



PROGRAM SESSIONS

Wednesday, February 9

7:30–9:00 AM

Art Historians Interested in Pedagogy and Technology
Business Meeting
Gibson Room, 2nd Floor

Wednesday, February 9

9:30 AM–12:00 PM

Exhibiting the Renaissance, 1850–1950

Clinton Suite, 2nd Floor, Hilton New York
Chairs: Cristelle Baskins, Tufts University; Alan Chong, Asian Civilizations Museum

World's Fairs and the Renaissance Revival in Furniture, 1851–1878
David Raizman, Drexel University

Exhibiting Spain at the Chicago Columbian Exposition of 1893
M. Elizabeth Boone, University of Alberta

The Rétrospective and the Renaissance: Changing Views of the Past at the Paris Expositions Universelles
Virginia Brilliant, John and Mable Ringling Museum of Art

The Italian Exhibition at Burlington House
Andrée Hayum, Fordham University Emerita

ARTspace

The Aesthetics of Sonic Spaces

Murray Hill Suite, 2nd Floor, Hilton New York
Chairs: China Blue, The Engine Institute, Inc.; Jill L. Conner, *White Hot Magazine* and Parsons The New School for Design

Spectral Temporal Aesthetics and Human Perception
China Blue, The Engine Institute, Inc.

Sound as Sculptural Sensation
Michael Brewster, Claremont Graduate University

Witnessing Space
Andrea Polli, University of New Mexico

Developing an Aesthetic: Soundwalking as a Tool for Understanding Urban Sonic Spaces
Jonathan Farrow, City College of New York, City University of New York

Looking at Sound: The Exhibition Iannis Xenakis: Composer, Architect, Visionary
Carey Lovelace, International Art Critics Association

Discussant: Jill L. Conner, *White Hot Magazine* and Parsons The New School for Design

The Afterlife of Cubism

Madison Suite, 2nd Floor, Hilton New York
Chairs: Karen K. Butler, Mildred Lane Kemper Art Museum, Washington University in St. Louis; Paul Galvez, University of Texas, Dallas

European Cubism and Parisian Exceptionalism: The Cubist Epoch Revisited
David Cottington, Kingston University, London

Reading Juan Gris
Harry Cooper, National Gallery of Art

At War with Abstraction: Léger's Cubism in the 1920s
Megan Heuer, Princeton University

Sonia Delaunay-Terk and the Culture of Cubism
Alexandra Schwartz, Montclair Art Museum

The Beholder before the Picture: Miró after Cubism
Charles Palermo, College of William and Mary

Series and Sequence: The Fine Art Print Folio and Artist's Book as Sites of Inquiry

Petit Trianon, 3rd Floor, Hilton New York
Chair: Paul Coldwell, University of the Arts London

Reading and Repetition in Henri Matisse's Livres d'artiste
Kathryn Brown, Tilburg University

Hey There, Kitty-Cat: Thinking through Seriality in Warhol's Early Artist's Books
Lucy Mulroney, University of Rochester

Falling Apart: Fred Sandback at the Kunstraum Munich
Edward A. Vazquez, Middlebury College

Book Art: The Artist as Curator
Susan Johanknecht, University of the Arts London, and Katharine Meynell, Middlesex University

The Daily "Difference and Repetition" of Post-1968 France in Didier Bay's Mon Quartier Vu de Ma Fenêtre (1969–1973)
Lily Michelle Woodruff

Nation Building: The Politics of Space in the African City

Beekman Parlor, 2nd Floor, Hilton New York
Chairs: Karen A. Fiss, California College of the Arts; Mabel O. Wilson, Columbia University

Strange Aesthetics: An Alternate Imagining of the Late Colonial and Postcolonial City
Ikem Stanley Okoye, University of Delaware

Rebuilding Revolution
Hannah Feldman, Northwestern University

The Rainbow Style: Architecture as a Social Discourse in South Africa, 1994–2010
Nnamdi Elleh, University of Cincinnati

China in Africa: Infrastructure as Politics
Lindsay Bremner, Temple University

Discussant: Suzanne Preston Blier, Harvard University

What’s Art Got to Do with It? Design Writing in the Twenty-First Century

Sutton Parlor South, 2nd Floor, Hilton New York
Chairs: Elizabeth Guffey, Purchase College, State University of New York; Alice Twemlow, School of Visual Arts

Useless: Art History and a Taste for the Useful
Cameron Tonkinwise and Shana Agids, Parsons The New School for Design

Expanding Design Criticism
Carma Gorman, Southern Illinois University Carbondale

Design Journalism, Anonymity, and the Critical Audience
Gerry Beegan, Rutgers University

The Emerging Aesthetic of Ugly: Fabbing, Modding, Hacking, and the Power of DIY Interventions, an Assessment
Kevin Henry, Columbia College Chicago

Implosure
Kenneth FitzGerald, Old Dominion University

(Re)Contextualizing Precolumbian Art in the Twenty-First Century

Gramercy A, 2nd Floor, Hilton New York
Chairs: Ellen Marie Hoobler, University of Puget Sound; Esther Pasztory, Columbia University

The Role of Materials Science in Recontextualizing an Iconic Work of Art
Virginia M. Fields, Los Angeles County Museum of Art

Temporal Context: Depictions of Warfare from Epiclassic Period Mesoamerica
Andrew Finegold, Columbia University

Exhibiting Culture or the Culture of Exhibits: Ancient Maya Objects on Exhibit at the Field Museum and Art Institute of Chicago
Khristin Landry, Northern Illinois University

Changing Places: Olmec Monuments and the Production of Social Space in the Preclassic Gulf Lowlands
Jillian Mollenhauer, Metropolitan State College of Denver

Pañamarca Revisited: Moche Mural Painting in Time and Space
Lisa Trever, Harvard University

Bio-Art, Boundaries, and Borders

West Ballroom, 3rd Floor, Hilton New York
Chair: Jennifer Johung, University of Wisconsin, Milwaukee

Bio-Art Left out of the Bio-Art Debate
Linda Weintraub

Regeneration: Tissue Engineering, Maintenance, and Gendered Infrastructures
Kelly Rafferty, Arizona State University

Eco-Locative: Media Art and Sustainability Practices
Meredith Hoy, University of Massachusetts, Boston

Moving Spaces
Nathaniel Stern and Yevgeniya Kaganovich, University of Wisconsin, Milwaukee

Centennial Session
Against Acknowledgement: Sexuality and the Instrumentalization of Knowledge

Rendezvous Trianon, 3rd Floor
Chair: Jonathan Katz, University at Buffalo, State University of New York

Double Exposure: Photography as Art and Documentation

Nassau Suite, 2nd Floor, Hilton New York
Chair: Christine Kuan, ARTstor

Photography, Performance, and Power: Marina Abramović’s Freeing the Horizon (1973)
Mechtild Widrich, University of Vienna

Paul Thek and Photography: A Research on His Use of the Reproduced
Susanne Neubauer, University of Zurich

Between Art and Document: Photography and Architecture in Postwar Italy
Lindsay R. Harris, Institute of Fine Arts, New York University

Hamaya Hiroshi, Yanagita Kunio, and the Challenges of Ethnographic Photography
Jonathan Reynolds, Barnard College

Documenting the Gulf: Digital Photography and Media Now
Pat Cassidy Mollach

Dissemination: Printing, Publishing, and the Early Modern Arts in Europe

Sutton Parlor Center, 2nd Floor, Hilton New York
Chair: Sheila McTighe, Courtauld Institute of Art and University of London

Francesco Rosselli’s Lost Panorama of Rome: An Urban Icon and Its Progeny
Jessica Maier, University of Oregon

The Open Letter: Dürer’s Four Apostles
Shira Brisman, Yale University

Reprint and Repeat: The Recycling and Repackaging of Flemish Prints in the New Dutch Republic, ca. 1600–1660
Stephanie Porras, Columbia University and Courtauld Institute of Art

Speaking of Modern Times in Ancient Rhymes: Printing, Invention, and the Painted Poetries of Adriaen van de Venne
Olivia V. Poska, University of Michigan, Ann Arbor

Abraham Bosse, Print Publishing, and Book Publishing in Seventeenth-Century Paris
Christine Giviskos, Jane Voorhees Zimmerli Art Museum, Rutgers University

Painting, Print, and the Paragone in Edwaert Collier’s Late Seventeenth-Century Trompe L’Oeil Still Lives
Joseph Monteyne, Stony Brook University, State University of New York

Art Historians Interested in Pedagogy and Technology
Technology and Collaboration in the Art History Classroom

Sutton Parlor North, 2nd Floor, Hilton New York
Chair: Marjorie Och, University of Mary Washington

Team-Based Wiki Building
Kathryn Bunn-Marcuse, University of Washington

Step Away from the Podium! Adjusting Our Teaching Style to Accommodate Interactive Classroom Learning
Susan Healy, Metropolitan Community College, Omaha

The Sound of Art: Audio-Casting and Student Engagement
Frances Altvater, University of Hartford Hillyer College

Look, Listen, Speak, Text, Draw: VoiceThread™ Changes the Balance of Power
Janice Lynn Robertson, Fashion Institute of Technology

Collaboration in the Virtual Classroom: A Few Strategies that Work
Eva J. Allen, independent art historian

Making Museums Matter: Integrating Collection and Exhibition Programs with College Curriculum

Trianon Ballroom, 3rd Floor, Hilton New York
Chairs: Neysa Page-Lieberman, Columbia College Chicago; Leonie Bradbury, Montserrat College of Art Galleries

Dispatches: On Engaging Art and Engineers
Ronald R. Bernier, Wentworth Institute of Technology

McKissick Museum at the Core of the University of South Carolina’s Curriculum
Lana A. Burgess, McKissick Museum, University of South Carolina

Reframing the “Art” in Liberal Arts: Curricular Integration at the Allen Memorial Art Museum, Oberlin College
Colette Crossman, Blanton Museum of Art, University of Texas at Austin

Points of Departure: Strategies for Faculty Engagement in Campus Museums and Galleries
Carin Jacobs, Graduate Theological Union

“Furnishing Popular Instruction”: Museums and Cultivating a Taste for Modernism

Gramercy B, 2nd Floor, Hilton New York
Chairs: Briley A. Rasmussen, Los Angeles County Museum of Art; Wendy Woon, Museum of Modern Art

Cultivating Consumption: Inside the Architect and the Industrial Arts Exhibition at the Metropolitan Museum of Art, 1929
Antoniette Guglielmo, Los Angeles County Museum of Art

Playing with Modernism: The MoMA Dollhouse, 1940–41
Aidan O’Connor, Museum of Modern Art

The Art Institute of Chicago’s Use of Educational Programming and Public Relations to Foster Public Acceptance of Willem de Kooning’s Excavation (1950)
Mary Carline Simpson, Eastern Illinois University

Educating Americans about Modern Australia and Australians about Modernism: The Carnegie Corporation’s Art in Australia 1788–1941 Exhibition to the United States and Canada
Caroline Jordan, LaTrobe University

On the Grid: Art and Architecture in Manhattan, 1811–2011

Gibson Room, 2nd Floor, Hilton New York

Chair: Sarah A. Rosenbaum-Kranson, Harvard University

Re-Covering the Cityscape: Impressions of History Underfoot
Michele Brody, independent artist

Circle on the Grid: Edward Keefe’s Columbus Circle in the Snow, 1905–06
Diane Tepfer, University of Maryland University College

Navigating the Irrational: The Baroness Elsa von Freytag-Loringhoven’s Ultimate New York Dada
Gillian Sneed, The Graduate Center, City University of New York

Dissolving the Grid: Bernard Tschumi’s Manhattan Transcripts, 1977–1981
Timothy Andrus, Virginia Commonwealth University

The New York City Grid: Some Urban Effects
Carol Herselle Krinsky, New York University

Wednesday, February 9

12:30 PM–2:00 PM

Open Forum Discussion on Professional Development Curriculum in Fine Art Programs

Rendezvous Trianon, 3rd Floor, Hilton New York
Chair: Jackie Battenfield, Columbia University

How do we help to prepare our students to face the rapidly changing dynamics of the art world? As more fine art programs have incorporated professional practices/career development information in their curriculums, this session is an invitation to those of you teaching these subjects to share information, resources, and to discuss diverse approaches. This session continues the dialogue begun last year at CAA in Chicago in order to develop a network of instructors with shared interests. It is open to faculty already teaching professional development classes, or those interested in adding them to their curriculum.

CAA Education Committee
MFA? DFA? Ph.D? DVA? Determining the Terminal Degree in Studio Art Practice for the Twenty-First Century

Clinton Suite, 2nd Floor, Hilton New York
Chair: Hilary Braysmith, University of Southern Indiana

Artists Engaged with Science and Technology
Ellen Levy, University of Plymouth

Unresolved Problems in the Practice-Based PhD
James Elkins, School of the Art Institute of Chicago

Learning from the Sister Art of Music: The Doctor of Musical Arts (DMA) as Possible Model for the Doctor of Fine Arts
Margaret Kennedy-Dygas, University of Louisiana, Lafayette

Art Spaces Archives Project
Oral Histories and the Archive
Gibson Room, 2nd Floor, Hilton New York
Chair: Ann Butler, Bard College

The MoMA Archives Oral History Program
Michelle Elligott, Museum of Modern Art

Why Oral Histories Matter
Pamela Sharp, The Estate of Willoughby Sharp

Oral Histories and Archives from the Perspective of the Art Historian
Jenni Sorkin, Getty Research Institute

National Council on Education for the Ceramic Arts
Contemporary Ceramics: Clay’s Role in Contemporary Art
Sutton Parlor North, 2nd Floor, Hilton New York
Chair: Patsy Cox, California State University, Northridge

Creative Capital
Risky Business
Sutton Parlor South, 2nd Floor, Hilton New York
Chair: Sean Elwood, Creative Capital

Hasan Elahi, Maryland College of Art

Laura Poitras, Yale University

Kerry Skarbakka, independent artist

ARTspace
CAA Services to Artists Committee
[Meta] Mentors: Great Art Cities
Murray Hill Suite, 2nd Floor, Hilton New York
Chairs: Reni Gower, Virginia Commonwealth University;
Melissa Potter, Columbia College Chicago; and Vesna Pavlovic,
Vanderbilt University

Dublin, Ireland/London, England
Nigel Rolfe, Royal College of Art

Tehran, Iran
Morehshin Allahyari, IRUS Art: Intercultural Collaborative

Cleveland, Ohio
Holly Morrison, Virginia Commonwealth University

Halifax, Nova Scotia, Canada
Peter Dykhuis, Dalhousie Art Gallery, Dalhousie University

Seattle, Washington
Rebecca Cummins, University of Washington

Sao Paulo, Brazil
Ana Maria Tavares, University of Sao Paulo

CAA Museum Committee
Gender and Sexuality in the Art Museum
Beekman Parlor, 2nd Floor, Hilton New York
Chair: Janet Marstine, University of Leicester

Ernesto Pujol, independent artist, New York

Catherine Morris, Brooklyn Museum

Amy Levin, Northern Illinois University

Discussant: Jonathan Katz, University at Buffalo,
State University of New York

National Coalition Against Censorship
Policing the Sacred: Art, Censorship, and the Politics of Faith
Sutton Parlor Center, 2nd Floor, Hilton New York
Chair: Eleanor Heartney, independent critic and writer

Richard Kamler, University of San Francisco

Alicia Gaspar de Alba, University of California, Los Angeles

Alma Lopez, independent artist, Los Angeles

Svetlana Mintcheva, National Coalition Against Censorship

Boryana Rossa, independent artist, Bulgaria

Shirin Neshat, independent artist

Shoja Azari, independent artist

Volunteer Lawyers for the Arts, Inc.
Avoiding Legal Hassles and Understanding Fair Use
Bryant Suite, 2nd Floor, Hilton New York
Chair: Elena Paul, Volunteer Lawyers for the Arts, Inc.

International Center for the Arts of the Americas, Museum of Fine Arts, Houston
Documents of Twentieth-Century Latin American and Latino Art: A Digital Archive and Publications Project at the MFAH
Madison Suite, 2nd Floor, Hilton New York
Chairs: Mari Carmen Ramírez, International Center for the Arts of the Americas, Museum of Fine Arts, Houston; María C. Gatzambide,
International Center for the Arts of the Americas, Museum of Fine Arts, Houston

Report from the Field: Peru
Gustavo Buntinx, Museo de Arte de Lima, Peru

Mexican Documents in the ICAA Archive: A Case Study in the Historiography of Art History
Karen Cordero Reiman, Universidad Iberoamericana

Towards a Certain Venezuelan Art History
María Elena Huizi and Josefina Manrique, Documents Project
Venezuelan Team

Report from the Field: Latino US
Tomás Ybarra-Frausto, independent scholar, San Antonio

Discussant: Jay Oles, Wellesley College

Association for Modern and Contemporary Art of the Arab World, Iran, and Turkey
Modern Arab Art and Its Historical and Methodological Relationships to the Post-Colonial Context
Petit Trianon, 3rd Floor, Hilton New York
Chair: Sarah Rogers, Columbia University Middle East Research Center

This session is dedicated to Rhonda Saad.

Prita Meier, Wayne State University

Robin Greeley, University of Connecticut

Nada Shabout, University of North Texas

Saloni Mathur, University of California, Los Angeles

Catalogue Raisonné Scholars Association
Business Meeting
Regent Parlor, 2nd Floor

New Media Caucus
Business Meeting
Gramercy A, 2nd Floor, Hilton New York

Queer Caucus for Art: The Lesbian, Gay, Bisexual, and Transgender Caucus for Art, Artists, and Historians
Business Meeting
Nassau Suite, 2nd Floor, Hilton New York

Wednesday, February 9

2:30 PM–5:00 PM

ARTspace
CAA Services to Artists Committee
Health and Safety in the Artist Studio
Murray Hill Suite, 2nd Floor, Hilton New York
Chairs: Mark Gottsegen, AMIEN and ICA Art Conservation; and Brian Bishop, Framingham State University

Considerations for Dim and Dark Rooms
Jennifer Steensma Hoag, Calvin College

A Twenty-First Century Ceramics Shop and the Safety Retrofit
Brian Gillis, University of Oregon

Greening the Studio
Claudia Sbrissa, St. John’s University

The New Color of Art Is Green
Laura Sanden Cabo, Gund Partnership; and Monona Rossol, Arts, Crafts and Theater Safety, Inc.

Thirty-Five Years of Health and Safety
Mark Gottsegen, AMIEN and ICA Art Conservation

Corporate and Cultural Social Responsibility, 1960–2010
Gramercy A, 2nd Floor, Hilton New York
Chair: Michael Bzdak, Rutgers University and Johnson and Johnson

From “Quality” to “Equality”: Corporate Arts Funding as Social Responsibility?
Thea Petchler, Art Center College of Design

Can Corporate Social Responsibility of the Arts Be Strategic?
Ashley C. Givens, Courtauld Institute of Art; and Diana C. Robertson, University of Pennsylvania

Cultural Advancement, Social Progress, and Corporate Growth: Container Corporation’s Advertising Series, 1937–1960
Lara Allison, independent scholar, Chicago

Nochlin and Reilly’s Global Feminisms: The Cultural Logic of the Late Philip Morris’s Art Sponsorship
Joan DelPlato, Bard College at Simon’s Rock

Corporate Art Venues in the Public Art Realm: A Catch 22?
R. S. de Boer, VU University Amsterdam

Participation and Engagement: Curating Contemporary Art after New Media
Sutton Parlor South, 2nd Floor, Hilton New York
Chairs: Sarah Cook and Beryl Graham, University of Sunderland and CRUMB

Axel Lapp, International Curators Forum

Amanda McDonald Crowley, Eyebeam

Architecture, Space, and Power in the Early Modern Ibero-American World
Gramercy B, 2nd Floor, Hilton New York
Chairs: Jesús Escobar, Northwestern University; Michael Schreffler, Virginia Commonwealth University

Centers and Peripheries in Sixteenth-Century Mexico City
Barbara Mundy, Fordham University

From Inca Pampa to Spanish Plaza: Theatrical Politics and the Transformation of Imperial Public Space, 1480–1780
Stella Nair, University of California, Riverside

The Visionary Spatial World of the Ibero-American Retable Altarpiece
Catherine Wilkinson Zerner, Brown University

Nazione Italiana: *Architecture of the Italian Minorities in Philippine Iberia (1580–1640)*
Sabina de Cavi, Vlaams Academisch Centrum, Brussels

Santissima Trinità degli Spagnoli and Ibero-American Patronage in Eighteenth-Century Rome
Victor Deupi, Fairfield University

New Life for Memorials on the National Mall
West Ballroom, 3rd Floor, Hilton New York
Chairs: Judy Scott Feldman, National Coalition to Save Our Mall; Kirk Savage, University of Pittsburgh

Kent Cooper

James P. Clark, National Ideas Competition for the Washington Monument Grounds

Digital Craftsmanship: How Artists Are Making Physical Objects from Virtual Data
Sutton Parlor North, 2nd Floor, Hilton New York
Chairs: Jeremy Gardiner, Ravensbourne; Bruce Wands, School of Visual Arts

Digital Masters
Matthew Lewis, London Metropolitan University

Form Giving: Investigations into Technologically Driven Object Making Practice
Rebecca Strzelec, Pennsylvania State University, Altoona

An Examination of how Digital Methods of Processing and Fabrication Have Influenced the Perception and Construction of Contemporary Sculptural Objects
Brendan Reid, University of the West of England

Pixels to Stone: Changing the Way Sculptors Think about Their Practice
Jonathan Monaghan, University of Maryland

High Heels and Leather Masks: When Fetish Becomes Art and Art Becomes Life

Trianon Ballroom, 3rd Floor, Hilton New York
Chair: Michelle Handelman, Massachusetts College of Art and Design

Genesis Breyer P-Orridge, independent artist, New York

Zackary Drucker, independent artist, Los Angeles

Lia Gangitano, Participant, Inc.

A. L. Steiner, independent artist, New York

Event Place Performance: Theorizing Architectural Spaces in the Ancient World(s)

Sutton Parlor Center, 2nd Floor, Hilton New York
Chair: Ömür Harmansah, Brown University

Performing Death: Social Differentiation and Architectural Space in Early Minoan Cemeteries
Katy Soar, University of Nottingham

Death, Amusement, and the City: Civic Spectacles and the Theatre Palace of Kapara, King of Guzana
Alessandra Gilibert, Freie Universität Berlin

Storied Walls: Assyrian Palaces and the Performed Spaces of Empire
Ann Shafer, American University in Cairo

At the Margins: Place and Identity in the Athenian Adonia
Phoebe Segal, Museum of Fine Arts, Boston

On Bended Knee: Bodily Veneration at the Ancient Stupas of Andhra Pradesh, India
Catherine Becker, University of Illinois at Chicago

Civic Performance and the Genesis of the Roman Social Cityscape
John North Hopkins, Getty Research Institute

Performance and Display in the Roman Context: Vespasian's Collection and the Forum Pacis in Rome
Pelin Yoncaci Arslan, University of California, Los Angeles

Embodied Space and the Early Christian Circus Basilica
Kim S. Sexton, University of Arkansas

Discussant: Rebecca Schneider, Brown University

Creative Catalyst: Robert Blackburn, Master Printer

Nassau Suite, 2nd Floor, Hilton New York
Chair: Cynthia Hawkins, State University of New York, Geneseo

Majorie VanDyke, VanDeb Editions

Susan Stedman, NonProfit and Philanthropic Management

Robin Holder, independent artist

Wesley Cochran, Cochran Gallery

Recurating: New Practices in Exhibition Making

Gibson Room, 2nd Floor, Hilton New York
Chair: Betti-Sue Hertz, Yerba Buena Center for the Arts

Repeating Exhibitions: Charles Esche's 2010 Van Abbe Museum and El Lissitzky's 1927 Cabinet of Abstraction
Reesa Greenberg, independent scholar

The Shape of Exhibitions
Leigh Markopoulos, California College of the Arts

Curating as Stage Managing: Rimini Protokoll's Mobile Performatives
Shannon Jackson, University of California, Berkeley

In the Mind's I
Warren Neidich, Delft University of Technology

What's in a Name? Reconsidering Tibetan Stylistic Taxonomies

Madison Suite, 2nd Floor, Hilton New York
Chairs: Melissa R. Kerin, College of William and Mary; Rob Linrothe, Northwestern University

Between Iconography and Style: Replication of Famous Images and a Nexus of Buddhist Artistic Production in Eastern India and Tibet
Jinah Kim, Institute for Advanced Study

Is There an Indo-Tibetan Style? Exploring the Rhetorical Value of Style
Deborah Klimburg-Salter, University of Vienna

Exploring New Readings of Tibetan Buddhist Architectural Styles
Aurelia Campbell, University of Pennsylvania

The Use of Style in Mongolian Art: International Gelug Style or Quotation of Styles?
Uranchimeg Tsultem, University of California, Berkeley

Tradition, Connoisseurship, and Style: Tibetan Taxonomies, Their Background, and Their Implications for a Classification of Tibetan Art
Christian Luczanits, Rubin Museum of Art

Historians of German and Central European Art and Architecture
The Display of Art and the History of Art History, from the Premodern to the Present

Clinton Suite, 2nd Floor, Hilton New York
Chair: Karen Ann Lang, University of Southern California

Virtual Display: The Role of Drawing in the Early Modern Art Collection
Susan Maxwell, University of Wisconsin, Oshkosh

Pattern Book, Museum, and Ethnographic Village: Intersections of Art History and Ethnography in Austria-Hungary
Rebecca Houze, Northern Illinois University

An Art History of the "Most Neglected": Art History and Ethnology in German-Speaking Scholarship
Priyanka Basu, University of Southern California

Expansion of the Discursive Field: Harald Szeemann's documenta 5 (1972)
Ursula Frohne, University of Cologne, Germany

Raphael and Stalin in Dresden: Art, Display, and Ideology
Tristan Weddigen, University of Zurich

Feminism and the Cooperative Model in the Art World

Petit Trianon, 3rd Floor, Hilton New York
Chairs: Fu Lien, Lamar University; Sharyn Marie Finnegan, Parsons The New School for Design

Producing Feminist Space: A.I.R. Gallery and the Structures of the Artist-Run Cooperatives
Meredith A. Brown, Courtauld Institute of Art

Consciousness-Raising, Cooperatives, and Collaboration: The Making of The Sister Chapel
Andrew D. Hottle, Rowan University

Collaboration and Conflict in the Fresno Feminist Art Program
Laura Meyer, California State University, Fresno

Celebrating Women's Art Collectives: The Posters and Wall Collages of Mary Beth Edelson
Kathleen Wentrack, Queensborough Community College, City University of New York

Guerrilla Girls Today
Frida Kahlo, Guerrilla Girls

History of Women in New York City Cooperative Galleries
Sharyn Marie Finnegan, Parsons The New School for Design

Sites of Subversion: The Collective Practice of Artemisia and A.R.C. Galleries (1973–1979)
Joanna Gardner-Huggett, DePaul University

A Room of Her Own, on Google Earth
Daria Dorosh, Fashion Institute of Technology

A Comparative Study: Three Contemporary Female Artists' Collectives with Roots in New York City
Katerina Lanfranco, Fordham University

The Crisis in Art History

Rendezvous Trianon, 3rd Floor, Hilton New York
Chair: Patricia Mainardi, The Graduate Center, City University of New York

Stephen Murray, Columbia University

Virginia Rutledge, New York City Bar Association

Maxwell Anderson, Indianapolis Museum of Art

Patricia Rubin, Institute of Fine Arts, New York University

David Joselit, Yale University

Elizabeth W. Easton, Center for Curatorial Leadership

CAA International Committee
Global Perspectives on the History of Art: Voices from around the World

East Ballroom, 3rd Floor, Hilton New York
Chairs: Jennifer Milam, University of Sydney; Thomas DaCosta Kaufmann, Princeton University

Architectural History and the Nation: Global and National Paradigms and the Discourse on Early Ottoman Architecture
Suna Cagaptay, Bahcesehir University

Transatlantic Crossroads: Images of the Lusitanian Empire between Italy, Portugal, and the New World
Maria Berbara, State University of Rio de Janeiro

Global Perspectives of Modern and Contemporary Art in Indonesia
Thomas Berghuis, University of Sydney

Producing the Commensurable Other: Contemporary Indian Art and the Lure of the Decorative
Atreyee Gupta, University of Minnesota

Art History as a Professional Practice: The Context of the Arab World
Howayda Al-Harithy, American University of Beirut

Toward an Indigenous Artistic Sovereignty: Theorizing Contemporary Native Art

Bryant Suite, 2nd Floor, Hilton New York
Chair: Dylan A. T. Miner, Michigan State University

"On the Other Side of this Ocean": The Limits of Knowledge as an Aesthetic Framework
Nancy Marie Mithlo, University of Wisconsin

The Authenticity Trap: Art Markets, Academic Rhetoric, and Acoma Tribal Sovereignty
Aaron Fry, University of New Mexico

Reading beneath the Surface: Joe Feddersen's Parking Lot
Heather Ahtone, University of Oklahoma

Indigenous Curatorial Sovereignty: A Personal Perspective
Phoebe Farris, Purdue University

Resilient Practices: Asserting Arctic Sovereignty through Inuit Art
Heather Igloriorte, Carleton University

Sexuality and Gender: Shifting Identities in Early Modern Europe

Beekman Parlor, 2nd Floor, Hilton New York
Chairs: Angeliki Pollali, Deree, The American College of Greece; Berthold Hub, University of Vienna

Sexual Desire and Conflated Sexual Identity in a Family Chapel
Robin O' Bryan, Gettysburg College

Gianantonio Bazzi, Called the Sodomite: Self-Fashioning and the "Gay Gaze" in Art and History
James M. Saslow, Queens College and The Graduate Center, City University of New York

The Male Body as Metaphor in Dürer's Martyrdom of the 10,000
Linda C. Hults, College of Wooster

Illustrating the Sex Manual in the Seventeenth Century: Nicolas Venette's On Conjugal Love
Caroline M. Babcock, University College London

Beyond the Human: Visualizing the Posthuman in Early Modern Europe
Diane Wolfthal, Rice University

Interdependent Identity: Paradigm and Paradox in Contemporary Israeli and Palestinian Art

Regent Parlor, 2nd Floor, Hilton New York
Chairs: Noah Simblist, Southern Methodist University; Sarah Rogers, Columbia University Global Center Amman

Screwing the Other: Emily Jacir's Sexy Semite
Adair Rounthwaite, University of Minnesota

The Landscape of Identity in Israel/Palestine
Dora Apel, Wayne State University

Out of Place
Noah Simblist, Southern Methodist University

Discussant: Sarah Rogers, Columbia University Global Center Amman

Thursday, February 10

7:30–9:00 AM

CAA Committee on Diversity Practices
Walking the Walk/Talking the Talk: Active Engagements in Diversity Practices
Beekman Parlor, 2nd Floor, Hilton New York
Chair: Kevin Concannon, University of Akron

Issues and Initiatives Involving Native North American Art at the University of North Dakota
Arthur F. Jones, University of North Dakota

Free within Ourselves: From “The New Negro” to “The Black Aesthetic”,
African American Art in Nebraska
Peggy Jones, University of Nebraska, Omaha

Aging Artists and the College Art Association
Carl Parrish, Savannah College of Art and Design

The Creative Class of Color in New York
Yasmin Ramirez, Hunter College, City University of New York

CAA Strategic Plan Focus Group Discussion Part I: Communication

Madison Suite, 2nd Floor, Hilton New York
Chair: Sue Gollifer, CAA Board Member

The group will discuss new forms of communication using innovative and improved technology. All members are cordially invited to join the discussion.

Thursday, February 10

9:30 AM–12:00 PM

Imagining Art History in Proximity of Race
Regent Parlor, 2nd Floor, Hilton New York
Chairs: Jane Blocker, University of Minnesota; Anna Chisholm, University of Minnesota

Time Migrant: Isaac Julien
Jennifer González, University of California, Santa Cruz

The Evidence of Things Not Seen: From Document to Site in the Work of McCallum/Tarry
Eva Díaz, Pratt Institute

Apocryphal Katrina: Cyclical History, Civil Religion, and Visual Culture
Gwendolyn DuBois Shaw, University of Pennsylvania

Looking Otherwise: Queer Archival and Art-Historical Practices of Vaginal Davis
Robert Summers, Otis College of Art

Association for Textual Scholarship in Art History
Giorgio Vasari (1511–1574): 500th Anniversary Celebration
Sutton Parlor Center, 2nd Floor, Hilton New York
Chair: Liana De Girolami Cheney, University of Massachusetts, Lowell

Tracing a Paintbrush in Giorgio Vasari’s Pictorial Works
Daniela Galoppi, Museo Diocesano, Arezzo

Giorgio Vasari: Cycle of Paintings of the Sala del Trionfo della Virtù, a New Reading Proposal
Serena Nocentini, Museo Benozzo Gozzoli di Castelfiorentino

An Understanding of the Symbolism of Vasari’s Bestiary
Mauro Di Vito, University of Pisa

Landscape in The Lives: The Untold History
Karen Goodchild, Wofford College

Vasari on Painting: Reclaiming the Trattato
Alice Kramer, independent scholar

On Architecture and the Unity/Disunity of the Arts
David Cast, Bryn Mawr College

From Physiognomy to Portraiture
Sutton Parlor North, 2nd Floor, Hilton New York
Chair: Deborah Dorotinsky, Universidad Nacional Autonoma de Mexico

Putting on a Bold Face: (Re)presentations of Black Women in the Nineteenth-Century Caribbean
Samantha Noel

Portraiture, Physiognomy, and Performance: Archibald Motley Jr.’s Depictions of Blackness
Michael Maizels

The Art of Americanization at Carlisle
Hayes Peter Mauro

After (the Portrait Bust): From Physiognomy to Photography
Ken Gonzalez-Day, Scripps College

Framing Progress: Allegories of Indigeneity and the Biopolitical Gaze in Cardenismo Educative Documentary, 1934–1940
Abeyami Ortega, Universidad Nacional Autonoma de Mexico

Re-presenting Selves in Black Women’s Portraiture
Kanitra Shenae Fletcher, University of Texas at Austin

Discussant: Deborah Dorotinsky, Universidad Nacional Autonoma de Mexico

Art and Commerce: The Art Gallery in America
Gibson Room, 2nd Floor, Hilton New York
Chair: Betsy Fahlman, Arizona State University

Hostile Takeover: American Artists’ Resistance to Art Dealers, 1870–1900
Kevin Murphy, Huntington Library, Art Collections, and Botanical Gardens

The Sallie Gibbons Gallery: Nexus for New York Art Women, 1875–1885
Katherine E. Manthorne, The Graduate Center, City University of New York

Walter Pach and the American Art Market
Laurette E. McCarthy, independent scholar and curator

“The Wrong Man at the Right Time”: Dick Bellamy and the Greening of the Art Market
Judith E. Stein

The American Museum as Dealer in the Early Twentieth Century
Julie Aronson, Cincinnati Art Museum

Discussant: Gwendolyn Owens, McGill University and the Canadian Centre for Architecture

Beyond the “Other”: New Paradigms for a Global Art History
Beekman Parlor, 2nd Floor, Hilton New York
Chairs: Julie Berger Hochstrasser, University of Iowa; Dawn Odell, Lewis and Clark College

Theorizing the “Global” in Art’s History: Historicity and Artefact-hood
Jonathan Harris, University of Liverpool

Cosmopolitanisms at the Margins: Neo-Classical Temple Architecture in Colonial India
Sugata Ray, University of Minnesota

Locating Nationality: Attempting to Translate Contemporary Chinese Calligraphy
Shaolan Hertel, Free University, Berlin; and China Academy of Art, Hangzhou

Art History after Humanism: Ecocriticism, Otherness, and Post-Katrina Aesthetics
Alan Braddock, Tyler School of Art, Temple University

Discussant: Keith Moxey, Barnard College and Columbia University

Through the Lens: Photographers and New York Skyscrapers
Clinton Suite, 2nd Floor, Hilton New York
Chair: Katherine Ann Hoffman, St. Anselm College

“Million-Footed Manhattan, Unpent”: Skyscrapers and the Body in Sheeler and Strand’s Manhatta
Julia Walker, Savannah School of Art and Design

“Modern Craftsmanship” in the Empire State Building and Lewis Hine’s Photographs
Ezra Shales, Alfred University

New York Skyscrapers: The Magnitude of Magnum, Post–World War II to the End of an Empire
Kristen Ann Gresh, École des Hautes Etudes en Sciences Sociales

Between the Singer Tower and the World Trade Center: Skyscrapers, Destruction, and the Vision of Renewal
Eric Sandeen, University of Wyoming

Centennial Session
Global Art Histories/Multiple Modernities
Rendezvous Trianon, 3rd Floor, Hilton New York
Chairs: Leslie King-Hammond, Maryland Institute College of Art; and Sarah Lewis, Yale University

Mina Cheon, Maryland Institute College of Art
Lowery S. Sims, Museum of Arts and Design

Edward J. Sullivan, Institute of Fine Arts, New York University
Paul Chaat Smith, National Museum of the American Indian

Nyland Blake, International Center for Photography

American Society for Hispanic Art Historical Studies
Rereading Spanish Early Modern Art Theory
Gramercy B, 2nd Floor, Hilton New York
Chairs: Giles Knox, Indiana University; Carmen Ripolles, Metropolitan State College of Denver

Aesthetics of Ideology in Felipe de Guevara’s Comentarios de la Pintura
Alejandra Giménez-Berger

Italian Artists within the Spanish System
Rebecca J. Long

Knowing Nature: Artistic Production, Scientific Inquiry, and Catholic Devotion in Seventeenth-Century Spain
Melody Maxted-Wittry

The Body of the Artist: An Anatomy of Faith in Early Modern Spain
Ellen Prokop

Francisco Pacheco in Sor Juana’s Library: Miguel Cabrera and the Academy in Eighteenth-Century New Spain
Ray Hernández-Durán, University of New Mexico

Resistance Begins at Home: Anticolonialism and Visual Culture at the Imperial Center
Gramercy A, 2nd Floor, Hilton New York
Chairs: Patricia Leighton, Duke University; Marco Deyasi, University of Idaho

Dada’s Völkerpsychologie: Rethinking Primitivism in Zürich
Peter Mowris, University of Texas at Austin

Henri Gaudier-Brzeska, Vorticism, and Anticolonial Discourse in London
Mark Antliff, Duke University

Primitivist Discourse in Black and White: Photography in the Service of Anticolonialism between the Wars
Wendy Grossman, University of Maryland

A Man from the Virgin Forest of Brazil: Vicente do Rego Monteiro’s Quelques visages de Paris
Michele Greet, George Mason University

Playing with Indian Identity: Horace Poolaw’s Photographic Portraits
Laura E. Smith, Michigan State University

Discussant: Christopher B. Steiner, Connecticut College

The Art of Pranks

Nassau Suite, 2nd Floor, Hilton New York
Chair: Beauvais Lyons, University of Tennessee, Knoxville

The Private/Public Joke: Printed Pranks in New York Dada
Sarah Archino, The Graduate Center, City University of New York

Double-Talk: A Case Study of the Fine Arts Symposium “Wroclaw ‘70”
Albert J. Godycki, Jagiellonian University

Fluxpranks: Twelve Big Names
Hannah Higgins, University of Illinois, Chicago; and Simon Anderson, School of the Art Institute of Chicago

Purposeful Pranks: Artists as Subversive Pranksters
Lisa Sayles, Clark College

New York City Pranksters
Clark Stoeckley, Artist

Discussant: Andy Bichlbaum, The Yes Men and Parsons The New School For Design

Studio Art Open Session
Abstract Painting at 100

Trianon Ballroom, 3rd Floor, Hilton New York
Chair: Carrie Moyer, Rhode Island School of Design

Linda Besemer, Occidental College

Jessica Dickinson, Pace University and Rhode Island School of Design

Louise Fishman

Shirley Kaneda, Pratt Institute

Suzanne McClelland, Pratt Institute and School of Visual Arts

Wendy White, Rutgers University

Faye Hirsch, *Art in America*

Representing Gothic

East Ballroom, 3rd Floor, Hilton New York
Chairs: Stephen Murray, Columbia University; Andrew J. Tallon, Vassar College

Speaking the Un-Speakable: Drawings, Texts, and the Explication of Gothic Design
Robert Bork, University of Iowa

Micro-Architectural Representation on Gothic Ivories
Sarah Guérin, Columbia University

Michelet and the Gothic: Architecture and the Writing of History in Nineteenth-Century France
Michèle Hannoosh, University of Michigan

Re-Inventing the Gothic Grove: Recent Metamorphoses in Landscape Art, Science Fiction, and Animated Film
Matilde Mateo, Syracuse University

Queer Gothic: Representing the Gothic at Walpole’s Strawberry Hill
Matthew Reeve, Queen’s University

The New Agit Prop: Artists Expose Political Fictions

Madison Suite, 2nd Floor, Hilton New York
Chairs: Susan Noyes Platt, James Washington Foundation; Deborah Faye Lawrence, Seattle University and Lesley University

The Cuddle Commandos: Parody and Meta Semiotic Resistance
Christopher Moore, Concordia University

Marx on the Wall: Agit Prop Murals and Class Struggle
Mike Alewitz, Central Connecticut State University

Dressed to Kill: Public Pedagogy from the Margins
John Jota Leanos, University of California, Santa Cruz

From Agit Prop to Elegy: William Kentridge’s Designs for Shostakovich’s The Nose
Pam Allara, Brandeis University

Ecoart: Imagining and Instigating Change
Ann Rosenthal

Electronic Civil Disobedience: Inventing the Future of Online Agitprop Theater
Ricardo Dominguez, University of California, San Diego

Lawrence Alloway, Visual Culture and Contemporary Practice: A Discussion

West Ballroom, 3rd Floor, Hilton New York
Chairs: Shelley Rice, New York University; Reva Wolf, State University of New York at New Paltz

Alloway in London: The Formation of a Critic
Irving Sandler, Purchase College, State University of New York

Alloway in New York: Pluralism as a Model for Art and Criticism
Richard Kalina, Fordham University

Alloway: A Memoir
Sylvia Sleigh Alloway, independent artist

Alloway and the Development of the Field of Visual Culture
Nicholas Mirzoeff, New York University

Networks: Complex, Simple, and Sometimes National
Courtney Martin, Vanderbilt University

Live Art/Museum Object

Petit Trianon, 3rd Floor, Hilton New York
Chair: Susan Rosenberg, St. John’s University

Exhibiting the Invisible
Kaira Cabañas, Columbia University

Joan Jonas’s Performance Translations
Francesco Gagliardi, independent artist, Toronto

The Live and the Archive: Methods in the Display of Performance Re-Creation
Matthew Q. Breatore, Institute of Fine Arts, New York University

Collecting Situations: Repetition, Habit, and Presence as an Institutional Model
Yasmil Raymond, Dia Art Foundation

Identifying Otherness: Ethnic and Regional Influences in Ancient American Art

Bryant Suite, 2nd Floor, Hilton New York
Chairs: Carolyn E. Tate, Texas Tech University; Cherra Wyllie, University of Hartford

The Concepts of Identity and Individuality in Gulf Coast Olmec and Olmec-Related Art
Billie Follensbee, Missouri State University

Hybrid People, Hybrid Art? The Olmeca Xicalanca and Epiclassic Historiography
Claudia Brittenham, University of Michigan, Ann Arbor

Between Two Worlds: Negotiating Identity in the Maya Hinterlands
Victoria Lyall, University of California, Los Angeles

Chorotega Ethnicity on Mesoamerica’s Southern Frontier
Geoffrey McCafferty, University of Calgary

Engraved Head Motifs on Cupisnique Ceramics: Cultural Emblem and Historical Signature in Early Andean Art
Yumi Park, Virginia Commonwealth University

ARTspace
Data as Medium
Murray Hill Suite, 2nd Floor, Hilton New York
Chair: Jeff Thompson, University of Nebraska, Lincoln

Data and Its Expression
George Legrady, University of California, Santa Barbara

From Kandinsky to the Database (Point, Line, Plane: Variable, Array, Table)
Brian Evans, University of Alabama

Web as Index and Archive
Penelope Umbrico, Bard College and School of Visual Arts

Art that Decodes: Making Sense of Data Process
Heidi May, Emily Carr University of Art and Design and University of British Columbia

Design Studies Forum
Locating the Design Commons
Sutton Parlor South, 2nd Floor, Hilton New York
Chairs: Andi Witczak, University of Kansas; Dawn McCusker, James Madison University

Finding Common Ground in Cancer Data Visualization
Heather Corcoran, Washington University in St. Louis

How Do Design Thinkers Teach Design Thinking
Sally Packard, Sage College of Albany

The Citizen Designer in the Age of the Golden Arches
Eric Benson, University of Illinois, Urbana-Champaign

Design Global Change: The Power of Ideas to Move People
Natacha Poggio, University of Hartford

URT, Urban Research Toolkit: A Multi-Platform Tool for Collaborative Research within the Urban Environment
Jessica Irish and Jane Pirone, Parsons The New School for Design

Thursday, February 10

12:30 PM–2:00 PM

Poster Sessions

South Corridor, 2nd Level, Hilton New York

Poster sessions are informal presentations for small groups displayed on poster boards by an individual. The poster display is usually a mixture of a brief narrative paper intermixed with illustrations, tables or graphs, and other presentation materials. With a few concisely written areas of focus, the poster display communicates the essence of the presenter’s research, synthesizing its main ideas and research directions. Poster displays will be on view for the duration of the conference, beginning on Thursday morning. On Thursday and Friday, from 12:30 to 2:00 PM, presenters will be available at the Poster area.

How the Sausage Is Made: A Model of Graphic Design Practice and Teaching
Alexander Egner, University of North Texas

Staff Diversity in Museums
Kimberli Gant, Museum of Contemporary African Diasporan Arts

ARTLab: Thinking Globally, 2009–2010
Barbara Jaffee, Northern Illinois University

Art Education Drawing Books: A Historical Context
Ami Kantawala, Teachers College, Columbia University; G. James Daichendt, Azusa Pacific University

Walt Disney: Undergraduate Research and Critical Thinking
Diane E. Kontar, University of Findlay

Distance Learning in the Visual Arts: Online Communities, Critiques and Second Life Teaching
Susan Miiller, State University of New York, New Paltz

Reinterpreting Savoldo’s *Magdalen* Paintings
Charlotte Nichols, Seton Hall University

Analysis of University Press Production in Art and Art History, 1991–2007
Henry Pisciotta, Pennsylvania State University Libraries; and James Frost, Minitab, Inc.

Fueling Inquiry-Driven Learning: Emerging Artists as Emerging Educators
Mary Stewart, Florida State University; and Richard Siegesmund, University of Georgia

The Artist Proletariat and the Rise of Modernism in the Hungarian Art Market
Jeff Taylor, Central European University, Budapest

Use It or Lose It? Student Attitudes Towards Library Use
Eamon Tewell, Moore College of Art & Design

Passing: The Art of Drag
Kremena Todorova and Kurt Gohde, Transylvania University

JeopARTy: A Game Show Produced at the Massachusetts College of Art and Design that Asks: When Is Artistic Appropriation Fair and When Is It Not?
Gregory Wallace and Paul Dobbs, Morton R. Godine Library, Massachusetts College of Art & Design

Thursday, February 10

12:30 PM–2:00 PM

Visual Resources Association

Beyond the Slideshow: Teaching the History of Art and Material Culture in the Age of New Media

Nassau Suite, 2nd Floor, Hilton New York

Chair: Johanna Bauman, ARTstor

Technology, Instrument of a New Geography of Art

Katherine E. Manthorne, The Graduate Center, City University of New York

The Digital Media Lab at the Bard Graduate Center

David Jaffee and Kimon Keramidas, Bard Graduate Center

Teleporting to Assisi: Art and Art History in the Virtual World

Donald Beetham, Rutgers University

National Endowment for the Humanities

How to Put Together an NEH Public Programs Project

Clinton Suite, 2nd Floor, Hilton New York

Chair: Barbara Bays, National Endowment for the Humanities

Association of Art Museum Curators

The Museum as Career: Identifying New Talent and Broadening the Field

Sutton Parlor Center, 2nd Floor, Hilton New York

Chairs: Deborah Cullen, El Museo del Barrio; Sally Block, Association of Art Museum Curators

Association of Historians of Nineteenth-Century Art

Future Directions in Nineteenth-Century Art History

Trianon Ballroom, 3rd Floor, Hilton New York

Chair: Maria Gindhart, Georgia State University

“The Streets as Art Galleries”: Hubert Herkomer and Advertising Posters

Andrea Korda, University of California, Santa Barbara

Dante Gabriel Rossetti’s Venetian Renaissance: The Blue Bower and the Seduction of Color

Carolyn Porter, Furman University

National Undress: Rusalka Images in Nineteenth-Century Russia

Margaret Samu, The Metropolitan Museum of Art

Exhibitor’s Session

Artists and the Art Materials Industry

Petit Trianon, 3rd Floor, Hilton New York

Chair: Mark Gottsegen, AMIEN and ICA Art Conservation; John Rise, Savannah College of Art and Design

George O’Hanlon, Natural Pigment

Mark Golden, Golden Artist Colors

Beth Bergman, National Art Materials Trade Association

Richard Frumess, R&F Handmade Paints

Historians of British Art

Seeing through the Medium

Sutton Parlor South, 2nd Floor, Hilton New York

Chairs: Imogen Hart, Yale Center for British Art; Catherine Roach, Cornell University

Ta’ziyeh: Reference and Resemblance in North Indian Ephemeral Shrines, 1770–1830

Holly Shaffer, Yale University

Ciné-Texts: The Permeability of Modern Art, Film, and Snapshot Cultures in 1920s–1930s London

Andrew Stephenson, University of East London

Dissolution, Disillusion, and Deflation: Damien Hirst’s Double Act

Elyse Speaks, University of Notre Dame

Southeastern College Art Conference

The Artist’s Progress: Sequential Art and Aesthetic Education

Gramercy A, 2nd Floor, Hilton New York

Chair: Benjamin David Harvey

Cultural Legitimacy and the Rise of Genre Fiction in Contemporary Art Comics

Chris Schweizer, Savannah College of Art and Design

Violent Cases and Mr. Punch: Neil Gaiman and Dave McKean Reflect Darkly on Early Aesthetic Development

Hannah Means-Shannon, Georgian Court University

Growing Up Toko: Coming-of-Age Themes in the Work of Yoko Nogami

Kristen Williams, Northwest Florida State College

Offsite Session

The Museum and the Market: Complementary Career Paths?

Sotheby’s, 1334 York Avenue at East 71st Street

Chair: Jason Herrick, Sotheby’s

Richard Brettell, University of Texas at Dallas

Charlotte Eyerman, French Regional & American Museum Exchange

Chris Apostle, Sotheby’s

Women’s Caucus for Art

LIVE SPACE: women • art • activism

Rendezvous Trianon, 3rd Floor, Hilton New York

Chair: C. M. Judge, Women’s Caucus for Art and FemLink

Carolee Schneemann, independent artist

Elizabeth Streb, STREB Lab for Action Mechanics

Véronique Sapin, Video Arts Development International Association

ARTspace

CAA Services to Artists Committee

Making a Living as an Artist: With or Without a Gallery

Murray Hill Suite, 2nd Floor, Hilton New York

Chair: Sharon Louden, Louden Studio

Sharon Butler, independent artist and writer

William Carroll, The Elizabeth Foundation for the Arts

Peter Drake, New York Academy of Art

Ed Winkleman, Winkleman Gallery

CAA Professional Practices Committee

A Work in Progress: A New Professional Practices for Artists’ Guidelines

Bryant Suite, 2nd Floor, Hilton New York

Chair: Beauvais Lyons, University of Tennessee, Knoxville

Charles Wright, Western Illinois University

Brian Bishop, Framingham State College

Margaret Lazzari, University of Southern California

James Hopfensperger, Western Michigan University

Association for Textual Scholarship in Art History

Symbolism, Its Origins and Consequences II

Sutton Parlor North, 2nd Floor, Hilton New York

Chairs: Rosina Neginsky, University of Illinois; Deborah H. Cibelli, Nicholls State University

Classicism, Idealism, and the Symbolist Avant-Garde

Brendan Cole, Eton College

Quattrocento Florence, Armand Point, and Adorno’s Concept of Aura: A Symbolist Surrender to That which Is Far Away

Cassandra Sciortino, University of California, Santa Barbara

Redon and the Music of Orpheus

Leslie Stewart Curtis, John Carroll University

Old Dreams, Modern Ideas: Reception and Misconception of International Symbolism at the Venice Biennale (1895–1914)

Davide Lacagnina, University of Siena

CAA Publications Committee

Are We Standing at a Digital Divide in Art Publishing?

Madison Suite, 2nd Floor, Hilton New York

Chair: Joseph Newland, Q.E.D.

Chad Coerver, San Francisco Museum of Modern Art

Thomas Lawson, California Institute of the Arts

Ken Wissoker, Duke University Press

Katy Siegel, Hunter College, City University of New York

Association of Historians of American Art

(Re)Collecting Memory: Oral History as Testimony of Lived Experience

Gibson Room, 2nd Floor, Hilton New York

Chairs: Frances Kathryn Pohl, Pomona College; Melanie Herzog, Edgewood College

The Conversation that Isn’t: The Role of the Interviewer in the Oral History Process

Avis Berman, independent scholar

Shaped by/Shaping a Sculptor: Firsthand Accounts by Those who Knew Augusta Savage (1892–1962) over Half a Century Ago

Theresa Leininger, University of Cincinnati

An Oral Hermeneutics: Orality and Interpretation in Contemporary American Art

Margo Machida, University of Connecticut

Multiple Truths and the Construction of Life Stories

Liza Kirwin, Archives of American Art, Smithsonian Institution

Discussants: Melanie Herzog, Edgewood College; and Frances Pohl, Pomona College

Historians of Eighteenth-Century Art and Architecture

HECAA New Scholars Session

Beekman Parlor, 2nd Floor, Hilton New York

Chair: Heidi Anne Strobel, University of Evansville

Madame de Pompadour’s Indiscreet Jewels: Boucher, Reproduction, and Luxury in Eighteenth-Century France

Susan M. Wager, Columbia University

Reflections on Civilization: Architecture and Memory in David’s Sabine Women

Heidi E. Kraus, University of Iowa

Staging Europe: Theatricality and Painting at the Chinese Imperial Court

Kristina Kleutghen, Harvard University

Garden Chambers and Global Spaces: Giandomenico Tiepolo’s Chinoiserie Room at the Villa Valmarana

Sally Grant, University of Sydney

Queer Caucus for Art: The Lesbian, Gay, Bisexual, and Transgender Caucus for Art, Artists, and Historians

Creating in the Queer Diaspora

Regent Parlor, 2nd Floor, Hilton New York

Chairs: Jason Dillon Watson, Appalachian State University; Sean Gyshen Fennell

Historians of German and Central European Art and Architecture

Business Meeting

Gramercy B, 2nd Floor, Hilton New York

Thursday, February 10

2:30 PM–5:00 PM

Centennial Session

Feminism

Rendezvous Trianon, 3rd Floor, Hilton New York

Chairs: Norma Broude, American University; Griselda Pollock, University of Leeds

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THURSDAY

Latin American Art in the Now

Gramercy A, 2nd Floor, Hilton New York
Chairs: Claudia Calirman, John Jay College; Tatiana Flores, Rutgers University

The Historical Avant-Gardes of Latin America Revisited: José Carlos Mariátegui's American Aesthetics
Harper Montgomery, Rhode Island School of Design

Pan-Ethnicity, Post-Identity, and Artist Groups in Latin America and the Middle East, 1989–2010
Sara Angel Guerrero-Rippberger, Chelsea College of Art and Design, University of the Arts London

Re-Viewing Latin American Art History
Mariola V. Alvarez, University of California, San Diego

Report of a Journey towards the Definition of a Latin American Artist
Cesar Cornejo, University of South Florida

How “Global” Can Latin American Art Be?
Cecilia Fajardo-Hill, Museum of Latin American Art, Long Beach

Art Historical Field Notes: The Experience of “The Site”

West Ballroom, 3rd Floor, Hilton New York
Chair: Anna Chave, Queens College and The Graduate Center, City University of New York

Petrous Perspectives: Inka Sacred Rocks and Their Surroundings
Carolyn Dean, University of California, Santa Cruz

A View from the Top: The Experience of Mount Jizu at the Edge of the Himalayas
Elizabeth Kindall, University of Saint Thomas

Getting (to) Marfa: An Encounter with Judd's Mill-Aluminum Works
Anna Chave, Queens College and The Graduate Center, City University of New York

Art History, Tourism, Experience, and Event
Caroline A. Jones, Massachusetts Institute of Technology

Discussant: Deborah Haynes, University of Colorado, Boulder

Before the White Box: Museum Murals in the Nineteenth Century

Beekman Parlor, 2nd Floor, Hilton New York
Chair: Petra ten-Doesschate Chu, Seton Hall University

Mural Theory: Peter Cornelius and Wilhelm Kaulbach
Cordula Grewe, Columbia University

Framing the Artifact: Murals for the Display of Antiquity in the Louvre (1830–1930)
Felicity Bodenstein, Paris Sorbonne University, Paris IV

Back in the Future: The Georg Sturm Murals in the Rijksmuseum in Amsterdam
Jenny Reynaerts, Rijksmuseum Amsterdam

The Politics of Decoration: Hugh Lane and Mural Painting in Dublin, ca. 1908
Morna O'Neill, Wake Forest University

Why so Few Museum Murals in the United States?
Leila Bailey Van Hook

A Mural Carved in Stone: Delaroche's Hémicycle for the Façade of the Pennsylvania Academy of Fine Arts
Sally Webster, Lehman College and The Graduate Center, City University of New York

“Of Mother Nature and Marlboro Man” Revisited: Deborah Bright's Critique of Western Landscape Photography Twenty-Five Years Later

Sutton Parlor North, 2nd Floor, Hilton New York
Chair: Kelly Dennis, University of Connecticut

A Second View of Marlboro Men and Mother Nature: Questioning Bright's “Glossy Tomes” and the State of Photography
James R. Swenson, Brigham Young University

Making Place outside “Muscular Formalism”: Women and Landscape Photography
Virginia Liberatore, independent scholar

Marlboro Women: Investigations of Place and Environment
Liz Wells, University of Plymouth

From “New Topographics” to the Technological Sublime
Kirsten Swenson, University of Nevada, Las Vegas

Discussant: Deborah Bright, Rhode Island School of Design

Arts Council of the African Studies Association
African Art and History
Gramercy B, 2nd Floor, Hilton New York
Chair: Cécile Fromont, University of Chicago

Of Punch Bowls, Gold Regalia, and Slaves: Asante, Europe, and America, 1390–1890
Suzanne Preston Blier, Harvard University

Warriors in Top Hats: Lagoon Arts in the Historical Context of West African Coastal Cultures
Monica B. Visona, University of Kentucky

Prop Art: African Imagery in 1960s and 1970s Cuban Posters
Kristine Juncker, University of Nottingham

The Contemporary Present and Its Modernist Past: Mapping a Transition in African Art History
Ugochukwu-Smooth Nzewi, Emory University

Rococo, Late-Rococo, Post-Rococo: Art, Theory, and Historiography

Sutton Parlor Center, 2nd Floor, Hilton New York
Chairs: Melissa Hyde, University of Florida; Katie Scott, Courtauld Institute of Art

A Casualty of Style? Reconsidering Fragonard's Progress of Love from the Frick Collection
Colin Bailey, The Frick Collection

Between Early and Late: Fragonard as a Late Rococo Artist
Satish Padiyar, Courtauld Institute of Art

Rococo Republicanism
Elizabeth Mansfield, New York University

Pierrot's Periodicity: Watteau, Nadar, and the Circulation of the Rococo
Marika Knowles, Yale University

Warhol's Rococo
Allison Unruh, independent scholar, New York

Society of Architectural Historians
The Architectural Exhibition and/as Critique
Clinton Suite, 2nd Floor, Hilton New York
Chairs: Karen Koehler, Hampshire College; Eve Blau, Harvard University

Exhibitions as Practice: Raumkunst at the 1906 German Applied Arts Exhibition in Dresden
Wallis Miller, University of Kentucky

Constructing the Nation: China's Architectural Exhibition, 1936
Cole Roskam, University of Hong Kong

The New Domestic Landscape: Italian Radical Architecture on American Soil
Ross Elfline, Carleton College

Making Architectural Exhibitions Work: The Networked Cultures Dialogues
Peter Mörténböck, Goldsmiths, University of London

Discussant: Barry Bergdoll, Museum of Modern Art and Columbia University

Queer Caucus for Art: The Lesbian, Gay, Bisexual, and Transgender Caucus for Art, Artists, and Historians
Narcissism
Petit Trianon, 3rd Floor, Hilton New York
Chair: Tirza True Latimer, California College of the Arts

Neo-Narcissism: Claude Cahun's Disavowals
Jennifer Shaw, Sonoma State University

Mirrors of the Social: Narcissism as Politics in the Art of Yayoi Kusama
Jonathan Katz, University at Buffalo, State University of New York

Narcissus in and on the Work of Felix Gonzalez-Torres
Jennie Hirsh, Maryland Institute College of Art

It's all about ME, Not You: *The Art of Greer Lankton*
Jonathan Weinberg, independent artist and scholar

Shame-Flushed Flaming: Narcissism and the Queer Potentials of Photography
Jill Casid, University of Wisconsin, Madison

What Is Visual Studies? An Open Forum

Trianon Ballroom, 3rd Floor, Hilton New York
Chairs: Anne Marie Oliver, Pacific Northwest College of Art; and Wiebke Leister, University of the Arts London

Giuliana Bruno, Harvard University
Florian Dombois, Hochschule der Künste Bern
Richard Grusin, University of Wisconsin, Milwaukee
Heike Kühn, Frankfurter Rundschau

Tim Mattson, Intel
W. J. T. Mitchell, University of Chicago
Laurence Rickels, University of California, Santa Barbara
Craig Smith, University of Florida
Thomas Zimmer, Hogeschool Sint Lukas Brussel

Cel-Culture: The Hybrid Intersections of Art, Video Games, and Manga

Regent Parlor, 2nd Floor, Hilton New York
Chairs: Kirstin Ringelberg, Elon University; Michael R. Salmond, Northumbria University

Mao Goes Pop Online: Game Art Worlds in China
Alice Ming Wai Jim, Concordia University

Female Otaku: Beyond the Mask of Anime, Art, and Film
Stephanie Denise Silberman, University of Colorado at Boulder

Episodes: Intersections of the Imaginary and the Real through the Lens of Anime
Adam Fotos, Chicago State University and College of DuPage

Sharing Girlhood
Heather Warren-Crow, University of Wisconsin, Milwaukee

Offsite Session
American Institute for Conservation of Historic and Artistic Works
Conservators Collaborating with Artists and Art Historians
Lecture Hall, Main Floor, Institute of Fine Arts, New York University
Chairs: Rebecca Anne Rushfield; Clare Hills-Nova, Sackler and Taylor Institution Libraries, University of Oxford

Conservators Working with Living Artists and the Heisenberg Uncertainty Principle: Does the Act of Observing the Phenomenon Change the Phenomenon?
Joyce Hill Stoner, Winterthur Museum

Forensic Science, Court Cases, and Cultural Property
James Martin, Orion Analytical LLC

Stones of Beautiful Colors: The History and Treatment of the Gerasa Mosaics
Lisa R. Brody; and Carol Snow, Yale University Art Gallery

Inspiring Collaboration: Reflections on the Study of a Spanish Altarpiece
Amanda Dotseth, Courtauld Institute of Art; Barbara C. Anderson, New Mexico Department of Cultural Affairs; and Claire Barry, Kimball Art Museum

Artists and Conservators
Mark Gottsegen and Albert Albano, Intermuseum Conservation Association; and Luca Buvoli, independent artist

Claudia Shear, independent playwright

Discussant: Ingrid A. Neuman, Rhode Island School of Design Museum of Art

Dark Matter of the Art World, Part I

Gibson Room, 2nd Floor, Hilton New York
Chair: Susan Elizabeth Ryan, Louisiana State University

Performance, Mediation, and the Public Sphere
Mark Tribe, Brown University

Intimacy without Reciprocity: Suffragists, Internet Trolls, and Sharon Hayes' Love Letters
Kris R. Cohen, University of Chicago

Agency of Art in the Absence of an Effective Public
Anton Vidokle, e-flux

Workerism, Darkness, and Light
Blake Stimson, University of California, Davis

Fire and/or Smoke: Institutional Critique in the Basque Country
Julia Moritz, independent curator

Discussant: Gregory Sholette, Queens College, City University of New York

Skin: The Confluence of Art, Culture, and Fashion

Sutton Parlor South, 2nd Floor, Hilton New York
Chairs: Kathryn Simon, Parsons The New School for Design; Vicki Karaminas, University of Technology, Sydney

Exhibiting Fashion as Art
Valerie Steele, Fashion Institute of Technology

Mimickry?
Barbara Vinken, University of Munich

Curating Contemporary Fashion at MoMu: Stephen Jones and the Accent of Fashion
Kaat Debo, MoMu Fashion Museum, Antwerp

The Apparitional Body: Fashion Film and Representation
Vicki Karaminas, University of Technology, Sydney

Showstudio: Revolution or the New Elite
Nathalie Khan, Central Saint Martins College of Art

Discussant: Kathryn Simon, Parsons The New School for Design

ARTspace
CAA Services to Artists Committee
Be Our Guest: Time and Space to Create at Artist Residencies
Murray Hill Suite, 2nd Floor, Hilton New York
Chair: Caitlin Strokosch, Alliance of Artists Communities

Kathy Black, Vermont Studio Center

Linda Marston-Reid, Bellagio Center

Margaret Murphy, Fine Arts Work Center

Mario Caro, Res Artis

CAA Distinguished Scholar Session Honoring Jonathan Brown
Between Iberia and New Spain: The Scholarship of Jonathan Brown

East Ballroom, 3rd Floor, Hilton New York
Chair: Edward J. Sullivan, New York University

Jonathan Brown at the Institute of Fine Arts
Edward J. Sullivan, New York University

Never Tilting at Windmills: Jonathan Brown, Champion of New Fields of Study
Inge Reist, Frick Collection

Paris-Madrid, 1653–1655: Two Crowns Exchange Family Portraits towards Peace and Marriage
José-Luis Colomer, Centro de Estudios Europa Hispánica, Madrid

Portraits and History
Reva Wolf, State University of New York, New Paltz

Elusive and Hidden Treasures: Jonathan Brown's Contributions to the Study of Spanish Works on Paper
Lisa A. Banner, independent scholar

Looking Ahead: Painting in Spanish America, Conquest to Independence, a Co-Edited Volume by Jonathan Brown
Luisa Alcalá, University of Madrid

The Other Middle Ages: The Medieval Mediterranean as Theater of the Arts

Nassau Suite, 2nd Floor, Hilton New York
Chairs: William Tronzo, University of California, San Diego; Caroline Bruzelius, Duke University

Buildings beyond the Sea: Illustrations of Islamic Sanctuaries in the Libro d'oltramare (1346–50)
Kathryn Blair Moore, Institute of Fine Arts, New York University

Opus Sectile in Norman Southern Italy
Ruggero Longo, Università della Toscana, Viterbo

Over the Pyrenees: France and the Medieval Mediterranean
Elisa A. Foster, Brown University

Conformity through Syncretism: San Giovanni degli Eremiti and the Creation of a Norman Architecture in Palermo
Lara Tohme, Wellesley College

Art of Itinerancy: Seeing the Spaces of Martin the Humane and Benedict XIII
Amity Nichols Law, Harvard University and Tufts University

Discussant: Oleg Grabar, Institute for Advanced Study

Transcultural Visuality: Photography in East Asia

Madison Suite, 2nd Floor, Hilton New York
Chair: Ayelet Zohar, University of Haifa

Translating "Photography": The Migration of the Conception of Sajin from Portrait to Photograph
Hye-ri Oh, Binghamton University, State University of New York

Traveler-as-Lama Portraits and the Fantasy of Transformation in Tibet
Namiko Kunimoto, American University

Envisioning the New Beauty of Woman: Masao Horino's Photographs of Asian Women in the Imperial Era
Masako Toda, Tokyo University

Shooting as Healing: Pan Dawei's Photography of Skull and the Alternative History of Chinese Pictorialism
Yi Gu, University of Toronto

Funerary Photo-Portraiture in Japan and Korea
Jeehey Kim, The Graduate Center, City University of New York

Discussant: Mikiko Hirayama, University of Cincinnati

Thursday, February 10

5:30 PM–7:00 PM

Foundations in Art: Theory and Education
Introducing Postmodern Thought
Rendezvous Trianon, 3rd Floor, Hilton New York
Chair: Steven Bleicher, Coastal Carolina University

Past, Present, and Future: Three Essentials of Contemporary Pedagogy
Mary Stewart, Florida State University

Infusing Post-Modern Thought into Foundation Courses
Marlene Lipinski, Columbia College Chicago

Duchamp's Legacy: The De-skilling and Dematerializing Promotion of Concept Driven Cultural Practice
Brian Curtis, University of Miami

New Media Caucus
The Responsive City: Fact or Fad?
Trianon Ballroom, 3rd Floor, Hilton New York
Chair: Steve Dietz, Northern Lights.mn

Society of Contemporary Art Historians
Critical Histories
Gramercy A, 2nd Floor, Hilton New York
Chairs: Tim Griffin, *Artforum International*; and Christine Mehring, University of Chicago

Thomas Crow, New York University

Diedrich Diedrichsen, Akademie der Bildenden Künste, Vienna

Barbara Rose, independent art historian and curator

Japan Art History Forum
Graduate Student Panel
Madison Suite, 2nd Floor, Hilton New York
Chairs: Asato Ikeda, University of British Columbia; Toshio Watanabe

Influence and Reception of the "Hybrid" Ceramics: The Ceramic Production of the Japan House Kilns during the Seventeenth-Eighteenth Centuries
Seung Yeon Sang, Boston University

Hokusai's Ryūkyū Hakkei: Visions of Ryūkyū and of Japan
Travis Seifman, University of Hawaii and East-West Center

The Spectacle of the Authentic: Manchukuo and the Segmented Spaces of Japanese Voyeurism
Kari Shepherdson-Scott, Duke University

Arata Isozaki, Architect of Ambivalence
Hyunjung Cho, University of Southern California

Association for Latin American Art
Emerging Scholars of Latin American Art
Sutton Parlor North, 2nd Floor, Hilton New York
Chair: Lauren Grace Kilroy, Brooklyn College, City University of New York

Clothing the Body Politic: Gender, Ethnicity, and Status in Moche Ceramic Art
Sarahh Scher, Upper Iowa University

Performances in Paint: Spanish Theater and Indigenous Idolaters in the Murals at the Church of Andahuaylillas, Peru
Ananda Cohen Suarez, The Graduate Center, City University of New York

Concrete and Steel: Grupo Frente's Exhibit of Concrete Art at the Brazilian National Steelworks Company, 1956
Aleca Le Blanc, University of Southern California

Diasporic Asian Art Network Meeting
Bryant Suite, 2nd Floor, Hilton New York
Chairs: Margo Machida, University of Connecticut; Alexandra Chang, New York University

Catalogue Raisonné Scholars Association
Defining an Artist's Oeuvre: Problems and Issues of Authentication
Gibson Room, 2nd Floor, Hilton New York
Chairs: Nancy Mowll Mathews, Williams College Museum of Art; Barbara Buhler Lynes, Georgia O'Keeffe Museum

Marcel Duchamp and Man Ray: Photograph and Negative
Steven Manford

The Tension between Art Scholarship, Law, and the Marketplace in Defining an Artist's Oeuvre: A Brief Overview from "A" to "B"
Sharon Flescher, International Foundation for Art Research

Issues for the Determination of Authenticity in the Visual Arts
Ronald Spencer, Carter, Ledyard & Milburn LLP

American Society for Eighteenth-Century Studies
Cosmopolitanism and Art in the Eighteenth Century
Petit Trianon, 3rd Floor, Hilton New York
Chair: Jennifer Milam, University of Sydney

This session is dedicated to Angela Rosenthal.

Jeffrey Collins, Bard Graduate Center

Alicia Weisberg-Roberts, The Walters Art Gallery

Michael Yonan, University of Missouri

Jill Cassid, University of Wisconsin, Madison

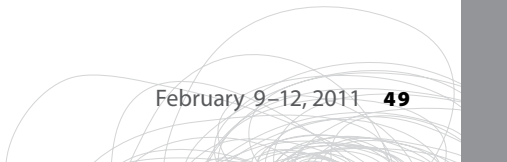
Mark A. Cheetham, University of Toronto

<p>Association for Critical Race Art History Business Meeting Clinton Suite, 2nd Floor, Hilton New York</p>	<p>Association for Modern and Contemporary Art of the Arab World, Iran, and Turkey Business Meeting Sutton Parlor South, 2nd Floor, Hilton New York</p>	<p>Association of Art Museum Curators Business Meeting Sutton Parlor Center, 2nd Floor, Hilton New York</p>	<p>Association of Historians of Nineteenth-Century Art Business Meeting Regent Parlor, 2nd Floor, Hilton New York</p>	<p>Northern California Art Historians Business Meeting Gramercy B, 2nd Floor, Hilton New York</p>	<p>Visual Resources Association Business Meeting Nassau Suite, 2nd Floor, Hilton New York</p>
<p>Friday, February 11 7:30–9:00 AM</p>					
<p>CAA Strategic Plan Focus Group Discussion Part II: Career Enhancement Beekman Parlor, 2nd Floor, Hilton New York Chair: Jean Miller, CAA Board Member</p> <p>The group will discuss advocacy, career development, and workforce issues in order to assist professional growth. All members are cordially invited to join the discussion.</p>					
<p>American Society for Hispanic Art Historical Studies Business Meeting Gibson Room, 2nd Floor, Hilton New York</p>					
<p>Asian American Women’s Art Association Business Meeting Clinton Suite, 2nd Floor, Hilton New York</p>					
<p>Historians of British Art Business Meeting Bryant Suite, 2nd Floor, Hilton New York</p>					
<p>Italian Art Society Business Meeting Madison Suite, 2nd Floor, Hilton New York</p>					

<p>Friday, February 11 9:30 AM–12:00 PM</p>	<p>ARTspace Painting: Practice as Strategy Murray Hill Suite, 2nd Floor, Hilton New York Chair: Thomas G. Berding, Michigan State University</p>	<p><i>Painting and Vigilance</i> Shona Macdonald, University of Massachusetts, Amherst</p>	<p><i>Painting as Artifact</i> Sue E. Hettmansperger, University of Iowa</p>	<p><i>Neither Pure nor Flat: Developing Frameworks for Painting</i> Mariangeles Soto-Diaz, Abstraction at Work</p>	<p><i>Caught in Flux</i> Matthew Kolodziej, University of Akron</p>	<p><i>Serious Pleasure: The Stockholm Syndrome, or Learning to Love My Captors</i> Su Baker, University of Melbourne</p>	<p>Discussant: Thomas Berding, Michigan State University</p>
<p>Italian Art Society Claiming Authorship: Artists, Patrons, and Strategies of Self-Promotion in Medieval and Early Modern Italy, Part I Nassau Suite, 2nd Floor, Hilton New York Chairs: Babette Bohn, Texas Christian University; Sheryl E. Reiss, University of Southern California</p>							
<p><i>Queen Theodolinda’s Inheritance: The Visconti as Princes at San Giovanni in Monza</i> Areli Marina, University of Illinois and Villa I Tatti</p>							
<p><i>Filarete at the Papal Court: Claiming Authorship and Status on the Doors of St. Peter’s in the Vatican</i> Robert Glass, Princeton University</p>							
<p><i>George of Freecastle: Giorgio da Castelfranco’s Self-Promotion as a Martial Painter</i> Paul H. D. Kaplan, Purchase College, State University of New York</p>							
<p><i>The Editor as Author in the Early Modern Architectural Book</i> Katherine Isard, Columbia University</p>							
<p><i>Lively Images of Exotic Foreigners: Pope Paul V’s Promotion of His Global Missionary Success at the Palazzo Quirinale, Rome</i> Mayu Fujikawa, Bucknell University</p>							
<p>International Center of Medieval Art Medicine and Science in Medieval Visual Culture Beekman Parlor, 2nd Floor, Hilton New York Chair: Jennifer Borland, Oklahoma State University</p>							
<p><i>Geometria as Apelles: Imaging for the Intellect in the Central Middle Ages</i> Megan C. McNamee, University of Michigan</p>							
<p><i>The Sphere of Sacrobosco: Images, Vision, and Knowledge in Medieval Astronomy</i> Kathleen Crowther, University of Oklahoma</p>							

<p><i>Reading beyond the Text: Word, Image, and the Illustrated Tractatus de herbis</i> Jean A. Givens, University of Connecticut</p>	<p><i>Gift of Health: Food Rituals of Childbirth in Late Medieval and Renaissance Florence</i> Talia Avisar, Parsons The New School for Design</p>	<p><i>Autopsy: Revealing the Body, Revealing the Art, Revealing the Art Historian</i> Jack Hartnell, Courtauld Institute of Art</p>	<p>Boston and New York, ca. 1911: Issues of Cultural Exchange Bryant Suite, 2nd Floor, Hilton New York Chairs: Kathryn Brush, University of Western Ontario; Maureen Meister, independent scholar</p>	<p><i>Between Two Cities: New York Architects and the Domestic Architecture of Greater Boston, 1895–1930</i> Rebekah Beaulieu, Boston University</p>	<p><i>Augustus in New York and Boston: Patronage behind Saint-Gaudens’s Shaw and Sherman Memorials</i> Nancy J. Scott, Brandeis University</p>	<p><i>Secrets of the Greeks and Modern Design: Jay Hambidge and Dynamic Symmetry</i> Marie Frank, University of Massachusetts, Lowell</p>	<p><i>Japanese Cultural Influence in America: The Boston-New York Exchange</i> Gail Levin, Baruch College and The Graduate Center, City University of New York</p>	<p>Discussant: Edward S. Cooke Jr., Yale University</p>
<p>Centennial Session Experience Rendezvous Trianon, 3rd Floor, Hilton New York Chairs: Edouard Duval Carrié, independent artist, Miami; Robert S. Nelson, Yale University</p>								
<p><i>Theirs, Mine, or Ours? Untangling the Experience of Ancient Art</i> Irene Winter, Harvard University</p>								
<p><i>Talking to Statues and Conversing with the Dead</i> Ingrid D. Rowland, University of Notre Dame School of Architecture, Rome Program</p>								
<p><i>Modalities of Mojo</i> Donald Cosentino, University of California, Los Angeles</p>								
<p><i>Aprica Idiom: Contemporary African Diasporic Images in Photography</i> Carl Hancock Rux, independent artist, New York</p>								
<p>Discussant: David Carrier, Case Western Reserve University</p>								
<p>Cultural Diversity and Human Creativity: The Continuation of Traditional Craftsmanship Sutton Parlor South, 2nd Floor, Hilton New York Chairs: Betty Crouther, University of Mississippi; Crystal Hui-Shu Yang, University of North Dakota</p>								
<p><i>Enduring Traditional Crafts in Ghana</i> Betty Crouther, University of Mississippi</p>								

<p><i>Liberal Arts Colleges as Stewards of Traditional Craftsmanship</i> Joshua Almond, Rollins College</p>	<p><i>Cross-Cultural Experiences through an Exhibition in China and Switzerland: The Art of Paper-Cutting—East Meets West</i> Crystal Hui-Shu Yang, University of North Dakota</p>	<p><i>Wordless Transmissions: Japanese Textile Traditions and Transformations</i> Lucy Arai, independent artist</p>	<p><i>Reviving Koukkoumara Tradition through Self-Expression: The Greek-Cypriot Artist Nina Iacovou and Her Female Figure Vessels</i> Maria Photiou, Loughborough University</p>	<p>Public Art Dialogue From the Ground Up: Public Art and Community Regent Parlor, 2nd Floor, Hilton New York Chairs: Juilee Decker, Georgetown College; Greg Mueller, Gustavus Adolphus College</p>	<p><i>The Practice of Imagining Communities</i> Christina Schmid, College of Visual Arts</p>	<p><i>New Ecologies between Rural Life and Visual Culture in the West of Ireland: History, Context, Position, and Art Practice</i> Deirdre O’Mahony, Galway-Mayo Institute of Technology</p>	<p><i>Mixing Oil with Art and Pedagogy: Service-Learning, Community-Based Art, and the Politics of Oil</i> Joanne Muzak, University of Alberta</p>	<p><i>Community, Transformation, and Public Art: Groundswell Community Mural Project</i> Conor McGrady, independent artist, Brooklyn</p>	<p><i>Excavating a Community through Communication</i> Hee-Young Kim, Kookmin University</p>	<p>Parallel Practices: When the Mind Isn’t Focused on Art Trianon Ballroom, 3rd Floor, Hilton New York Chair: Douglas Dreishpoon, Albright-Knox Art Gallery</p>	<p>Janine Antoni, independent artist</p>	<p>Vija Celmins, independent artist</p>	<p>Petah Coyne, independent artist</p>	<p>Robert Gober, independent artist</p>	<p>Philip Taaffe, independent artist</p>	<p>Inspiration and Opportunity: Art History Reflects on Its Past to Determine Its Future Gramercy A, 2nd Floor, Hilton New York Chair: Elizabeth W. Easton, Center for Curatorial Leadership</p>	<p><i>Report from the Field: Art Historians Survey of Career Choices</i> Elizabeth W. Easton, Center for Curatorial Leadership</p>	<p>Malcolm Daniel, The Metropolitan Museum of Art</p>	<p>Alisa LaGamma, The Metropolitan Museum of Art</p>	<p>Patricia Rubin, Institute of Fine Arts, New York University</p>	<p>Kristina Van Dyke, The Menil Collection</p>
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Performative Tendencies

Petit Trianon, 3rd Floor, Hilton New York
Chair: Jenn Joy, Rhode Island School of Design

Convergence Performance or “Not Performing the Performance, Performing the Object”
Kelly Kaczynski, Northwestern University

Performative Encounters in Media Art: An Unsitely Aesthetics
Maria Miranda, La Trobe University

Nothing to Look At? Irritated Vision, Counter-Choreography, and Subjectivity
Lauren O’Neal, Kuvataideakatemia and Massachusetts College of Liberal Arts

Cross-Fertilizations and Rhizomatic Vulnerabilities
Cara Judea Alhadeff, European Graduate School

Rehearsal for the End of Ephemera
Sheila Pepe, Pratt Institute

The Meisterfrage in Medieval and Northern Renaissance Art, Revisited

Sutton Parlor North, 2nd Floor, Hilton New York
Chair: Jacqueline E. Jung, Yale University

Reading a Manuscript and Remembering an Artist: Theophilus, Author of On Diverse Arts and the Goldsmith Roger of Helmarshausen
Heidi C. Gearhart, College of the Holy Cross

Parler-Euphoria: Forgetting Johann Parler and the Cities
Assaf Pinkus, Tel Aviv University

The Design for the Sepulchral Monument of Duke Louis of Bavaria-Ingolstadt Attributed to Hans Multscher and the Constraints of the Author
Claudia Rückert, Humboldt University

Anonymous Masters/Anonymous Art History? Reassessing the Namen in Notnamen
Karen Hung, Institute of Fine Arts, New York University

Models of Participation and Modes of Activism for Artists and Curators

Clinton Suite, 2nd Floor, Hilton New York
Chair: Janet A. Kaplan, Moore College of Art and Design

Ute Meta Bauer, Massachusetts Institute of Technology

Teddy Cruz

Ashley Hunt

Homer Jackson

Lana Lin

Sina Najafi, Cabinet Magazine

Michael Rakowitz

Defining the Southmost Border: What is American, Mexican, or Neither

Gramercy B, 2nd Floor, Hilton New York
Chair: George Lorio, University of Texas at Brownsville

Witnessing the Southmost Border
George Lorio, University of Texas at Brownsville

Transcending Global Technologies: Abstruse Systems
David Freeman, South Texas College

The Border Is a Fact: The Border Is a Dream
Christian Gerstheimer, El Paso Museum of Art

Working the Line: Photographs from the US-Mexican Borderlands
David Taylor, New Mexico State University

Dialogues of Value in the Art of Emerging Artists from Tijuana
Idurre Alonso, Museum of Latin American Art

Cultural Appropriation, Part I

East Ballroom, 3rd Floor, Hilton New York
Chairs: Elizabeth K. Mix, Butler University; Gabriel P. Weisberg, University of Minnesota

Purloined Prints: Maurice Biaïs and the Improbable French Appropriation of German Satire
Sarah Sik, Pennsylvania State University, Altoona

A Familiar Enemy: Appropriation and Cultural Context at the 1918 Vienna Exhibition of Ottoman-Turkish Painting
Andrew Yip, University of Sydney, Australia

Asger Jorn’s Eccentric Archives
Karen Kurczynski, Northeastern University

The Veiled Woman as Visual Myth: Contemporary Iranian Artists’ Reappropriations of a Problematic Sign
Cara Smulevitz, University of Illinois, Chicago

On Intersectionality and Cultural Appropriation: The Case of Postmillennial Black Hipness
Robin James, University of North Carolina, Charlotte

Writing the Middle East

Madison Suite, 2nd Floor, Hilton New York
Chairs: Nada Shabout, University of North Texas; Salwa Mikdadi, JFK University

Artist as Art Historian, or how Early Twentieth-Century Egyptian Painting Might Inform a Historiography of Contemporary and Modern Art from the Middle East
Clare Davies, Institute of Fine Arts, New York University

Seeing Double: Local and External Art Histories of Modern Egyptian Art
Alexandra Dika Seggerman, Yale University

Contemporary Arab Representations
Chad Elias, Northwestern University

Turning Trans: Transnational and Transdisciplinary Turns in Middle Eastern Art
Dena Al-Adaab, New York University

Prophet/Profit: The Famous Case of Damien Hirst

Sutton Parlor Center, 2nd Floor, Hilton New York
Chair: Sarah Thornton, independent scholar

Reflections on the Consumerism of Damien Hirst’s Spot Paintings
Ulrich Blanche, University of Erlangen-Nuremberg

Rebel, Incorporated
Martha Buskirk, Montserrat College of Art

The Apocalyptic Spectacle: Damien Hirst and the Crisis of Meaning
Capri Rosenberg, Savannah College of Art and Design

Marketing Thanatos: Damien Hirst’s Heart of Darkness
Debora Silverman, University of California, Los Angeles

Discussant: Thomas Crow, New York University

Offsite Session

Henry Darger: Intersections with Contemporary Art, Part I
Auditorium, Two Levels Below Ground, American Folk Art Museum
Chairs: Mary Trent, University of Wisconsin-Parkside; Brooke Davis Anderson, Los Angeles County Museum of Art

The Art Student: Henry Darger and “A Step-Ladder to Painting”
Kevin Miller, independent museum educator and curator

Joy without Hope (or Despair): Henry Darger’s Weird Utopianism and Contemporary Art
Michael Moon, Emory University

Pointing and Throwing in Henry Darger
Eyal Amiran, University of California, Irvine

Illustrating the Epic: The Panoramic Scene
Lisa Stone, Roger Brown Study Collection, School of the Art Institute of Chicago

Love and Affection in a Hostile World
Phyllis Bramson, School of the Art Institute of Chicago

The Eruption of the Text in the Turbulent Sign: Henry Darger’s Storm Flowers
Carl Watson, The Graduate Center, City University of New York

Jurisprudishness: Law and Visual Culture in the United States, 1842–1971

Gibson Room, 2nd Floor, Hilton New York
Chairs: Amy Werbel, Saint Michael’s College; Frederick Lane, independent scholar

Charles Ellis Johnson’s Mormon Erotica and Legal Suppression of the Church of Latter-Day Saints
Mary Katherine Campbell, Stanford University

Remedial Measures: US Postal Censorship of Lynching Photographs
Linda Kim, Smith College

Objections to Sexual Behavior in the Human Female: The Contests of Alfred Kinsey
Jennifer Pearson Yamashiro, Miami University Hamilton

Tattooing as Artistic Practice: People of the State of New York vs. Spider Webb (1977)
Matthew Lodder, University of Reading

Friday, February 11

12:30 PM–2:00 PM

Poster Sessions

South Corridor, 2nd Level, Hilton New York

Poster sessions are informal presentations for small groups displayed on poster boards by an individual. The poster display is usually a mixture of a brief narrative paper intermixed with illustrations, tables or graphs, and other presentation materials. With a few concisely written areas of focus, the poster display communicates the essence of the presenter’s research, synthesizing its main ideas and research directions. Poster displays will be on view for the duration of the conference, beginning on Thursday morning. On Thursday and Friday, from 12:30 to 2:00 PM, presenters will be available at the Poster area.

How the Sausage Is Made: A Model of Graphic Design Practice and Teaching
Alexander Egner, University of North Texas

Staff Diversity in Museums
Kimberli Gant, Museum of Contemporary African Diasporan Arts

ARTLab: Thinking Globally, 2009–2010
Barbara Jaffee, Northern Illinois University

Art Education Drawing Books: A Historical Context
Ami Kantawala, Teachers College, Columbia University; G. James Daichendt, Azusa Pacific University

Walt Disney: Undergraduate Research and Critical Thinking
Diane E. Kontar, University of Findlay

Distance Learning in the Visual Arts: Online Communities, Critiques and Second Life Teaching
Susan Miiller, State University of New York, New Paltz

Reinterpreting Savoldo’s Magdalen Paintings
Charlotte Nichols, Seton Hall University

Analysis of University Press Production in Art and Art History, 1991–2007
Henry Pisciotta, Pennsylvania State University Libraries; and James Frost, Minitab, Inc.

Fueling Inquiry-Driven Learning: Emerging Artists as Emerging Educators
Mary Stewart, Florida State University; and Richard Siegesmund, University of Georgia

The Artist Proletariat and the Rise of Modernism in the Hungarian Art Market
Jeff Taylor, Central European University, Budapest

Use It or Lose It? Student Attitudes Towards Library Use
Eamon Tewell, Moore College of Art & Design

Passing: The Art of Drag
Kremena Todorova and Kurt Gohde, Transylvania University

JeopARTy: A Game Show Produced at the Massachusetts College of Art and Design that Asks: When Is Artistic Appropriation Fair and When Is It Not?
Gregory Wallace and Paul Dobbs, Morton R. Godine Library, Massachusetts College of Art & Design

Friday, February 11

12:30 PM–2:00 PM

CAA International Committee
Internationalization of CAA: Becoming More Involved with UN NGOs and UNESCO
Madison Suite, 2nd Floor, Hilton New York
Chairs: Ann Albritton, Ringling College of Art and Design; Jennifer Milam, University of Sydney

Coalition-Building among Art NGOs: Effective NGO Partnerships with the UN UNESCO NGOs
Annelise Jarvis Hansen, independent artist, Denmark

Notes on International Cooperation in Art Criticism
Katy Deepwell, *n.paradoxa*

The Seoul Agenda: UNESCO's Long Term Commitment to Arts Education
Larry O'Farrell, Queen's University

Artist Partnerships with Civil Society: Lending Voice to UN Millennium Goals through Art Activism
Priscilla Otani, independent artist

CAA Committee on Intellectual Property
Copyright, CAA, and the Next Century
Petit Trianon, 3rd Floor, Hilton New York
Chairs: Ken Cavalier, independent art historian and lawyer, British Columbia; Christine Sundt, *Visual Resources: An International Journal of Documentation*

Jeffrey P. Cunard, Debevoise & Plimpton LLP

Exhibitor's Session
The Role of Art Supplies in the Art Revolution in Nineteenth-Century Paris
Trianon Ballroom, 3rd Floor, Hilton New York

Pierre Guidetti, Savoir Faire

Dominique Sennelier, Sennelier Paris

Pascale Richard, independent author

Michael Skalka, National Gallery of Art

National Endowment for the Arts
Grants Workshop: Federal Support for Arts Projects
Beekman Parlor, 2nd Floor, Hilton New York
Chairs: Robert Frankel and Meg Brennan, National Endowment for the Arts

Midwest Art History Society
Teaching to the Text: Session in Memory of Charles Cuttler
Sutton Parlor North, 2nd Floor, Hilton New York
Chairs: Laura D. Gelfand, University of Akron; Costa Petridis, Cleveland Museum of Art

Chapters of the Larger Narrative: Writing the Specialty in the Introductory Survey
Ann M. Roberts, Lake Forest College

Revision and Reconsideration: James Snyder's Northern Renaissance and Medieval Textbooks
Henry Luttighuizen, Calvin College

A History of Art in Africa Revisited
Robin Poynor, University of Florida

ARTspace
CAA Services to Artists Committee
[Meta] Mentors: Global Networks that Connect Artists, Curators, and New Audiences Internationally
Murray Hill Suite, 2nd Floor, Hilton New York
Chairs: Reni Gower, Virginia Commonwealth University; Melissa Potter, Columbia College Chicago; and Vesna Pavlovic, Vanderbilt University

International Collaboration (US, Russia, Asia, Eastern/Central Europe)
Fritzie Brown, CEC ArtsLink

Alternative Models of Access
Julieta Aranda, e-flux

Artist Opportunities in the UK
Sue Gollifer, ISEA International and University of Brighton

International Critique
Gregory Volk, Virginia Commonwealth University

Art, Activism, and Ideas
Marisa Jahn, Pond and REV

International Association of Art Critics
The Artist-Critic: The Critic-Artist
Clinton Suite, 2nd Floor, Hilton New York
Chair: Richard Kalina, Fordham University

Robert Berlind, Purchase College, State University of New York

Christopher French, independent artist

Mira Schor, Parsons The New School for Design

Anne Thompson, University of Missouri

Trevor Winkfield, independent artist

Alexi Worth, University of Pennsylvania

Italian Art Society
Artists' Biographies from Antiquity to the Present
Rendezvous Trianon, 3rd Floor, Hilton New York
Chair: Anne Leader, Savannah College of Art and Design Atlanta

Why Have There Been No Great Roman Artists?
Lauren Hackworth Petersen, University of Delaware

Dispelling Vasari's Myths: The Lives of Timoteo Viti and Raphael
Robert G. La France, Krannert Art Museum, University of Illinois, Urbana-Champaign

Arazzi: Alighiero Boetti and Afghanistan
Christopher G. Bennett, University of Southern California

Center for Craft, Creativity and Design
Where Is Tradition in American Studio Craft?
Bryant Suite, 2nd Floor, Hilton New York
Chair: Katie Lee, Center for Craft, Creativity and Design, University of North Carolina, Asheville

Negotiating Tradition and Modernity in the Early Studio Craft Movement
Caroline Hannah, Bard Graduate Center

Reconstructing Tradition: Inventing Craft All Over Again
Elisabeth Agro, Philadelphia Museum of Art

Pulling Back the Veneer: Finding Tradition Even When It Doesn't Look Like It Is There
Tom Loeser, University of Wisconsin, Madison

Discussant: Namita Wiggers, Museum of Contemporary Craft

Radical Art Caucus
Environmental Sustainability in Art History, Theory, and Practice
Sutton Parlor South, 2nd Floor, Hilton New York
Chair: Travis Nygard, Ripon College

Trash Art and Creative Economies
Max Liboiron, New York University

Reduce, Reuse, Recycle: Could Photography's Future Be Its Past?
Cindy Persinger, California University of Pennsylvania

Sustaining Royal Maya Identities: A Study of Shifting Environments and Late Classic Portraiture
Kaylee Spencer, University of Wisconsin, River Falls

Discussant: Linnea Wren, Gustavus Adolphus College

CAA Committee on Women in the Arts
Women and Work
Gibson Room, 2nd Floor, Hilton New York
Chair: K. Andrea Rusnock, Indiana University South Bend

Class and Gender Struggles in the Workplace: Militant Video by Women Collectives in France in the 1970s
Stéphanie Jeanjean, The Graduate Center, City University of New York

Putting a New Spin on Women's Work in the Dutch Republic
Martha Moffitt Peacock, Brigham Young University

The Working Women of Soviet Posters
Christina Kiaer, Northwestern University

Discussant: Whitney Chadwick, San Francisco State University

Pacific Arts Association
Documenting Oceania after the Twentieth Century
Sutton Parlor Center, 2nd Floor, Hilton New York
Chair: Bernida Anne Webb-Binder, Cornell University

A Samoan Diaspora: The Perspective of Our Lives through Our Lens
Ursula-Ann Aneriueta Siataga, University of California, Santa Cruz

Issues Surrounding Museum Website Development: The American Museum of Asmat Art at the University of St. Thomas
Julie Risser, American Museum of Asmat Art at the University of St. Thomas

Ethnic Avatars: Pacific Artists Creating Digital Homelands
Luseane Nina Kinahoi Tonga, University of Auckland, New Zealand

Documenting a Chamorro Poetics
Craig Santos Perez, University of California, Berkeley

National Art Education Association
Emergent Practices: Arts-Based Research and Teaching
Gramercy B, 2nd Floor, Hilton New York
Chair: John Howell White, Kutztown University

The Artistic Method of Research
James Haywood Rolling, Syracuse University

Arts-Based Research as Social Justice Activism
Karen Keifer-Boyd, Pennsylvania State University

Conceptualizing Arts Research as Relational Practice
Donal O'Donoghue, University of British Columbia

Discussant: Graeme Sullivan, Pennsylvania State University

Association for Textual Scholarship in Art History
Business Meeting
Gramercy A, 2nd Floor, Hilton New York

Association of Historians of American Art
Business Meeting
Regent Parlor, 2nd Floor, Hilton New York

Leonardo/International Society for the Arts, Sciences, and Technology
Business Meeting
East Ballroom, 3rd Floor, Hilton New York

Friday, February 11

2:30 PM–5:00 PM

ARTspace
Annual Artists' Interviews
Murray Hill Suite, 2nd Floor, Hilton New York

Krzysztof Wodiczko will be interviewed by Patricia Phillips, Rhode Island School of Design. Mel Chin will be interviewed by Miranda Lash, New Orleans Museum of Art.

Us and It: Sculpture and the Critique of Display Cultures
Sutton Parlor Center, 2nd Floor, Hilton New York
Chairs: Daniel Adler, York University; Jeannette Redensek, Josef and Anni Albers Foundation

Marcel Broodthaers's Double Engagement
Rachel Haidu, University of Rochester

Isa Genzken's Aggravated Assemblage
Lisa Lee, Princeton University and Center for Advanced Study in the Visual Arts

Jason Rhoades and the Construction of Gluttony
Frederick Gross, Savannah College of Art and Design

Painting without Painting: Isa Genzken, Rachel Harrison, Heimo Zobernig
Isabelle Graw, Staatliche Hochschule für Bildende Künste (Städelschule), Frankfurt

The Contemporary *Querelle* of the Ancients and Moderns, Part I

Sutton Parlor North, 2nd Floor, Hilton New York
Chairs: Benjamin Binstock and Mary Stieber, The Cooper Union

Battles over Antiquity: Borghese Warriors and Dying Gauls
Jean Sorabella, independent scholar

Diderot's Touch
Margaret MacNamidhe, Humanities Institute of Ireland

Édouard Manet, The New Gods and The Old
André Dombrowski, University of Pennsylvania

Seurat's Classicism
Marnin Young, Stern College for Women, Yeshiva University

Altesundneueszusammengehen (spoliation)
Richard Brilliant, Columbia University

Association of Historians of American Art
Color and Nineteenth-Century American Painting
Madison Suite, 2nd Floor, Hilton New York
Chair: Peter John Brownlee, Terra Foundation for American Art

Sunshine out of Lead: Pigments into Art
Lance Mayer and Gay Myers, Lyman Allyn Art Museum

William Page, the Art of the Use of Color, and Swedenborgian Metaphysics
Adrienne Baxter Bell, Marymount Manhattan College

From Landscape Painting to Physics (and Back Again): Ogden Rood and the Science of Color
Michael Rossi, Massachusetts Institute of Technology

In Spite of Paint: Winslow Homer's "Savage Materiality"
Matthew Bailey, Washington University in St. Louis

Invisible Color: Abbott Handerson Thayer and Camouflage
Maggie M. Cao, Harvard University

Discussant: David Bjelajac, George Washington University

New Approaches to the Study of Fashion and Costume in Western Art, 1650–1900

Clinton Suite, 2nd Floor, Hilton New York
Chairs: Helen Burnham, Museum of Fine Arts, Boston; Justine De Young, Harvard University

When Isn't Fashion Fashion? Late Seventeenth-Century French Fashion Prints and Dress in Portraiture
Kathleen Nicholson, University of Oregon

Neoclassical Fashion in Art and Life in the 1790s
Amelia Rauser, Franklin and Marshall College

Materializing the Maternal Body in Post-Revolutionary Fashion
Heather Belnap Jensen, Brigham Young University

Fashioning Masculinity: Portraiture, Costume, and the Juste Milieu
Jennifer W. Olmsted, Wayne State University

Empress Eugénie and Representations of Fashion in Second Empire France
Alison McQueen, McMaster University

Carved/Recarved: The Surface of Sculpture

Gramercy B, 2nd Floor, Hilton New York
Chairs: Lynn Catterson, Columbia University; Anita Moskowitz, State University of New York at Stony Brook

Transforming the Antique: Donatello and the Martelli David
A. Victor Coonin, Rhodes College

Gothic Recarves Gothic: The Case of the Annunciata della Porta del Campanile in the Museum of the Opera del Duomo in Florence
Francesco Di Ciaula, Museum of the Opera del Duomo, Florence

A French Face-Lift for a Seated King at the Metropolitan Museum
Ludovico Geymonat, Bibliotheca Hertziana-Max Planck Institut für Kunstgeschichte

The Nineteenth-Century Fonte Gaia: Quercusque Vision or Purist Revision?
Chiara Scappini, Rutgers University

Carving, Recarving, and Forgery: Working Ivory in the Tenth and Twentieth Centuries
Anthony Cutler, Pennsylvania State University

New Media Caucus
Fight the Power: Open Source, Free Software, and Critical Digital Practice
Bryant Suite, 2nd Floor, Hilton New York
Chair: Ben Chang, Rensselaer Polytechnic Institute

Free Culture Licenses as Art and Design Manifesto
Aymeric Mansoux, Goldsmiths, University of London

Processing Digital: Opening up to a Space of Emergence in Art Pedagogy
Heidi May, Emily Carr University of Art and Design and University of British Columbia; and Jody Baker, Emily Carr University of Art and Design

Open Edition: Free the Book
Bridget Elmer, University of Alabama

Out There: Preserving and Accessing Information in a "YouTube Google" World
Megan Lotts, Southern Illinois University Carbondale

Open Source, Open Channels, Open Minds
Robert Lawrence, University of South Florida

Historians of Netherlandish Art
Netherlandish Art (ca. 1350–1750): Reflecting on a Century of Scholarship
Beekman Parlor, 2nd Floor, Hilton New York
Chairs: Gregory Thomas Clark, University of the South; Amy Golahny, Lycoming College

Changing Interpretations of Grisaille
Elizabeth J. Moodey, Vanderbilt University

Henri van de Waal on Typology: The Case of the Gouda Windows
Xander van Eck, Izmir University of Economics

A Quarrel of Ancients and Moderns: The Problem of Dutch Classicism
Jessica Veith, New York University

Émile Verhaeren on Rembrandt, Rubens, and the Early Modern Masters
Albert Alhadeff, University of Colorado, Boulder

Heinrich Wölfflin, Style, and Netherlandish Art
Christopher D. M. Atkins, Queens College and The Graduate Center, City University of New York

Studio Art Open Session
Green and Sustainable Art
Sutton Parlor South, 2nd Floor, Hilton New York
Chairs: Anita Cooney and Rebecca Pailes-Friedman, Pratt Institute

Garment/Research: A Point of Reference, a Portable System of Investigation and a Tool of Connection
Kelly Cobb, University of Delaware

Transient Interconnection
Rachel Miller, Pratt Institute

Embodied Ecology
Chris Taylor, Texas Tech University

The Ethnographic Ruse: Early Erotic Photographs of Non-Western Women

East Ballroom, 3rd Floor, Hilton New York
Chair: Coco Fusco, Parsons The New School for Design

Eadweard Muybridge and the Mayan Baigneuse
Elizabeth West Hutchinson, Barnard College and Columbia University

Tahiti's Willing Women: Ethno-Pornography and the Popular Photograph of the Polynesian Vahine, 1880–1905
Elizabeth Childs, Washington University in St. Louis

The Materiality of Womanhood: Photography and the Body Politic of Colonial East Africa
Prita Meier, Cornell University

"Stripped Them to the Buff": The Erotic Stereographs of John K. Hillers and Thomas Moran in Grand Canyon Country
Aleta Ringlero, University of Arizona, Tucson

Shadow Catchers: Legacies of Early Photographic Images of Samoans
Caroline Vercoe, University of Auckland

Posing Beauty in African American Culture
Deborah Willis, New York University

Beyond Art
Nassau Suite, 2nd Floor, Hilton New York
Chair: Ivan Gaskell, Harvard University

Sentient Relics: Museums as Desiring-Museum
Janice Baker, Curtin University

Minding Art: Moderate Formalism and Global Museum Practices
Pradeep A. Dhillon, University of Illinois, Urbana-Champaign

Art beyond the Art World, I
David Carrier, Case Western Reserve University and Cleveland Institute of Art

Art beyond the Art World, II
Joachim Pissarro, Hunter College, City University of New York

Art beyond Science: The Viability of Artistic Responses to Modern Disasters
Gabrielle Decamous, Goldsmiths, University of London

The Origin and Exit of Art: A Posthuman Perspective
Jacob Wamberg, Aarhus University

Intellectual Property in the Visual Arts, Antiquity through Early Modern

Gramercy A, 2nd Floor, Hilton New York
Chair: Beth L. Holman, independent scholar

Ancient Greek Theories of Authorship and the Creation of Art History
Kristen Seaman, Kennesaw State University

Working Knowledge: Ownership and the Representation of Inventive Capacity in Early Renaissance Art
C. Jean Campbell, Emory University

Authorship and Early Modern Manuscript Collections of Antiquarian Artifacts
Giancarla Periti, University of Toronto

Né tocchi mai da nessuno: *Salvator Rosa's Contribution to Seventeenth-Century Concepts of Intellectual Property*
Alexandra Hoare, Center for Advanced Study in the Visual Arts

Discussant: Ken Cavalier, independent scholar

Capitalist Art about Capitalism: From Jasper Johns's *Ballantine Ale* (1960) to Jeff Koons's New *Shelton Wet-Dry Double Decker*, 1981

Trianon Ballroom, 3rd Floor, Hilton New York
Chair: Donald Burton Kuspit, Stony Brook University, State University of New York

Smithson's Critique of Duchamp: The Traffic in Alienated Labor
David Craven, University of New Mexico

A Pound of Flesh: Paul Thek's Technological Reliquaries
Janine Mileaf, Swarthmore College

Capitalist Realism: The Economies of Desire from Warhol through Richter and Beyond
Dougal Phillips, University of Sydney

Carl Andre and the Commodity Form
Alistair Rider, University of Saint Andrews

Artist as Liar, Audience as Sucker: Exhibitionism and Exhibition Value in Paul McCarthy's Pinocchio
Robert Shane, College of Saint Rose

No Shit: Thoughts on Wim Delvoye's Cloaca
Isabelle Loring Wallace, University of Georgia

Richard Hamilton's Healthy Vigor: Thanatopic Tumescence as Erotic Detumescence
Brian Winkenweder, Linfield College

Artmaking as New Knowledge: Research, Practice, Production

Gibson Room, 2nd Floor, Hilton New York

Chairs: Derek Conrad Murray, University of California, Santa Cruz;

Soraya Murray, University of California, Santa Cruz

New Knowledge: New Art (Art Research as Creative Process)

Timothy Emlyn Jones, Burren College of Art

Art Beyond the Either/Or: The Studio Doctorate as an Instrument of Change

Sandra Adams, Curtin University of Technology

The Bureaucracy of a Space: The Studio in the Modern Research University

Ignaz Cassar, University of Leeds

From Babel to the City: Journeys in Art Making

Simonetta Moro, Eugene Lang College, The New School for

Liberal Arts

The Embedded Artist as New Knowledge Producer: A Case Study

Frances Whitehead, School of the Art Institute of Chicago

Potentialities of Performance

Petit Trianon, 3rd Floor, Hilton New York

Chairs: Jordana Moore Saggese, California College of the Arts; Tina

Takemoto, California College of the Arts

Mrs. Maxwell's Eden: Performing Colorado at the 1876

Philadelphia Centennial

Mary Peterson Zundo, University of Illinois, Urbana-Champaign

Stirring Forth a Powerful Caoineadh: Keening as a Feminist

Performance Strategy in the Work of Alanna O'Kelly

Kate Antosik Parsons, University College Dublin

The Queer Violations of Leigh Bowery

Kristen Galvin, University of California, Irvine

Somewhere between Self and State: Steven Cohen and the Search for a Post-Apartheid Identity

Harry J. Weil, Stony Brook University, State University of New York

The Inherently Political Action of Being Indigenous (Unapologetically and Mixed)

Merritt Johnson, Emily Carr University of Art and Design

Leonardo/International Society for the Arts, Sciences, and Technology

New Media, Art-Science, and Mainstream Contemporary Art: Toward a Hybrid Discourse?

Regent Parlor, 2nd Floor, Hilton New York

Chair: Edward Shanken, University of Amsterdam

The Seeds of Discord between New Media and Contemporary Art:

Critical Reflections on Art and Technology Projects

Christine Albu, University of Pittsburgh

Could This Be What It Looks Like? Lifelike Art and New Media Practice

Jamie Allen, Newcastle University

Reassembling Components, Hybridizing the Human and the Machine:

The "Three Media Ecologies" of Expanded Cinema and the Possibilities for a Discourse of Interfacing

Ji-hoon Kim, New York University

Apparatus and Instruments: Problems of Terminology

Jean Gagnon, Université du Québec à Montréal and Ottawa

University

Shot by Both Sides: Art-Science and the War between Science and the Humanities

Philip Galanter, Texas A & M University

The Artist in the Laboratory: Co-operating (t)Reasonably

Jane Prophet, Goldsmiths, University of London

New Media in the Mainstream

Christiane Paul, The New School and Whitney Museum

Transdisciplinary Strategies in Art and Science

Paul Thomas, University of New South Wales

The Post-Critical Hybrid

Ronald Jones, Konstfack, University College of Art, Craft and

Design, Stockholm

Centennial Session

Our Demons

Rendezvous Trianon, 3rd Floor, Hilton New York

Chairs: Renee Stout, independent artist, Washington, DC; and

Rebecca Zorach, University of Chicago

What the Devil Doesn't Know

Dallas Denery, Bowdoin College

J.C. My Demon: Spirits of Paradox

John W. Ford, University of North Carolina, Charlotte

Demons Within, Without, and All About

Carol A. Beane, Howard University; and Michael B. Platt,

independent artist

Garment Work

Anne Elizabeth Moore, School of the Art Institute of Chicago

The Cancer Chronicles

roycrosse, independent artist

Organizing for the Worst of the Worst—Sex Offenders and Supermax Prisoners

Laurie Jo Reynolds, Columbia College Chicago

Sleepwalk *and* Satz

Lynn Marshall-Linnemeier, Emory University

Moose Medicine, Mouse Medicine

Mary Patten, School of the Art Institute of Chicago

The Witch Who Created the World

Jenifer Borum, New York University

Friday, February 11

5:30 PM–7:00 PM

CAA Annual Business Meeting

Rendezvous Trianon, 3rd Floor, Hilton New York

All are invited to join the Board of Directors toast the launching of the CAA's Centennial.

American Society for Hispanic Art Historical Studies

New Perspectives on Spanish Drawings 1500-1900

Gibson Room, 2nd Floor, Hilton New York

Chair: Lisa A. Banner, independent scholar

Recently Acquired Albums and Sketchbooks at the Prado

José Manuel Matilla, Museo Nacional del Prado

Designing the Ensemble: An Altarpiece Drawing by Alonso Cano

Zahira Véliz, independent scholar and curator

Mariano Salvador Maella: Problems of a Catalogue Raisonné and Exhibition

José Manuel de la Mano, independent scholar, Madrid

Northern California Art Historians

The Unwritten, Ill-Begotten Art History of the 1960s and 1970s

Sutton Parlor North, 2nd Floor, Hilton New York

Chair: Dore Bowen, San Jose State University

Nowhere to Run

Darby English, University of Chicago

Jack Smith's Concrete Jungle

Jennifer Doyle, University of California, Riverside

Modernist Art History and the Contemporary Return of Craft

Elissa Auther, University of Colorado, Colorado Springs

Discussant: Whitney Chadwick

National Council of Art Administrators

"Will You Friend Me?" Social Media Possibilities, Responsibilities, and Challenges in Art Administration and Teaching

Clinton Suite, 2nd Floor, Hilton New York

Chairs: Cora Lynn Deibler, University of Connecticut; Kim Russo,

Ringling College of Art and Design

Georgia Strange, University of Georgia

Andrea Eis, Oakland University

Visual Culture Caucus

"Let's Talk about Sex" (Not Gender): Sex and Modernist Practices

Regent Parlor, 2nd Floor, Hilton New York

Chair: Erin Leary, University of Rochester

Body Conscious: Elsa Schiaparelli's Sex Appeal

Victoria Pass, University of Rochester

In the Bedroom: Spatializing Ideologies of Sexuality, Privacy, and Family Life

Elizabeth A. Patton, New York University

Seduction Machine: The Libidinous Modernism of the Bachelor Pad

Jessica E. Sewell, Boston University

Center for the History of Collecting in America, The Frick Collection

Beyond Provenance and Biography: Shaping New Approaches to the History of Art Collecting in America

Bryant Suite, 2nd Floor, Hilton New York

Chair: Inge Reist, Center for the History of Collecting in America,

The Frick Collection

Death, Debt, and Divorce: A Directory for Archival Records on the History of Collecting in America

Samantha Deutch, Center for the History of Collecting in American,

The Frick Collection

A Rare Commodity: Catharine Lorillard Wolfe, a Female Collector in a Man's World

Margaret Laster, The Graduate Center, City University of New York

Democracy and the "Death" of Art: Researching Hugh Lane in America

Morna O'Neill, Wake Forest University

Southern Graphics Council

PROOF: Printmaking as Evidence

Sutton Parlor South, 2nd Floor, Hilton New York

Chair: Brant Schuller, Millersville University

It Started with Aardvark: Creating a Visual Record of Duration

Elizabeth Dove, University of Montana, Missoula

Building Up, Scraping Away: Reproducing Loss

Jeremy Lundquist, School of the Art Institute of Chicago

Family Traces: Trick Roping

Victoria Star Varner, Southwestern University

Community College Professors of Art and Art History

Reconsidering the Survey: Exploring the Virtues and Vices of the Art History Textbook and Its Impact on Studio Art Majors

Petit Trianon, 3rd Floor, Hilton New York

Chair: Brian Seymour, Community College of Philadelphia

Susan Altman, Middlesex County College

Rafael Salas, Ripon College

American Council for Southern Asian Art

Business Meeting

Gramercy B, 2nd Floor, Hilton New York

Design Studies Forum

Business Meeting

Trianon Ballroom, 3rd Floor, Hilton New York

Pacific Arts Association

Business Meeting

Sutton Parlor Center, 2nd Floor, Hilton New York

Public Art Dialogue

Business Meeting

Gramercy A, 2nd Floor, Hilton New York

Society of Contemporary Art Historians

Business Meeting

Nassau Suite, 2nd Floor, Hilton New York

Saturday, February 12

7:30–9:00 AM

Women’s Caucus for Art
Business Meeting
Beekman Parlor, 2nd Floor, Hilton New York

Saturday, February 12

9:30 AM–11:00 AM

ARTspace
Public Art Dialogue
Agency/Agencies for Public Art
Murray Hill Suite, 2nd Floor, Hilton New York
Chairs: Eli Robb, Lake Forest College; Mary Tinti, New England Foundation for the Arts

Wendy Feuer, New York City Department of Transportation

Anne Pasternak, Creative Time

Sarah Reisman, Percent for Art, New York City Department of Cultural Affairs

Saturday, February 12

9:30 AM–12:00 PM

American Council for Southern Asian Art
From Connoisseurship to Critical Theory: Rethinking the Study of South Asian Painting (1500–1900)
Clinton Suite, 2nd Floor, Hilton New York
Chairs: Molly Aitken, City College of New York, City University of New York; Laura Weinstein, Museum of Fine Arts, Boston

Magical Imagination (wahn) and Historical Reception:
The Yogini Paintings of Bijapur
Debra Diamond, Freer and Sackler Galleries, Smithsonian Institution

Dreaming in the Margins: Allegory, Allegoresis, and Mughal Painting
Yael Rice, Philadelphia Museum of Art

Imagining the City for Multiple Audiences: Picturing Udaipur within Painted Travel Invitations, 1750–1830
Dipti Khera, Columbia University

In the Company of the Mughal Court: Rethinking Art and Its Conventions in Delhi 1800–1857
Yuthika Sharma, Columbia University

Querying the Ethnographic in Colonial South Asian Painting, 1780–1850
Rebecca Brown, Johns Hopkins University

Studio Art in CAA’s Next Century
Trianon Ballroom, 3rd Floor, Hilton New York
Chair: Michael L. Aurbach, Vanderbilt University

Buzz Spector, Washington University in St. Louis

Marjorie Nilssen, Ridgewater College

John Douglas Powers, University of Alabama, Birmingham

Brian Curtis, University of Miami

Jennifer L. Stoneking-Stewart, Lander University

Larry Thompson, Samford University

Stephen Henderson, Quinnipiac University

Dennis Y. Ichiyama, Purdue University

Imitation, Copy, Reproduction, Replication, Repetition, and Appropriation, Part I
Madison Suite, 2nd Floor, Hilton New York
Chairs: Malcolm Baker, University of California, Riverside; Paul Duro, University of Rochester

Time Is Out of Joint: Resetting the Laocoön
Maria Loh, University College London

The Printed Image in the Age of Miraculous Reproduction
Lisa Pon, Southern Methodist University

Self vs. Collective Identity: The Reproduction of Portrait Busts in Eighteenth-Century France
Ronit Milano, Ben-Gurion University

The “Real Spaces” of Eighteenth-Century Prints
Douglas Fordham, University of Virginia

Reflections on the Imitation of Winckelmann
Tom Huhn, School of Visual Arts

The Erasure of Contemporary Memory, Part I
Sutton Parlor North, 2nd Floor, Hilton New York
Chairs: Brad Buckley and John Conomos, Sydney College of the Arts, University of Sydney

Archives for the Future: New Media Art and the Erasure of Memory
Timothy Murray and Renate Ferro, Cornell University

Video Art as Prosthetic Memory
Jacqueline Millner, University of Sydney

Illegibility: Luc Tuymans’s Strategies of Obfuscation in History Painting
Alison Gass, San Francisco Museum of Modern Art

“You Sir Are a Space Too!” What Ad Reinhardt and Jacques Derrida Have to Tell Us about Erasure
Bruce Barber, Nova Scotia College of Art and Design University

Eroding Documentary: Walker Evans and the Polaroid
Katherine Alcauskas, Yale University Art Gallery

Centennial Session
Globalization
Rendezvous Trianon, 3rd Floor, Hilton New York
Chairs: James Elkins, School of the Art Institute of Chicago; and Thomas DaCosta Kaufmann, Princeton University

David Carrier, Case Western Reserve University

Iftikhar Dadi, Cornell University

Michael Ann Holly, Sterling and Francine Clark Art Institute

Studio Art Open Session
Textiles and Social Sculpture
Sutton Parlor Center, 2nd Floor, Hilton New York
Chairs: Sabrina Gschwandtner, independent artist; Hazel Siegel, Pratt Institute

Dialogues with Nature and Time
Julie Schlarman, University of South Dakota

madamimadam
Elaine Reichek, independent artist

Dis(in)habit: Performances and Installations of Shell-ter-wear
Christine Foerster, University of Texas at El Paso

Temporary Spaces for Resistant Histories
Olivia Robinson, Maryland Institute College of Art

Discussant: Anne Wilson, School of the Art Institute of Chicago

Radical Art Caucus
Video Art as Mass Media?
Concourse A, Concourse Level, Hilton New York
Chairs: Nate Harrison, University of California, San Diego and School of the Museum of Fine Arts; Benj Gerdes, 16 Beaver Group

Surveying Videscapes: The Politics of Distribution in Tiered Visual Economies
Jason Simon, College of Staten Island, City University of New York

Through the Logic of Production: The Video Essay as Work
Angela Dimitrakaki, University of Edinburgh

Avant-Activism? On Video Art and Media Populism
William Kaizen, University of Massachusetts, Lowell

Video, Media Immediacy, and Oppositional Culture
Ernest Larsen

The Experience of Human Rights Advocacy through Video
Priscila Néri, WITNESS

New York City and the Idea of “Latin American Art”
Petit Trianon, 3rd Floor, Hilton New York
Chairs: Mary Miller, Yale University; Jennifer Josten, Yale University

From Coatlinchan to Central Park—and “Back”: The Marshall Saville Collection at the American Museum of Natural History
Sandra Rozental, New York University

Olmec Heads, Cold Wars, Global Journeys: Mexico at the 1964–65 New York World’s Fair
Luis Castañeda, Institute of Fine Arts, New York University

Energy Fields at 112 Greene Street: Carmen Beuchat and the Centrifugal Force of History
Gabriela Rangel, Americas Society

The Boom and the Brand: The Emergence and Rise of the Latin American Auction House Market, 1979–1989
Taína B. Caragol, The Graduate Center, City University of New York

Discussant: Diana Fane, Brooklyn Museum Emerita

Cultural Appropriation, Part II
Concourse G, Concourse Level, Hilton New York
Chairs: Elizabeth K. Mix, Butler University; Gabriel P. Weisberg, University of Minnesota

Cahier d’Oiseaux Chinois: The French and Fantastic Appropriation in the Chinoiseries of Jean-Baptiste Pillement
Annika Johnson, University of Minnesota

Bhabha’s Cultural Hybridity and Early Twentieth-Century Modifications of Fez, Morocco
Colette Apelian, Berkeley City College

Erasure, Eternal Return, and Empathic Restitution
Susanne Slavick, Carnegie Mellon University

A New Look at the Costs of the Cultural Appropriation of Canada’s Traditional Totem Poles
Chisato O. Dubreuil, St. Bonaventure University

America Tropical and the Multi-Sited Mural
A. Joan Saab, University of Rochester

Contemporary Drawing: Purpose, Practice, Performance
Gibson Room, 2nd Floor, Hilton New York
Chair: Elizabeth A. Pergam, Dian Woodner Collection

Embodied Practice Expanded Protest: The Drawing of Andrea Bowers
Peter R. Kalb, Brandeis University

The Eruv: Urban Drawing, Social Structure
Ben Schachter, Saint Vincent College

The Minimal as Spectacle: Contemporary Drawing and Installation Art
Anna Lovatt, University of Nottingham

Drawing a Breath
Barbara Bernstein, Rhode Island School of Design and Virginia Center for the Creative Arts

A Drawing Tradition Renewed: Reclaiming Charles Barque’s Cours de Dessin
Peter Trippi, Fine Art Connoisseur Magazine and Projects in 19th-Century Art, Inc.

Historians of British Art
Radical Neo: The Past in the Present in British Art and Design
Bryant Suite, 2nd Floor, Hilton New York
Chairs: Jason Rosenfeld, Marymount Manhattan College; Tim Barringer, Yale University

The Elephanta in the Room: Indian Antiquity and British Antiquarianism in the Late Eighteenth Century
Zirwat Chowdhury, Northwestern University

Manifesting the Rule: Designing for Monasticism in Victorian Oxford
Ayla Lepine, Courtauld Institute of Art

Domestic Dreams and Utopian Idylls: Medieval Dress in the Work of William Reynolds-Stephens
Katherine Faulkner, Courtauld Institute of Art

Unseen Landscapes: Paul Nash and the Geography of History
Lee Hallman, The Graduate Center, City University of New York

Yinka Shonibare’s Enlightenment: Revising British Art for the Twenty-First Century
Mark A. Cheetham, University of Toronto

Association of Historians of Nineteenth-Century Art
Music and Other Paradigms for Nineteenth-Century Art, Part I
Nassau Suite, 2nd Floor, Hilton New York
Chair: James H. Rubin, Stony Brook University, State University of New York

Music as Magic Architecture: Immersive Environments in Baudelaire and Whistler
Suzanne Singletary, Philadelphia University

Melomanet: Richard Wagner and Music in the Tuileries
Therese Dolan, Temple University

Schwind's "Symphony": Beethoven, Biedermeier, and the Cruelty of Romance
Cordula Grewe, Columbia University

Ut Pictura Musica: *The Poetics and Musicality of Van Gogh's Art of Consolation*
Ana-Joel Falcon-Wiebe, Queen's University

Grafting a Dream: Narrative Association and Figurative Suggestion in Henri Bergson, Claude Debussy, and Early Henri Matisse
Charlotte de Mille, Courtauld Institute of Art

Historians of Eighteenth-Century Art and Architecture
The Global Eighteenth Century
Regent Parlor, 2nd Floor, Hilton New York
Chairs: Kristel Smentek, Massachusetts Institute of Technology; Meredith Martin, Wellesley College

Miniatures in Black and White: Melling's Eighteenth-Century Istanbul
Elisabeth Fraser, University of South Florida

A Venetian Abroad: Andrea Memmo and the Architecture of Diplomacy in Eighteenth-Century Istanbul
Daniel McReynolds, Center for Advanced Studies in the Visual Arts

Between History, Ethnography, and Autobiography: The Gentil Album (1774) and Artistic Production in Eighteenth-Century India
Chanchal Dadlani, Columbia University

The Market for Exotica in Eighteenth-Century Beijing: A View from Liulichang
Michele Matteini, Reed College

Macartney's Globe, or Cartographic Refusal in 1793
Kevin Chua, Texas Tech University

Architectural and Spatial Design Studies
Sutton Parlor South, 2nd Floor, Hilton New York
Chair: Jilly Traganou, Parsons The New School for Design

Hausprojekte as Transgressive Urbanism in the New Berlin
Daniela Sandler, University of California, Santa Cruz

Other Markets: Informal Spaces as Harbingers of Urban Change
Helge Mooshammer, Goldsmiths, University of London

Designing Radio Space in Interwar Canada
Michael Windover, McGill University

Re-engaging Cultural Heritage Archives: Imagining Human Values Embedded in Protected Sites
Lydia Matthews, Parsons The New School for Design; and Gabrielle Bendiner-Viani, The New School

Discussant: Sarah Teasley, Royal College of Art

Offsite Session
Henry Darger: Intersections with Contemporary Art, Part II
Auditorium, Two Levels Below Ground, American Folk Art Museum
Chairs: Mary Trent, University of Wisconsin, Parkside; Brooke Davis Anderson, Los Angeles County Museum of Art

On the Element of Repetition in Henry Darger's In the Realms of the Unreal
Juliana Driever, City College of New York, City University of New York

The Limits of Happiness: Paul Chan on Henry Darger
Patricia Kelly, DePaul University

Tinderbox: Tragic Fires (Big or Small) and Endangered Childhood
Leisa Rundquist, University of North Carolina, Asheville

On Remaining Unseen: Henry Darger, Ditto, and Envelopes
Litia Perta, Cooper Union

Is the Janitor Lower than the Subaltern in Discourses of Power?
Henry Darger and the Contemporary Turn
Colin Rhodes, Sydney College of the Arts, University of Sydney; and Bernard Herman, University of North Carolina, Chapel Hill

Translating Visual Culture
Beekman Parlor, 2nd Floor, Hilton New York
Chairs: Iain Boyd Whyte, University of Edinburgh; Zoë S. Strother, Columbia University

Translating the Year 1299: On Reading Hindi, Sanskrit, Persian, and Arabic in English
Deborah Stein, independent scholar

Nineteenth-Century British and Spanish Artists and Al-Andalus
Claudia Heide, University of Edinburgh

John Cage and the Task of the Translator
Jeffrey Saletnik, Columbia University

Discussants: David Craven, University of New Mexico; Francesco Pellizzi, Peabody Museum and Art Museum, Harvard University; and Zoë S. Strother, Columbia University

Saturday, February 12

11:15 AM–11:45 AM

ARTspace
Artist Presentations
Murray Hill Suite, 2nd Floor, Hilton New York
Chairs: Su Stockwell, independent artist, London; Robert Ransick, Bennington College

Saturday, February 12

12:00 PM–2:00 PM

ARTspace
Public Art World vs. the Art World
Murray Hill Suite, 2nd Floor, Hilton New York
Chairs: Sharon Louden, Louden Studio; Norie Sato, Sato Service

Richard Griggs, Public Art Fund

Jack Becker, Forecast Public Art and Public Art Review

Jennifer McGregor, Wave Hill

Lester Burg, MTA Arts for Transit

Brian Tolle, independent artist, New York

Saturday, February 12

12:30 PM–2:00 PM

Asian American Women's Art Association
Under Construction: Building a New Context for Asian American Art History
Concourse G, Concourse Level, Hilton New York
Chair: Linda Inson Choy, independent curator and art historian

Historical Perspectives on Asian American Art: International Aesthetics/Localized Activism
Mark D. Johnson, San Francisco State University

Labels: Asian American Artist, Asian Woman Artist, Chinese-American Artist, Chinese Feminist Artist, Does It Matter? Should It Matter?
Cynthia Tom, Asian American Women's Art Association

Re-imagining Asian American Art
Susette Min, University of California, Davis

New Critical Directions: Transnationalism and Diaspora in Asian American Art
Margo Machida, University of Connecticut

Discussant: Moira Roth, Mills College

National Committee on the History of Art
Fostering a Global Community: A Dialogue with Scholars from Parts of the World where Art History is an Emerging Discipline
Madison Suite, 2nd Floor, Hilton New York
Chairs: Elizabeth Cropper, Center for Advanced Studies in the Visual Arts, National Gallery of Art; Nicola Courtright, Amherst College

American Council for Southern Asian Art
Taxonomic Shifts and Indian Religious Art
Sutton Parlor North, 2nd Floor, Hilton New York
Chair: Richard Davis, Bard College

Transforming Pudding into Art: E. B. Havell and the Reclassification of Indian "Art"
Tanisha Ramachandran, Wake Forest University

The Meaning of Authenticity: A South Indian Temple Hall in Philadelphia
Darielle Mason, Philadelphia Museum of Art

Leaving Kanchipuram: The Yoginis Hit the Road
Padma Kaimal, Colgate University

Vishnu Comes to Call: The Sacred and the Museum
Stephen Inglis, Cree Cultural Institute

AP Art History
The College Survey and the AP Art History Course
Bryant Suite, 2nd Floor, Hilton New York
Chair: Ray Hernández-Durán, University of New Mexico

Rethinking the Survey: New Trends
Allie Terry-Fritsch, Bowling Green Universit

A Bridge to Academic Success in Higher Learning: AP Art History and World Arts
Ray Hernández-Durán, University of New Mexico

Association for Critical Race Art History
Further Horizons
Sutton Parlor Center, 2nd Floor, Hilton New York
Chair: Camara Dia Holloway, University of Delaware

Post-Race Atmospherics
Ellen Yoshi Tani, Stanford University

Locating the Racial Frameworks of Architectural Style: An Alternative Intellectual History of Tectonics
Charles L. Davis, University of North Carolina, Chapel Hill

The Anti-Accumulative Aesthetics of "Helter-Shelter": Michael Arcega's Tent Sculptures
Sarita See, University of Michigan, Ann Arbor

Leonardo/International Society for the Arts, Sciences, and Technology
Designing a New Joint Studio, Art History, and Theory Program: A Gedanken Art/Science Experiment
Concourse A, Concourse Level, Hilton New York
Chair: Ellen K. Levy, New York University

The Ideal Interdisciplinary Program
Patricia Olynyk, Washington University in St. Louis

Challenges of Art and Design's Future
Joseph S. Lewis III, University of California, Irvine

Cross-Disciplinary Research Models
Victoria Vesna, University of California, Los Angeles and Parsons The New School for Design

Discussant: Roger Malina, MIT Press

Historians of German and Central European Art and Architecture
Emerging Scholars

Rendezvous Trianon, 3rd Floor, Hilton New York
Chair: Mitchell B. Merback, Johns Hopkins University

The “Ghostly Semblance” of the Modern: Deformation and Transformation of Images in Der Blaue Reiter
Charles Butcosk, Princeton University

Painting in Arcadia: Kirchner and Male Friendship, 1914–1917
Sharon Jordan, Institute of Germanic and Romance Studies, University of London

Some Uses of Photomontage in Soviet and German Periodicals in the 1930s
Katerina Romanenko, The Graduate Center, City University of New York

Design Studies Forum
Toys as Visual and Material Culture
Nassau Suite, 2nd Floor, Hilton New York
Chair: Amy F. Ogata, Bard Graduate Center

Toy Making in Postwar Czechoslovakia: The Work of Play in a Worker’s State
Cathleen M. Giustino, Auburn University

Beyond Barbie: Defining and Designing “Feminist” Toys in the 1970s United States
Rob Goldberg, University of Pennsylvania

“The Soul of the Toy”: The Toy in Recent Art
David Hopkins, University of Glasgow

International Association of Word and Image Studies
Word and Image Studies: Past, Present, and Future
Petit Trianon, 3rd Floor, Hilton New York
Chairs: Véronique Plesch, Colby College; Catriona MacLeod, University of Pennsylvania

Artists’ Writings: Word or Image?
Linda Goddard, University of Saint Andrews

“We Must Be Still and Still Moving”: On the Concept of Time in Sam Taylor-Wood’s Still Life and the Last Century
Ece Aykol, Virginia Commonwealth University

Word Pools: An Enquiry into the Collaborative Exhibitions and Books by Visual Artist Anne Bevan and Writer Janice Galloway
Camille Manfredi, University of Brest

Museum of Contemporary Craft
Critical Craft Forum: Platform for Exchange
Gibson Room, 2nd Floor, Hilton New York
Chairs: Namita Wiggers, Museum of Contemporary Craft, Pacific Northwest College of Art; Elisabeth Agro, Philadelphia Museum of Art

Art Historians of Southern California
Shockwrite: Changing the Game
Beekman Parlor, 2nd Floor, Hilton New York
Chairs: Jeanne S. M. Willette, Otis College of Art and Design; Deana Hight, Mount San Antonio College

Publishing the Future: Shockwrite
Jeanne S. M. Willette, Otis College of Art and Design

Democratizing the Discipline
Marlena Doktorczyk-Donohue, Otis College of Art and Design

New Opportunities for Scholarship
Deana Hight, Mount San Antonio College

Expanding the Field
Michele McFaull, Otis College of Art and Design

From Papyrus to Pixel: Innovation and Continuity in Disseminating Art Texts
Irina Costache, California State University, Channel Islands

CAA Student and Emerging Professionals Committee
Analog to Digital: Changing Technologies
Clinton Suite, 2nd Floor, Hilton New York
Chairs: Amelia Winger-Bearskin, Vanderbilt University; Jennifer L. Stoneking-Stewart, Lander University

Heath Hanlin, Syracuse University

Cherise Smith, University of Texas at Austin

Lynn Boland, University of Georgia

Wendy Redstar, Portland State University

Association for Latin American Art
Business Meeting
Sutton Parlor South, 2nd Floor, Hilton New York

Saturday, February 12

2:15–2:45 PM

ARTspace
Artist Presentations
Ethan Greenbaum, independent artist, Brooklyn; and Timothy Nolan, independent artist, Los Angeles

Saturday, February 12

2:30 PM–5:00 PM

Artist as Curator
Bryant Suite, 2nd Floor, Hilton New York
Chairs: Avantika Bawa, Washington State University, Vancouver; Celina Jeffery, University of Ottawa

Freud Curates Constable: A Tale of Two Painters
Sarah Gould, University Paris Diderot-Paris 7

The Designer as Curator: The Marks Gallery Exhibitions at the Cooper-Hewitt, National Design Museum, New York
Sarah Lawrence, Cooper-Hewitt, National Design Museum and Parsons The New School for Design

Making the Lost and Unmade
Bruce E. Checefsky, Cleveland Institute of Art

Curating between Worlds: How Digital Collaborations Become Curative Projects
Dew Harrison

Art in Public Space: A Curatorial Construct of Dollars and Sense
Stuart Keeler, University of Toronto

The Contemporary Querelle of the Ancients and Moderns, Part II
Clinton Suite, 2nd Floor, Hilton New York
Chairs: Benjamin Binstock and Mary Stieber, The Cooper Union

Ancients, Early Moderns, and Post-Moderns at Dinner
Leonard Barkan, Princeton University

A French-Dutch Dialogue about a Quarrel
Anne Deneys-Tunney, New York University

Baroque Style in the Light of Science
Alexander Ness, New York University

Perrault Revisited: The Case of Pasolini’s Edipo re
Martin M. Winkler, George Mason University

Empire and Tyranny: From the Coliseum to Cable
Holly Haynes, The College of New Jersey

Italian Art Society
Claiming Authorship: Artists, Patrons, and Strategies of Self-promotion in Medieval and Early Modern Italy, Part II
Concourse A, Concourse Level, Hilton New York
Chairs: Babette Bohn, Texas Christian University; Sheryl E. Reiss, University of Southern California

Images within Images: Self-Referentiality and Authorship in the Later Middle Ages
David Boffa, Rutgers University

Papal Majesty and Political Propaganda: Image and Meaning in Raphael’s Grotesques of Leo X
Lorraine Karafel, Parsons The New School for Design

Competing Identities: Sanctity, Patronage, and Portraiture in Giambologna’s St. Antoninus Chapel
Sally J. Cornelison, University of Kansas

“The Stimulus of Vain Ambition”: Individual Self-Promotion and Corporate Patronage in Early Modern Venice
Meryl Bailey, University of California, Berkeley

Lanfranco and the Rhetoric of Self-Promotion in Early Seicento Italy
Frances Gage, Buffalo State College, State University of New York

Conceptualism-as-Medium: The Poetics of Critique
Sutton Parlor South, 2nd Floor, Hilton New York
Chair: Juli Carson, University of California, Irvine

Faking the Making of Media
Sabeth Buchmann, Akademie der Bildenden Künste, Vienna

The Cybernetic Imagination: Conceptual Art and Computation
Zabet Patterson, Stony Brook University, State University of New York

Humor as Conceptual Critique: An Historical Repression and a Contemporary Legacy
Heather Diack, University of British Columbia

The Infinite Repetition of Revolt: Conceptual Art as Memory
Andrea Geyer, Parsons The New School for Design

Zombie Concepts: Roberto Jacoby’s 1968: El culo te abrocho
Daniel Quiles, School of the Art Institute of Chicago

The Erasure of Contemporary Memory, Part II
Sutton Parlor North, 2nd Floor, Hilton New York
Chairs: John Conomos and Brad Buckley, Sydney College of the Arts, University of Sydney

Memories “Under Erasure:” Re/Con/Figurations of Absence in Post-Socialist Eastern Europe
Maia Toteva, University of Texas at Austin

Performing the Recorded Image: Documentation, Memory, and Disappearance
Emma Hogarth, Rhode Island School of Design

Returning to Scratch: Joshua Neustein’s Erasures and the Movement of Deconstruction
Louis Kaplan, University of Toronto

Undoing as Doing: Erasure in Post-War Drawing
Ed Krčvma, University College Cork

Light Erasures and Shifting Temporalities in Recent Work by Michael Snow

Martha Langford, Concordia University

Imitation, Copy, Reproduction, Replication, Repetition, and Appropriation Part II
Concourse G, Concourse Level, Hilton New York
Chairs: Paul Duro, University of Rochester; Malcolm Baker, University of California, Riverside

Copy Nature, Imitate the Materials
Richard Shiff, University of Texas at Austin

Rethinking the Simulacrum: On the Singularity of Early Photography
Vered Maimon, Hebrew University of Jerusalem

Postcolonial Appropriation: How Indigenous Art Murdered Postmodernism
Ian McLean, University of Western Australia

In a Near Future: Theorizing Quotation in Contemporary Art
Patrick Greaney, University of Colorado

Tale of Two Arts: Dafen and Chinese Contemporary Art
Vivian Li, University of Michigan

Luxury and Consumption in Early Modern Northern European Art

Sutton Parlor Center, 2nd Floor, Hilton New York
Chair: Wayne Franits, Syracuse University

Commodifying Fouquet's Heraldic Additions to Illuminated Manuscripts
Margaret Hadley, Lawrence Technological University

Spanish Lusterware in Fifteenth-Century Northern European Art: An Examination of "Earlier" Early-Modern Depictions of Luxury Goods
Andrea Ortuño, The Graduate Center, City University of New York

The Splendor and Simplicity of Nature in the Arts of Northern Europe
Guita Lamsechi, University of Toronto

The Pleasure of Novelty: Gerard ter Borch's Courtship Scenes as Product Innovation
Angela Ho, University of Michigan

Rigaud's Young Black Man: Painting and Servant as Objets de luxe
Judy Sund, Queens College, City University of New York

Association for Latin American Art
Conspiracy Methods: Revisiting Latin America Art, 1960s to the Present
Petit Trianon, 3rd Floor, Hilton New York
Chairs: Andrea Giunta, University of Texas, Austin; Roberto Tejada, Southern Methodist University

Fernando Novaes Correia's Boi Encantado (1972): Sensory Overload and the Institutional Challenge of Decaying Art
Elena Shtromberg, University of Utah

Notes on an Exclusive History of Colombia: Beatriz González's Challenge to the National Salon in 1965 and 1967
Ana Maria Reyes, University of Chicago

Collectivization, Participation, and Social-Political Action in the Late 1960s: Towards a Cultural Guerrilla
Paula Barreiro López

Taking It to the Streets: The Institutional Critique of the Fotógrafos Independientes
Denise Birkhofer

Converting the System into Poetry
Susannah Gilbert

Pop, Race, Class: Consumption and Contradictions

Regent Parlor, 2nd Floor, Hilton New York
Chairs: Anthony E. Grudin, University of Vermont; Binta Ayofemi, California College of the Arts

"You Know Where They Got Their Money, Don't You?" Class, Taste, and Pop Art in the 1960s
Sara Doris

Poor! Black! POP!
Colette Gaiter

Noah Purifoy's 66 Signs of Neon
Yael Lipschutz

Liking, Likeness, and the Color Line in Warhol
Jonathan Flatley

Discussant: Anthony E. Grudin, University of Vermont

Association of Historians of Nineteenth-Century Art
Music and Other Paradigms for Nineteenth-Century Art, Part II
Madison Suite, 2nd Floor, Hilton New York
Chair: James H. Rubin, Stony Brook University, State University of New York

Painting Poetry, Song, and Sound: Thomas Cole and the Eden Pictures
Roberta Gray Katz, DePaul University

Music as Muse: The Realist Agenda of Thomas Eakins's Elizabeth at the Piano
Debra Hanson, Virginia Commonwealth School of the Arts, Qatar

Toute emotion sort de vous, elargit un milieu; ou sur vous fond et l'incorpore: *Dance as a Performative Paradigm in Late Nineteenth-Century Aesthetics*
Sarah Burkhalter, Université de Genève

Sibelius, Gallen-Kallela, and the Musical Landscape
William L. Coleman, University of California, Berkeley

Interweavings: Music, the Decorative, and Klimt's Beethoven Frieze
Rachel Sloan, Santa Barbara Museum of Art

Dark Matter of the Art World, Part II
Trianon Ballroom, 3rd Floor, Hilton New York
Chair: Susan Elizabeth Ryan, Louisiana State University

Dark Matter: Art and Politics in the Age of Enterprise Culture
Gregory Sholette, Queens College, City University of New York

The Waag Society's Productivism: Possibilities and Problems of a Utilitarian Practice
Philip Glahn, Tyler School of Art, Temple University

The Second Whiskey Rebellion: A Distillation of the American Spirit
Jim Costanzo, Pratt Institute

"Monster Institutions": Occupied Social Centers in Europe
Alan W. Moore, independent scholar

Furtherfield.org Inside Out
Charlotte Frost, Writtle School of Design, University of Essex

Discussant: Nato Thompson, Creative Time

Beyond Participation: Towards Massively Collaborative Worlds of Art

Beekman Parlor, 2nd Floor, Hilton New York
Chairs: Carl Skelton, Polytechnic Institute of New York University; Martin Koplin, M2C Institute for Applied Mediatechnology and Culture

Christoph Kluetsch, Savannah College of Art and Design

Stephen Wright, Biennale de Paris

McKenzie Wark, Eugene Lang College, The New School for Liberal Arts

Art Margins: Curatorial Practice in Eastern Europe Twenty Years after the Wall

Nassau Suite, 2nd Floor, Hilton New York
Chair: Sven Spieker, University of California, Santa Barbara

Piotr Piotrowski, Polish National Museum

Lolita Jablonskiene, National Gallery of Art

Zdenka Badovinac, Moderna galerija

Emilia Kabakov

Viktor Misiano, Contemporary Art Center

Karel Cisar, Charles University

Cosmin Costinas, BAK

Centennial Session
Art/Technology Global Sample
Rendezvous Trianon, 3rd Floor, Hilton New York
Chairs: Mark Tribe, Brown University; Chris Csikszentmihalyi, Massachusetts Institute of Technology

Collectors, Dealers, Designers, and Patrons in Modern Asia: Historiographical Categories Revisited

Gibson Room, 2nd Floor, Hilton New York
Chair: Mercedes Volait, Centre National de la Recherche Scientifique

A Carnet de l'Amateur of the Nineteenth-Century: Hakky-bey and His Objects of High Curiosity
Deniz Turker, Harvard University

Furnishing Colonial Vietnam: General de Beylié's Furniture Collection
Caroline Herbelin, Paris Sorbonne University

"Schizofunctional" Interiors: Displaying Farangi Women in Qajar Reception Rooms
Pamela Karimi, University of Massachusetts, Dartmouth

Exchanging Muraqqas and Illustrated Gift Books in England and South Asia
Saleema Waraich, Massachusetts Institute of Technology

Discussant: Talinn Grigor, Brandeis University

Saturday, February 12

3:00 PM–5:00 PM

ARTspace
Is Public Space Museum Space?
Murray Hill Suite, 2nd Floor, Hilton New York
Chairs: Sharon Louden, Louden Studio; Norie Sato, Sato Service

Glenn Weiss, Times Square Alliance

Porter Arneill, Kansas City Municipal Art Commission

Richard Klein, Aldrich Contemporary Art Museum

Tyler Green, Modern Art Notes and Artinfo.com