mckay, McDaniels College
Teaching Contingent Issues in an Introductory Art History Course
Heather M. Shirey, University of St. Thomas
The (Contemporary) Art History Mixtape. Setting the Tone in the Classroom with Music
Ashley Busby, Susquehanna University

American Society for Hispanic Art Historical Studies (ASHAHS)
The Arts of the Early Modern Iberian World: New Approaches through Material Culture
Beekman Parlor, 2nd Floor
CHAIRS: Carmen Rипollés, Portland State University; Amanda Wunder, Lehman College
Olules, Roses, and Turkey Neck: Mother of Pearl and Materiality in the Seventeenth-Century Hispanic World
Brendan McMahon, University of Southern California
Memory Matters: Notes on Islamic Objects in Caucasian Noble Material Culture
Antonio Urrizqui Herrera, Universidad Nacional de Educación a Distancia
Global Gifts: Material and Visual Cultures of Iberian-Asian Diplomacy, 1500–1650
Zoltan Biedermann, University College London
DISCUSSIONS: Carmen Rипollés, Portland State University; Amanda Wunder, Lehman College

Beckman Hall's History of Photography from 1937 to the Present Day (Rethinking Newhall's History at Eighty)
Concourse D, Concourse Level
CHAIRS: Jason Hill, University of Delaware; Nadya Bair, Ryerson Image Centre
Photography According to the Newhalls: The Old World and the New
Juliet Hacking, Soetheby's Institute of Art, London
Building the History of Photography, Collecting Photographs and Collections
Ellen Handy, The City College of New York
On the Way to "The Way through Camera Work"
Brendan Fay, Eastern Michigan University
James R. Swensen, Brigham Young University
DISCUSSIONS: Thierry Gervais, Ryerson University, Ryerson Image Centre

Composed Session

Archaisms, Antiquarianism, and Figuration in the First Millennium BCE
Regent Parlor, 2nd Floor
New Styles and Old Techniques: Archaisch and Religious Conservatism in Athenian Vase Painting
Ross Brendle, Johns Hopkins University
Between Politics and Religion: Mesopotamian Antiquarianism and an Archaising Votive Stele
Elizabeth Knott, New York University; Helen Malko, Columbia University
Drinking in Death: The Intersection between the World of the Dead and the Ritual of the Symposium in Arcadian and Classical Greece
Kirsten Lee, Institute of Fine Arts, New York University
Taking Center Stage: Depictions of Childhood on Athenian Vases, Plaques, and Votive Reliefs
Hollister N. Pritchett, Bryn Mawr College

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On the Way to “The Way through Camera Work”
Brendan Fay, Eastern Michigan University
Embarked before Embattled: The Impact of Beckman Newhall’s History on Photography’s “New Golden Age,” 1968–78
James R. Swensen, Brigham Young University
DISCUSSIONS: Thierry Gervais, Ryerson University, Ryerson Image Centre
SATURDAY, FEBRUARY 18
10:30 AM–12:00 PM
Appetite for Destruction: The Impulse to Destroy in Art
Glamerry A/West, 2nd Floor
CHAIR: Theresa Hannoun, Stevenson University
Baked and Burnt: the Dark Side of Joseph Cornell
Katie Larson, Johns Hopkins University
Beyond the Broken Ground: Unearthing Claes Oldenburg’s Placid Civic Monument
Katherine Smith, Agnes Scott College
Unmaking the White Box: The Artistic Destruction of Katherine Smith’s Placid Civic Monument
Nicole Sully, University of Queensland

Arts-Based Disciplines in the Face of a Carbon-Challenged Future
Regent Parlor, 2nd Floor
CHAIRS: John Calvelly, Alberta College of Art + Design; Carmela Curucuzella, Concordia University
Contemporary Artistic Research Practice in the Expanded Field: Contested Terrains, Resource Extraction, and Culture
Ruth Beer, Emily Carr University of Art + Design
In Situ: Materialities, Pilgrimages, Processes, Networks
Alice Jarre, Université du Québec à Montréal
Tactical Interventions: Environmental Sensing and Socially Engaged Arts
Maria Michalis, Rensselaer Polytechnic Institute

Saturday Symposia Session: Museums
Design History Society
Beyond Boundaries: Art and Design Exhibitions as Transnational Exchange from 1945
Nassau Suite East/West, 2nd Floor
CHAIRS: Harriet Atkinson, University of Brighton; Verity Clarkson, University of Brighton; Sarah A. Lichtman, Parsons School of Design, The New School
Modern Art, National Politics: Israel at the Venice Biennale, 1948–52
Laura Holzman, Indiana University–Purdue University Indianapolis
Art History That Is Fit for the World: A Collaboration between Seton Hall University and the Blackburn Center Against Domestic and Sexual Violence
Maureen Vissat, Seton Hall University

Economism(s): Art, Architecture, and the Limits of Economy
Trianon Ballroom, 3rd Floor
CHAIRS: Carolin A. Jones, Massachusetts Institute of Technology; Philipp Urspurg, Eidgenössische Technische Hochschule Zürich
Species, Mint Marks, and the Anxiety of Econom(i)cs: Mimesis in Florence
Lauren Jacobi, Massachusetts Institute of Technology
Relational Economics: Tabua, Kula, and the Anthropology of Money
Graham Burnett, Princeton University
Revisiting “Obsolescence”
Dan Abramson, Boston University
Borrowers and Borrowers: Decolonizing the Tropical Museum
Lucia Allais, Princeton University
The Luxury of Waste: Excessive Engineering in the Foundation Vuitton
Julian Rose, Artforum

Saturday Symposia Session: International Art History
Future of the Research Institute
Sutton Parlor North, 2nd Floor
CHAIR: Ilital Weinryb, Bard Graduate Center
Elizabeth Cropper, National Gallery of Art Center for Advanced Study in the Visual Arts
Ulrich Pflisterer, Zentraalinstituut voor Kunstgeschiede
Gerhard Wolf, Kunsthistorisches Institut in Florence
Bill Sherman, V&A Research Institute
Peter N. Miller, Bard Graduate Center
Christopher Heuer, The Clark
Gail Feigenbaum, The Getty Research Institute
Tanja Michalsky, Bibliotheca Hertziana–Max-Planck-Institut für Kunstgeschichte

Composed Session
Hybrid Histories: Case Studies from Egypt, Pakistan, and Iran
Reekin Parlor, 2nd Floor
State of Art Archiving in Iran: Now and Then
Kizia Maleki, School of the Art Institute of Chicago
Pictureing the Arab World: Leopold Carl Müller in Egypt
Marsha Morris, Pratt Institute
Hybrid Histories: The Impact of International Pedagogies of Art and Design on Pakistani Art Schools
Razia I. Sadik, Independent Scholar

Station Hill Press/Heide Hatry Exhibitor Session
Icons in Ash
Concourse A, Concourse Level
CHAIRS: Cindy Persinger, California University of Pennsylvania; Azar M. Rejai, University of Houston–Downtown
Navigating the Nuts and Bolts (and Benefits and Challenges) of a Service-Learning Course for Art History Students
Gretchen Holtzapple Bender, University of Pittsburgh
Engaging Our Elders: The Latona Project as Socially Engaged Art History
Rebecka A. Black, University of Arizona

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Icons in Ash
Concourse A, Concourse Level
CHAIRS: Cindy Persinger, California University of Pennsylvania; Heide Hatry, Independent Artist
Mind and Body, Form and Essence, the Unbearable and the Inconceivable
Steven Pinker, Harvard University
Corruptible Bodies: Catholic Morbidity
Eleanor Heartney, Independent Critic
Art and Death
Anthony Euston-Hadon-Guest, Independent Art Writer
Dead Talk
George Guasha, Station Hill Press

Is There an Aesthetics of Decolonization? New Perspectives from South Asia
Sutton Parlor Center, 2nd Floor
CHAIR: Emilina Terracciano, University of Oxford
Abstraction, Decolonization: Navigating the Bird Atreyee Gupta, Minneapolis Institute of Art
“Revolution in the Tropics, Love in the Tropics”: Aesthetics of Decolonization in Post-Partition Calcutta
Sanjukta Sunderaon, Leiden University

Dialogue in Action: Art, Aesthetic, and Activism in Contemporary India
SONAL KHULLAR, University of Washington
Aesthetics of Decolonization in a South Indian Woman Artist
Gail Feigenbaum, The City University of New York

SUNDAY
SATURDAY, FEBRUARY 18
10:30 AM–12:00 PM
The Centenary of D’Arcy Wentworth Thompson’s On Growth and Form, Part II: Performance Art, Interactive Media, and Bioart
Trianon Ballroom, 3rd Floor
CHAIR: Charissa N. Terranova, University of Texas at Dallas; Ellen K. Levy, Institute for Doctoral Studies in the Visual Arts
D’Arcy Thompson and Dorothy Wrinch
Marjorie Senechal, Smith College
Soap Films
Sarah Bonnefous, Dalhousie University
ArtScience: Growing New Forms of Matter and Aesthetic Experiences Using Nanotechnology That Transcend D’Arcy Thompson’s On Growth and Form
Todd Silber, Independent Artist
Lalaysh
Carolae Schneemann, Independent Artist

DISCUSSANT: Ingeborg Reichle, University of Applied Arts Vienna
International Center of Medieval Art (ICMA)
The Long Life of Italian Mosaics: Medievalism, Orientalism, and Nationalism
Bryant Suite, 2nd Floor
CHAIR: Gabriella Cianciolo, Technische Universität München; Erik Thuno, Rutgers, The State University of New Jersey
On Mosaics, Antonio Scafidi, and the Byzantine Revival
Massimiliano Savarino, University of Modîe
Mosaics as British Art Form from 1860 to 1900: Glory in Pieces
Heike Zech, Victoria and Albert Museum
Between Pan-European and Italian Itineraries: The Afterlife of Giovanni Casini
Heike Zech, Victoria and Albert Museum
Mosaics History as Table, not Tower: A Practical Conversation about Diversity
Renzoulo Trianon, 3rd Floor
CHAIR: Karen J. Leader, Florida Atlantic University; Amy K. Hamlin, St. Catherine University
Jacqueline Francis, San Francisco State University, College of Ethnic Studies
Igor Novski, Museum of Art
Giancarla Periti, University of Virginia
Join this informal session to remember colleagues who have recently passed. Come together, share memories, and celebrate their achievements in the visual arts and art history. Check conference website or CAA 2017 app for more information.

SATURDAY, FEBRUARY 18
12:15–1:15 PM
Noon Forum
Key Conversation: Hagop Vartanian Interviews...
Trianon Ballroom, 3rd Floor
Hyperallergic founder and editor Hagop Vartanian will lead an interview on radical thinking about art in the world today.

Noon Forum
Key Conversation: Memorial Session
Madison Suite, 2nd Floor
CHAIR: Francesca Floriani, University of Virginia
Join this informal session to remember colleagues who have recently passed. Come together, share memories, and celebrate their achievements in the visual arts and art history. Check conference website or CAA 2017 app for more information.

SATURDAY, FEBRUARY 18
1:30–3:00 PM
Saturday Symposia Session: Interventions in the Future of Art History
Art History as Table, not Tower: A Practical Conversation about Diversity
Renzoulo Trianon, 3rd Floor
CHAIR: Karen J. Leader, Florida Atlantic University; Amy K. Hamlin, St. Catherine University
Jacqueline Francis, San Francisco State University, College of Ethnic Studies
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Composed Session
Cold War Allegiances: The Red ’70s
Sutton Parlor Center, 2nd Floor
The Shiraz Arts Festival: Communication, Heritage, and Technology in 1970s Iran
Alexandra Brown-Hedjazi, Stanford University
 Cuban Art and Soviet Visual Culture, 1970–91
Elvis Fuentes, Rutgers, The State University of New Jersey
“The Red Flag”: Jörg Immendorff’s Maoist Practices and the Communist Party of Germany
Lauren Graber, Independent Scholar
Us vs. Them: The PRC’s Artistic Alliances with Third World Modernism
Yang Wang, University of Colorado Denver

Crip Affects: New Approaches to Disability Studies in Art History
Gramercy B/East, 2nd Floor
CHAIRS: Jessica Cooley, University of Wisconsin–Madison; Stefanie Snider, Kendall College of Art and Design of Ferris State University
Starring Back: A Response to Body Shamers in Holly Morris-Cahen’s Self-Portraiture
Lucienne Azu, Meredith College of Art
Mannequin Bodies, Noisy Bodies
Yetta Howard, San Diego State University
Reorganizing the Aesthetic-Gestural Field: Notes on Crip Choreography and the Question of Polis/Ability
Michael Tunnuck, Independent Scholar
Gendered and Abled Performances in the Art of Eudora Welty and Reginald Marsh
Kari Watson, University of Central Florida

Art/meMages
Petit Trianon, 3rd Floor
CHAIR: Lori Cole, New York University
Engendering, Displaying, Circulating the Multiple: Dada Journals as Exhibition Venues
Emily Hage, Saint Joseph’s University
Everyone Paints a Picture: The Representation of Professional and Amateur Artists in ARTnews
Kim Grant, University of Southern Maine
A “Magazine in a Museum”? Avalanche in Germany
Kim Conaty, Rose Art Museum, Brandeis University
Magazine Art Today: A Case Study Of The Egypt Independent
Gwen Allen, San Francisco State University

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Art History Plays with Food
Rendezvous Trianon, 3rd Floor
CHAIR: Karen J. Leader, Florida Atlantic University; Amy K. Hamlin, St. Catherine University

New York City // 2017
See CAA 2017 App for Program Updates
SATURDAY, FEBRUARY 18
1:30–3:00 PM
Japan Art History Forum (JAHF)
Gender Politics in Postwar Japanese Art
Bryant Suite, 2nd Floor
CHAIR: Namiko Kunimoto, The Ohio State University
Thresholds of Exposure in Cold War Manga
Namiko Kunimoto, The Ohio State University
Body Politics in the Art of Take Miyuki
Midori Yoshimoto, New Jersey City University
Images of Desire: Constructing Femininity in Twentieth Century Japan
Thomas O’Leary, Saddleback College
DISCUSSANT: Maki Kaneko, University of Kansas

Saturday Symposium Session: International Art History
Global Conversations IV
Sutton Parlor North, 2nd Floor
CHAIR: David J. Roxburgh, Harvard University

Graphic Growth: Discovering, Drawing, and Understanding Nature in the Early Modern World
Madison Suite, 2nd Floor
CHAIRS: Catherine Girard, Williams College; Jaya Remond, Max Planck Institute for the History of Science
3:30–5:30 PM

Saturday Symposium Session: Museums, Artists, and Social Change
Nassau Suite East/West, 2nd Floor
CHAIR: Laura Flusche, Museum of Design Atlanta (MODA)
Making Manifestos at MoMA
Sheryl Oring, The University of North Carolina at Greensboro
Context is Everything: Political Art In and Out of the Museum
Patricia Cronin, Brooklyn College, The City University of New York
There’s Many a Slip between the Cup and the Mouth
Susan Stockwell, Independent Artist

Composed Session
Pedagogy II: Tools for Teaching and Research
Beekman Parlor, 2nd Floor
Spiritus Disseque: Using Examples from Art History as Applied Paradigms of Process
Alysia Friessen Meloche, Philadelphia University
"Rise of Art": A Collaborative Art-Making Experience That Explores Opportunities of Merging New Media Forms with Traditional Techniques in Our Present-Day Studio and Teaching Practice
Jesse Jagtani, Teachers College, Columbia University; Sohee Koo, Teachers College, Columbia University
Technology, Humanities, Design: A New Typology of Knowledge as a Tool for Cross-Disciplinary Studies
Alex Liedbergstet, Pratt Institute
A Research Companion for Art History in the Digital Age: The Gettys Research Portal
Kathleen Salomon, The Getty Research Institute; Annie Rana, The Getty Research Institute

Pedagogy of Social and Environmental Justice
Gramercy A/West, 2nd Floor
CHAIR: Michele Jaquié, Otis College of Art and Design
Incubating Change: Pedagogies of sustainability in Art and Design Education
Jane D. Marsching, Massachusetts College of Art and Design
The MFA as Edge Space: Art, Ecology, Craft, Culture, and Place
Carol Padberg, Hartford Art School, University of Hartford
Climate Change, Police Brutality, and the Contemporary Studio Classroom
Hugh Pocock, Maryland Institute College of Art
Racial Disparities in Design Education
Anna H. Berry, Cleveland State University
But What Did It Do? Incorporating Assessment Measures into Social Justice Curriculum
Audra Buck-Coleman, University of Maryland College Park

Composed Session
Sketches of World Architecture
Regent Parlor, 2nd Floor
Hypotetical Palaces of Safavid Isfahan (1629–66): Genealogy and Meaning
Farshid Esmaili, Harvard University
Ferguson’s Sketches of World Architecture
Solmaz Mohammadzadeh Kive, University of Colorado Denver
From Static to Dynamic: 18th-Century and the Observation of Architectural Change
Matthew Mulhane, Princeton University

SATURDAY, FEBRUARY 18
3:30–5:00 PM

Composed Session
Advertising and Illustration
Sutton Parlor Center, 2nd Floor
"Signs in the Street": 1944: Outdoor Advertising as Art at the Museum of Modern Art
Craig Lee, University of Delaware
HALF THE WORLD IS ISFARAHAN: Americans in Persia at the Threshold of History
George V. Speer, Northern Arizona University
W. A. Dwiggins and the Evolution of American Graphic Design
Paul Shaw, Parsons School of Design, The New School

Saturday Symposium Session: Architecture and Comedy
Petit Trianon, 3rd Floor
CHAIR: Edward Dimendberg, University of California, Irvine; Steven Jacobs, Ghent University
From Myth to Comedy and Beyond: Graphic Satire and Glass Architecture in the Twentieth Century
Gabriele Veri, Università della Svizzera italiana, Mendrisio
"Trendsetter and/or Town Fool": Luc Deleu and the "Proposals and Advices" (1972–80)
Pascale Rihouet, Rhode Island School of Design; Advices)” (1972–80)
Ghent University
Gabriele Neri, Università della Svizzera italiana, Mendrisio
Architecture in the Twentieth Century
Grace Giehl, Parsons School of Design, The New School

Saturday Symposium Session: The Design Field
Ethics in Design
Sutton Parlor South, 2nd Floor
CHAIR: Andrew DeRosa, Queens College, The City University of New York; Laura Scherling, Teachers College Columbia University
Designers and Activism: Challenging Boundaries, Commitments, and Interactions
Andrée Poshar, Politecnico di Milano
Threading Ethics in the Design Curriculum
Paul J. Nini, The Ohio State University
The Role of Ethics: Online and among Social Media Designers
Meredith James, Portland State University
Caring for What We Leave Behind: Rules of Engagement in Design Education for Social Innovation
Mariana V. Amatulli, Designmatters at ArtCenter College of Design

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SATURDAY, FEBRUARY 18
3:30–5:00 PM

Composed Session
Saturday Symposia Session: International Art History
Figures and Formations of Civic Space
Sutton Parlor North, 2nd Floor
Politics and Visual Arts: Israeli-Palestinian Relations
Luna Goldberg, School of the Art Institute of Chicago
Cloud Sharing: Aerial Photography and the Formation of a Civic Space
Rotem M. Rozental, Binghamton University
Figuring Dadá: Humanitarian Heritage and Anxious Architectures in East Africa
Anoordtha Iyer Siddiqi, New York University
Emotional Geographies of Dissonance: Urban Choreography
Madison Suite, 2nd Floor
Shadow Casters, University of Dubrovnik; Sandra Uskokovic
Figuring Dadaab: Humanitarian Heritage and Anxious
New York University
Rotem M. Rozental
Civic Space
School of the Art Institute of Chicago
Politics and Visual Arts: Israeli-Palestinian Relations
Sutton Parlor North, 2nd Floor
Lina Žigelytė, University of Rochester
Visualizing the Spirit World: Georgiana Houghton and
University of Wisconsin–Madison
Nancy Rose Marshall
John Everett Millais’s Women in White
Speak! Speak!
Fae Brauer
Performativity and Mesmeric Modernity
“L’Art magnétique”: Somnambulatory Trances, Hypnotic
Independent Scholar
Corrinne Chong
Supernatural from the Operatic Realm and Beyond
University of Winnipeg
at the Fin-de-siècle
Alison Hokanson
CHAIRS: Melissa Buro, Fine Arts Museums of San Francisco, Alison Hokanson, The Metropolitan Museum of Art
Visual Culture of Ghosts and Materializations in Science and Art at the Fin-de-siècle
Serena Keshavjee, University of Winnipeg
Famín-Latour’s Apparitions and Evasions: Visualizing the Supernatural from the Operatic Realm and Beyond
Corrinne Chong, Independent Scholar
“L’Art magnétique”: Somnambulatory Trances, Hypnotic Performativity and Mesmeric Modernity
Fae Brauer, University of East London Centre for Cultural Studies Research
Speak! Speak! John Everett Millais’s Women in White
Nancy Rose Marshall, University of Wisconsin—Madison
Visualizing the Spirit World: Georgiana Houghton and Evelyn De Morgan
Elise L. Smith, Millsaps College
Haunted Modernity: Visions, Enchantments, and Apparitions in Nineteenth-Century European Art
Madison Suite, 2nd Floor
CHAIRS: Melissa Buro, Fine Arts Museums of San Francisco, Alison Hokanson, The Metropolitan Museum of Art
Visual Culture of Ghosts and Materializations in Science and Art at the Fin-de-siècle
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Nancy Rose Marshall, University of Wisconsin—Madison
Visualizing the Spirit World: Georgiana Houghton and Evelyn De Morgan
Elise L. Smith, Millsaps College

Composed Session
Pedagogy III: Techniques
Beekman Parlor, 2nd Floor
Cultivating Coincidence: Harnessing the Exponential Power of Design Process in the Classroom
Jarred Lee Eldred, Texas Tech University
The Writing Artist: An Examination of the Historical Precedent and Contemporary Call to Action
Jacquelyn Gleiser, Independent Artist and Writer
Creative Anatomy Collective: Broadening Anatomy Education
Jisil Hwaryoung Seo, Texas A&M University; Michelle Pine, Texas A&M University; Jinkyo Suh, Independent Science Educator
Foundation Pedagogy for Social Awareness: Change by Design
Jeff Whelan, Elizabeth City State University

Composed Session
Photography: Iconoclasm and the Uncanny
Concourse G, Concourse Level
Candida Höfer’s Interior Photographs and the “Unfinished Project” of Modernity
Amy A. DaPrata, Independent Scholar
Between the March and the Gallery: The Multiple Lives of Martha Rosler’s Activist Photomontage
Huffa Frobes-Cross, Columbia University
Last People: August Sander, Walker Evans, and the Photographic Uncanny
Claire Raymond, University of Virginia
Violating White Flash: Germaine Krull’s Iconoclastic Nudes
Lina Zigelytė, University of Rochester

Saturday Symposia Session: Museums
Preservation by Other Means: Contemporary Art and the Destruction of Cultural Heritage
Nassau Suite East/West, 2nd Floor
CHAIRS: Chad Elias, Dartmouth College; Mary K. Coffey, Dartmouth College
From Mochizumma’s Headress to Zapataista Coffee: Gaming Cultural Heritage Debates
Jennifer Flores Sornost Ponce de León, University of Pennsylvania
Temporality of Progress and Protest at the Mexican National Archive
Mya Dosh, The Graduate Center, The City University of New York
Participatory Art in Kufi Bnim: Fissures for Suppressed Histories
Irrt Carmen Popper, Israel Institute of Technology; Alona Nitzan-Shiftan, Israel Institute of Technology
Re-creating the Past in Our Own Image: Contemporary Artists’ Reactions of Threatened Cultural Heritage Sites in the Middle East
Erin Thompson, John Jay College, The City University of New York

Composed Session
Sensory Implication and Somatic Engagement
Concourse A, Concourse Level
A Critical Spatial Practice of Twenty-First-Century Media: Depth, Somatic Memory, and Interpolation
Jung E. Choi, Duke University
Reductive Art, Refractive Information, and Emergent Simplicity
Jason Hoelscher, Georgia Southern University
Exploding the Anthropocentric Eye: Human and Nonhuman Visuality in Lucien Castaing-Taylor’s Sensory Ethnography
J. Barrington Matthews, The College of William & Mary
Sensational Simultaneity: Reframing Memory with Janet Cardiff and George Bures Miller
Jared T. Stanley, Texas Tech University

Seth Siegelaub and the Expanded Archive of Conceptual Art
Morgan Suite, 2nd Floor
CHAIRS: Lauren van Haften-Schick, Cornell University; Sara Martinek, École des Hautes Etudes en Sciences Sociales (EHESS)
Retroactive Effects: Notes on the History of Conceptual Art after the Conceptualists
Annabella Tournon Zubieta, École des Hautes Etudes en Sciences Sociales (EHESS)
Contract as Form and Concept: The Siegelaub-Prograns Agreement in Art and Legal Histories
Lauren van Haften-Schick, Cornell University
Collecting Textiles, Documenting Texts: Seth Siegelaub’s Endavors after Art
John A. Tyson, National Gallery of Art
Seth Siegelaub, Beyond Conceptual Art: Curating “Paperwork” at Stedelijk Museum Amsterdam
Sara Martinek, École des Hautes Etudes en Sciences Sociales (EHESS)
DISCUSSANT: Andrew Cappetta, Memorial Art Gallery of the University of Rochester

The CHA Conference in Beijing: An Open Discussion
Bryant Suite, 2nd Floor
CHAIR: Steven Nelson, University of California, Los Angeles
The Kinetic Imaginary: Liquid Modernity and the Animation of Postwar Art, Part II
Trianon Ballroom, 3rd Floor
CHAIR: Andrew V. Uroskie, Story Brook University
Documents 5 and the Kinetic Catalogue: Expanding Documentation for Das 100-Tage Ereignis
Megan Hoetger, University of California, Berkeley
Kristen Carter, University of British Columbia
Kinetic Bodies: Mobilizing the Spectator in Works by GRAV and Architecture Prinzip
Paula Burleigh, The City University of New York
I See, as Plain as Plain Can Be: Peggy Ahwesh’s Lessons of War (2014)
Sooyoung Yoon, The New School

The Renaissance Filtered
Granary A/West, 2nd Floor
CHAIRS: Lynn Catterson, Columbia University; Deborah Krohn, Bard Graduate Center
F. R. Lelyand’s Pre-Raphaelite Treasure House
Robyn Asleson, National Portrait Gallery
Decorating the Renaissance Villa in America: Lazar Andanz and Charles Mather Ffoulke
Denise M. Budd, Bagem Community College
Purchasing and Collecting Italian Renaissance Bas-Reliefs in America
Kari A. Pfister, The Frick Collection and Frick Art Reference Library

Saturday Symposia Session: Interventions in the Future of Art History
What Have You Done for Art History Lately? 2017 Edition
Rendezvous Trianon, 3rd Floor
CHAIRS: Karen J. Leader, Florida Atlantic University; Amy K. Hamlin, St. Catherine University
What Can I Do with a Degree in Art History? Crowdsourcing a Shared Space of Our Own
Evan Gatti, Elon University; Jennifer Germann, Ithaca College; Alexa Sand, Utah State University
Collaboration in Action: The Founding of Art History Pedagogy and Practice
Virginia Burns Spivey, Independent Art Historian; Renee McGarry, Sotheby’s Institute of Art; Karen Shelby, Baruch College, The City University of New York
Into the Expanded Field: An Interdisciplinary Land Art and Landscape Curriculum
Rebecca Uchill, Massachusetts Institute of Technology
SEPC lounge

Mercury Rotunda, 3rd Floor
Wednesday, February 15–Friday, February 17: 8:30 AM–7:00 PM
Saturday, February 18: 8:30 AM–5:00 PM
Free and open to the public

Sponsored annually by the Student and Emerging Professionals Committee, the SEPC Lounge is a space devoted to you. It is a place where you can meet friends and colleagues, network to make new connections, find information about CAA and the committee, and relax with exceptional company. All sessions, events, and appointments listed below take place in the SEPC Lounge unless otherwise noted. Access to the SEPC Lounge is free and open to the public thanks to the committee’s sponsorship.

LOUNGE SCHEDULE

WEDNESDAY, FEBRUARY 15
4:00–5:00 PM
Brown Bag Session: Interview Strategies and Elevator Speech
This late-afternoon panel will be an honest and frank discussion on interviewing techniques. Gauging and adapting to the cues of the interviewer, appropriate levels of intellectual detail, and how to keep your “elevator speech” crisp will be discussed, among other topics.

THURSDAY, FEBRUARY 16
8:00–9:30 AM
Welcome Breakfast
Please join us for coffee, light breakfast, and conversation. Student and Emerging Professionals Committee members will be present to tell you about their programming at the conference and answer questions. This is a great way to get your feet wet at the conference and make new connections!

10:00–11:00 AM
Brown Bag Session: Interview Follow-Up and Networking Techniques
The topic of this Brown Bag Session focuses on the etiquette of following up after an interview and how to increase your professional networking capabilities. This session further discusses how to build a professional network and how to maintain one once built.

11:30 AM–1:30 PM
Mock Interview Appointments
By appointment only
In a competitive job market, everyone could use the opportunity to get feedback on interviewing and presentation. Students and emerging professionals have the opportunity to sign up for a twenty-minute practice interview at the 2017 Annual Conference in New York. Organized by the SEP Committee, mock interviews give participants the chance to practice their interview skills one on one with a seasoned professional, improve their effectiveness during interviews, and hone their elevator speech. Interviewers also provide candid feedback on application packets. Mock interview appointments are offered free of charge, but you must be a CAA member to participate. Conference registration, while encouraged, is not necessary. Interviews are available by appointment only via the preconference Google Registration Form. Deadline to register was February 6, 2017. Participants were notified of their appointment day and time by email. Participants with appointments should bring their application packet, including cover letter, CV, and other materials related to jobs in their field. The Student and Emerging Professionals Committee will make every effort to accommodate all applicants; however, space is limited. There will be VERY limited sign-up space onsite for cancellation spots.

2:00–3:00 PM
Brown Bag Session: Application 101
Join SEPC members as they host a roundtable discussion on how to put together a professional application packet and what exactly should and should not be included. This is a “must attend” for those just starting out on their job searches!

3:00–5:00 PM
Mock Interview Appointments
By appointment only
See details above.

FRIDAY, FEBRUARY 17
9:00–11:00 AM
Mock Interview Appointments
By appointment only
See details above.

11:30 AM–12:30 PM
Brown Bag Session: Internships and Fellowships
What is the difference between an internship and a fellowship? How do you apply for one? What makes a strong candidate? Get real-world answers to these questions and more at this new SEPC Brown Bag Session.

12:30–1:30 PM
Brown Bag Session: Finding a Mentor
Finding the right mentor can be the most challenging and rewarding part of one’s academic or career path. Mentors may be short term or become a lasting part of your life. This SEPC Brown Bag Session explores tips and tools for finding the right mentor at the right time and what to expect from a good mentor overall.

2:00–4:00 PM
Mock Interview Appointments
By appointment only
See details above.

4:30–5:30 PM
Brown Bag Session: Alternative Careers in the Visual Arts
What do you include and how should it be organized? This is a “must attend” for those just starting out on their job searches!

3:00–5:00 PM
Brown Bag Session: Application 101
Join SEPC members as they host a roundtable discussion on how to put together a professional application packet and what exactly should and should not be included. This is a “must attend” for those just starting out on their job searches!

SATURDAY, FEBRUARY 18
9:00–10:00 AM
Brown Bag Session: Teaching Portfolios
What is a teaching portfolio and how do you put one together? What do you include and how should it be organized? This SEPC Brown Bag Session will cover the nuts and bolts of the unwieldy organism known as the teaching portfolio. Co-sponsored by the CAA Education Committee.

SEPC PROGRAMS HAPPENING OUTSIDE THE LOUNGE

Defining Your Online Presence for the Arts Professional
Wednesday, February 15
1:30–3:00 PM
Rendezvous Trianon, 3rd Floor
CHAIRS:
Megan Koza Mitchell, Prospect New Orleans
Lauren Puzier, Sotheby’s Institute of Art
Private vs. Public: Online Profiles
Megan Koza Mitchell, Arts Council New Orleans
Twitter, Instagram, and Facebook
Lauren Puzier, Sotheby’s Institute of Art
Website Development
Megan Koza Mitchell, Arts Council New Orleans

This workshop-style session, sponsored by the Student and Emerging Professionals Committee, focuses on how to use and not misuse social media to support a career in the arts. Instagram is one of the fastest growing platforms for the sale of contemporary art today, particularly worked produced by new or emerging artists and sold to new and young collectors. In light of this and the overall insidious nature of the Internet, it is crucial, now more than ever, that every arts professional, artist, art historian, or curator develops and maintains a savvy professional online presence. Potential collectors, employers, schools, and more look to the Internet as a one-stop shop for culling information.

SEPC Annual Business Meeting
Friday, February 17
7:00–8:15 AM
Holland Suite, 4th Floor

SEPC Social Night
Friday, February 17
6:30 PM–End
Samovar Russian Restaurant and Piano Bar, 236 West 52nd Street, New York, NY 10019

Meet up with members of the SEPC for a casual night out of drinks and networking away from the conference hotel. Follow our social media tag for more information: #caasepc.

RSVP: No RSVP Required.

Directions: Walking: Take a right on to 52nd Street and walk .3 miles. The destination will be on your left.

Please join us for coffee, light breakfast, and conversation. Student and Emerging Professionals Committee members will be present to tell you about their programming at the conference and answer questions. This is a great way to get your feet wet at the conference and make new connections!
ARTspace

Murray Hill Suite East/West, 2nd Floor

ARTspace is tailored to the interests and needs of artists. 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. ARTspace is partially funded by a generous grant from the National Endowment for the Arts. ARTspace, Media Lounge, and the ARTexchange pop-up exhibition are free and open to the public.

ARTSPACE SCHEDULE

THURSDAY, FEBRUARY 16

10:30 AM–12:00 PM
Legacy: Artists’ Documentation and Estates Roundtable
CHAIR: Joan Giroux, Columbia College Chicago and Services to Artists Committee
MODERATOR: Joan Jefri, Research Center for Art and Culture and The Actors Fund

Planning one’s estate, far from being in the forefront for most people and not least of all for artists, is an important aspect of planning for one’s death. For an artist, an inventory of work forms the base for the artist’s estate left by the deceased. Over the course of a lifetime, an artist spends a great deal of time making and exhibiting work, and, for the most part, far less documenting it. Documentation is one of the first steps to create an inventory of works, in advance of preparing the artist’s estate. And while the prospect of preparing for one’s own death may be daunting, what seems a daunting task can be mitigated with the support of others, and a realistic view of aging.

PARTICIPANTS:
Morton Kaish, ART CART 2015–16 Artist
Elizabeth Berkowitz, ART CART 2010–11 Student Fellow
Patricia Miller, Programs in Occupational Therapy, Columbia University and ART CART 2010–16 Interdisciplinary Coordinator and Faculty

1:30–3:00 PM
Family Practice: Artist and Family Collaborations
CHAIR: Niku Kashef, California State University, Northridge, and Woodbury University

Whether you’re working as an academic, curator, writer, or in another job it is difficult to juggle your studio practice, your life, and your family. If one part is really good, then the other parts are often suffering. For those balancing outside-of-studio careers, there is even less time for practice. Many artists often consider the decisions of starting a family with what sort of art career they will pursue. For those with a family practice, resources and support systems can be critical. This panel will cover the “hows” and “whys” for creating new avenues of opportunity and definitions of success. Non-art world communities, public and social practice, activism, collaborations, and other job markets and funding for the artist.

FRIDAY, FEBRUARY 17

10:30 AM–12:00 PM
Art Happens: Beyond the Silos
CHAIRS: David J. Brown, Independent Curator and Museum Administrator; Reni Gower, Virginia Commonwealth University; Melissa Potter, Columbia College Chicago

With interdisciplinary and inclusive goals the new norm, artists and educators are often challenged to create educational opportunities that have an impact beyond media-specific silos. Many exciting models exist that intrinsically break down the walls through off-site environmental classrooms or university-community partnerships. Whether investigating a box and redefining the classroom, teachers, students, and artists alike can address critical needs, instill empathy through collaboration, and create opportunities anywhere. This session highlights innovative initiatives and partnerships that offer strategies for navigating institutional buy-in and establishing community alliances.

SATURDAY, FEBRUARY 18

10:00 AM–12:30 PM
Stuff for Artists
CAA Services for Artists Committee hosts this community-building roundtable session that allows artists to meet with local institutions, artist-run centers, and skilled professionals in business and professional development. Roundtables include representatives from New York Foundation for the Arts (NYFA) and the Joan Mitchell Foundation, and many others. Discussions support individual artist needs for open-source skill-share, networking, and camaraderie. Stuff for Artists 2017 includes a roundtable for local artists, a roundtable for national artists, and open to the public.

COORDINATORS:
David J. Brown, Independent Curator and Museum Administrator
Niku Kashef, California State University, Northridge, and Woodbury University
Stacy Miller, Parsons School of Design, The New School
Steve Ross, Parsons School of Design, The New School, and The State University of New York, New Paltz

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structures of circulation like the blockchain and the wiki. Of uncovering through leaks, hacks, and building alternative monetary system in the hands of a few banks and government, the flows of money and the concentration of the control of the meltdown of September 2008. In response to the opacity of the public perceptions of fairness and the practices of the banking politician and high finance exacerbate further tension between aesthetic strategies that are used to raise awareness of the Internet Activism Economic Fairness in the Digital Era and the new Aesthetics 10:30 AM–12:00 PM

MEDIA LOUNGE SCHEDULE

WEDNESDAY, FEBRUARY 15

10:30 AM–12:00 PM

Economic Fairness in the Digital Era and the New Aesthetics of Internet Activism
CHAIR: Stacy Miller, Parsons School of Design, The New School

This panel will discuss and reflect upon the new technological tools for intervention in the flows of capital and the different aesthetic strategies that are used to raise awareness of the question of economic fairness. The recent disclosures of tax evasion and corruption in the Panama Papers and the collusion of politician and high finance exacerbate further tension between the public perceptions of fairness and the practices of the banking industry, a tension that has been rising ever since the financial meltdown of September 2008. In response to the opacity of the flows of money and the concentration of the control of the monetary system in the hands of a few banks and government, activists and hackers have developed a mixture of strategies of uncovering through leaks, hacks, and building alternative structures of circulation like the block chain and the wiki.

PARTICIPANTS:
Georgios Papadopoulos
Matthia Tarasiewicz

THURSDAY, FEBRUARY 16

10:30 AM–12:00 PM

Regional Institutional Partnerships with Moving Image Institutions, Part I
CHAIR: Darren Douglas Floyd, Rhodes College

Screenings of specialty collections and archives from regional institutions and organizations.

Institutional Partnership supports the Artspace mission to bring together nonacademic affiliations and artists. Experience local resources and artistic hubs within the regional film-making community.

1:30–3:00 PM

Craft Action
CHAIR: Carissa Carman, Indiana University Bloomington

Craft Action is a film series exploring the role of process, action, and skill as they relate to craft mediums. The growing interdisciplinarity of craft practices opened up a call for submission of international practitioners working across ceramics, textiles, metals, and wood exploring the role of the moving image in making.

QUEST CURATORS AND PANELISTS:
Marilyn Zapf, The Center for Craft Creativity and Design
Namita Gupta Wiggers, Critical Craft Forum

3:30–5:00 PM

Aesthetic Justice Interventions in Media, History, and Place
CHAIRS: Jenny Markelou, Independent Artist and Visiting Faculty at CalArts; Stacy Miller, Parsons School of Design, The New School

This roundtable discussion will address art and research by visual artists, activists, cultural provocateurs, and thinkers who confront and challenge the status quo and take complex concepts of “justice” as the focus of their practice. We are particularly interested in investigating the moral responsibilities in those artworks and tactical media projects. What is the relationship between narrative and justice? How can we conceptualize the problems of justice and its aesthetic possibilities? What issues arise in the convergence of art and justice? How can we measure the efficacy of the artwork, research, or the artistic intervention?

PANELISTS:
Pamela Allara, Brandeis University (Emeritus)
Walba Bilal, New York University
Ricardo Dominguez, Artist, New Media Artist, and San Diego University
Susan Platt, Independent Art Historian, Art Critic, and Activist
Hakan Topal, School of Visual Arts

FRIDAY, FEBRUARY 17

8:30 AM–5:30 PM

New Media Praxis: Genre Bending
The New Media Caucus (NMC) presents a day-long series of panels addressing the Media Lounge theme of Genre Bending. The panels are organized by the NMC Events Committee using an open process of calls and responses that elicit diverse presentational forms and content. Panels are encouraged to combine traditional presentational strategies with performance, screening, and other expressive formats. These events are being organized by the Events Committee of the New Media Caucus led by the chair Joyce Rudinsky.

The New Media Caucus is an international nonprofit association formed to promote the development and understanding of new-media art. The NMC represents artists, designers, practitioners, historians, theoreticians, educators, students, scholars, and researchers as well as like-minded organizations with interests including, but not limited to, digital media, electronic media, mobile media, virtual media, and emergent media. Our purpose is to support and advance a diverse range of inquiry in order to catalyze further evolution of the field of new-media art.

12:00–2:00 PM

Graduate Student Screenings
COORDINATOR: Zoë Charlton, American University

This year Media Lounge placed a call for submission to students currently enrolled in MFA/MA programs for videos that explore the genres of craft and video, politics and strategy, and interrelated material explorations of new media and footage that entangles what is expected of cross-disciplinary explosions of content, thus bending genre.
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**College Art Association New York City** // 2017
meetings

AFFILIATED SOCIETY BUSINESS MEETINGS

CAA’s Affiliated Societies are welcome to conduct business meetings at the Annual Conference. Although free and open to the public, these meetings are designed for members of the particular Affiliated Society listed and their invited guests. Each Affiliated Society reserves the right to use their meeting time as they see fit and/or require membership in their particular organization for participation in the meeting. Unless otherwise stated, all meetings are at the New York Hilton Midtown.

WEDNESDAY, FEBRUARY 15

8:30–10:00 AM
CAA Affiliated Societies Meeting
East Ballroom, 3rd Floor

CAA Affiliated Societies are invited to attend this meeting to connect with CAA staff and other Affiliated Societies, to hear about goals for the organization, and to share ideas about how we can build our CAA.

THURSDAY, FEBRUARY 16

12:15–1:15 PM
Catalogue Raisonné Scholars Association (CRSA) Business Meeting
Sutton Parlor South, 2nd Floor

The Feminist Art Project (TFAP) Business Meeting
Bookman Parlor, 2nd Floor

Foundations in Art: Theory and Education (FATE) Business Meeting
Morgan Suite, 2nd Floor

Queer Caucus for Art (QCA) Business Meeting
Sutton Parlor North, 2nd Floor

US Latinx Art Forum (USLAF) Business Meeting
Regent Parlor, 2nd Floor

1:30–3:00 PM
New Media Caucus Business Meeting
Concourse A, Concourse Level

3:30–5:00 PM
Historians of British Art (HBA) Business Meeting
Concourse E, Concourse Level

5:30–7:00 PM
Association of Historians of Nineteenth-Century Art (AHNCA) Business Meeting
Morgan Suite, 2nd Floor

ASSOCIATION BUSINESS MEETINGS

Association for Latin American Art (ALAA) Business Meeting
Concourse G, Concourse Level

Association for Literary Scholarship in Art History (ALSHA) Business Meeting
Madison Suite, 2nd Floor

Historians of German, Scandinavian, and Central European Art and Architecture (HGSCEA) Business Meeting
Bryant Suite, 2nd Floor

FRIDAY, FEBRUARY 17

7:00–8:15 AM
Community College Professors of Art and Art History (CCPAAH) Business Meeting
Madison Suite, 2nd Floor

Mid America College Art Association (MACAA) Business Meeting
Morgan Suite, 2nd Floor

Northern California Art Historians (NCAA) Business Meeting
Bryant Suite, 2nd Floor

12:15–1:15 PM
American Society of Hispanic Art Historical Studies (ASHAH) Business Meeting
Bryant Suite, 2nd Floor

Association of Historians of American Art (AHAA) Business Meeting
Gramercy A/West, 2nd Floor

Design Studies Forum Business Meeting
Morgan Suite, 2nd Floor

European Postwar and Contemporary Art Forum (EPCAF) Business Meeting
Regent Parlor, 2nd Floor

Historians of Islamic Art Association (HIAA) Business Meeting
Sutton Parlor North, 2nd Floor

Japan Art History Forum (JAHF) Business Meeting
Beekman Parlor, 2nd Floor

Public Art Dialogue (PAD) Business Meeting
Gramercy BL East, 2nd Floor

Women’s Caucus for Art (WCA) Business Meeting
Rendezvous Trianon, 3rd Floor

5:30–7:00 PM
Association of Print Scholars Business Meeting
Madison Suite, 2nd Floor

Society of Historians of East European, Eurasian, and Russian Art and Architecture (SHERA) Business Meeting
Bryant Suite, 2nd Floor
Get Engaged and vote in CAA's 2017 Board of Directors Election

The CAA Board of Directors is responsible for pursuing the Association's mission to support all professionals in the visual arts fields, consistent with CAA's Strategic Plan. The Board is responsible for general financial oversight and reviewing major policy decisions related to the organization. Working with the CAA staff, the Board seeks to improve the Association's programs and achieve greater engagement and wider participation. The next class of Board members will be elected at the 2017 Annual Conference.

One important thing you do as a CAA member is to vote in the Board of Directors election. Information about the candidates for election, the Board of Directors, as well as CAA's Strategic Plan 2015–2020 may be found on the CAA website.

Voting, which began in early January, can still be done by signing into your CAA account. If you need helping logging in to vote, please see the information booth at registration or any CAA staff member. Voting will continue until 6:00 PM on Thursday, February 16, 2017. The results of the board election will be announced, will occur prior to the conclusion of the CAA Annual Business Meeting, where new CAA Board members will be announced, will occur prior to the open forum.

CAA COMMITTEE, TASK FORCE, AND JURY MEETINGS

Unless otherwise noted, the following meetings are open to CAA committee, task force, or jury members only and take place at the New York Hilton Midtown.
2017 "Learning to Look" workshops will focus on the materials and techniques of Francis Picabia. It will be held at the Museum of Modern Art, which will have the major exhibition Francis Picabia: Our Heads Are Round So Our Thoughts Can Change Direction. Tunisian culture, the world’s arts and cultures today. This includes topics such as strategic planning, finance, and marketing. Additional material is drawn from NFPAs popular textbook which accompanies this curriculum, The Profitable Artist (Allworth Press, 2011). The structure is a blend of formal lectures, breakout groups, and one-on-one meetings. Participants work through a flexible and dynamic “action plan,” which provides a blueprint for their practice or specific projects. Each receives specific feedback from experts in the field as well as their peers in the course. To learn more about NFAA Learning, please see a list of programs on their website.

First-time conference attendees, those interested in learning more about what the conference has to offer, individuals participating in a Composed Panel, and anyone who has arrived early are invited to drop in at this informal Tuesday evening Meet and Greet. Get tips on how to navigate the conference and make the most of a full program. Learn the various components of Career Planning, finance, and marketing. Additional material is drawn from NFPAs popular textbook which accompanies this curriculum, The Profitable Artist (Allworth Press, 2011). The structure is a blend of formal lectures, breakout groups, and one-on-one meetings. Participants work through a flexible and dynamic “action plan,” which provides a blueprint for their practice or specific projects. Each receives specific feedback from experts in the field as well as their peers in the course. To learn more about NFAA Learning, please see a list of programs on their website.

Meet and Greet
Beekman Parlor, 2nd Floor

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Beekman Parlor, 2nd Floor

Meet the tour guide in the assembly area in the New York Hilton Midtown main lobby at 12:00 PM to travel together by public transportation (MTA) to and from Chelsea. Round-trip travel will cost $5.50; please purchase your Metrocard in advance at any subway station.

3:30–5:30 PM
Symposium: The Post-Socialist Subject: Contemporary Art in China and Eastern Europe, followed by Reception and Columbia University Departmental Reunion
Symposium: 672 Schermerhorn Hall; Reception and Reunion: The Judith Lee Stronger Center (8th Floor). Department of Art History and Archaeology, Schermerhorn Hall, Columbia University, 1190 Amsterdam Avenue, New York, NY 10027
Organized by students in the MA program in Modern and Contemporary Art, the symposium, followed by a department reception and reunion, considers issues surrounding contemporary art in post-socialist countries, among which include the tensions between state and market, regionality and globality, memory and prospect in the art and cultural politics of today. Symposium will take place from 3:30 to 5:30 PM; reception and reunion to begin at 5:30 PM.

RSVP: No RSVP Required.

5:30–7:00 PM
CAA Convocation, Presentation of Annual Awards for Distinction, and Annual Business Meeting, Part I
West/East Ballroom, 3rd Floor
The CAA Convocation, held the first evening of the annual conference, includes a welcome from Suzanne Blier, CAA president, and Hunter O’Hanian, CAA executive director, and the Presentation of Annual Awards for Distinction. This year Mary Miller, Sterling Professor of History of Art and recently appointed senior director of the Institute for the Preservation of Cultural Heritage at Yale University, will give the keynote address. Convocation is free and open to the public.

RSVP: No RSVP Required.

7:00–9:00 PM
CAA Opening Reception
West/East Ballroom Foyers, 3rd Floor
Please join the CAA Opening Reception, immediately following Convocation. No tickets required for admission. The reception will include a cash bar.
RSVP: No RSVP Required.

7:00–9:00 PM
Film Screening: EVA HESSE
Time Warner Screening Room, The Lewis B. and Dorothy Cullman Education and Research Center, The Museum of Modern Art, 4 West 54th Street, New York, NY 10019
Zeitgeist Films is pleased to provide a free screening to CAA conference attendees of their acclaimed documentary film EVA HESSE released in theaters in 2016. Directed by Marcie Begleiter and Produced by Karen Shapiro.
RSVP: Screening is free for CAA Conference attendees, but due to limited space, preregistration is REQUIRED via email to eva@zeitgeistfilms.com. Participation limited to 50.

THURSDAY, FEBRUARY 16
8:00–9:30 AM
SEPC Welcome Breakfast
Mercury Rotunda, 3rd Floor (SEPC Lounge)
Please join the Student and Emerging Professionals Committee for coffee, light breakfast, and conversation. SEPC members will be present to tell you about their programming at the conference and answer questions. This is a great way to get your feet wet at the conference and make new connections!
RSVP: No RSVP Required.

10:30 AM–12:00 PM
Learning to Look: New Insights into the Materials and Techniques of Francis Picabia
Museum of Modern Art, 11 West 53rd Street, New York, NY 10019
Meet in the Lauder Lobby. (Located adjacent to the Modern restaurant’s entrance. This is also the Film/ Administrative entrance.)
Sponsored by the American Institute for Conservation of Historic and Artistic Works (AIC)
CHAIR: Rebecca Anne Rushfield, Independent Conservator
"I Wish to Say” workshops bring together art historians, curators, artists, and conservators for a focused study of the material properties of one group or type of object in the physical presence of those objects. The 2017 “Learning to Look” workshops will focus on the materials and techniques of Francis Picabia. It will be held at the Museum of Modern Art, which will have the major exhibition Francis Picabia: Our Heads Are Round So Our Thoughts Can Change Direction. Tunisian culture, the world’s arts and cultures today. This includes topics such as strategic planning, finance, and marketing. Additional material is drawn from NFPAs popular textbook which accompanies this curriculum, The Profitable Artist (Allworth Press, 2011). The structure is a blend of formal lectures, breakout groups, and one-on-one meetings. Participants work through a flexible and dynamic “action plan,” which provides a blueprint for their practice or specific projects. Each receives specific feedback from experts in the field as well as their peers in the course. To learn more about NFAA Learning, please see a list of programs on their website.

RSVP: No RSVP required. Free and Open to the Public

12:00–2:30 PM
Chelsea Gallery Walking Tour
Various Locations in Manhattan. Meet at the Main Entrance, Hotel Lobby, New York Hilton Midtown.
See full description in Wednesday's listings.

12:00–2:30 PM
“1 Wish to Say” performance by Sheryl Oring
Promenade, 2nd Floor
Sheryl Oring once again brings her “1 Wish to Say” performance to CAA, where conference goers are invited to dictate a postcard to the newly-elected president. Oring, of the University of North Carolina at Greensboro will type postcards on manual typewriters as part of this ongoing public art project. More information on “1 Wish to Say” sheryloring.org/i-wish-to-say/
RSVP:

Thursday, February 16
5:00 – 7:00 PM
Public Art Dialogue Award Reception Honoring Mierle Laderman Ukeles
Queens Museum of Art, New York City Building, Flushing Meadows Corona Park, Queens, NY 11368. Meet at the Park entrance.
Award presentation and reception for Mierle Laderman Ukeles, 2017 PAD awardee for achievement in the field of public art. Tour the retrospective Mierle Laderman Ukeles: Maintenance Art with the artist. Sponsored by Ronald Feldman Gallery, the Queens Museum of Art, and PAD.
RSVP: To RSVP and reserve a seat on the bus to the QMA, visit: publicartdialogue.org/news. Buses will pick up those who have registered at the New York Hilton Midtown.

6:30 – 8:30 PM
Cultural Activism: Process and the Present
The Lesbian, Gay, Bisexual and Transgender Community Center, 208 West 13th Street, New York, NY 10011
Please join us for a public program in which several artists, performers, and writers—each of whom has made a substantial impact on AIDS and culture—will reflect on works created from 1985 to the present.
RSVP: No RSVP Required.

7:00 – 9:00 PM
Distinguished Scholar Reception
East Promenade, 3rd Floor
The Lesbian, Gay, Bisexual and Transgender Community Center, 208 West 13th Street, New York, NY 10011
Please join us for a public program in which several artists, performers, and writers—each of whom has made a substantial impact on AIDS and culture—will reflect on works created from 1985 to the present.
RSVP: No RSVP Required.

Friday, February 17
9:30 – 11:00 AM
ACASA-Sponsored Event: Backstage in the Met’s Visual Resource Archive, Arts of Africa, Oceania, the Americas
RSVP: Please RSVP to Jen Larson by Tuesday, February 14, 2017, at jennifer.larson@metmuseum.org. Upon arrival, please meet Visual Resource manager Jen Larson at entrance of the Met’s African galleries at 9:30 AM.

12:00 – 2:30 PM
Chelsea Gallery Walking Tour
Various Locations in Manhattan. Meet at the Main Entrance, Hotel Lobby, New York Hilton Midtown.
See full description in Wednesday’s listings.

12:00 – 2:30 PM
Lower East Side Galleries: Walking Tour
Join Paddy Johnson, Founding Editor of Art F City, on a tour of New York’s Lower East Side galleries. Paddy has published in magazines such as New York Magazine, The New York Times, and The Economist. In 2008, she became the first blogger to earn a Creative Capital Arts Writers grant. Paddy was nominated for best art critic at The Rob Pruitt Art Awards in 2010 and 2013. In 2014, she was the subject of a VICE profile. Tour will take place regardless of weather.

Directions: Meet Paddy Johnson in the Main Entrance, Hotel Lobby, New York Hilton Midtown at 12:00 PM to travel together by public transportation (MTA) to the Lower East Side. Round trip travel will cost $3.50, please purchase your Metrocard in advance at any subway station.

5:30 – 7:30 PM
ARTexchange
East Ballroom Foyer, 3rd Floor
The Services to Artists Committee presents ARTexchange,CAA’s unique pop-up exhibit and annual meet-up for artists and curators. This social event provides an opportunity for artists to share their work and build affiliations with other artists, historians, curators, and cultural producers. Each artist is given the space on, above, and beneath a six-foot table to exhibit their works: prints, paintings, drawings, photographs, sculptures, small installations, performances, and process-based/interactive/participatory pieces. ARTexchange is free and open to the public. A cash bar will be available.
RSVP: No RSVP Required.

SATURDAY, FEBRUARY 18
10:15 AM – 6:00 PM
The Feminist Art Project, Rutgers, The State University of New Jersey
Crossroads: Art + Native Feminism
Museum of Arts and Design, 2 Columbus Circle, New York, NY 10019
TFAP @ CAA DAY OF PANELS: Free and open to the public; no RSVP required
Symposium Chairs: Jaune Quick-to-See Smith, Independent Artist; Maria Hupfield, Independent Artist; Kat Griefen, Rutgers, The State University of New Jersey and Queensborough Community College
Crossroads: Art + Native Feminism is a dedicated day of panels, roundtables, and discussions led by Indigenous knowledge carriers, artists, community members, elders, academics, and their allies.

10:30 – 10:45 AM
Welcome and Introductions
DIRECTOR: Connie Tell, TFAP, Center for Women in the Arts and Humanities, Rutgers, The State University of New Jersey
SYMPOSIUM CHAIRS: Jaune Quick-to-See Smith, Independent Artist; Maria Hupfield, Independent Artist; Kat Griefen, Rutgers, The State University of New Jersey and Queensborough Community College

10:45 – 11:00 AM
Keynote Address
Jaune Quick-to-See Smith, Independent Artist

Continues on Pg 88 →
The Struggle for Cultural Capital in Contemporary Native American Art
CHAIR: Diane Fraher, Amerindia Inc.
PARTICIPANTS: Celeste Pedri-Spade, Laurentian University; Leanna Marshall, Independent Artist; Elder Wanda Baxter, Independent Artist
RESPONDENT: Crystal Migwans, Columbia University

11:10 AM–12:20 PM

The Struggle for Cultural Capital in Contemporary Native American Art
CHAIR: Diane Fraher, Amerindia Inc.
PARTICIPANTS: Celeste Pedri-Spade, Laurentian University; Leanna Marshall, Independent Artist; Elder Wanda Baxter, Independent Artist
RESPONDENT: Crystal Migwans, Columbia University

12:20–1:20 PM Lunch Break

1:20–1:40 PM

Introduction to Afternoon Sessions
Maria Hupfeld, Independent Artist

1:45–3:15 PM

The Problematics of Making Art while Native and Female
CHAIR: Andrea Carlson, Independent Artist
PARTICIPANTS: Celeste Pedri-Spade, Laurentian University; Leanna Marshall, Independent Artist; Elder Wanda Baxter, Independent Artist
RESPONDENT: Crystal Migwans, Columbia University

3:25–4:30 PM

Roundtable: “The Teaching Is in the Making”
Locating Anishinaabe Feminism as Art Praxis
PARTICIPANTS: Celeste Pedri-Spade, Laurentian University; Leanna Marshall, Independent Artist; Elder Wanda Baxter, Independent Artist
RESPONDENT: Crystal Migwans, Columbia University

Celeste Pedri-Spade and Leanna Marshall invite Elder/Artist Wanda Baxter to discuss their two-person exhibition The Teaching Is in the Making. Thunder Bay Art Gallery, 2016. Applying Anishinaabe knowledge, they argue that Indigenous women, as makers of movements, ideas, and tools, continue to effectively challenge and dismantle heteropatriarchal colonial systems and violence.

4:40–6:00 PM

Kinship, Decolonial Love, and Community Art Practice
CHAIR: Lindsay Nixon, Concordia University
PARTICIPANTS: ErinMarie Konso, Independent Artist; Dayna Danger, Independent Artist; Marcella Ernest, Independent Artist; TaraHogue, grunt gallery; Lyncia Begay, Independent Artist

This panel will discuss the multidisciplinary struggle for cultural capital in contemporary Native American art and share first-person aspects of an unknown, organic, highly diverse Native American movement, based in New York City, a movement that encompasses the founding of contemporary Native American film and theater in the United States as well as the strongest contemporary Native visual arts movement outside Santa Fe, New Mexico.

SATURDAY, FEBRUARY 18

12:00–3:00 PM Chelsea Gallery Walking Tour
Various Locations in Manhattan. Meet at the Main Entrance, Hotel Lobby, New York Hilton Midtown.
RSVP: Please email by February 15th.

2:30–3:00 PM Meet the bus outside the 54th Street entrance of the New York Hilton Midtown.
RSVP: Please email by February 15th.

6:00–9:00 PM Women’s Caucus for Art Lifetime Achievement Awards
New York Institute of Technology, 61st Street and 2nd Avenue, New York, NY 10023
The Women’s Caucus for Art is an international organization committed to supporting the careers of women artists. The event will feature a performance by the Women’s Caucus for Art and a Lifetime Achievement Award awarding ceremony.

SUNDAY, FEBRUARY 19

9:30 AM–3:30 PM Private Curatorial Tour of Matisse Exhibitions at the Montclair Art Museum
Montclair Art Museum, 3 South Mountain Avenue, Montclair, NJ 07042
The Montclair Art Museum is hosting a private curatorial tour with curator Gail Stavitsky. The tour will cover two related exhibitions: Janet Taylor Pickett: The Matisse Series and inspired by Matisse: Selected Works from the Collection. A light lunch will be provided.

5:30–6:00 PM Association of Art Historians/Wiley Publishing Reception
West Ballroom Foyer, 3rd Floor

Saturday, February 18

6:00–8:00 PM Cranbrook Academy of Art Alumni and Friends Reception
Knoll Showroom, 1330 6th Avenue, New York, NY 10019
Contact: 248-645-3040 or atralaumns@cranbrook.edu

6:00–9:00 PM The City University of New York Reception
Lenox Ballroom, 2nd Floor, Sheraton New York Times Square Hotel, 811 7th Avenue at 53rd Street, New York, NY 10019

6:00 to 9:00 PM followed by the public ceremony (free) at 8:00 PM.

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West Ballroom Foyer, 3rd Floor

Brown University Reception
Harlem Suite, 4th Floor

Department of History and Architecture and Harvard Art Museum's Alumni Reception
Liberty 3 Room, 3rd Floor, Sheraton New York Times Square Hotel, 811 7th Avenue at 53rd Street, New York, NY 10019

Grinnell College Art and Art History Department Reception
New York Suite, 4th Floor

Indiana University School of Art and Design and Department of Art History Reception
Central Park West Room, 2nd Floor, Sheraton New York Times Square Hotel, 811 7th Avenue at 53rd Street, New York, NY 10019

Society of Fellows of the American Academy in Rome Reception
American Academy in Rome, 7 East 60th Street, New York, NY 10022
Contact: Richard Rezac at 773-772-2915 or rezac@gmail.com

Terra Foundation for American Art Reception
Lexon Ballroom, 2nd Floor, Sheraton New York Times Square Hotel, 811 7th Avenue at 53rd Street, New York, NY 10019

University of Michigan Penny W. Stamps School of Art and Design and the Department of the History of Art Reception
East Ballroom Foyer, 3rd Floor

University of Texas at Austin Department of Art and Art History Reception
Green Room, 4th Floor

Yale University Department of the History of Art Reception
East Suite, 4th Floor

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Contact: 248-645-3040 or atralaumns@cranbrook.edu
FRIDAY, FEBRUARY 17

8:30–10:00 AM
Boston University Alumni Breakfast
Midtown Suite, 4th Floor

Smithsonian American Art Museum Annual Reunion of the S. I. Fellows and Interns
West Ballroom Foyer, 3rd Floor

University of Iowa School of Art and Art History Reception
New York Suite, 4th Floor

Women’s Caucus for Art Reception
East Ballroom Foyer, 3rd Floor

12:00–1:30 PM
Princeton University Department of Art and Archaeology Reception
New York Suite, 4th Floor

Research and Academic Program, The Clark and Williams College Graduate Program in the History of Art Reception
West Ballroom Foyer, 3rd Floor

Stony Brook University Department of Art Reception
East Suite, 4th Floor

University of Virginia McIntire Department of Art Reception
East Suite, 4th Floor

Yale Center for British Art and Paul Mellon Center Reception
East Ballroom Foyer, 3rd Floor

5:30–8:30 PM
Italian Art Society Members’ Business Meeting and 30th Anniversary Reception
Il Gattopardo Restaurant, 13–15 West 54th Street, New York, NY 10018 (Meet in the Atrium and Cellar)

The annual IAS Members’ Business Meeting will be followed by a reception with open bar to celebrate the society’s thirtieth anniversary. IAS members will receive invitations in January with an RSVP date. The reception is open only to IAS members and their guests, and space will be limited.

The University of the Arts MFA Programs in Book Arts + Printmaking and Studio Art Reception
Green Room, 4th Floor

University College London History of Art Department Reception
Liberty 4 Room, 3rd Floor, Sheraton New York Times Square Hotel, 811 7th Avenue at 33rd Street, New York, NY 10019

University of Connecticut Department of Art and History Reception
Club Quarters Midtown Club Room, 40 West 45th Street, New York, NY 10036
Contact: Judith Thorpe at judith.thorpe@uconn.edu or 860-486-3930

Washington University in St. Louis Department of Art History and Archaeology Reception
East Suite, 4th Floor

6:00–7:30 PM
The Metropolitan Museum of Art Fellows Alumni Reception
The Metropolitan Museum of Art, 1000 Fifth Avenue, New York, NY 10028
RSVP to William Gassaway, Academic Programs, The Metropolitan Museum of Art, at William.Gassaway@metmuseum.org or 212-396-5026

The Metropolitan Museum of Art’s annual reception for Fellows Alumni will feature the new exhibition “Transatlantic Interiors.”

6:00–8:00 PM
Institute of Fine Arts Reception, New York University
James B. Duke House, 1 East 78th Street, New York, NY 10075
Contact: Hope O’Reilly at heol@nyu.edu

Penn State College of Arts and Architecture Reception
Ameringer McEnery Yohe, 525 West 22nd Street, New York, NY 10011

SATURDAY, FEBRUARY 18

8:30–10:00 AM
Kress Foundation Department of Art History at the University of Kansas Reception
East Suite, 4th Floor

NOON FORUMS

Special forums, scheduled during the lunch hour, provide an opportunity to hear from colleagues, address critical issues, and continue conversation outside the session grid. These programs are scheduled to begin at 12:15 PM and end at 1:15 PM and are free and open to the public. Please feel free to bring your lunch.

Forums include:
- Key Conversations
- Scholars, artists, and arts professionals address key issues in their fields.

Hot Topics
- Critical time-sensitive issues in the field are addressed in this hour-long panel.

Information on speakers, subjects, and additional Noon Forums was still forthcoming at print date. Please see CAA 2017 app or conference website for program updates.

WEDNESDAY, FEBRUARY 15

12:15–1:15 PM
Hot Topic: Advocating for Your Department
Rendezvous Trianon, 3rd Floor

SPEAKERS:
Deborah Bright, Pratt Institute
Roberta W. Albert, Columbia University School of the Arts
Heather Pontonio, Emily Hall Tremaine Foundation

DISCUSSANT: Hunter O’Hanian, College Art Association

Key Conversation: Navigating Public Opposition to Museum Exhibitions
Trianon Ballroom, 3rd Floor

SPEAKERS:
Lisa Melandi, Contemporary Art Museum St. Louis
Stephanie Steibich, Tacoma Art Museum
Catherine J. Morris, Brooklyn Museum

DISCUSSANT: Swetlana Mintcheva, National Coalition against Censorship

THURSDAY, FEBRUARY 16

12:15–1:15 PM
Key Conversation: Art Criticism
Trianon Ballroom, 3rd Floor

SPEAKERS:
Negar Azimi, Bidoun
Jason Farago, The Guardian and Even magazine
Margaret Sundell, Cabinet and 4columns.org
David Velasco, Artforum International Magazine

Committee on Intellectual Property
Key Conversation: Learning from Experience: Fair Use in Practice
Sutton Parlor Center, 2nd Floor
CHAIR: Anne Collins Goodyear, Bowdoin College Museum of Art
SPEAKERS:
Martha Rosler, Artist
Francine Synder, Robert Rauschenberg Foundation
A representative from MIT Press and other speaker information forthcoming. Check conference website or CAA 2017 app for updates.

DISCUSSANT: Jeffrey P. Cunard, CAA Counsel/Debevoise & Plimpton LLP

SATURDAY, FEBRUARY 18

12:15–1:15 PM
Key Conversation: Hag Vartanian Interviews... Trianon Ballroom, 3rd Floor

Hyperallergic founder and editor Hag Vartanian will lead an interview on radical thinking about art in the world today.

Key Conversation: Memorial Session
Madison Suite, 2nd Floor
CHAIR: Francesca Fiorani, University of Virginia

Join this informal session to remember colleagues who have recently passed. Come together, share memories, and celebrate their achievements in the visual arts and art history. Check conference website or CAA 2017 app for more information.
Moving Forward Past Contingency: Rethooling for the Job You Want
Concourse G, Concourse Level
WORKSHOP LEADERS: Susan Altman, Middlesex County College; Michael Aurbach, Vanderbilt University; Emeritus
This workshop is for both studio artists and art historians looking for a permanent position in academia. We will discuss the logistics of the job search including practical approaches to finding a full-time position, preparation of application materials, preparing for interviews and the campus visit, and strategies to maximize your experience and strengths. Participants will bring their application materials (cover letter, CV, etc.) and leave the workshop with a concrete plan to facilitate or revise their job search. Whether you are new to the job search or working part-time in a small or large department, this workshop will prepare you for the next step in your career and help you to use your diverse academic experiences to reach your professional goals.
REQUIRED WORKSHOP MATERIALS: Job application materials (cover letter, CV, etc.) and note-taking materials.

10:30–12:00 PM
Grant Writing for Artists: How to Communicate Your Project to Multiple Funders
Concourse G, Concourse Level
WORKSHOP LEADER: Maria Michails, Rensselaer Polytechnic Institute
As artists and creative researchers, we face significant challenges in fundraising for projects or opportunities to support our artistic development. Writing clear and effective proposals is essential to succeeding in raising grant monies. This session will cover the common components of most grants, such as providing tips, exercises, and examples to help make future proposals more effective. Beyond the common components (including project description, bio, budget, and work samples), the workshop will include an in-depth analysis of how to modify your proposal to meet different funder criteria. Artist Maria Michails will draw on her twenty years of experience in fundraising, sharing examples of her proposals and her approach to organizing and maintaining this integral part of her practice.
REQUIRED WORKSHOP MATERIALS: Workshop materials (handouts) will be provided. A notebook for taking notes is recommended.

12:15–1:15 PM
FREE WORKSHOP (Registration Not Required)
Using Digital Platforms to Curate and Share Artistic Works
Concourse A, Concourse Level
WORKSHOP LEADER: Susana Sevilla Ah, Modern Language Association
This free workshop is ideal for MFA students and recent graduates.
In this session, we’ll look at a variety of different, easy-to-use platforms for sharing your digital works. Attendees will be introduced to the Humanities Commons, a nonprofit digital initiative geared toward the humanities and related fields—and we will see how certain features on the Commons can be used to promote and curate your work. No coding experience is required!
REQUIRED WORKSHOP MATERIALS: None, but you may bring your own laptop or device if you’d like to follow along.

THURSDAY, FEBRUARY 16
10:30 AM–12:00 PM
Applying Yourself: Research and Development for the Application Process
Concourse E, Concourse Level
WORKSHOP LEADER: Kate Kramer, University of Pennsylvania
Like most worthy endeavors, it pays to do the homework. In this case, research and development during the application process cannot be overestimated. That competitive award, exhibition, fellowship, grant, graduate program, residency, or teaching opportunity doesn’t just come knocking on the door. The responsibility applies to all the individual. And that, in and of itself, is awesome: who else knows the career stage, region, media, or professional niche better than the applicant herself? The more an applicant can research the particular objectives and perspectives of a host institution, the better she can craft application materials for a particular audience. This hands-on workshop will demonstrate how to analyze criteria, keywords, concepts, missions, and histories of resources. Participants should come prepared to help research your potential applications; data, determine key figures; analyze profiles; and assess compatibility. Websites for private and public institutions will provide much of the content for analysis. Additional information and data about nonprofit institutions will be explored through public documents. Together, we will develop essential research and development strategies.
REQUIRED WORKSHOP MATERIALS: Fully charged laptop, notebook, and writing utensil, one to three possible host institution applications, professional resume.

1:30–3:00 PM
Scalar and Designing Digital Scholarship
Concourse E, Concourse Level
WORKSHOP LEADERS: Craig Dietrich, The Claremont Colleges; Jon Ippolito, University of Maine; John Bell, Dartmouth College
Scalar is a unique online platform for publishing long-form, media-rich scholarship. Based on SemanticWeb technology, it offers a nonhierarchical approach to authoring content and creating relationships between texts and media. In this workshop we will introduce Scalar, and each participant will leave being able to create new Scalar “books” that include pages, media, paths, and annotations. In addition to Scalar basics we will focus on Scalar’s built-in connections to partner archives and tools including a new plug-in for ThoughtMesh, a folksonomy system for navigating between articles across the web.
REQUIRED WORKSHOP MATERIALS: Fully charged laptop.
Concourse G, Concourse Level

through the Senses

Seeing through Drawing: perceptual Drawing

10:30 AM–12:00 PM

Concourse G, Concourse Level

conclude with a fifteen- to twenty-minute panel/participant

Discussion: How to bring the various drawing approaches into your own teaching. In this session, we will explore the potential of drawing as a research tool, a way to engage in interdisciplinary inquiry, and as a means of reflecting on the teaching and learning experience.

This perceptual approach to drawing will be introduced in a short ten-minute panel presentation, followed by four fifteen-minute panel discussions. The session will end with a fifteen-minute wrap-up discussion.

This interactive drawing workshop for people with any level of sight is based on “Seeing through Drawing,” a class taught at the Metropolitan Museum of Art by the presenters of this CAA workshop, for participants who are visually impaired. The four educators for this workshop are each practicing artists, two of whom have low vision or blindness, and two who are fully sighted artists teaching college-studio art courses. The perceptual nontraditional approaches you will experience in this drawing workshop will engage your exploration of materials, space, sound, touch, movement, and perhaps, sense of self. These approaches have been successfully used in college-level drawing classes with sighted and visually impaired students alike, as well as in the Metropolitan Museum of Art’s “Seeing through Drawing” class.

This perceptual approach to drawing will be introduced in a short ten-minute panel presentation, followed by four fifteen-minute panel discussions. The session will conclude with a fifteen-minute wrap-up discussion.

REQUIRED WORKSHOP MATERIALS: None. Will be supplied.

Emilie Gossiaux, all of The Metropolitan Museum of Art

Annie Leist, Emilie Gossiaux, both of The Metropolitan Museum of Art

The concept of creating a budget can be daunting for those of us who have never had to do it before. However, with the right tools and strategies, anyone can create a budget that works for them.

This workshop will be led by two experienced individuals who will guide you through the process of creating a budget for your specific needs.

REQUIRED WORKSHOP MATERIALS: Note-taking materials, calculator (cell phone fine).

ThuRSDAY, FEBRuARY 16

12:00–1:30 PM

Strategy Session on Alternative Publishing

Concourse G, Concourse Level

WORKSHOP LEADERS: Jack Henrie Fisher, University of Illinois, Chicago; Alan Smart, University of Illinois, Chicago

Writing about and publishing on art has always involved negotiating a balance between addressing academic discourse and engaging with audiences in the commercial market. The advent of online publishing as well as just-in-time print systems has disrupted this dynamic in ways that have both opened up new possibilities for publishing and pushed many conventional forms into crisis. Other Forms is a collaboration that works between publishing, design, and exhibition practice.

We are interested in developing ways to operate within the material infrastructures of media production—both new and old—that engage critically with the relations between these and the production of space and discourse. This workshop will present ongoing projects and will use them to frame a conversation of working outside of and across conventional boundaries in academic and commercial publishing. As well as considering how new publishing forms and hybridizations might facilitate new forms of projects, the discussion will also focus on the potentials of alternative publishing to engage with and call into being, or newly redefined, audiences and “counter publics,” within and without the academy. The workshop is planned as a practical working session addressing issues including low-capital printing and distribution strategies, ways to connect and disconnect print and online media, the meaning and value of peer-review and other academic publishing structures, and relationships between publishing and curatorial or exhibition practice.

Participants involved in or interested in beginning their own publishing projects are especially welcome and are invited to contact the workshop organizers in advance.

REQUIRED WORKSHOP MATERIALS: No materials are required.

Writings and Publishing Art Criticism

Concourse G, Concourse Level


This is a workshop on art criticism that offers some strategies for writing and publishing. We will discuss how criticism differs from other forms of art writing, how it is still vital and relevant today, and how it can supplement scholarly or curatorial work. Viable venues for publishing art criticism will be discussed.

REQUIRED WORKSHOP MATERIALS: Pen and paper.

SATURDAY, FEBRUARY 18

12:00–1:30 PM

The advent of online publishing as well as just-in-time print systems has disrupted this dynamic in ways that have both opened up new possibilities for publishing and pushed many conventional forms into crisis. Other Forms is a collaboration that works between publishing, design, and exhibition practice.

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Participants involved in or interested in beginning their own publishing projects are especially welcome and are invited to contact the workshop organizers in advance.

REQUIRED WORKSHOP MATERIALS: No materials are required.

Writing and Publishing Art Criticism

Concourse G, Concourse Level


This is a workshop on art criticism that offers some strategies for writing and publishing. We will discuss how criticism differs from other forms of art writing, how it is still vital and relevant today, and how it can supplement scholarly or curatorial work. Viable venues for publishing art criticism will be discussed.

REQUIRED WORKSHOP MATERIALS: Pen and paper.

Writing and Publishing Art Criticism

Concourse G, Concourse Level


This is a workshop on art criticism that offers some strategies for writing and publishing. We will discuss how criticism differs from other forms of art writing, how it is still vital and relevant today, and how it can supplement scholarly or curatorial work. Viable venues for publishing art criticism will be discussed.

REQUIRED WORKSHOP MATERIALS: Pen and paper.

WORKSHOP LEADER: Jenn Carson, University of Vermont FabLab

An electronics platform, the Arduino microcontroller is based on open-source hardware and open-source software. It is designed for anyone (designers, inventors, musicians, educators, artists, makers, architects, scientists, and researchers) interested in making interactive projects, prototypes, and tools. The workshop will explore the foundational principles of making interactive projects and tools, and the potential of the Arduino microcontroller for creating interactive installations and projects.

REQUIRED WORKSHOP MATERIALS: No materials are required.

Interactive Design with the Arduino Microcontroller

Concourse E, Concourse Level

WORKSHOP LEADER: Jenn Carson, University of Vermont FabLab

Arduino software: arduino.cc/en/Main/Software.

However, participants are encouraged to bring examples of projects they have been working on or ideas for future projects.

REQUIRED WORKSHOP MATERIALS: None. Will be supplied.

Undergraduate Research and Teaching Excellence in Art and Art History

Concourse E, Concourse Level

WORKSHOP LEADERS: Alexia Sand, Utah State University; Sara Deil, Truman State University

In his paradigm-shifting 2008 study, High-Impact Educational Practices: What They Are, Who Has Access to Them, and Why They Matter, George Kuh made a compelling case for engaging students from all disciplines in research experiences from a very early stage in their education; benefits include greater retention of at-risk students, increased learning outcomes, and improved student engagement. In the humanities, where individual research based on years of specialist training is the norm, this insight has been more challenging to incorporate into pedagogical methods than in the sciences. Meanwhile, for the arts, where teaching has always focused on learning by doing, opportunities have been missed due to incompatibilities of language—creative work is not widely understood as research per se. This workshop, led by two long-time members of the Council on Undergraduate Research’s Division of Arts and Humanities, focuses on best practices, challenges, and advocacy issues relating to undergraduate research in art and art history departments. We will investigate individual curricular modules (lesson plans, assignments, and course syllabus) focused on research-based learning, discuss how to institutionalize and build a culture of undergraduate research, and explore funding and partnership models to support the incorporation of undergraduate research in art and art history curricula.

Participants at all levels of experience with undergraduate research are welcome; the ultimate goal of the workshop is to create an ongoing discussion between art and art history educators that will produce a more inclusive and more dynamic approach to pedagogy and mentorship in our fields.

REQUIRED WORKSHOP MATERIALS: All participants should bring three copies of a lesson plan, syllabus, or program curriculum that you think could be enriched with greater attention to and more rigorous assessment of undergraduate research-based learning. This can be something you are already using or something you wish to develop and implement in the future.

1:30–3:00 PM

Interactive Design with the Arduino Microcontroller

Concourse E, Concourse Level

WORKSHOP LEADER: Jenn Carson, University of Vermont FabLab

An electronics platform, the Arduino microcontroller is based on relatively easy-to-use hardware and software. It is designed for anyone (designers, inventors, musicians, educators, artists, makers, architects, scientists, and researchers) interested in making interactive projects, prototypes, and tools. Designing with the Arduino gives one the ability to define inputs and outputs like sensing, light, sound, and motion. In this short workshop we'll explore its foundational principles and provide hands-on time for building simple circuits and interactions. You do not need any previous experience or knowledge to take this workshop; we encourage everyone who is interested to join the fun!

REQUIRED WORKSHOP MATERIALS: Laptop with current operating system. In advance of the workshop, please download Arduino software: arduino.cc/en/Main/Software.

WORKSHOP LEADER: Debora Lutz; Pamela Lawton, Annie Leist; Emilie Gossiaux, both of The Metropolitan Museum of Art

WORKSHOP LEADERS: Debora Lutz; Pamela Lawton, Annie Leist; Emilie Gossiaux, both of The Metropolitan Museum of Art

This interactive drawing workshop for people with any level of sight is based on “Seeing through Drawing,” a class taught at the Metropolitan Museum of Art by the presenters of this CAA workshop, for participants who are visually impaired. The four educators for this workshop are each practicing artists, two of whom have low vision or blindness, and two who are fully sighted artists teaching college-studio art courses. The perceptual nontraditional approaches you will experience in this drawing workshop will engage your exploration of materials, space, sound, touch, movement, and perhaps, sense of self. These approaches have been successfully used in college-level drawing classes with sighted and visually impaired students alike, as well as in the Metropolitan Museum of Art’s “Seeing through Drawing” class.

This perceptual approach to drawing will be introduced in a short ten-minute panel presentation, followed by four fifteen-minute drawing workshops in which attendees will be guided through these various drawing approaches. The session will conclude with a fifteen- to twenty-minute panel/participant share and discussion.

REQUIRED WORKSHOP MATERIALS: None. Will be supplied.
MTMENORING APPOINTMENTS
Receive career advice or feedback on your art! Before December 16, 2016, CAA members were able to sign up for one-on-one discussions with dedicated mentors about artist portfolios, career-management skills, and professional strategies. All applicants who requested appointments in December were notified of their scheduled date and time slot via email in January. Conference registration, while encouraged, is not necessary to participate and appointments are offered free of charge.

Artists’ Portfolio Review Appointments
Concourse F, Concourse Level
By appointment only
The Artists’ Portfolio Review offers CAA members the opportunity to have digital images of their work reviewed by artists, critics, curators, and educators in personal twenty-minute consultations. You must bring a charged, battery-powered laptop or a physical portfolio to review your work. Sessions are by appointment only and were filled in January. There will be VERY limited sign-up onsite to fill cancellation slots. See room monitor at the Concourse Level.

Career Development Mentoring Appointments
Concourse H, Concourse Level
By appointment only
Artists, art historians, art educators, and museum professionals at all stages of their careers may apply for one-on-one consultations with veterans in their fields. Through personal twenty-minute consultations, Career Development Mentoring offers a unique opportunity for participants to receive candid advice on how to conduct a thorough job search, present cover letters, CVs, and digital images; and prepare for interviews. You must bring a copy of your resume/CV or job search materials and specific career goals to discuss during these appointments. Sessions are by appointment only and were filled in January. There will be VERY limited sign-up onsite to fill cancellation slots. See room monitor at the Concourse Level.

Mock Interview Appointments
Mercury Rotunda, 3rd Floor (SEPC Lounge)
By appointment only
In a competitive job market, everyone could use the opportunity to get feedback on interviewing and presentation. Organized by the SEP Committee, mock interviews give prospective participants the chance to practice their interview skills on one on one with a seasoned professional, improve their effectiveness during interviews, and hone their elevator speech. Interviewers also provide candid feedback on application packets. Participants with appointments should bring their application packet, including cover letter, CV, and other materials related to jobs in their field. The Student and Emerging Professionals Committee will make every effort to accommodate all applicants; however, space is limited. There will be VERY limited sign-up space onsite for cancellation spots. See SEPC section of the conference website for more details.

book and trade fair

FAIR INFORMATION
The Book and Trade Fair hosts more than 100 publishers, art materials manufacturers, and services for professionals in the field. Stop by to explore their wares and projects and talk to them about yours. Meet an editor; find a great book, test a new ink, chat with authors, explore opportunities, and more!

By appointment only
Concourse F, Concourse Level

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By appointment only
Concourse F, Concourse Level

Exhibitor Sessions
Thursday, February 16
8:30–11:00 AM
Routledge, Taylor & Francis Exhibitor Session
How to Get Published and How to Get Read
Petit Trianon, 3rd Floor
CHAIR: Sarah Sidoti, Routledge, Taylor & Francis
This panel discussion is designed for scholars and artists looking to submit an article or book proposal for academic publication. Whether you are a seasoned publishing veteran or new to the publishing landscape, this session offers practical advice on how to get published and how to get read with helpful tips and tricks from journal editors, book authors, and visual artists Routledge staff.

How to Publish an Article in a Journal
Sarah Sidoti, Routledge, Taylor & Francis
How to Submit a Book Proposal and Publish a Book
Isabella Vitti, Routledge, Taylor & Francis
How to Ensure Your Research Is Read
Tara Golebiowski, Routledge, Taylor & Francis

3:50–5:00 PM
Golden Artist Colors Exhibitor Session
MITRA: Materials Information and Technical Resources for Artists
Concourse A, Concourse Level
CHAIRS: Sarah Sands, Golden Artist Colors; Mark Golden, Golden Artist Colors
We are excited to introduce a new online forum and website created through a collaboration between manufacturers of art materials, experts in the field of art, conservators, and conservation scientists. Developed by Brian Baade and Kristin DeGhetaldi of the Department of Art Conservation at the University of Delaware, MITRA—which stands for Materials Information and Technical Resources for Artists—is a new resource for artists. While taking its inspiration from the late Mark Gottweig’s AMEN forum, it has also expanded it in scope. MITRA will cover traditional subjects such as oil, acrylic, encaustic, tempera, and watercolor paints, as well as more modern, experimental art materials. The forum will draw from both the scientific expertise of conservation and the practical expertise of manufacturers. Authorities in both fields will serve as website moderators and informational resources.

SPEAKERS:
Mark Golden, CEO, Golden Artist Colors
Robert Gamblin, owner, Gamblin Artist Colors; Dr. Brian Baade, Assistant Professor, Painting Conservator, and Researcher of Historical Painting Materials and Techniques, University of Delaware; Dr. Kristin DeGhetaldi, Paintings Conservation/Instructor and Analytical Assistant at the Winterthur/University of Delaware Program in Conservation

Saturday, February 18
10:30 AM–12:00 PM
Station Hill Press/Heide Hatry Exhibitor Session
Icons in Ash
Concourse A, Concourse Level
CHAIRS: Steven Pinker, Harvard University; Heide Hatry, Independent Artist
Icons in Ash. Portraits Made of Human Ashes. This panel discussion introduces the art project and book publication Heide Hatry, icons in Ash. The art of the human image arose many millennia ago precisely for the purpose of keeping the dead among us, not just in memory but in charged ceremonial objects that were intended to embody and preserve their spirits for their survivors and for the community as a whole. It was a way of integrating the inexplicable fact of death into life, of insuring that the dead and what they meant stayed among us and presented to us. Heide Hatry, a German visual artist working in New York, has invented a new technique and purpose for portraiture employing actual human ashes to create powerful images of deceased people at their own request or that of their families. Twenty-seven contributing artists, including the present panelists, have written about how we have dealt with and continue to deal with our dead, offering perspectives from art history, anthropology, psychology, philosophy, semiotics, ecology, and so on, as well as discussing death taboos, personal experience, the impact of relics, and more. As a social as well as an aesthetic project, Icons in Ash proposes an alternative to the way we see and deal with death, in particular a radically different approach to mourning and consignment, as well as how we understand the purposes of art. A panel discussion will follow the initial presentation.

Mind and Body, Form and Essence, the Uneovable and the Inconceivable
Steven Pinker, Harvard University
Corruptible Bodies: Catholic Morbidity
Eleanor Holmøy, Independent Critic
Art and Death
Anthony Haden-Guest, Independent Art Writer
Dead Talk
George Quasha, Station Hill Press

96 college art association
new york city // 2017 97
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<td>120, Rhinelander Gallery</td>
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<td>University of California Press</td>
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<td>129, Rhinelander Gallery</td>
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<td>University of the Arts MFA Book Arts &amp; Printmaking</td>
<td>605, 607, Americas Hall</td>
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<td>University of Minnesota Press</td>
<td>517, 519, 521 and 516, 518, Americas Hall I</td>
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<td>322, Rhinelander Gallery</td>
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<td>University of New England</td>
<td>706, Rhinelander Galaxy</td>
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<td>University of Wisconsin Press</td>
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<td>416, Americas Hall</td>
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<td>University of Wisconsin Press</td>
<td>500, 502, 504, 506, 508, Americas Hall</td>
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</table>
BOOK AND TRADE FAIR MAPS
NEW YORK HILTON MIDTOWN // RHINELANDER GALLERY, 2ND FLOOR

NEW YORK HILTON MIDTOWN // AMERICAS HALL I, ACCESS FROM 3RD FLOOR WEST PROMENADE
2014–2016
Dewitt Godfrey
Colgate University

2012–2014
Anne Collins Goodyear
Bowdoin College Museum of Art

2010–2012
Barbara Nesin
Independent Artist

2008–2010
Paul B. Jaskot
DePaul University

2006–2008
Nicola M. Courtright
Amherst College

2004–2006
Ellen K. Levy
Brooklyn College

2002–2004
Michael C. Aurbach
Vanderbilt University

2000–2002
Ellen T. Baird
University of Illinois at Chicago

1998–2000
John R. Clarke
University of Texas at Austin

1996–1998
Leslie King-Hammond
Maryland Institute College of Art

1994–1996
Judith R. Brodky
Rutgers, The State University of New Jersey

1992–1994
Larry Silver
Northwestern University

1990–1992
Ruth Weissberg
University of Southern California

1988–1990
Phyllis Pray Bober
Bryn Mawr College

1986–1988
Paul Arnold
Oberlin College

1984–1986
John Rupert Martin
Princeton University

1981–1984
Lucy Freeman Sandler
New York University

Joshua Taylor
National Collection of Fine Arts, Smithsonian Institution

1978–1980
Marilyn Stokstad
University of Kansas

1976–1978
George Sadek
Cooper Union

1974–1976
Albert Eisen
Stanford University

1972–1974
Anne Coffin Hansen
Yale University

1970–1972
H. W. Janson
New York University

1969–1970
Marvin Eisenberg
University of Michigan, Ann Arbor

1966–1968
George Heard Hamilton
Yale University

1964–1966
Richard F. Brown
Los Angeles County Museum of Art

1962–1964
James S. Watson
University of Wisconsin, Madison

1960–1962
David M. Robb
University of Pennsylvania

1958–1960
Charles Parkhurst
Oberlin College

1956–1958
Joseph C. Sloane
Bryn Mawr College

1954–1956
Lamar Dodd
University of Georgia

1952–1954
S. Lane Faison, Jr.
Williams College

1949–1952
Henry Hope
Indiana University

1947–1949
Frederick B. Dikrnatel
Harvard University

1945–1947
Rensselaer W. Lee
Smith College, Institute for Advanced Study

1941–1945
Sumner McK. Crosby
Yale University

1939–1941
Ulrich Middeldorf
University of Chicago

1939
Walter W. S. Cook
New York University

1932–1938
John Shapely
Brown University, New York University, University of Chicago

1919–1923
David M. Robinson
Johns Hopkins University

1916–1919
John Pickard
University of Missouri

1914–1915
Walter Sargent
The University of Chicago

1912–1913
Holmes Smith
Washington University in St. Louis

CAA Past Presidents
quirky yet homey cocktails and microbrews
1590 2nd Ave., New York, NY 10028

memorable setting
The Back Room: prohibition-era bar with cocktails in a
86 E. 4th St., New York, NY 10003
long-running, no-frills gay bar
The Boiler Room: Tanner Smith’s:
99 Margaret Corbin Dr., New York, NY 10040
eval architecture and arts
NY landmark; great view of the Hudson; mediocre
The Met Cloisters:
Various locations in Harlem, see www.artinfluxharlem.com
271 11th Ave., New York, NY 10001
porchlight:
358 W. 58th St., New York, NY 10019
Library Bar at hudson hotel:
uptown Irish pub with tasty food
Le Chéile:
438 Hudson St., New York, NY 10014
henrietta hudson:
281 W. 12th St. #A, New York, NY 10014
Cubbyhole:
15 E. 17th St., New York, NY 10003
preeminent gay sports bar
52 8th Ave., New York, NY 10014
cocktails and bar food at this cozy stalwart
well-appointed cocktail and jazz bar
favorite places
mynYC: caa staff’s
131 8th St., Brooklyn, NY 11215

ART
Art in FLUX: uptown arts initiative
Various locations in Harlem, see www.artinfluxharlem.com
The Met Cloisters: NY landmark; great view of the Hudson; medi-
eval architecture and arts
99 Margaret Corbin Dr., New York, NY 10040

DRINKS
Analogue: well-appointed cocktail and jazz bar
19 W. 8th St., NY, New York 10011
Art Bar: cocktails and bar food at this cozy stalwart
52 8th Ave., New York, NY 10014
Boxers: preeminence gay sports bars
743 9th Ave., New York, NY 10019
Cubbyhole: long-time LGBTQ+ spot in the Village
281 W. 12th St. #A, New York, NY 10014
Henrietta Hudson: downtown lesbian- and gay-friendly bar
438 Hudson St., New York, NY 10014
Julius: vintage gay bar
159 W. 10th St., New York, NY 10014
Le Chéile: uptown Irish pub with tasty food
893 W. 181st St., New York, NY 10033
Library Bar at Hudson Hotel: cozy bar with a fireplace, books,
and a pool table
358 W. 58th St., New York, NY 10019
Porchlight: southern drinking hole meets modern NY
271 11th Ave., New York, NY 10001
Russian Vodka Room: infused vodkas, many brands, rack of six to taste
265 W. 32nd St., New York, NY 10019
Tanner Smith’s: great happy hour and cocktails
204 W. 55th St., New York, NY 10019
The Boiler Room: long-running, no-frills gay bar
86 E. 4th St., New York, NY 10003
The Back Room: prohibition-era bar with cocktails in a
memorable setting
102 Norfolk St., New York, NY 10002
The Penrose: warm, rustic, Irish-style gastro pub
1590 2nd Ave., New York, NY 10028
Tom & Jerry’s: quirky yet homey cocktails and microbrews
288 Elizabeth St, New York, NY 10012

EATS
Bar Bouleau: relaxed Parisian-style dining
1900 Broadway, New York, NY 10023
Bia Restaurant & Bar: Vietnamese noodle soup and cocktails
67 S. 6th St., Brooklyn, NY 11211
Black Burger: inexpensive, great burgers; open late
386 Canal St., New York, NY 10013
Burger Joint: hidden in Le Parker Meridian hotel—n’tschi!
119 W. 36th St., New York, NY 10019
Cascabel Taqueria: Mexican restaurant with gluten-free options;
near the Met
1556 2nd Ave., New York, NY 10028
Casa Lever: eat among a vast collection of Andy Warhol portraits
390 Park Ave, New York, NY 10022
China Grill: upmarket Asian fusion; open late
60 W. 33rd St., New York, NY 10119
Elephant & Castle: charming café in the West Village
68 Greenwich Ave., New York, NY 10012
Fig & Olive: upscale seasonal Mediterranean fare, great happy hour
10 E. 32nd St., New York, NY 10022
Friend of the Farmer: nice breakfast/brunch
77 Irving Pl. # 1, New York, NY 10003
Fuku: famous for its fried chicken sandwiches; near the Hilton Midtown
15 W. 36th St., New York, NY 10101
Gotham Bar and Grill: great for celebrating a special occasion
12 E. 12th St., New York, NY 10003
Hill Country Barbeque Market: BBQ sold by the pound
30 W. 36th St., New York, NY 10110
Knickerbocker Bar and Grill: old-school NY steakhouse
33 University Pl., New York, NY 10003
La Bonne Soupe: French bistro located a few blocks from the
Hilton Midtown
48 W. 55th St., New York, NY 10019
Laut: Malaysian, Singaporean, and Thai food near Union Square
15 E. 17th St., New York, NY 10003
Lil Frankie’s: classic Italian food in the East Village
19 1st Ave., New York, NY 10003
Lombardi’s Pizza: oldest pizzeria in the U.S.; near the
Hilton Midtown
32 Spring St., New York, NY 10012
Malatesta Trattoria: fantastic pasta in the West Village
649 Washington St., New York, NY 10014
Mandarin Oriental Lobby Lounge: great views of the city
80 Columbus Cir, New York, NY 10023
Nom Wah Tea Parlor: iconic Chinatown restaurant that serves
dim sum all day
13 Doyers St., New York, NY 10013
Nougatine at Jean-Georges: great, reasonably priced
prix-fixe lunch
1 Central Park West, New York, NY 10023

Robert: located atop the Museum of Arts and Design in
Columbus Circle; great views
2 Columbus Cir, New York, NY 10019
Song e’ Napule: delicious Neapolitan-style pizza in Soho
146 W. Houston St, New York, NY 10012
Souvlaki GR Midtown: charming, vegetarian-friendly, affordable
Greek food near the Hilton Midtown
162 W. 36th St., New York, NY 10019
21 Club: upscale spot serving classic American fare
219 W. 32nd St., New York, NY 10008
Vanessa’s Dumpling House: inexpensive, amazing dumplings
and sesame pancakes
220 E. 14th St., New York, NY 10003
Veselka: Ukrainian 24-hour dinner in the East Village with
amazing pierogis
144 2nd Ave., New York, NY 10002
Village Yokohora: Japanese Izakaya with a fun atmosphere
in the East Village
8 Stuyvesant St., New York, NY 10003
Waverly Diner: classic 24-hour diner at good prices
385 6th Ave., New York, NY 10014
Yuka: sushi on the UES, famous for its all-you-can-eat option
1557 2nd Ave., New York, NY 10028

EATS (Room Service)
Seamless.com

EATS (Vegan/Vegetarian)
Candle 79: eclectic organic vegan dishes in swank surroundings
154 E. 79th St. #3f, New York, NY 10075
Dimes: eclectic, health-conscious, Californian-style fare
49 Canal St, New York, NY 10002
The Butler’s Daughter: bright outpost offering vegetarian
and vegan fare
19 Kenmare St., New York, NY 10012
The Little Beet: quick, healthy, to-go food
333 Park Ave S., New York, NY 10010

FILM
Anthology Film Archives: independent, experimental,
avant-garde cinema
1590 2nd Ave., New York, NY 10028
City Cinemas Paris Theatre:
independent, experimental, and foreign films
4 W. 55th St., New York, NY 10019
IFC Center: straddling art house and commercial
323 6th Ave., New York, NY 10014
Lincoln Plaza Cinemas: independent and international films
1886 Broadway, New York, NY 10023
Metrograph: curated two-screen theater with restaurant,
bookstore, and lounge
7 Ludlow St., New York, NY 10002

INTERFERENCE ARCHIVES: library, gallery, and archive of
social activist and movement materials
131 8th St., Brooklyn, NY 11215

LOWER EAST SIDE TENEMENT MUSEUM: documents urban
immigrant history
103 Orchard St., New York, NY 10002

MUSIC
Juilliard School recital at Paul Hall and Morse Hall:
free student recitals
155 W. 65th St., New York, NY 10023
Dizzy’s Club Coca-Cola: upscale, intimate jazz club with
great views
10 Columbus Cir, New York, NY 10019
TKTS Times Square: discounted tickets to Broadway plays
and dance productions
1564 Broadway, New York, NY 10036
Webster Hall: nightclub and concert venue
125 E 11th St., New York, NY 10003

URBAN OASES
Irish Hunger Memorial: marks the struggle against hunger
amidst sublime landscape
Vesey St. & North End Ave, New York, NY 10280

NEW YORK PUBLIC LIBRARY: newly restored/reopened
Rose Main Reading Room
475 5th Ave., New York, NY 10018
St. Patrick’s Cathedral: newly restored neo-Gothic-style
Roman Catholic church
5th Ave (btw 50th & 51st Streets), New York, NY 10022
The High Line: 1.5-mile-long linear park built on an elevated
section of a disused railroad line
Gansevoort St to W 34th St, btwn 10th & 12th Aves
The Russian and Turkish Baths: since 1892 where New Yorkers
relax and relax
268 E. 10th St., New York, NY 10009
Wave Hill: 28-acre public garden and cultural center in the Bronx
649 W. 249th St, Bronx, NY 10471

VINTAGE CLOTHING
Metropolis Vintage: vintage clothes alongside fashion finds
43 3rd Ave., New York, NY 10003
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Stamps School of Art and Design, University of Michigan
Terra Foundation for American Art
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Vermont College of Fine Arts
Virginia Commonwealth University
Women’s Caucus for Art
Yale Institute of Sacred Music
Yale University Press