



## PROGRAM SESSIONS

All sessions will be held at the Hilton New York unless otherwise noted.

### Wednesday, February 13

9:30 AM–12:00 PM

#### **The Proof Is in the Print: Avant-Garde Approaches to the Historical Materials of Photography's Avant-Garde**

Rendezvous Trianon, 3rd Floor

Chairs: Mitra Monir Abbaspour, The Museum of Modern Art; Lee Ann Daffner, The Museum of Modern Art

*The Platinum and Palladium Initiative: Tools and Strategies for Interdisciplinary Collaboration*

Constance McCabe, National Gallery of Art

*Tzara's Mark: The Vintage Photographic Print, Unique and Proliferating*

Adrian Sudhalter, Dedalus Foundation

*Failure to Launch: Photography and the Modern American Mural*

Kara Fiedorek, Institute of Fine Arts, New York University

*"You Have Seen Their Pictures": Towards a Material History of New Deal Photography*

Stephen Pinson and Erin L. Murphy, The New York Public Library

#### **Destruction of Cultural Heritage in European Countries in Transition, 1990–2011**

Sutton Parlor Center, 2nd Floor

Chair: Rozmeri Basic, University of Oklahoma

*Impossible to Silence: Enduring Trauma and the Legacy of Vernacular Architecture in the Middle Gediz Valley, Western Turkey, 1900–2011*

Christina Luke, Boston University

*Transitional Territories and Berlin's East German Cultural Heritage*

Kristine Nielsen, University of Illinois

*The Neglected Murals of Macedonia with Special Emphasis on the Holy Mother of God Peribleptos Church, Ohrid, Macedonia*

Rolf Achilles, independent art historian

*New Memorials for New Countries: Substituting Collective Memory for Spite*

Rozmeri Basic, University of Oklahoma

**Discussant:** Ekaterina Kudryavtseva, Stetson University

#### **Transmaterialities: Materials, Process, History**

Beekman Parlor, 2nd Floor

Chairs: Richard Checketts, University of Leeds; Marta Ajmar, Victoria and Albert Museum

*The Generative Possibilities of Base Materiality in Postwar Conceptions of Art and Architecture*

Alex Potts, University of Michigan

*The Material Means of Bauhaus Paper Studies*

Jeffrey Saletnik, Amherst College

Sese oblectari in dies: *The Meditative Function of the Wierix Prints Pasted into the Cistercian Prayerbook of Martinus Boschman*  
Walter S. Melion, Emory University

*Miraculous Matter of Neapolitan Baroque Art*  
Helen Hills, University of York

**Discussant:** Alexander Nagel, Institute of Fine Arts, New York University

#### **Nordic Modernism at Home and Abroad, 1880–1920**

Morgan Suite, 2nd Floor

Chairs: Kirsten Jensen, Hudson River Museum; Leslie Anne Anderson, The Graduate Center, City University of New York

*Krøyer's Beach: Nordic Modernism and the Reemergence of Denmark, 1880–1910*

Thor J. Mednick, University of Toledo

*Nordic "Genius": German Patronage of Edvard Munch's Art*  
Hilde Marie Jamessen Rognerud, Nasjonalmuseet for kunst, arkitektur og design, Oslo

*Creating a Finnish National Identity at the 1900 Paris Universal Exposition*

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

*The Norwegian Contributions to the 1912–3 Scandinavian Art Exhibition and Their Impact on North American Painting*

Clarence Burton Sheffield, Rochester Institute of Technology

**Discussant:** Patricia G. Berman, Wellesley College

#### **Multiples in Context: The Early Years**

Sutton Parlor North, 2nd Floor

Chairs: Meredith Malone, Mildred Lane Kemper Art Museum, Washington University in St. Louis; Bradley Bailey, Saint Louis University

*Paradox of the Original and Its Reinterpretation: Marcel Duchamp and Man Ray's Editioned Replicas*

Adina Kamien-Kazhdan, The Israel Museum

Art à prix modéré: *Spectacle and Social Democracy in the GRAV's Multiples*

Lily Woodruff, Michigan State University

*Samples without Value: Piero Manzoni's Art of Distribution*  
Gregory Tentler, Rhode Island School of Design

*The "Expandable, Renewable" Artwork*

Liz Kotz, University of California, Riverside

#### **Seeing/Knowing: Image Theory and Learning Strategies across the University Curriculum**

Madison Suite, 2nd Floor

Chair: Natalie R. Marsh, Graham Gund Gallery, Kenyon College

*Seeing, Knowing, Showing: Experiments in "Visualizing the Liberal Arts"*

Laurel Bradley, Carleton College

*Seeing, Knowing, and Showing: Curricular Exhibitions in the Library*  
Margaret Pezalla-Granlund, Carleton College



*From Visual Pedagogies to Learning Theories: Using Academic Museums to Catalyze Campus-Wide Learning*  
Steven S. Volk and Liliana Milkova, Oberlin College

Yo Veo: *Visual Interventions*  
Robert Colby, University of North Carolina at Chapel Hill

*Platform: The University Museum as Propagator and Disseminator of Cross-Disciplinary Research*  
Kathryn Bonansinga, University of Cincinnati

#### **Beyond Good or Bad: Practice-Derived Epistemologies of Studio Critique**

Regent Parlor, 2nd Floor  
Chairs: Adelheid Mers, School of the Art Institute of Chicago; Judith Leemann, Massachusetts College of Art and Design

*Getting Closer: Critique as an Integral Source in Learning through Making*  
Sara Black, Antioch College

*Demystifying Critique: Exploring Language and Interaction with Non-Native Speakers of English*  
Allison Yasukawa, Maryland Institute College of Art

*Working Space: Online Models for Studio Art Critiques*  
David MacWilliam, Emily Carr University of Art and Design

*Sometimes the Work Has to Risk Not Being Art: Studio Critique, Truth-telling, and Generosity*  
Randy Lee Cutler, Emily Carr Institute of Art and Design

*Expanding the Critique: Contemporary Art as Practice*  
Joey Orr, Emory University

*Crit-Space as a Research Place*  
Graeme Sullivan, Pennsylvania State University

#### **To What End? Eschatology in Art Historiography**

Petit Trianon, 3rd Floor  
Chair: Jeanne-Marie Musto, Fordham University

*Projecting the Future in German Art Historiography of the Nineteenth Century: Franz Kugler, Karl Schnaase, and Gottfried Semper*  
Henrik Karge, Technische Universität Dresden

*Delacroix, Chenavard, and the End of Art History*  
David O'Brien, University of Illinois Urbana-Champaign

*The Rest is Silence: The Sense of Roger Fry's Endings*  
Benjamin Harvey, Mississippi State University

*Origin and Immanence: Benjamin's Art Historiography in the Trauerspiel Book*  
Jenny Doussan, Goldsmiths, University of London

*World Art Histories and the Cold War*  
Robert Born, Humboldt Universität zu Berlin and Geisteswissenschaftliches Zentrum Universität Leipzig

#### **Plato's Dilemma: Unweaving the Threads Binding Art and Religion**

West Ballroom, 3rd Floor  
Chair: Donald Preziosi, University of California, Los Angeles

*Attentiveness, Decreation, Immanence: Benjamin, Weil, Deleuze*  
Jae Emerling, University of North Carolina, Charlotte

*An Icon for Nonconformists*  
Andrei Pop, University of Basel

*A Queer Cross: Art, Religion, and the Thorns of Desire*  
Horace Ballard, Brown University

*From Ritual Objects to the Avant-Garde: Jews and the Search for Religious Meaning in Art*  
Jeffrey Abt, Wayne State University

*Against the Day: Chiasmatic Disconcordances and Semblances amongst the Ungoverned*  
Scott Contreras-Koterbay, East Tennessee State University

ARTspace  
**On the Practice of Artist Arbiter**  
Murray Hill Suite, 2nd Floor  
Chairs: Shannon Rae Stratton, threewalls and School of the Art Institute of Chicago; Duncan Mackenzie, Columbia College Chicago

Studio Art Open Session  
**The Empathetic Body: Performance and the Blurring of Private Self in Contemporary Art**  
Sutton Parlor South, 2nd Floor  
Chair: Tricia Van Eck, 6018NORTH

*Encountering the Empathetic Audience in Contemporary Art*  
Tricia Van Eck, 6018NORTH

Xavier Le Roy, independent artist

Vesna Krstich, Upper Canada College

*Potluck: Bring/Do/Be What You Can*  
Amy M. Mooney, Columbia College Chicago

**Discussant:** Katrina Chamberlin, independent artist

Pacific Arts Association  
**Rethinking Pacific Art: The Currency of the Object**  
Bryant Suite, 2nd Floor  
Chairs: Caroline Vercoe and Nina Tonga, The University of Auckland

*Contemporary Hawiian Feather Art: Plucking from Tradition to Renegotiate Place and Space*  
Teresa Wilkins, Indiana University

*Performing Lien Pohnpei: Poetry and Urohs (Applique Skirts)*  
Emelihter Kihleng, Victoria University of Wellington, New Zealand

*Echoes of Gunantuna: Garamut*  
Juie To'Liman-Turalir, OLSH Teacher Training College, Kabeleo, Papua New Guinea

*The Digitizing of Maori Cultural Heritage: Blurring the Boundaries of an Object, Its Documentation, and Its Distribution*  
M. Brinker Ferguson, University of California, Santa Cruz

*Performing Culture: The Art Practice of Ani O'Neill*  
Caroline Vercoe, The University of Auckland

New Media Caucus  
**Art in the Age of High Security**  
Nassau Suite, 2nd Floor  
Chairs: Jenny Vogel and David Stout, University of North Texas

*Images for an Unknown Public*  
Jenny Vogel, University of North Texas

*Noise, Art, and Weaponized Abstraction*  
David Stout, University of North Texas

*Building a More Perfect Drone*  
Nadav Assor, Connecticut College

*How Does a Patriot Act?*  
Clark Shaffer Stoeckley, Bloomfield College

**Discussant:** David Schwarz, University of North Texas

#### **Cultivating Nature as Art: Dialogues on the Rustic Garden in the Long Eighteenth Century and the Contemporary Practice of Organic Art in the Landscape Post-1960**

Gibson Room, 2nd Floor  
Chairs: Susan Wilson, independent scholar; Yuen Lai Winnie Chan, University of Oxford

*Picturesque before the Picturesque: Elements of Rustic Nature in Polish Gardens before the Middle of the Eighteenth Century*  
Anna M. Oleńska, Polish Academy of Science and Humanities, Warsaw

*The Rustic Taste in Holland's Early Nineteenth-Century Landscape Garden*  
Vanessa Bezemer Sellers, New York Botanical Garden

*"Humble and Simple": Rustic Summerhouses in Nineteenth-Century American Landscape Gardens*  
Kerry Dean Carso, State University of New York at New Paltz

*Michael Singer and Xu Bing: On the Nature of the Contemporary Garden*  
David Henry Ehrenpreis, James Madison University

*From Colonial Roots to the Rhizome: Location, Dislocation, and Translocation in Contemporary Artists' Organic Art Practices in the Anthropocene Age*  
Edwina Fitzpatrick, Wimbledon College of Art

**Discussant:** Xin Wu, The College of William and Mary

#### **Wednesday, February 13**

12:30 PM–2:00 PM

Association of Academic Museums and Galleries  
**A Two Way Street: How Academic Museum and Gallery Programming Can Achieve Curricular Impact**  
Beekman Parlor, 2nd Floor  
Chair: Leonie Bradbury, Montserrat College of Art Galleries

*Using Art Museums to Leverage Campus-Wide Learning: Two Case Studies from Oberlin College*  
Steven S. Volk and Taylor Allen, Oberlin College

*Art and Science in Dialogue: Object-Based Workshops at the Smart Museum*  
Anne Leonard and Sidney R. Nagel, University of Chicago

*Academic Galleries as Learning Laboratories: Bridging Theory and Practice at Columbia College Chicago*  
Neysa Lillian Page-Lieberman and Robert John Blandford, Columbia College Chicago

Society for Photographic Education  
**Traversing the Void: Synchronized Community Projects**  
Gramercy B, 2nd Floor  
Chair: Shannon Lee Castleman, Nanyang Technological University

CAA International Committee  
**International Collaborative Arts: Conversations on Practice, Research, and Education**  
Sutton Parlor Center, 2nd Floor  
Chairs: Diane Derr and Radha Dalal, Virginia Commonwealth University in Qatar

*Planetary Collegium and the I-Node: The Right to Knowledge*  
Katerina Karoussos, I-Node, Planetary Collegium

*Leading through Collaboration: A Chairperson/Faculty Perspective*  
Muneera Spence, Virginia Commonwealth University in Qatar

*Postnational Technollaboration within the Postbotanical Village*  
Max Kazemzadeh, Gallaudet University

National Council of Art Administrators  
**Hot Problems/Cool Solutions in Arts Leadership**  
Morgan Suite, 2nd Floor  
Chair: Jim Hopfensperger, Western Michigan University

Nan Goggin, University of Illinois, Urbana-Champaign

Sergio Soave, The Ohio State University

Kristina Olson, West Virginia University

Kim Russo, Ringling College of Art and Design

Colin Blakely, Eastern Michigan University

Richard Heipp, University of Florida

Steve Bliss, Savannah College of Art and Design

American Council for Southern Asian Art  
**Thinking beyond Royalty: Reassessing Temple Patronage in Premodern South Asia**  
Bryant Suite, 2nd Floor  
Chairs: Katherine E. Kasdorf, Columbia University; Risha Lee, National University of Singapore

*Divine Kingship Revisited: Indian Temple Art and Patronage in the Sixth to Eighth Centuries*  
Julie Romain, Los Angeles County Museum of Art and University of California, Los Angeles

*Mapping Artistic Space: Style and the Kaveri River*  
Padma Kaimal, Colgate University

*Between “Temple” and “Shrine”: Merchants and Mendicants along the Madhumati*  
Tamara Sears, Yale University

*Elite Collaborations for a Hoysala Style: Merchants, Kings, and Temple Patronage in Dorasamudra (Twelfth-Thirteenth Centuries)*  
Katherine E. Kasdorf, Columbia University

**Discussant:** Risha Lee, National University of Singapore

ARTspace  
CAA Services to Artists Committee  
**Meta-Mentors: How to Make a Living as an Artist, With or Without a Dealer**  
Murray Hill Suite, 2nd Floor  
Chairs: Sharon Loudon, independent artist; Sharon Butler, Eastern Connecticut State University

Hudson, Feature Gallery

Matthew Deleget, Minus Space

Jay Gorney, Mitchell-Innes and Nash Gallery

Michelle Grabner, School of the Art Institute of Chicago

Magdalena Sawon, Postmasters Gallery

Catalogue Raisonné Scholars Association  
**Collaborative Understanding through Technical Investigations: Art Scholar, Conservators, and Scientists Researching in Tandem**  
Madison Suite, 2nd Floor  
Chairs: Steven Manford, independent scholar; Joyce Hill Stoner, University of Delaware and Winterthur Museum

*Revealing Hidden Layers in Late Rembrandt Paintings*  
Annelies van Loon and Petria Noble, Mauritshuis, The Royal Picture Gallery

*“Edgar Degas Sculpture”: An Innovative Systematic Catalogue*  
Suzanne Lindsay, University of Pennsylvania; and Shelley Sturman, Daphne Barbour, Barbara Berrie, Michael Palmer, and Suzanne Lomax, National Gallery of Art

*The Techniques of Henry O. Tanner*  
Amber Kerr-Allison, Smithsonian American Art Museum; and Anne Marley, Pennsylvania Academy of Fine Arts

*Scientific Analysis in Attribution Questions: High Expectations, Necessary Collaborations, and a Question of an Early Vincent van Gogh*  
Jennifer Mass, Winterthur Museum; Kristin de Ghetaldi, University of Delaware

Pacific Arts Association  
**The Home, the Museum, and the Gallery: Illuminating the Nexus between Identity, Materiality, and Visual Culture in the Pacific**  
Nassau Suite, 2nd Floor  
Chairs: Fiona P. McDonald, University College London; Bronwyn Labrum, Massey University

*Leaving Home: Representing Material Histories*  
Bronwyn Labrum, Massey University

*Biculturalism and Its Discontents: Making Maori Art in the Museum*  
Conal McCarthy, Victoria University of Wellington

*The Mutable Woolen Blanket: In the Home, the Studio, the Museum, and the Gallery*  
Fiona P. McDonald, University College London

Appraisers Association of America  
**Today’s Qualified Appraiser: An Essential Ally for Artists, Museums, and University Galleries**  
Gibson Room, 2nd Floor  
Chair: Anne Frances Moore, AFM-MFM Fine Art

Amy J. Goldrich, Lynn and Cahill LLP

Sylvia Leonard Wolf, Sylvia Leonard Wolf, Inc.

Volunteer Lawyers for the Arts, Inc.  
**Ask the Lawyer: Fair Use, Risk Management, Contracts, Corporations, and More**  
Gramercy A, 2nd Floor  
Chair: Elena Paul, Volunteer Lawyers for the Arts, Inc.

CAA Committee on Women in the Arts  
**Gender Politics in the Workplace, Part I**  
Rendezvous Trianon, 3rd Floor  
Chair: Claudia Sbrissa, St. John’s University

Xabier Arakistain, independent curator

Shelly Bahl, independent artist

Carey Lovelace, independent critic and curator

Martha Rosler, independent artist

Patricia Villalobos Echeverria, Western Michigan University

CAA Education Committee  
**What We Teach: Perspectives on the Logic, Scope, and Value of Art Appreciation**  
Petit Trianon, 3rd Floor  
Chairs: Brian Seymour, Community College of Philadelphia; Julia A. Sienkewicz, Duquesne University

*From Critical to Creative Thinking: The Role of Art Appreciation in the Curriculum*  
Henry Sayre, Oregon State University, Cascades

*Appreciating Art in an Online Environment*  
Alison Fleming, Winston-Salem State University

*From “Art Appreciation” to “Art and Visual Literacy”: Designing a Curriculum for Twenty-First-Century General Studies*  
Deanne Pytlinski, Metropolitan State University of Denver

*To Thematize or Not to Thematize: The Construction of an Art Appreciation Course*  
Kathy Anne Quick, Providence College

Visual Culture Caucus  
**Visual Representations of Success and Crisis: Negative and Positive Branding of Cities and Urban Spaces**  
Sutton Parlor South, 2nd Floor  
Chair: Lina Tegtmeyer, Freie Universität Berlin

*Racializing Cities, Naturalizing Space: The Panoptics of “Slum” Life in the Twenty-First Century*  
Uli Linke, Rochester Institute of Technology

*Ineffably Urban: Imaging Buffalo*  
Miriam Paeslack, University at Buffalo, State University of New York

*Lyrical City: Charles Sheeler and Paul Strand’s Manhatta*  
Kristen Oehlich, Brown University

International Association of Art Critics  
**Art Criticism and Social Media**  
Regent Parlor, 2nd Floor  
Chair: Phyllis Tuchman, independent critic

Sarah Douglas, *New York Observer*

Lindsay Pollock, *Art in America*

Walter Robinson, independent artist

Barry Schwabsky, poet and independent critic

Association of Art Historians  
**The Future Role of Art History in Curating Historic Collections**  
Sutton Parlor North, 2nd Floor  
Chair: Alison Yarrington, University of Hull

Veronica Davies, The Open University

**Wednesday, February 13**  
2:30 PM–5:00 PM

Art History Open Session  
**Northern European Art, 1400–1700: Recent Discoveries through Technical Art History**  
Trianon Ballroom, 3rd Floor  
Chair: Maryan Wynn Ainsworth, The Metropolitan Museum of Art

*The Fishing Party in the Louvre by Jan van Eyck?*  
Claudine A. Chavannes-Mazel, University of Amsterdam

*Image Processing for Research on the Ghent Altarpiece*  
Maximiliaan Martens and Annick Born, University of Ghent

*From the Naked Eye to the Super Computer: New Light on Dirk Bouts’s Canvas Paintings*  
Diane Wolfthal, Rice University; and Catherine Metzger, National Gallery of Art

*Reconstructing the So-Called “Berlin Sketchbook”: New Insights Resulting from Material Analysis*  
Ilona van Tuinen, Leiden Gallery

*The Adjustments of a Triptych by Pieter Claeissens I: An Exceptional Situation or Common Practice?*  
Anne van Oosterwijk, Groeningemuseum and University of Ghent

**The Watercolor: 1400–1750**  
Bryant Suite, 2nd Floor  
Chairs: Susan Anderson, Harvard University Art Museums; Odilia Bonebakker, Harvard University

*British Art Theory of Limning from Hilliard to Norgate*  
Ulrike Kern, Goethe University

*Watercolor in French Manuscript Painting: The Songe du Pastourel (Vienna, Österreichische Nationalbibliothek, Cod. 2556)*  
Christoph Brachmann, University of North Carolina at Chapel Hill

*The Artful Evolution of Catherine Perrot’s Career: Painter, Teacher, Academician, Author*  
Joanne McKeown, Moravian College

ARTspace  
**Design as Intermedia Practice**  
Murray Hill Suite, 2nd Floor  
Chair: Jacki Apple, Art Center College of Design

Annie Chu, Chu and Gooding Architects and Woodbury University

Kati Rubinyi, Civic Projects Foundation

Nobuho Nagasawa, Stony Brook University, State University of New York

Ini Archibong, Design by INI

Joe Doucet, Joe Doucet Studio



**About Face: Looking Beyond the Icon's Gaze**

Gibson Room, 2nd Floor

Chair: Charles Barber, University of Notre Dame

*The Anaphoric Icon: The Traveling Virgin of Naupaktos*

Anthony Cutler, Pennsylvania State University

*Asleep and Awake: At the Scene of "Private Devotion" with the**Byzantine Man of Sorrows*

Mitchell Merback, Johns Hopkins University

*Face of the Icon, Avatar of the User: The Procedural Rhetoric**of the Byzantine Icon*

Roland Betancourt, Yale University

*The Nonvisual Face in Levinas and Byzantine Art*

Rico Franses, American University of Beirut

**What is Yucatecan about Yucatán: Art Historical Discourse in Yucatán's Visual Culutre, Precolumbian through Contemporary**

Madison Suite, 2nd Floor

Chairs: Charles Cody Barteet, University of Western Ontario;

Amara Solari, Pennsylvania State University

*Painting in the Vernacular: Contextualizing Chichen Itza and the**Roots of Yucatecan Identity*

Victoria Lyall, Los Angeles County Museum of Art

*The Puuc Style of Yucatán: An Architectonic Aesthetic as an Expression**of Regional Sociopolitical Statuses and Cultural Identities*

Jeff Karl Kowalski, Northern Illinois University

*The "Yucatecan Vision" of Fernando Castro Pacheco*

George Scheper, Johns Hopkins University

*Time, Tourism, and Politics of Maya Architecture: Modern**Development at Chichén Itzá and Its Relationship to Yucatán**Cultural Identity*

Kristin Barry, Pennsylvania State University

**Discussant:** Linda K. Williams, University of Puget Sound**Beyond the Paragone**

Sutton Parlor North, 2nd Floor

Chairs: Sarah Betzer, University of Virginia; Laura Weigert, Rutgers,

The State University of New Jersey

*The Virtual Holy: Gaudenzio's Stagings at Varallo*

Roberta Panzanelli, Polimoda: International Institute of Fashion

Design and Marketing

*Severed Heads: The Aftermath of Violence in Spanish Still-Life Painting*

Krystel Chehab, University of British Columbia

*Lady Sherman's Attitudes*

Cordula Grewe, Columbia University

*A Performative Paragone: The Dusseldorf State Art Academy, ca. 1968*

Colin Lang, Virginia Commonwealth University

**Discussant:** Jacqueline Lichtenstein, Université Paris Sorbonne**The Darwin Effect: Evolutionary Theory, Art, and Aesthetic Thought**

Regent Parlor, 2nd Floor

Chairs: Michael Dorsch, The Cooper Union for the Advancement

of Science and Art; Jean Marie Evans, The Oriental Institute of the

University of Chicago

*Sculpting a Sumerian Race: The Nineteenth-Century Reception**of Sumer*

Jean Marie Evans, The Oriental Institute of the University

of Chicago

*Inscribing Darwin: Nineteenth-Century Representations of Evolution*

Judith Berman Kohn, Cambridge University

*Evolving From "Savages": Mannequin Displays of Prehistoric**Humans and Race*

Linda Kim, Drexel University

*Seeing and Not Seeing: The Post-Darwinian Eye and Aesthetics**in Great Britain*

Barbara Larson, University of West Florida

*Origins, Loss, and Desire in Gauguin's Tahitian Eve*

Martha Lucy, Drexel University

**Art and Artists in the Field of Cultural Production: Reception Studies, Part I**

Gramercy A, 2nd Floor

Chair: Ruth E. Iskin, Ben-Gurion University of the Negev

*The Reception of Fiber as a Medium of Art: The Case Study of**Sheila Hicks*

Elissa Auther, University of Colorado, Colorado Springs

*Reading Modern Women Artists in Interwar France*

Paula Birnbaum, University of San Francisco

*In the Eye of the Beholder: Foujita and His Critics in Japan, France,**and the United States*

Ikuyo Nakagawa, The Graduate Center, City University of New York

*John Singer Sargent's Exile*

Susan Sidlauskas, Rutgers, The State University of New Jersey

*Visualizing Reception: The Shape of the Art Market around 1800*

Christian Huemer, Getty Research Institute

**Interventions into Postcolonialism and Beyond: A Call for New Sites, Objects, and Times**

Petit Trianon, 3rd Floor

Chairs: Kivanc Kilinc, Izmir University of Economics; Saygin Salgirli,

Sabanci University

*A Call for a Spatial and Temporal Turn in Postcolonial Studies*

Kivanc Kilinc, Izmir University of Economics; Saygin Salgirli,

Sabanci University

*Migrating Sites of Cultural Reproduction: The Rhetoric of Empire in**Richard Long's Land Art*

Eric Matthew Stryker, Southern Methodist University

*Rethinking Egypt as a Paradigm of Periphery: The Temple of Dendur**as the Center of Hybrid Culture at the Edge of a Global Roman Empire*

Erin Peters, University of Iowa

*Reanimating the Muted Site of Modernity*

Shima Baradaran Mohajeri, Texas A&amp;M University

*Indigenous Archaeologies of Ottoman Anatolia: Decolonizing Spolia*

Benjamin Anderson, Cornell University

*Submerged Stories from Eastern Turkey: Dams, Archaeology, and**the Unnamed "Colonial"*

Laurent Dissard, University of California, Berkeley

**Myth and Modernism: New Perspectives on the 1913 Armory Show**

West Ballroom, 3rd Floor

Chairs: Marilyn Kushner and Kimberly Orcutt, New-York Historical

Society; Stephanie A. D'Alessandro, The Art Institute of Chicago

*Who Bought What at the Armory Show: Forgotten and**Not-So-Famous Collectors*

Vivian Endicott Barnett, independent scholar

*How Futurism Got Left Out at the Armory: A Case Study in the Politics**of Exhibition and Its Repercussions*

Zoe Marie Jones, Humboldt State University

*American Beauty: The New York Times, the Armory Show, and**Artistic Authority*

Alexis L. Boylan, University of Connecticut

*Beyond the "Shingle Factory": The Armory Show in the American Mass**Media after 1913*

Melissa Renn, Fogg Museum, Harvard University Art Museums

**Photography in Doubt, Part I**

Rendezvous Trianon, 3rd Floor

Chairs: Sabine Tania Kriebel, University College Cork;

Andres Mario Zervigon, Rutgers, The State University of New Jersey

*Daguerreotypes: Fugitive Subjects, Contemporary Objects*

Lisa Saltzman, Bryn Mawr College

*The Doubtful User: W. H. F. Talbot's Early Attempts of the Advancement**of Photography*

Mirjam Brusius, Max Planck Institute for the History of Science;

Chitra Ramalingam, University of Cambridge

*The Authority of the "Never-Seen": Abstraction as Obfuscation**in Surrealist Photographs*

Susan Laxton, University of California, Riverside

*Picturing Doubt: A Cold War Theory of Photography*

John J. Curley, Wake Forest University

*Frater meus, patria mea: Passionate Attachment and**Photographic Doubt*

Eve Meltzer, New York University

Association for Latin American Art

**Questioning Feminisms in Latin America's Art Histories**

Beekman Parlor, 2nd Floor

Chairs: Aleca Le Blanc, California State University, Long Beach,

and Los Angeles County Museum of Art; Harper Montgomery,

Hunter College, City University of New York

*Sacred Transformations, Indigenous Influences: Mary Magdalene**and Other Case Studies in Colonial Art*

Charlene Villaseñor Black, University of California, Los Angeles

*Jesus as Mother: The Politics of Gendering the Sacred Heart in**New Spain*

Lauren Grace Kilroy, Brooklyn College, City University of New York

*Women's Trajectory in the Mexican Academy of San Carlos:**Her Incorporation into the Art World*

Elizabeth Fuentes Rojas, Universidad Nacional Autónoma

de México

*Incorporated Vision: A Feminist Critique of Development Discourse*

Ana Maria Reyes, independent scholar

*Now We See You, Now We Don't: Feminisms in Argentine Art,**1980s–1990s*

Marta García Barrio-Garsd, independent scholar

**Uneasy Guardians: Ensuring the Future of Intractable Art Forms**

Gramercy B, 2nd Floor

Chairs: Megan Metcalf, University of California, Los Angeles;

Holly Rachel Harrison, Los Angeles County Museum of Art

*Coproduction at The Museum of Modern Art*

Glenn Wharton, New York University and The Museum of

Modern Art; Fernando Domínguez Rubio, Centre for Research

on Socio-Cultural Change and University of San Diego

*Of Mutability: The Ethics of Curating and Re-presenting**Ephemeral Artworks*

Chrissie Iles, Whitney Museum of American Art

*Negotiating the Ineffable*

Martha Buskirk, Montserrat College of Art

*Changing Understandings of Change*

Corey D'Augustine, independent scholar

**The Experience of the Studio: Master-Pupil Relationships in Europe and China, 1400–1700**

Morgan Suite, 2nd Floor

Chairs: Christina Neilson, Oberlin College; Michele Matteini,

Reed College

*Augsburg Painters and Their Pupils from the Fifteenth to the Early**Seventeenth Centuries*

Danica Brenner, University of Trier

*The Master, the Pupil, and the Thief: The Life of Frans Floris and the**Issue of Artistic Transmission in Karel van Mander's Theory of Art*

Valentin Nussbaum, National Taiwan Normal University

*The Combined Brush: Shen Zhou and Wen Zhengming as Dual**Masters in Ming China*

Lihong Liu, Institute of Fine Arts, New York University

*In Dialogue: Anthony Van Dyck in Peter Paul Rubens's Workshop*

Eva Struhal, Université Laval

*Secrets under the Pillow: The Practice and Legacy of the Album to**See the Large within the Small*

Ching-Ling Wang, Kunsthistorisches Institut in Florenz and

Museum für Asiatische Kunst, Staatliche Museen zu Berlin

Reframing Post-Black

Sutton Parlor South, 2nd Floor  
Chair: Kathleen Reinhardt, Freie Universität Berlin

Ming Wong, Jean-Ulrick Désert, and the Parallax View of European Otherness  
Tavia Nyong'o, New York University

Kori Newkirk, independent artist

Naima J. Keith, The Studio Museum in Harlem

Shinique Smith, independent artist

Kalup Donte Linzy, independent artist

The Changing Complexion of Theory

Nassau Suite, 2nd Floor  
Chair: Ian Verstegen, independent scholar

Gazing at Humanized Terror: Boteromorphs at Abu Ghraib  
Neli Dobрева, University of Paris 1 Panthéon-Sorbonne

The Uses of Theory  
Deborah Haynes, University of Colorado

Re-Viewing Neoliberalism: European Theory, Transnational Feminism, and the Visual  
Robin James, University of North Carolina at Charlotte

Thursday, February 14

7:30 AM–9:00 AM

Art Historians of Southern California  
**State of the Discipline: The Position of Nonwestern Art in Art History**  
Sutton Parlor Center, 2nd Floor  
Chairs: Kristen S. Chiem and Cynthia Colburn, Art Historians of Southern California

Globalization and the Art History Survey  
Cynthia Colburn and Kristen Chiem, Art Historians of Southern California

(Non)Western Art Historiography and Eclectic Taste in Nineteenth-Century Iran and India  
Talinn Grigor, Brandeis University

When Is It Western and When Isn't It? The Role of Lebanese Art in (Western) Art History  
Kirsten Scheid, American University of Beirut

Reading Iranian Photography  
Elahe Helbig, Rheinische Friedrich-Wilhelms-Universität Bonn

Association for Latin American Art  
**Business Meeting**  
Regent Parlor, 2nd Floor

Catalogue Raisonné Scholars Association  
**Business Meeting**  
Sutton Parlor South, 2nd Floor

Thursday, February 14

8:00 AM–9:00 AM

Education/Algorithms: Art.sy Talks about The Art Genome Project and Discovering Art Online

Beekman Parlor, 2nd Floor  
Chairs: Christine Kuan and Matthew Israel, Art.sy

Thursday, February 14

9:30 AM–12:00 PM

CAA THATCamp: What Happened and What's Next

Beekman Parlor, 2nd Floor

Steven Zucker, Khan Academy

Beth Harris, Khan Academy

Barbara Rockenbach, Columbia University

Carole Ann Fabian, Columbia University

Diane Zorich, independent consultant

Ileana Selejan, Institute of Fine Arts, New York University

The Decorative Arts within Art Historical Discourse: Where Is the Dialogue Now, and Where Is It Heading?

Nassau Suite, 2nd Floor  
Chairs: Christina M. Anderson, University of Oxford;  
Catherine L. Futter, The Nelson-Atkins Museum of Art

Not Material Culture but Moveable Culture: A Consideration of the Decorative Arts  
Megan Aldrich, Sotheby's Institute of Art, London

Listening to Objects: An Ecological Approach to the Decorative Arts  
Erin Campbell, University of Victoria

The Decorative and Warhol's Flower Factory, 1964  
Liam Considine, Institute of Fine Arts, New York University

Plastering over the Decorative Arts  
Conor Lucey, University College Dublin

Beyond Terminology  
Deborah Krohn, Bard Graduate Center: Decorative Arts, Design History, Material Culture

Local Modernisms

Morgan Suite, 2nd Floor  
Chair: Geoffrey Batchen, Victoria University of Wellington

Abstraction as Resistance in 1950s India  
Atreyee Gupta, University of California, Berkeley

Critiquing the Critique: The Reception of El Anatsui  
Sunanda Sanyal, The Art Institute of Boston at Lesley University

Mahmoud Mukhtar: "The First Sculptor in the Land of Sculpture"  
Alexandra Seggerman, Yale University

Starting from Mexico: Estridentismo as an Avant-Garde Model  
Tatiana Flores, Rutgers, The State University of New Jersey

**Discussant:** Ruth Phillips, Carleton University

Effects

West Ballroom, 3rd Floor  
Chair: Huey Copeland, Northwestern University

The Smithsonian Effect  
James Meyer, National Gallery of Art

Lights Out: Tom Lloyd and the Effect of Disappearance  
Krista Thompson, Northwestern University

Entanglement  
Jeannine Tang, Courtauld Institute of Art

No Drones: Louise Lawler and the Transference of War  
Mignon Nixon, Courtauld Institute of Art

Side-Effect: Affect  
Johanna Burton, Bard College

International Center of Medieval Art  
Jerusalem: Medieval Art, History, and Sanctity through the Eyes of Many Faiths

Gibson Room, 2nd Floor  
Chair: Cathleen A. Fleck, Saint Louis University

Dome of the Rock as Image of the Ancient Jewish Temple  
Pamela Berger, Boston College

From Jerusalem to Civate: The Ciborium as Ark and Tomb  
Gillian B. Elliott, Corcoran College of Art and Design

Between the Temple Mount and the Holy Sepulchre: Architectural Translation of Jerusalem to Twelfth-Century Pisa  
Neta Bodner, The Hebrew University of Jerusalem

Referencing Solomon's Temple: The Foliate Frieze as Golden Vine in French Gothic Churches  
Mailan Doquang, McGill University

Representing Pilgrimage in Judaism, Christianity, and Islam  
Bianca Kühnel, The Hebrew University of Jerusalem

Critiquing Criticality

Sutton Parlor North, 2nd Floor  
Chairs: Pamela Lynn Fraser, University of Vermont;  
Randall David Szott

Fluxus and the Constructive Turn  
Roger Rothman, Bucknell University

"Criticality Gone": Jeff Koons's Critique of Criticality in the Late 1980s  
AnnMarie Perl, Institute of Fine Arts, New York University

Thinking through Criticality  
Shona MacDonald, University of Massachusetts

Mediocrity Doesn't Happen Overnight ... It Takes a Lot of Hard Work  
Michael Aurbach, Vanderbilt University

Uncritical Thinking  
Charles Dobson, Emily Carr University of Art and Design

Consideration as an Alternative to Critique  
Karen Schiff, independent artist

Hell Yeah  
Andreas Fischer, Illinois State University

Writing with Images  
Elisabeth Friedman, Illinois State University

Association of Historians of Nineteenth-Century Art  
**Art and Product Placement, 1850–1918**  
Rendezvous Trianon, 3rd Floor  
Chairs: Gloria Groom and Martha Tedeschi, The Art Institute of Chicago

Impressionism and the Industrialization of Time  
André Dombrowski, University of Pennsylvania

Tobacco Served in an Artistic Package: Smoking, Still Life, and Consumer Culture in Gilded Age America  
Ross Barrett, University of Chicago

Art vs. Merchandise: The Case of the Société d'Aquarellistes français  
Jane Roos, Hunter College, City University of New York

Tattooing as High-Status Commodity Art in the Late Nineteenth-Century  
Matt Lodder, University of Reading

Vallotton and the Art of Attraction  
Bridget A. Alsdorf, Princeton University

Mad "Men" and the Visual Culture of the Long Sixties

Trianon Ballroom, 3rd Floor  
Chair: Mona Hadler, Brooklyn College and The Graduate Center, City University of New York

The Mad Men, a Bank, and a Gallery: A Midcentury Award-Winning Advertising Campaign  
Suzanne F. W. Lemakis, Center for Culture: Department of Fine Art, Citibank

The Ubiquitous Glass Box: Mad Men and the Rise and Critique of Viral Corporate Architecture at Midcentury  
Scott Murray, University of Illinois at Urbana-Champaign

Executive Modern: Abstract Art and the Planning of Corporate Space  
Alex J. Taylor, University of Oxford

Mad Men, Bad Men, and Empty Modernism  
Kristina Wilson, Clark University

Becoming a Bachelor: Don Draper, the Apartment, and the Closet  
Pamela Robertson Wojcik, University of Notre Dame

**Discussant:** Paola Antonelli, The Museum of Modern Art



**The Particulars of Postidentity**

Gramercy B, 2nd Floor

Chairs: Jessica L. Horton, Center for Advanced Study in the Visual Arts; Cherise Smith, University of Texas at Austin

*Post-Black: Afro-Kitsch and the Queering of Blackness*

Derek Conrad Murray, University of California, Santa Cruz

*A Latino New Wave: Minimalism, Race, and Postidentity Politics in the Art of Juan Capistran*

Rose G. Salseda, University of Texas at Austin

*Post-Jewish/Post-Holocaust: Contemporary Jewish American Art and the Visual Language of Memory*

Stacy R. Schwartz, San Jose State University

*A Particular Commonality: Jimmie Durham's Building a Nation and the Globalization of Dissent*

Mark James Watson, Clayton State University

*Spiral: Outside of Black and White*

Andrianna Campbell, The Graduate Center, City University of New York

**The Latin American Presence at International Exhibitions, 1855–Present**

Sutton Parlor South, 2nd Floor

Chairs: Maya Jiménez, Kingsborough Community College, City University of New York; Michele Greet, George Mason University

*Paintbrush Politics: Cultural Presence of Mexico and Brazil at the US Centennial, 1876*

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

*Cuban Art and Culture in and around the 1939 New York World's Fair*

Susanna Temkin, Institute of Fine Arts, New York University

*Positioning the Americas: The Guggenheim and Carnegie Internationals of the Sixties*

Delia Solomons, Institute of Fine Arts, New York University

*Locating Latinidad at the Biennale di Venezia*

María del Mar González-González, University of Illinois at Urbana-Champaign

*Decolonizing Documenta: Latin American Artists in Germany*

Julia Roth, Freie Universität Berlin

CAA International Committee

**Crossing Continents: Expatriate Histories of Art in the Twentieth Century**

East Ballroom, 3rd Floor

Chair: Geraldine A. Johnson, University of Oxford

*Inside/Outside: Germany/London*

David Cast, Bryn Mawr College

*Otto Brendel and Erwin Panofsky: On the Problems of Describing and Interpreting Art in the New World*

Katharina G. Lorenz, University of Nottingham

*Drawn From Memory: Reconstructing "The Hall of the Great Council of Florence" in Exile*

Bruce L. Edelstein, New York University Florence

*Facing Forward, Looking Backward: John Rewald's Transatlantic Scholarship*

Jorgelina Orfila, Texas Tech University

*Concerning the Profane in Indian Art: Expatriate Art Historians and the Writing of Indian Art History*

Devika Singh, University of Cambridge

Association for Textual Scholarship in Art History

**For and Against Homoeroticism: Artists, Authors, and the Love that Dare Not Speak Its Name**

Petit Trianon, 3rd Floor

Chairs: Jongwoo Jeremy Kim, University of Louisville; Christopher Reed, Pennsylvania State University

*Cold-War Martyrdom: St. Sebastian and the Sexual Politics of a Queer Icon at Midcentury*

Richard Kaye, Hunter College and The Graduate Center, City University of New York

*Dandy, Decadent, Dissident: D'Annunzio, Ontani, and Saint Sebastian*

Anna Mecugni, Vassar College

*Masculinity in Repose: Homoerotic Referencing in the Work of Christopher Wood and David Hockney*

Andrew Stephenson, University of East London

*Outing Franz Xaver Messerschmidt, or Ernst Kris's Creative Homophobia*

Michael Yonan, University of Missouri-Columbia

*Photography, Homosexuality, and Desire to Express: Novelist Yukio Mishima and Photographer Tamotsu Yatō*

Yasufumi Nakamori, The Museum of Fine Arts, Houston

*The Habitual Decryptors of Desire: Duane Michals, Hervé Guibert, and Michel Foucault*

Nicholas de Villiers, University of North Florida

ARTspace

**The Imaginary City in the Twenty-First Century**

Murray Hill Suite, 2nd Floor

Chairs: Ayse Hazar Koksall, Mimar Sinan Fine Arts University; Ayse Nur Ereke, Yeditepe University

*High Speed Urbanization: Exploring the Rise of Urban Culture in Contemporary São Paulo*

Alexander Lamazares, Bronx Community College, City University of New York

*Flânerie's Art and Measure of the Globalizing City*

Kathryn Kramer, State University of New York College at Cortland

*The Negotiation of Interstitial Space in the Glocal City at the Turn of the Twenty-First Century*

Gabriel Gee, Franklin College

*The City as Contact Zone*

Bettina Lockemann, Braunschweig University of Art

**Border Crossings: Rethinking Identity Questions in Art and Architecture**

Sutton Parlor Center, 2nd Floor

Chair: Carol Herselle Krinsky, New York University

*Between Shores: Henry O. Tanner, Transatlanticism, and the Margins of Space*

Jeffrey G. Richmond-Moll, University of Delaware

*Edward S. Morse's Writings on Nineteenth-Century Japanese Culture as Ethnographic Allegory*

Jonathan M. Reynolds, Barnard College-Columbia University

*The Transformation of Hungarian Koloszar into Romanian Cluj-Napoca*

Samuel D. Albert, independent scholar

*Medicina y Marginales: Middle-Eastern Diaspora and Immigrant Interventions in Modern Argentina*

Caroline M. Wolf, Rice University

*The Crossroads of Palmyra: Historic Preservation, Vernacular Architecture, and Civilizing Missions*

Heghnar Watenpau, University of California, Davis

**Mapping Spaces: Cartographic Practices in Art and Architecture, Part I**

Bryant Suite, 2nd Floor

Chair: Min Kyung Lee, Swarthmore College

TRUE, *the Polar Section of the World's Edge*—The Atlantic Basin Project—An Atlas of Emptiness and Extremity

Thomas Joshua Cooper, The Glasgow School of Art

*Cartography as Simulacrum: The Construction of Place in Flemish City Views of the Mid-Sixteenth Century*

Ryan E. Gregg, Webster University

*Mapping Philosophy in Early Modern Europe*

Susanna Berger, Center for Advanced Study in the Visual Arts

*Anna Bella Geiger's Mapas Elementares: Space and Place in Brazil during the 1970s*

Elena Shtromberg, University of Utah

*In the Map: Maya Lin's Blue Lake Pass*

Miriam Ashkin Stanton, Williams College Museum of Art

**Crossing Oceans: Visual Culture and the History of Exchange in Colonial Latin America**

Madison Suite, 2nd Floor

Chairs: Dana Leibsohn, Smith College; Meha Priyadarshini, Columbia University

*Transatlantic Booty: Thevet and Hakluyt Abduct the Codex Mendoza*

Todd Olson, University of California, Berkeley

*Urban Images and Mental Maps: Representations of Havana and Veracruz in the Seventeenth Century*

Joseph Clark, Johns Hopkins University

*The Annual Permission Ship and Furniture Production in Eighteenth-Century New Spain*

Teresa Calero Martínez de Irujo, Universidad Anahuac Norte

*The Folding Screen in Colonial Mexico: The Reinterpretation of a Japanese Art Form*

Sofia Sanabrais, Los Angeles County Museum of Art

*The Translations of Nebrija: Ancient Rome, Early Modern Vernaculars from the Philippines to Tuscany, and the Interpretation of Mesoamerican History*

Byron Hamann, The Ohio State University

Historians of Islamic Art Association

**Between Maker, Agent, Collector, Curator, and Conservator: Interdisciplinary Approaches to the Study of Islamic Tilework**

Regent Parlor, 2nd Floor

Chairs: Keelan Overton; Jonathan Bloom, Boston College

*Remonumentalizing Islamic Tilework: A New Biography of Window Grilles from Islamic Iran*

Yuka Kadoi, University of Edinburgh

*From Damascus to Cambridge: William Morris and the Iznik Tile Panels at the Fitzwilliam Museum*

Rebecca Bridgman, The Fitzwilliam Museum

*Shining Bright: Luster Mihrabs from Medieval Iran*

Sheila Blair, Boston College

*"In the Absence of Originals": Replicating the Tilework of Safavid Isfahan for the Victoria and Albert Museum*

Moya Carey, Victoria and Albert Museum

CAA Committee on Women in the Arts

**Take Two: Early Feminist Performance Art in Contemporary Practice**

Gramercy A, 2nd Floor

Chair: Kathleen Wentrack, Queensborough Community College, City University of New York

*Changes in Feminist Artistic Practice: Mónica Mayer, the Feminist Studio Workshop, and Mexican Art, 1978–1993*

Alberto McKelligan, The Graduate Center, City University of New York

*Being Ana: Tania Bruguera's Tribute to Ana Mendieta*

Drew Elizabeth Bucilla, The Graduate Center, City University of New York

*A Chip Off the Old Block: Carolee Schneemann and Kate Gilmore Get Messy*

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

New Maternalisms: *Pedagogy and Performance in Contemporary "Mama-Art"*

Natalie S. Loveless, University of Alberta

*Performing Dissent: The Rhetoric of Opposition in Reenactment Performance*

Natalie Musteata, The Graduate Center, City University of New York

Thursday, February 14

12:30 PM–2:00 PM

National Endowment for the Arts  
**Grants Workshop**  
Nassau Suite, 2nd Floor  
Chairs: Wendy Clark and Meg Brennan, National Endowment for the Arts

Association for Latin American Art  
**Emerging Scholars**  
Regent Parlor, 2nd Floor  
Chair: Constance Cortez, Texas Tech University

*Portraits, Potatoes, and Perception: Toward a Sense of Moche Artistic Vision*  
Lisa Senchyshyn Trever, Dumbarton Oaks and Harvard University  
*Remaking the Sacred: The Señor de Santa Teresa and the Miraculous “Renovation” of Statues in Viceregal Mexico*  
Derek Burdette, Tulane University

*Transnationalism and Abstraction in Colombian Art of the 1950s: A New Historiographic Model*  
Ana M. Franco, Universidad de los Andes

Exhibitor’s Session  
**How to Get Published and How to Get Read**  
Gibson Room, 2nd Floor  
Chairs: Loren Diclaudio and Natalie Foster, Routledge

Foundations in Art: Theory and Education  
**Issues Surrounding the Online Foundations Experience**  
Bryant Suite, 2nd Floor  
Chair: Sara Dismukes, Troy University  
Jeff Davis, The Art Institute of Pittsburgh  
Martha Horvay, University of Nebraska-Lincoln  
Valerie Powell, Sam Houston State University  
Marcela Iannini, Miami International University of Art and Design

Southeastern College Art Conference  
**The Place of the Viewer, 1950s–1960s**  
Sutton Parlor North, 2nd Floor  
Chair: Kerr Houston, Maryland Institute College of Art

*Who Cares if You Look?*  
Todd Cronan, Emory University

*“...models for a kind of visual experience”: Claes Oldenburg’s Sculptural Strategies in the 1960s*  
Katherine Smith, Agnes Scott College

*The Southern Civil Rights Movement and Let Us Now Praise Famous Men*  
Keri Watson, Auburn University at Montgomery

ARTspace  
CAA Services to Artists Committee  
**Meta-Mentors: Hybrid Practices**  
Murray Hill Suite, 2nd Floor  
Chairs: Vesna Pavlovic, Vanderbilt University; Niku Kashef, California State University, Northridge

Yvette Brackman, independent artist  
Samantha Fields, California State University, Northridge  
Hope Ginsburg, Virginia Commonwealth University  
Max Schumann, Printed Matter, Inc  
Jenna Spevack, New York City College of Technology, City University of New York

Exhibitor’s Session  
**Art in America**  
Trianon Ballroom, 3rd Floor  
Chair: Lindsay Pollock, Brant Publishing

ArtTable  
**Afterlives of Performance in Visual Art**  
Madison Suite, 2nd Floor  
Chair: Susan Rosenberg, St. John’s University

Christine Frohnert, Bek and Frohnert LLC  
Julie Martin, Experiments in Art and Technology  
Jenny Schlenzka, MoMA PS1  
Barbara Clausen, University of Quebec in Montreal

CAA Museum Committee  
**The Position of Academic Programs in Campus Art Museums: What, Why, Who, and Where To?**  
Petit Trianon, 3rd Floor  
Chairs: N. Elizabeth Schlatter, University of Richmond Museums; Celka Straughn, Spencer Museum of Art, University of Kansas

Katherine Hart, Hood Museum of Art, Dartmouth College  
Mariët Westermann, The Andrew W. Mellon Foundation  
Rebecca Martin Nagy, Samuel P. Harn Museum of Art, University of Florida

**National Endowment for the Humanities Funding Opportunities**  
Beekman Parlor, 2nd Floor  
Chair: Danielle Shapiro, National Endowment for the Humanities

Mary Downs, National Endowment for the Humanities  
Stefanie Walker, National Endowment for the Humanities

Northern California Art Historians  
**The Cult of Beauty: Aestheticism in Late Nineteenth-Century Britain**  
Gramercy B, 2nd Floor  
Chair: Jan Newstrom Thompson, San Jose State University

*The Cult of Beauty Exhibition*  
Lynn Federle Orr and Melissa E. Buron, Fine Arts Museums of San Francisco

*The Cult of Beauty: Aestheticism in Late Nineteenth-Century Britain*  
Melody Barnett Deusner, Indiana University

*Edward Burne-Jones’s Love Among the Ruins*  
Liana DeGirolami Cheney, University of Massachusetts Lowell

CAA Professional Practices Committee  
**Senior Exhibition Requirements for BFA and BA Programs**  
Sutton Parlor Center, 2nd Floor  
Chair: Robert Tynes, University of North Carolina at Asheville

*Advantages of Requiring Solo Senior Exhibitions for Undergraduates*  
Robert Tynes, University of North Carolina at Asheville

*BFA Exhibition Requirements and Program Assessment: A Case Study from San Francisco Art Institute*  
Jennifer Rissler, San Francisco Art Institute

*Team Teaching in a Small Studio Art Program*  
Nancy Campbell, Mount Holyoke College

*Artwalk: An Assessment of Maryland Institute College of Art’s BFA Senior Exhibit*  
Paul Jeanes, Maryland Institute College of Art

*Senior Exhibition Requirements under Review: Does Everyone Have to Show in the Museum?*  
Anne Galperin, State University of New York at New Paltz

*BFA Exhibit: Rite of Passage and Real World Experience*  
Julie Ganser, University of Wisconsin-Madison

Association of Historians of American Art  
**Business Meeting**  
Sutton Parlor South, 2nd Floor

Design Studies Forum  
**Business Meeting**  
Rendezvous Trianon, 3rd Floor

Diasporic Asian Art Network  
**Business Meeting**  
Morgan Suite, 2nd Floor

Leonardo Education and Art Forum  
**Business Meeting**  
Gramercy A, 2nd Floor

Thursday, February 14

12:30 PM–2:00 PM  
South Corridor, 2nd Floor

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

*janbrueghel.org: Collaborative Catalogue Raisonne and Research Website*  
Elizabeth Honig and Jennifer Sakai, University of California, Berkeley

*Teaching the Visualization of Ecological and Conservation Issues*  
Laura Huaracha, Carthage College

*Art History Teaching Resources*  
Michelle Jubin, The Graduate Center, City University of New York; Karen Shelby, Baruch College, City University of New York

*San Diego Mesa College Museum Studies Program: Gaining Practical Knowledge and Connecting with Communities*  
Alessandra Moctezuma and Georgia Laris, San Diego Mesa College

*Design to Renourish*  
Yvette Perullo, Purdue University  
*Siena: Art, Tradition, and Identity in a Contemporary Medieval City*  
Anna Piperato, High Point University

*Antoine Claudet’s The Geography Lesson: French Daguerreotypes and Victorian Education*  
Rachelle Street, BMCC, City University of New York

*Visual Poetry: Text as Textile in Contemporary Design*  
Diana Shaffer, Art Institute of Dallas



Thursday, February 14

2:30 PM–5:00 PM

Open Session  
**French Art, 1715–1789**  
West Ballroom, 3rd Floor  
Chair: Colin B. Bailey, The Frick Collection

*The Chinese Elephant: Unpacking an Improbable Pachyderm*  
Judy Sund, Queens College and The Graduate Center, City University of New York

*Dogsbodies: Animal Combat Paintings and Human Hierarchies in Eighteenth-Century France*  
Amy Freund, Texas Christian University

*Donning the Friar's Habit: Mademoiselle de Charolais "en Cordelier"*  
Melissa Percival, University of Exeter

*Gabriel Huquier (1695–1772), an Archival Portrait*  
David Pullins, Harvard University

*Below the Radar: Etching and Camaraderie at the Académie de France in Rome*  
Perrin Stein, The Metropolitan Museum of Art

Historians of British Art  
**Parallel Lines Converging: Art, Design, and Fashion Histories**  
Beekman Parlor, 2nd Floor  
Chair: Julie Codell, Arizona State University

*Gothic Architecture, Ornament, and Sexuality in the Circle of Horace Walpole*  
Matthew M. Reeve, Queen's University

*St. Martin's Lane: Artists and Artisans in Mid-Eighteenth-Century London*  
Stacey Sloboda, Southern Illinois University

*"A Wild Kind of Imagination": Fashionable Eclecticism and Excess in Thomas Johnson's "English Rococo" Designs*  
Brigid von Preussen, Columbia University

*Roses and Castles Art: The Floating Population's Claim to Citizenship*  
Susanna D. L. Cole, Columbia University

*"A bon-vivant in a buttoned-down city": F. C. B. Cadell's Paintings of Edinburgh Interiors in the 1920s*  
Ysanne Holt, University of Northumbria

*Art as Fashion in the Name of Social Revolution: Eileen Agar's Angel of Anarchy and Ceremonial Hat for Eating Bouillabaisse*  
Susan King Obarski, University of California, Irvine

Open Session  
**Art Criticism: Taking a Pulse**  
East Ballroom, 3rd Floor  
Chair: Holland Cotter, *The New York Times*

Suzanne Preston Blier, Harvard University

Chris Kraus, independent critic

**Art and "The War on Terror": Ten Years On**  
Petit Trianon, 3rd Floor  
Chair: August Jordan Davis, Winchester School of Art, University of Southampton

Martha Rosler, independent artist

Jonathan Harris, Winchester School of Art, University of Southampton

Nicholas Mirzoeff, New York University

Rijin Sahakian, Sada (Echo) for Contemporary Iraqi Art

Kathy Battista, Sotheby's Institute of Art  
*The Enemy Within: Political Fear and Censorship*  
Pierre Saurisse, Sotheby's Institute of Art, London

*Creative Time in the Age of Bush: The Public Art Institution as Agent of Political Response*  
Jennifer K. Favorite, The Graduate Center, City University of New York

*Controlling the Frame*  
Dora Apel, Wayne State University

ARTspace  
**The Artist as Ethicist: Who Is Responsible?**  
Murray Hill Suite, 2nd Floor  
Chair: Blane de St. Croix, Indiana University Bloomington

Jeffrey Gibson, independent artist

Sergio Muñoz Sarmiento, Clancco

Martha Schwendener, independent critic

Dread Scott, independent artist

**Arts of Transition: Visual Culture, Democracy, and Disillusionment in Latin America**  
Sutton Parlor South, 2nd Floor  
Chairs: George F. Flaherty, University of Texas at Austin; Luis M. Castañeda, Syracuse University

CAYC al aire libre: *Democratic Conceptualism in 1970s Argentina*  
Daniel Quiles, School of the Art Institute of Chicago

*Dystopia Embodied: Homenaje a la necrofilia and the Corporealized Object*  
Sean Nesselrode, New York University

*The Nonmagical Realism of Claudio Perna: Counterimagining Venezuela under the Sign of Disillusionment*  
Juan Ledezma, independent scholar

*Brick by Brick: Responses to Notions of Progress and Development in Colombian Contemporary Art*  
Gina Tarver, Texas State University, San Marcos

*The Arts of Transitional Justice: Narrative Emplotment and Memory Techniques in Peru*  
Cynthia Milton, Université de Montréal

**Medieval Art and Response, ca. 1300–ca. 1500**  
Gramercy B, 2nd Floor  
Chairs: Theresa Flanigan, The College of Saint Rose; Holly Flora, Tulane University

*Re-formed and Reborn in the Holy Font: Images, Materials, and Viewer Reception in the Orthodox Baptistry of Ravenna*  
Carly Jane Steinborn, Rutgers, The State University of New Jersey

*The Power of Picture Books: Le Somme Le Roi and the Moral Imperative of Visual Literacy*  
Alexa Sand, Utah State University

*The Role of Touch in Medieval Devotion. Really?*  
Martina Bagnoli, The Walters Art Museum

*Experiencing the Magdalene: Seeing, Smelling, and Hearing Salvation in Northern Devotional Art*  
Penny Howell Jolly, Skidmore College

*Seeing Magic, Feeling Magic: A Sixteenth-Century Embodied Response to Engraved Images on Precious Gems*  
Liliana Leopardi, Hobart and William Smith Colleges

Art History Open Session  
**New Approaches to the Study of Historical Arts in Africa**  
Sutton Parlor North, 2nd Floor  
Chair: Susan Elizabeth Gagliardi, The City College, City University of New York

*Unraveling the Foundation of African Arts in New York during the Modernist Era*  
Yaëlle Biro, The Metropolitan Museum of Art

*When a Statue of a Colonial Agent Turns Out To Be a Pende Power Object: Joining Science, Field, and Archive*  
Richard B. Woodward, Virginia Museum of Fine Arts

*A Muslim Masquerade in Southwestern Burkina Faso?*  
Lisa Homann, Wayne State University

*Textiles as the Material of African Art History*  
Sarah C. Brett-Smith, Rutgers, The State University of New Jersey

**Discussant:** Steven Nelson, University of California, Los Angeles

**CAA Distinguished Scholar Session Honoring Wen C. Fong**  
Trianon Ballroom, 3rd Floor  
Chair: Robert E. Harrist, Jr., Columbia University

*The Five Hundred Luohans Revisited*  
Yukio Lippit, Harvard University

*Searching for a New "Great Synthesis": The Art Historical Writing of Wen C. Fong from a Chinese Perspective*  
Shih Shou-chien, Academia Sinica

*Brushwork and Beyond: The Study of Chinese Calligraphy in America and Europe*  
Amy McNair, University of Kansas

*Brushes East and West*  
David Rosand, Columbia University

Remarks  
Wen C. Fong, Princeton University

Closing Remarks  
Robert E. Harrist, Jr., Columbia University

**Material and Narrative Histories: Rethinking the Approach to Inventories and Catalogues**  
Nassau Suite, 2nd Floor  
Chairs: Anne Helmreich, Getty Foundation; Francesco Freddolini, Luther College, University of Regina

*Why Cauldrons Come First: Exogenous and Endogenous Taxonomies in the Earliest Chinese Antiquarian Catalogs*  
Jeffrey Moser, McGill University

*The Inventory as Negative Description*  
Allison Stielau, Yale University

*Between Notary and Maestro di Casa: Florentine Inventories during the Principato*  
Cinzia Maria Sicca, Università di Pisa

*The Salon Livret and the Origins of the Modern Picture Title*  
Ruth Bernard Yeazell, Yale University

*Between List and Legacy: Enumerating the Hugh Lane Collection*  
Morna O'Neill, Wake Forest University

**Sexing Sculpture: New Approaches to Theorizing the Object**  
Regent Parlor, 2nd Floor  
Chairs: Jillian Hernandez, Rutgers, The State University of New Jersey; Susan Richmond, Georgia State University

*Material Specificity and the Index of the Feminine*  
Rachel M. Lachowicz, Claremont Graduate University

*Object Lessons: Thinking Gender Variance through Minimalist Sculpture*  
R. E. H. Gordon, Parsons The New School for Design

*Broadway Flesh: Dan Flavin's Early Dedications*  
David J. Getsy, School of the Art Institute of Chicago

*The Stand: Possessing Powers*  
Lily Cox-Richard, University of Michigan

*Rethinking Vaginal Iconography in Hannah Wilke's Sculpture*  
Rachel Middleman, Utah State University

**Model Images**  
Rendezvous Trianon, 3rd Floor  
Chair: Juliet Koss, Scripps College  
*Rivals, Catalysts, Accomplices*  
Reinhard Wendler, University of the Arts, Zurich

*Drawing Michelangelo's Models*  
Carolyn Y. Yerkes, Columbia University

Thomas Demand, independent artist

*Didactic Dismemberment in Seventeenth-Century England*  
Kimberley Skelton, independent scholar

*Model Use*  
Maria Gough, Harvard University



American Council for Southern Asian Art  
**Art in Indonesia: Continuities and Change**  
Gibson Room, 2nd Floor  
Chair: Cecelia Levin, Harvard University

*Balinese Hinduism and Its Art*  
Bokyung Kim, Whitman College

*Continuity of Pre-Islamic Heritages in Javanese Muslim Minds: Parallelism, Adaptation, and Creation*  
Hee Sook Lee-Niinioja, Oxford Brookes University

*Framing Shadows: Nationalism, Mysticism, and Wayang Kulit in Claire Holt's Art in Indonesia: Continuities and Change*  
Elizabeth Emrich, Cornell University and Herbert F. Johnson Museum of Art

*The Japan Factor: Great Asianism and the Birth of Indonesian Modern Art (1942–5)*  
Farah Wardani, Indonesian Visual Art Archive

American Society for Hispanic Art Historical Studies  
**Representations of “Race” in Iberia and the Ibero-American World**  
Morgan Suite, 2nd Floor  
Chair: Pamela A. Patton, Southern Methodist University

*The Black Madonna of Montserrat: An Exception to Concepts of Dark Skin in Medieval and Early Modern Iberia?*  
Elisa A. Foster, Brown University

*The Color of Salvation: The Materiality of Blackness in Sandoval's De Instauranda Aethiopum Salute*  
Grace T. Harpster, University of California, Berkeley

*From Incas to Indios: Race in Colonial Andean Visual Culture*  
Ananda Cohen Suarez, Cornell University

*From Casta to Costumbrista: Racialized Social Spaces in Eighteenth- and Nineteenth-Century Mexican Painting*  
Mey-Yen Moriuchi, Saint Joseph's University

*The Form of Race: Architecture and “Casta” in Modern Spain*  
Matilde María Mateo-Sevilla, Syracuse University

**Receptions of Antiquity, Receptions of Gender? Ancient Mythology, Sculpture, and Identity in Art of the Fourteenth to Sixteenth Centuries**  
Bryant Suite, 2nd Floor  
Chairs: Marice Rose, Fairfield University; Alison Poe, Fairfield University

*The Liminal Feminine: Multidimensional Reception in the Illuminations of the Ovide Moralisé*  
Ashley Simone, Columbia University; K. Sarah-Jane Murray, Baylor University

*Gendering Violation, Response, and Revenge in the Myth of Philomela*  
Hetty Joyce, The College of New Jersey

*Gender Issues in the Arena Chapel: Giotto's Virtue, Fortitude, Reexamined*  
Mary D. Edwards, Pratt Institute

*Queer Fragments: Sodoma, the Belvedere Torso, and Saint Catherine's Head*  
Timothy B. Smith, Birmingham-Southern College

*Male and Female, Antiquity, Nudity, and Sexuality in Sixteenth-Century Personifications of Florence*  
Claudia Lazzaro, Cornell University

**Face the Scientists**  
Gramercy A, 2nd Floor  
Chairs: Francesca Gould Samsel, independent artist; Daniel Keefe, University of Minnesota

**Photography and Race**  
Sutton Parlor Center, 2nd Floor  
Chair: Tanya Sheehan, Rutgers, The State University of New Jersey

*Black Ops: Photography, Race, and Modernist Subjectivity*  
Camara Dia Holloway, University of Delaware

*Flash Photography and African American Visibility, 1938–1956*  
Kate Flint, University of Southern California

*The “Panographed” Soldiers’ Stand: Recording/Recoding Race in the Great War*  
Vera Grant, Harvard University

*Picturing Imperial Citizens: Race and Sovereignty in the Colonial Office Visual Instruction Committee's Photographs, 1902–1945*  
Gabrielle Moser, York University

*The Photograph as Contact Zone: Negotiating Racial Identities in Inuit Photography*  
Carol Payne, Carleton University

Midwest Art History Society  
**Civilizing the Midwest**  
Madison Suite, 2nd Floor  
Chairs: Paula Wisotzki, Loyola University Chicago; Joseph Antenucci Becherer, Aquinas College and Frederik Meijer Gardens and Sculpture Park

*The Nerman Museum of Contemporary Art: A Nationally Significant Collection at a Community College in Kansas*  
David Cateforis, University of Kansas

*“Pictures of the Best Kind”: Charles Hackley and the Making of Michigan's Muskegon Museum of Art*  
E. Jane Connell, Muskegon Museum of Art

*Businessmen-Patrons and the St. Louis Museum Movement*  
Julie Dunn-Morton, University of Missouri-St. Louis

*John White Alexander, Andrew Carnegie, and Refinement in Pittsburgh at the Turn of the Century*  
Don Meyer, Yale University

*Joseph Randall Shapiro's Framing of Chicago Collections and Latin American Art during the Third Pan American Games and 1959 Festival of the Americas*  
Mary Caroline Simpson, Eastern Illinois University

## Thursday, February 14

5:30 PM–7:00 PM

American Institute of Graphic Arts  
**Collaboration, Interaction, Participation: What Does the Rise of Participatory Culture Mean for Art and Design Education and Practice?**  
Beekman Parlor, 2nd Floor  
Chairs: Helen Armstrong, Miami University; Lee Vander Kooi, Indiana University-Purdue University Indianapolis

*Design as Conversation*  
Helen Armstrong, Miami University

*Competencies for Collaboration: Teaching, Learning, and Doing Collaborative and Community-Based Work*  
Lee Vander Kooi, Indiana University-Purdue University Indianapolis

*Cocreation vs. Collaboration: Similarities and Differences in Ways of Working Together*  
Zvezdana Stojmirovic, Maryland Institute College of Art

*Designer as Editor: Creating a Garden from the Jungle of User Generated Content.*  
Nathan Davis, Montana State University

*Mass Customization and Product Individualization*  
Richard Elaver, Appalachian State University

National Coalition Against Censorship  
**Art Institutions Facing Controversy: Fear, Self-Censorship, and the Commitment to Curatorial and Artistic Freedom**  
Murray Hill Suite, 2nd Floor  
Chair: Carol Becker, Columbia University

Carin Kuoni, Vera List Center for Art and Politics  
Gordon Knox, Arizona State University Art Museum  
Kathy High, Rensselaer Polytechnic Institute

Svetlana Mintcheva, National Coalition Against Censorship

Mid America College Art Association  
**Designing Foundations**  
Petit Trianon, 3rd Floor  
Chair: Steven Bleicher, Coastal Carolina University

*What Is the Value of an Art and Design Education?*  
Chris Kienke, Savannah College of Art and Design

*Expulsion from the Garden of Eden: New Directions in Fine Craft Foundations*  
Jeffrey Adams, Kentucky School of Craft

*A Systems Approach to Color and Drawing*  
Rosanne Gibel, The Art Institute of Fort Lauderdale

*The Problem with Digital Foundations*  
Lauren Kalman, Wayne State University

American Society for Hispanic Art Historical Studies  
**The Role of Spanish and Hispanic Art in the Collections and Exhibitions of New York Museums**  
Sutton Parlor North, 2nd Floor  
Chair: Marcus Bruce Burke, Hispanic Society of America

*Spanish Art Exhibits at the Frick Collection*  
Susan Galassi, The Frick Collection

*Hispanic Arts in the Collections and Exhibitions of the Metropolitan Museum*  
Walter Liedtke, Metropolitan Museum of Art

*Hispanic Arts Acquisitions in the Brooklyn Museum*  
Richard Aste, Brooklyn Museum

**Discussant:** Marcus Bruce Burke, Hispanic Society of America

Association for Textual Scholarship in Art History  
**Stained Glass Windows: Radiance and Symbolism**  
Trianon Ballroom, 3rd Floor  
Chair: Liana De Girolami Cheney, University of Massachusetts Lowell

*Between Art and Literature: The Role of Stained Glass in Symbolism*  
Anna Mazzanti, Politecnico di Milano

*After the Nabis: Louis C. Tiffany's Stained Glass Windows for La Maison Bing in Paris*  
Davide Lacagnina, Università degli Studi di Siena

*Symbolist Stained Glass Windows in Early Twentieth-Century Italian International Exhibitions*  
Lucia Mannini, independent scholar

Association of Historians of American Art  
**The Art History of American Periodical Illustration**  
Sutton Parlor South, 2nd Floor  
Chairs: Jaleen Grove, State University of New York at Stony Brook; Douglas B. Dowd, Washington University in St. Louis

*Reading Late-Nineteenth Century Periodical Illustrations: Scribner's Monthly as Model*  
Page Knox, Marymount Manhattan College

*Illustration, Cartooning, and Problems of Nomenclature: Visual Matter in Collier's Weekly, 1935–1940*  
Douglas B. Dowd, Washington University in St. Louis

*Beyond the Auteur: The Illustration as a Word/Image Object*  
Jarrod Waetjen, Northern Virginia Community College

*Affective Illustration*  
Jennifer A. Greenhill, University of Illinois at Urbana-Champaign

**Discussant:** Michele H. Bogart, State University of New York at Stony Brook

<p>Midwest Art History Society  <b>Utrecht Caravaggism in the Midwest: Hendrick ter Brugghen’s St. Sebastian Tended by Irene</b>  Gibson Room, 2nd Floor  Chair: Henry Luttikhuizen, Calvin College</p> <p><i>Hendrick ter Brugghen, Dirck van Baburen, and the Representation of St. Sebastian in Utrecht Painting</i>  Wayne Franits, Syracuse University</p> <p><i>Toward Beauty: St. Sebastian in Ter Brugghen’s Religious Paintings</i>  Natasha Seaman, Rhode Island College</p> <p><i>Spiritual Comfort and Charitable Healing in Ter Brugghen’s St. Sebastian Tended by Irene</i>  Valerie Hedquist, University of Montana</p>	<p>Diasporic Asian Art Network  <b>Reconceptualizing the “Invisible” Hyphen</b>  Morgan Suite, 2nd Floor  Chair: ShiPu Wang, University of California, Merced</p> <p>Alexandra Chang, New York University</p> <p>Laura Kina, DePaul University</p> <p>Việt Lê, California College of the Arts</p> <p>Susette Min, University of California, Davis</p>
<p><b>Towards a New Apprenticeship Model: The Case for Experiential Learning</b>  Gramercy B, 2nd Floor  Chair: Stephanie Moore, The Center for Craft, Creativity, and Design</p> <p>Mark Shapiro, independent artist</p>	<p>Association of Historians of Nineteenth-Century Art  <b>Business Meeting</b>  Nassau Suite, 2nd Floor</p>
<p>Leonardo Education and Art Forum  <b>Art and Medicine: Reciprocal Influence</b>  Gramercy A, 2nd Floor  Chairs: Patricia Olynyk, Washington University in St. Louis; Adrienne G. Klein, The Graduate Center, City University of New York</p> <p><i>Reconceived Bodies</i>  Patricia Olynyk, Washington University in St. Louis</p> <p><i>Art and Medicine: Reciprocal Influence</i>  Adrienne G. Klein, The Graduate Center, City University of New York</p>	<p>Foundations in Art: Theory and Education  <b>Business Meeting</b>  Bryant Suite, 2nd Floor</p>
<p>Visual Resources Association  <b>Archaeology Archives: Excavating the Record</b>  Regent Parlor, 2nd Floor  Chairs: Jenni Rodda, Institute of Fine Arts, New York University; Trudy Buxton Jacoby, Princeton University</p> <p><i>Digital Projects at Abydos</i>  Ileana Selejan, Institute of Fine Arts, New York University</p> <p><i>From Dusk till Shelf: The Aphrodisias Archive at the Institute of Fine Arts, New York University</i>  Alexander Sokolicek, Institute of Fine Arts, New York University</p> <p><i>Hidden Collections Become Digital Treasures</i>  Trudy Buxton Jacoby, Princeton University</p> <p><i>The Digital Dig: ArchaeoCore and the Discovery of Hidden Collections</i>  Lucie Stylianopoulos, University of Virginia</p>	<p>Queer Caucus for Art  <b>Business Meeting</b>  Sutton Parlor Center, 2nd Floor</p> <p>Radical Art Caucus  <b>Business Meeting</b>  Rendezvous Trianon, 3rd Floor</p>
<p>Community College Professors of Art and Art History  <b>Business Meeting</b>  Gibson Room, 2nd Floor</p>	<p>Historians of British Art  <b>Business Meeting</b>  Beekman Parlor, 2nd Floor</p>
<p>Italian Art Society  <b>Business Meeting</b>  Gramercy B, 2nd Floor</p>	<p>Italian Art Society  <b>Bad Boys, Hussies, and Villains</b>  Gramercy B, 2nd Floor  Chair: George R. Bent, Washington and Lee University</p> <p><i>Repatriating the “Anghiari Faction”, or Brooding over a Villainous History of Florentine Renaissance Art</i>  Roger Crum, University of Dayton</p> <p>Aut Cesar, Aut Nihil: <i>The Visual Staging of Cesare Borgia</i>  Elizabeth Bemis, University of Florida</p> <p><i>Girls Just Want to Have Fun—And Still Go to Heaven: Reading Courtesans in Renaissance Portraits and Life</i>  Cynthia Stollhans, Saint Louis University</p> <p>Damnatio memoriae: <i>Images and Relics of Carlo Borromeo in Former Humiliati Churches</i>  Julia Miller, California State University, Long Beach</p> <p><i>The Composite Villain: Manzoni’s L’Innominato in Ottocento Painting</i>  Laura Sommer, Daemen College</p> <p><i>Divos, Diavolos, and La Dolce Vita: Contemporary Italian Art between Past and Present</i>  Laura Petican, University of Western Ontario</p>
<p>National Committee for the History of Art  <b>Business Meeting</b>  Sutton Parlor Center, 2nd Floor</p>	<p><b>Reframing Painting: A Call for a New Critical Dialogue</b>  Trianon Ballroom, 3rd Floor  Chairs: Brian Bishop, Framingham State University; Lance Winn, University of Delaware</p> <p><i>There Is No Such Thing as Painting</i>  Saul Ostrow, independent critic and Critical Voices/21STPROJECTS</p> <p><i>The “Irrelevance” of Robert Rauschenberg’s White Paintings</i>  Christina Chang, Minnesota Museum of American Art</p> <p><i>Not Ready for Bed: Abstraction’s Permanent, Irreversible Condition</i>  Vittorio Colaizzi, Old Dominion University</p> <p><b>Discussants:</b> Clayton Merrell, Carnegie Mellon University; Carrie Moyer, Hunter College, City University of New York</p>
<p>Northern California Art Historians  <b>Business Meeting</b>  Sutton Parlor North, 2nd Floor</p>	<p><b>Cultural Negotiations of the “Readymade”</b>  Petit Trianon, 3rd Floor  Chairs: Orianna Cacchione, University of California, San Diego; Birgit Hopfener, Freie Universität Berlin</p> <p><i>The Readymade as Transcultural “Inter-esse”</i>  Stefan Römer, Leuphana University</p> <p><i>Ready to Make Things that Resonate Transculturally: Nam June Paik’s objet sonores in 1962–3</i>  Franziska Koch, Heidelberg University</p> <p><i>From the Periphery: New Forms of Readymade</i>  Marcus Moore, Massey University</p> <p><i>Akasegawa’s Uchuu no Kansume (Kani-kan) (Canned Universe)</i>  Jaimey Hamilton, University of Hawai’i, Manoa</p>
<p>Women’s Caucus for Art  <b>Business Meeting</b>  East Ballroom, 3rd Floor</p>	

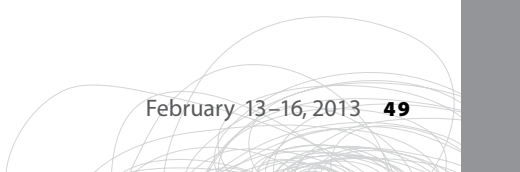
### Friday, February 15

9:30 AM–12:00 PM

<p>Italian Art Society  <b>Bad Boys, Hussies, and Villains</b>  Gramercy B, 2nd Floor  Chair: George R. Bent, Washington and Lee University</p> <p><i>Repatriating the “Anghiari Faction”, or Brooding over a Villainous History of Florentine Renaissance Art</i>  Roger Crum, University of Dayton</p> <p>Aut Cesar, Aut Nihil: <i>The Visual Staging of Cesare Borgia</i>  Elizabeth Bemis, University of Florida</p> <p><i>Girls Just Want to Have Fun—And Still Go to Heaven: Reading Courtesans in Renaissance Portraits and Life</i>  Cynthia Stollhans, Saint Louis University</p> <p>Damnatio memoriae: <i>Images and Relics of Carlo Borromeo in Former Humiliati Churches</i>  Julia Miller, California State University, Long Beach</p> <p><i>The Composite Villain: Manzoni’s L’Innominato in Ottocento Painting</i>  Laura Sommer, Daemen College</p> <p><i>Divos, Diavolos, and La Dolce Vita: Contemporary Italian Art between Past and Present</i>  Laura Petican, University of Western Ontario</p>	<p><b>Reframing Painting: A Call for a New Critical Dialogue</b>  Trianon Ballroom, 3rd Floor  Chairs: Brian Bishop, Framingham State University; Lance Winn, University of Delaware</p> <p><i>There Is No Such Thing as Painting</i>  Saul Ostrow, independent critic and Critical Voices/21STPROJECTS</p> <p><i>The “Irrelevance” of Robert Rauschenberg’s White Paintings</i>  Christina Chang, Minnesota Museum of American Art</p> <p><i>Not Ready for Bed: Abstraction’s Permanent, Irreversible Condition</i>  Vittorio Colaizzi, Old Dominion University</p> <p><b>Discussants:</b> Clayton Merrell, Carnegie Mellon University; Carrie Moyer, Hunter College, City University of New York</p>
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*The Case of the “Fake” Pot: Negotiating the Transcultural Readymade in the Work of Ai Weiwei*  
Ros Holmes, University of Oxford

<p><b>Discussant:</b> Sarat Maharaj, Goldsmiths, University of London and Malmö Art Academy</p>	<p><b>From Lesser to Tanya Ury: German-Jewish Artists, 1890–2010, Part I</b>  West Ballroom, 3rd Floor  Chair: Peter Chametzky, University of South Carolina</p> <p><i>Jewish Art Circles: The Studio of Hermann Struck</i>  Celka Straughn, University of Kansas</p> <p><i>German Romanticism and the “Jewish Prince”: Reconciling Zionism and Orientalism in the Drawings and Performance Art of Else Lasker-Schüler</i>  Catherine Wilkins, Edison State College</p> <p><i>Pictures that Satisfy: Irma Stern and German-Jewish Identity in South African Modern Art</i>  LaNitra Berger, George Mason University</p> <p><i>A Turbulent Relationship: The Prussian Academy of Art and Jewish Artists, 1900–1933</i>  Helga Aurisch, Museum of Fine Arts, Houston</p> <p><i>Lea Grundig and Miriam Novitch: Art, Remembrance, and Politics in the Cold War</i>  Oliver Sukrow, University of Heidelberg</p>
<p><b>The Modern Interior as Space and Image, Part I</b>  East Ballroom, 3rd Floor  Chairs: Hollis Clayson, Northwestern University; Anca I. Lasc, Shippensburg University</p> <p><i>“Partly a Chapel, Partly a Boudoir”: Interiors, Interiority, and Canova’s Penitent Magdalene</i>  Christina Ferando, Columbia University</p> <p><i>Théophile Gautier and “Marilhat”: Romanticism’s Decorated Interior</i>  Marika Knowles, Yale University</p> <p><i>Model Cottages: Imagining Working Class Interiors at the Great Exhibition of 1851</i>  Edward Hollis, University of Edinburgh</p> <p><i>The Domestic Interior as a Tactile Space: Aimé-Jules Dalou and Pierre-Auguste Renoir</i>  Kathryn Brown, Tilburg University</p> <p><i>The Automobile Domesticated: Subjects, Objects, and the Afterlife of Ornament</i>  Daniel Marcus, University of California, Berkeley</p>	





**Entering the *Spielraum*: The Global Grotesque**

Gramercy A, 2nd Floor

Chair: Frances S. Connelly, University of Missouri-Kansas City

*The Comic Grotesque, or Grotesque Comics*

Patricia Mainardi, New York University

*Fracture and Productivity: The Grotesque in Otto Dix's**Weimar Portraits*

Elizabeth Berkowitz, The Graduate Center, City University of

New York

*Damnation and Desire: The Spielraum of Roée Rosen's Justine Frank*

Carol Zemel, York University

*Perverting Minimalism: Santiago Sierra*

Andrés Montenegro, University of Essex

*The Glance of Grotesque in the Contemporary Urban Landscape**of Street Art*

Maria Antonietta Malleo, Academy of Fine Arts of Palermo

**The Photographic Record: Images of and as Objects**

Beekman Parlor, 2nd Floor

Chairs: Catherine Craft, Nasher Sculpture Center; Janine Mileaf,

The Arts Club of Chicago

*Documents, Artworks, and/or "Critical Propaganda": Alfred Stieglitz's**291 Gallery Installation Photographs*

Katherine Hoffman, St. Anselm College

*The Curious Case of Compass in the Photography of Man Ray*

Caitlin Condell, Cooper-Hewitt, National Design Museum

*"Quaker Oz" and Dada's Missing Objects*

Michael White, University of York

*Sculpture as Multiple: Joseph Beuys's Arena*

Marin R. Sullivan, University of Leeds

**Discussant:** Blake Stimson, University of California, Davis

Design Studies Forum

**Research Informing Design**

Sutton Parlor North, 2nd Floor

Chair: Brian Donnelly, Sheridan College

*Bauhaus Pedagogy: Hannes Meyer's Holistic Design Research*

Dara Kiese, The Graduate Center, City University of New York

*Site of Research: Fermilab and Architecture*

Nana Last, University of Virginia

*Teaching Design Research: A Case Study*

Maia Wright, Texas State University-San Marcos

*The Context Problem: Writing and Research in Art and Design*

Sarah Butler, Parsons The New School for Design

*Towards an Open Source Model for Design Research*

Christopher Moore, Concordia University

**Design and Business: Strange Bedfellows or Two Sides of the Same Coin**

Gibson Room, 2nd Floor

Chair: Chris Garvin, The University of the Arts

*Learning to Do What I Say: Incorporating Entrepreneurial and**Design Thinking in Building Curriculum*

Neil Kleinman, The University of the Arts

*What Is Art Thinking in the Context of Design Thinking*

Amy Whitaker, Sotheby's Institute of Art

*The Path to Combining Design and Business at a University*

Andrea Marks, Oregon State University

*New Approaches to Theory and Research in Art- and-Design-Led**Educational Programs*

Borja and Peinado, École Parsons à Paris

**A General Theory of Last Night: A Constructed Panel Discussion**

Rendezvous Trianon, 3rd Floor

Chair: Pablo Helguera, The Museum of Modern Art

Historians of Netherlandish Art

**Wood, Glass, Wax, Stone: Beyond Panel Painting in the Northern Renaissance and Baroque**

Madison Suite, 2nd Floor

Chair: Ellen Konowitz, State University of New York at New Paltz

*The Aesthetics of Spectacle: The Bruges Mantlepiece to Charles V*

Ethan Matt Kavaler, University of Toronto

*Material as Medium and Meaning: Margaret of Austria's Church at**Brou as Gesamtkunstwerk*

Laura D. Gelfand, Utah State University

*In Their Place: The Spaces of the Peasants in the Très Riches Heures*

Lynn F. Jacobs, University of Arkansas

*Nature vs. History: The Imagery of the Ruin in Sixteenth- and Early**Seventeenth-Century German Intarsia*

Andrew Morrall, Bard Graduate Center: Decorative Arts, Design

History, Material Culture

*Time Travel: Automata and Waxworks in the Labyrinth Gardens of**Early Modern Amsterdam*

Angela Vanhaelen, McGill University

ARTspace

**Pieces and Bits: Hybrid Art that Combines Physical Forms with Internet Components**

Murray Hill Suite, 2nd Floor

Chair: Robert Lawrence, University of South Florida

*Possible Taxonomies of Hyperbridty and an Introduction to**Contradiction Aesthetics, Now that Friend Is a Verb*

Robert Lawrence, University of South Florida

*Digital Anonymity as Physical Autonomy*

Brad Troemel, independent artist

*The Aesthetic Internet as Source, Matrix, Tool*

Abigail Susik, Willamette University

*Bridging Bits and Bricks: Integrating Digital Artworks into**Gallery Contexts*

Robert Hult, Klaus Von Nichtssagend Gallery

*Virtual Performance: Implication and Potentialization Online*

Nathaniel Stern, University of Wisconsin, Milwaukee

**Technical Art History and the University Curriculum**

Bryant Suite, 2nd Floor

Chairs: Michele Marincola, Institute of Fine Arts, New York

University; Charlotte Nichols, Seton Hall University

*The Creation of Historically Accurate Reconstructions of Old Master**Paintings in University Education*

Brian Baade, University of Delaware

*Teaching Technical Art History at the Graduate Level: The Summer**Institute in Technical Art History at the Institute of Fine Arts*

Michele Marincola, Institute of Fine Arts, New York University

*The Summer Teachers Institute in Technical Art History (STITAH): A**Case Study in Teaching the Technical*

Sarah Barack, Yale University Art Gallery

**Discussants:** Robin Clark, independent curator; Scott Gerson,

The Museum of Modern Art

**Engagements between Indigenous and Contemporary Art**

Sutton Parlor Center, 2nd Floor

Chair: Ian McLean, University of Wollongong

*"Gallery, Alcove, or Riverbank": Threads of Postminimalism, Land Art,**and (Native) America*

Larry M. Taylor, Graduate Theological Union

*Postmodern Allegorists: Twenty-First-Century Native American/**American Painting*

Lisa Roberts Seppi, State University of New York at Oswego

*Interrogating Media in Contemporary African Art: A Preference for**the Indigenous?*

Victoria L. Rovine, University of Florida

*Historicizing Indigenous Contemporary Art: The Rise of the**Indigenous Curator*

Mario A. Caro, New York University

*Articulating Coauthorship in Contemporary Indigenous Art*

Quentin Sprague, University of Wollongong

Historians of Eighteenth-Century Art and Architecture

**Art in the Age of Philosophy?**

Nassau Suite, 2nd Floor

Chair: Hector Reyes, University of California, Los Angeles

*The Allegorical Tomb of Locke, Boyle, and Sydenham: A Celebration**of Empiricism*

Anne Betty Weinshenker, Montclair State University

*Faithful Impressions: Fuseli, Lavater, and the Physiognomic**Pursuit of Knowledge*

Stephanie O'Rourke, Columbia University

*Happy Fathers and Other New Ideas in French Art: Genre, Masculinity,**and Philosophy in the Final Decades of the Old Regime*

Ryan White, Ontario College of Art and Design University

*Aesthetic Discourse in Science: The Rococo and the Natural World*

Lauren Cannady, Institute of Fine Arts, New York University

*Radical Thought: Connecting Guardi, Newton, Vico, and Damasio*

Johanna Fassl, Franklin College Switzerland

**Feminism Meets the Big Exhibition: 2005 Onwards**

Sutton Parlor South, 2nd Floor

Chair: Hilary Robinson, Middlesex University

*From "Art" and "Feminism" to Konstfeminism: Sweden, 2006*

Whitney Chadwick, San Francisco State University

*Feminist Art History and the Feminist Revolution: Revision, Recovery,**and Inclusivity in WACK! (2007)*

Elizabeth Adan, California Polytechnic State University,

San Luis Obispo

*Gestures of Inclusion and Colonial Hauntings in Global Feminisms**(2007)*

Kimberly Lamm, Duke University

*"A history about which there is nothing feminine at all": elles@**centrepompidou as a Nonfeminine Exhibition of Art by Women**(2009–2011)*

Amelia Jones, McGill University

*The Exhibition that Did Not Happen: Feminism and British Art Politics*

Griselda Pollock, University of Leeds

**The Art of the Gift: Theorizing Objects in Early Modern Cross-Cultural Exchange**

Regent Parlor, 2nd Floor

Chairs: Nancy Um, Binghamton University; Leah R. Clark, Saint

Michael's College

*Artists as Ambassadors in the Early Modern Mediterranean*

Sean Roberts, University of Southern California

*Sollicitous Gifts: Kunstkammer Memory, Iberian Diplomacy, and**the Translation of Antwerp Art Overseas*

Jessica Stevenson-Stewart, University of California, Berkeley

and Zentralinstitut für Kunstgeschichte, München

*The Moor's Last Gift: Portraits and Patronage in Les marques**d'honneur de la maison de Tassis (Antwerp, 1645)*

Cristelle Baskins, Tufts University

*Gifting and "Regifting" the Old Indies: The Mobility of the Gift**in Early Modern Europe*

Carrie Anderson, Boston University

*Chinoiseries for the Qing*

Kristel Smentek, Massachusetts Institute of Technology

Public Art Dialogue  
**Reconsidering Mural Painting: New Methodologies**  
Morgan Suite, 2nd Floor  
Chair: Sally Webster, Lehman College and The Graduate Center, City University New York

*In the Making: Mural Painting and the Look of Reform in Theodore Roosevelt's America*  
Annelise K. Madsen, The Art Institute of Chicago

*Picturing Jewish History in 1920s Hollywood: The Murals in the Wilshire Boulevard Temple*  
MacKenzie Stevens, University of Southern California

*“No Vain Glory”: Cartography and Murals in the American War Cemeteries in France*  
Kate C. Lemay, Brigham Young University

*Looking Beyond “The Wall”: Reconstructing City Walls’ Gateway to Soho*  
Andrew Wasserman, State University of New York at Stony Brook

*The Renewed “Spirit of Hyde Park”: A Case Study in Mural Restoration*  
Emily Scibilia, School of the Art Institute of Chicago

**Discussant:** Sarah Schrank, California State University, Long Beach

Friday, February 15

12:30 PM–2:00 PM

Association of Art Museum Curators  
**The Curatorial Career: Perspectives on the Profession**  
Beekman Parlor, 2nd Floor  
Chair: Judith F. Dolkart, The Barnes Foundation

Dan Byers, Carnegie Museum of Art

Judith F. Dolkart, The Barnes Foundation

Ann Temkin, The Museum of Modern Art

American Council of Learned Societies  
**Twenty Years of Scholarship: The Luce/ACLS Dissertation Fellowships in American Art**  
Bryant Suite, 2nd Floor  
Chair: Steven C. Wheatley, American Council of Learned Societies

Alan C. Braddock, College of William and Mary

Claire de Dobay Rifelj, Institute of Fine Arts, New York University

Hayes P. Mauro, Queensborough Community College, City University of New York

Judith Rodenbeck, Sarah Lawrence College

Italian Art Society  
**Disegno**  
Gramercy B, 2nd Floor  
Chair: Diana Gisolfi, Pratt Institute-Pratt in Venice

*Pliny and the Birth of Disegno*  
Sarah Blake McHam, Rutgers, The State University of New Jersey

*Nicholas of Cusa and the Theological Foundations of Disegno*  
Il Kim, Pratt Institute

*The Practice of Design in Baroque Naples*  
Paola d’Agostino, The Metropolitan Museum of Art

ARTspace  
CAA Services to Artists Committee  
**Meta-Mentors: Double Duty**  
Murray Hill Suite, 2nd Floor  
Chairs: Niku Kashef, California State University, Northridge; Timothy Nolan, independent artist

Phong Bui, *The Brooklyn Rail*

David Humphrey, independent artist and Yale University

Christopher Joy, Gorky’s Granddaughter

Austin Thomas, Pocket Utopia

Amelia Winger-Bearksin, *Art Art Zine* and Vanderbilt University

Queer Caucus for Art: The Lesbian, Gay, Bisexual, and Transgender Caucus for Art, Artists, and Historians  
**Not I: The Desire of the Nonsubject Queer**  
Petit Trianon, 3rd Floor  
Chairs: Dan Taulapapa McMullin, independent artist; Clifford Eberly, independent artist

Phranc, independent artist

Hunter Reynolds, independent artist

Association of Historians of Nineteenth-Century Art  
**Future Directions in Nineteenth-Century Art History**  
Regent Parlor, 2nd Floor  
Chair: Morna O’Neill, Wake Forest University

*Frederick Henry Evans and the Gothic Inheritance*  
Andrea Wolk Rager, Case Western Reserve University

*American Genre Painting, the Transnational Print Trade, and the Global Nineteenth Century: The Case of Richard C. Woodville*  
Marie-Stéphanie Delamaire, Columbia University

*Painting Spectacles: The Military Paintings of the Salle de Crimée in Versailles*  
Julia Bischoff, Courtauld Insitute of Art

Women’s Caucus for Art  
**Women’s Caucus for Art’s Blockbuster Exhibitions: Renewal, Activism, and Innovation**  
East Ballroom, 3rd Floor  
Chair: Priscilla Otani, Women’s Caucus for Art

Priscilla Otani, Women’s Caucus for Art

Brenda Oelbaum, independent artist

Marcia Annenberg, Teachers College, Columbia University

Karen Gutfreund, Women’s Caucus for Art

Tanya Augsburg, San Francisco State University

Jill O’Bryan, independent scholar

Friday, February 15

12:30 PM–2:00 PM  
South Corridor, 2nd floor

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

*janbrueghel.org: Collaborative Catalogue Raisonne and Research Website*  
Elizabeth Honig and Jennifer Sakai, University of California, Berkeley

*Teaching the Visualization of Ecological and Conservation Issues*  
Laura Huaracha, Carthage College

*Art History Teaching Resources*  
Michelle Jubin, The Graduate Center, City University of New York; Karen Shelby, Baruch College, City University of New York

*San Diego Mesa College Museum Studies Program: Gaining Practical Knowledge and Connecting with Communities*  
Alessandra Moctezuma and Georgia Laris, San Diego Mesa College

*Design to Renourish*  
Yvette Perullo, Purdue University

*Siena: Art, Tradition, and Identity in a Contemporary Medieval City*  
Anna Piperato, High Point University

*Antoine Claudet’s The Geography Lesson: French Daguerreotypes and Victorian Education*  
Rachelle Street, BMCC, City University of New York

*Visual Poetry: Text as Textile in Contemporary Design*  
Diana Shaffer, Art Institute of Dallas

Historians of Eighteenth-Century Art and Architecture  
**New Scholars Session: International Artists Working in Eighteenth-Century Great Britain**  
Rendezvous Trianon, 3rd Floor  
Chair: Amelia Rauser, Franklin and Marshall College

*Quacks, Peddlers, and Pastellists: Jean-Etienne Liotard (1702–1789) and Jean-Baptiste Perronneau (1715–1783) in London*  
Francesca Whitlum-Cooper, Courtauld Institute of Art

*The Bel Composto: The Role of Inset Paintings in Robert Adam’s Interiors*  
Katherine McHale, Hunter College, City University of New York

*Family, Students, and Legacy: Benjamin West’s Workshop and the Shaping of an American School of Art*  
Abram Fox, University of Maryland

CAA Publications Committee  
**Book Reviews and Beyond: caa.reviews at Fifteen**  
Sutton Parlor Center, 2nd Floor  
Chair: Sheryl E. Reiss, University of Southern California

Robert S. Nelson, Yale University

Larry Silver, University of Pennsylvania

Frederick M. Asher, University of Minnesota

Lucy Oakley, Grey Art Gallery, New York University

Steven F. Ostrow, University of Minnesota

Laura Auricchio, The New School

Radical Art Caucus  
**Reconsidering Mural Painting, Part II: Working Walls, Mural Painting, and Labor in the 1930s**  
Morgan Suite, 2nd Floor  
Chairs: Sylvia Rhor, Carlow University; Heidi A. Cook, University of Pittsburgh

*David Alfaro Siqueiros’s Como se pinta un mural: Workers Labor against Fascism*  
Andrea Lepage, Washington and Lee University

*Art, History, Labor, and Politics in Ernest Fiene’s History of the Needlecraft Industry*  
Ellen Wiley Todd, George Mason University

*The Apotheosis of Power: Corporate Mural Commissions in Los Angeles during the 1930s*  
Monica Jovanovich-Kelley, University of California, San Diego

Art Historians Interested in Pedagogy and Technology  
**Rock the Pedagogical Boat: Open Mic + Tweet #caa2013rock**  
Gramercy A, 2nd Floor  
Chairs: Janice Robertson and Gale Justin, Pratt Institute

Public Art Dialogue  
**Time, Transience, Duration**  
Sutton Parlor North, 2nd Floor  
Chair: Norie Sato, independent artist

Penny Balkin Bach, Association for Public Art

Renee Piechocki, independent artist and consultant

Marisa Lerer, University of Denver

Exhibitor’s Session  
**Artists and the Manufacturing of Art Materials**  
Gibson Room, 2nd Floor  
Participants: Ladd Forsline, Colorfin; Art Guerra, Art Guerra Paint and Pigment; Rolf Harem, RGH Artists’ Oil Paints; Simon Liu, Simon Liu Inc.; and Sarah Sands, Golden Paints



American Society for Hispanic Art Historical Studies  
**Business Meeting**  
Nassau Suite, 2nd Floor

Historians of German and Central European Art and Architecture  
**Business Meeting**  
Sutton Parlor South, 2nd Floor

Historians of Islamic Art Association  
**Business Meeting**  
Madison Suite, 2nd Floor

New Media Caucus  
**Business Meeting**  
Trianon Ballroom, 3rd Floor

Friday, February 15

2:30 PM–5:00 PM

ARTspace  
**Annual Distinguished Artists’ Interviews**  
Murray Hill Suite, 2nd Floor

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

**Precolumbian Ceramics: Form, Meaning, and Function**  
Petit Trianon, 3rd Floor  
Chairs: Michael D. Carrasco, Florida State University;  
Maline Werness, Humboldt State University

*Are Colima Gadrooned Vessels Pumpkins or Barrel Cacti? Emic Classification, Representation, and Embodiment in Precolumbian Mexican Ceramics*  
Khristaan D. Villela, Santa Fe University of Art and Design

*The Women’s Terracotta Army: Large Scale Sculpture from El Zapotal, Veracruz, Mexico*  
Cherra Wyllie, University of Hartford

*Exploring the Effigy Funerary Urn Genre: A Highland Maya Interpretation of Mortuary Space*  
Kathleen McCampbell, Florida State University

*Zoomorphs, Religion, and Nationhood in Precolumbian Caribbean Ceramics*  
Lawrence Waldron, independent scholar

*Netted within Bounds: Cupisnique Ceramics in Northern Peru*  
Kimberly L. Jones, University of Texas at Austin

**Putting Design in Boxes: The Problems of Taxonomy**  
Bryant Suite, 2nd Floor  
Chair: Craig Eliason, University of St. Thomas

*Catachresis and Contronymity: The Paradoxical Taxonomy of Beaux Arts Architecture as Exemplified in the Work of Henry Hornbostel*  
Charles L. Rosenblum, Carnegie Mellon University

*The Formalists’ Revenge: Tags, Buildings, and Doing Architectural History Online*  
Gabrielle Esperdy, New Jersey Institute of Technology

*Design Artifacts as Primary Sources: Using Faceted Classification and Discursive Method*  
Katherine Hepworth, Swinburne University of Technology

*Fleeing the Boxes: The Systematic Description of the Fused Languages of Form in the Context of Typeface Design*  
Catherine Dixon, Central Saint Martins, University of the Arts London

**Discussant:** David Shields, Virginia Commonwealth University

**The New Connoisseurship: A Conversation among Scholars, Curators, and Conservators**  
West Ballroom, 3rd Floor  
Chairs: Gail Feigenbaum, Getty Research Institute;  
H. Perry Chapman, University of Delaware

Maryan W. Ainsworth, The Metropolitan Museum of Art

Carmen C. Bambach, The Metropolitan Museum of Art

David Bomford, Museum of Fine Arts, Houston

E. Melanie Gifford, National Gallery of Art

Elizabeth Honig, University of California, Berkeley

Michele Marincola, Institute of Fine Arts, New York University

**Performativity, the Performative, and Performance in Contemporary Art**  
Gramercy A, 2nd Floor  
Chair: Robert Gero, State University of New York at Old Westbury

*Performance Nominalism and Its Discontents*  
Bruce Barber, Nova Scotia College of Art and Design

*Toward a Theory of the “Enacted Turn”*  
Jessica Wyman, Ontario College of Art and Design University

*Artist, My Barbarian*  
Malik Gaines, Hunter College, City University of New York

**Discussants:** Micol Hebron, Chapman University; Mike Smith, University of Texas at Austin

**Building for the “Common Good”: Public Works, Civic Architecture, and Their Representation in Bourbon Latin America**  
Morgan Suite, 2nd Floor  
Chairs: Luis J. Gordo-Peláez, University of Texas at Austin;  
Paul B. Niell, Florida State University

*The Real Casa de Moneda of Mexico City. Vitruvian Architecture in the Bourbon Regime*  
Oscar Flores Flores, Instituto de Investigaciones Esteticas, Universidad Nacional Autónoma de México

*Commemorating Community in the Viceroy Portraits of Late Colonial Lima*  
Emily A. Engel, Indiana University

*Civic Architecture, Public Patronage, and the Modern Self in Late Colonial Havana, Cuba*  
Paul B. Niell, Florida State University

**Discussant:** Susan Deans-Smith, University of Texas at Austin

**Indigeneity on the Global Stage**  
Madison Suite, 2nd Floor  
Chair: Elizabeth Hutchinson, Barnard College, Columbia University

*Stop (the) Gap: International Indigenous Art in Motion, Adelaide International Film Festival, 2011*  
Brenda Croft, National Institute for Experimental Arts, College of Fine Arts, University of New South Wales

*It’s about Time: Indigenous Art in the 2010 and 2012 Sydney Biennales*  
Susan Kennedy Zeller, Brooklyn Museum

*“Can You Include Edward Curtis Photographs?” Taking 200 Pieces of Contemporary Native American Art to Russia*  
Suzanne Newman Fricke, University of New Mexico

*Anticipating Sakahàn: The First International Quinquennial of New Indigenous Art*  
Jolene Rickard, Cornell University

**The Visual Culture of Global Trade: Early American Interactions with Asia and the Pacific**  
Rendezvous Trianon, 3rd Floor  
Chair: Patricia Johnston, College of the Holy Cross

*Beyond Hemp: The Manila-Salem Trade*  
Florina H. Capistrano-Baker, Ayala Museum, Philippines

*Captains to Cabin Boys: Porcelain Ownership in Federal America*  
Jessica Lanier, Bard Graduate Center: Decorative Arts, Design History, Material Culture and Salem State University

*Cultivating the Chinese Manner into Early American Garden Design*  
Judy Bullington, Belmont University

*Embedded Exchange: Tattoos as Markers of American/Pacific Islander Interaction in the Late Eighteenth and Early Nineteenth Centuries*  
Anna Felicity Friedman, University of Chicago

**Discussant:** Caroline Frank, Brown University

Art History Open Session  
**Ancient Greek and Roman Art**  
Trianon Ballroom, 3rd Floor  
Chair: Christine Kondoleon, Museum of Fine Arts, Boston

*Cults in Common? Greek-Italic Religious Connections in South Italian Vase Painting*  
Keely Elizabeth Heuer, independent scholar

*The Recycling and Restoration of Funerary Monuments in Late Classical Athens*  
Rachel Kousser, Brooklyn College, City University of New York

*What Demeter Wore to the Eleusinian Mysteries: Cult and the Art of Dress on Makron’s Skyphos in the British Museum*  
Anthony Mangieri, Salve Regina University

*The Arch of Septimius Severus in the Roman Forum: Memory Distortion in Imperial Rome and Modern Scholarship*  
Maggie Popkin, Institute of Fine Arts, New York University

*Rhetoric and Cross-Cultural Exchange in Gandharan Sculpture*  
Kristen Seaman, Kennesaw State University

Arts Council of the African Studies Association  
**Bodies of Knowledge: Interviews, Interlocutors, and Art Historical Narratives**  
Sutton Parlor Center, 2nd Floor  
Chairs: Carol Magee, University of North Carolina at Chapel Hill;  
Joanna Grabski, Denison University

*Beyond Words: Some Reflections on Visual Experience and the Promises and Failures of Interviews*  
Till Förster, University of Basel

*Whose Voice Is the Loudest? Negotiating Rival Histories of New Orleans Black Indian Masking*  
Cynthia Becker, Boston University

*Picturing War: Interviews, Images, and the Writing of History*  
Drew A. Thompson, Williams College

*Beyond Interviews, beyond Art Criticism: Sharing Time, Learning More*  
Fiona Siegnethaler, University of Basel

*Conversations with Oshitola*  
David Doris, University of Michigan

Historians of German and Central European Art and Architecture  
**Central Europe’s Others in Art and Visual Culture, Part I**  
Nassau Suite, 2nd Floor  
Chairs: Elizabeth Otto, University at Buffalo, State University of New York; Brett Van Hoesen, University of Nevada, Reno

*Central Europe’s Others, Now and a Thousand Years Ago: The Exhibition Europe’s Center around AD 1000*  
William J. Diebold, Reed College

*Site/Sight of Alterity: Albrecht Dürer’s The Men’s Bathhouse of ca. 1496*  
Bradley J. Cavallo, Temple University

*Savages on Display: The European Peasant and the Native North American at Central European Fairs in the Nineteenth Century*  
Rebecca Houze, Northern Illinois University

*Otto Dix’s Jankel Adler and the Materiality of the Eastern Jew in Weimar Culture*  
James A. van Dyke, University of Missouri-Columbia

*The Roma Pavilion: Contemporary Art and Transnational Activism*  
Brienne Cohen, Université catholique de Louvain

**Discussant:** Maria Makela, California Collge of the Arts

Society for the Study of Early Modern Women  
**Gender and Artistic Practice in Early Modern Europe: Media, Genres, and Formats**  
Sutton Parlor South, 2nd Floor  
Chairs: Andrea Pearson, American University; Melissa Hyde, University of Florida

*Masculine Voices and Feminine Bodies: Gendering Margaret of York’s Le Dyalogue de la duchesse (Add. Ms. 7970)*  
Erica O’Brien, University of Bristol

*The Trouble with Pasiphae: Gender and Mythological Painting at the Gonzaga Court*  
Maria F. Maurer, University of Alabama at Birmingham

*Juan Sánchez Cotán's San Diego Still Life Painting as Vehicle for Gender Transformation*  
Martina Pflieger Hesser, San Diego Mesa College

*Women, Men, and the Needle's Art in Early Modern England*  
Jennifer L. Hallam, New York University

*Crafting Identities and Creating Place: Empress Marie-Louise's Watercolor Album at the Museo Glauco-Lombardi, Parma*  
Lindsay Dunn, University of North Carolina at Chapel Hill

Open Session in Indian Art  
**Landscapes of Fear and Desire**  
Regent Parlor, 2nd Floor  
Chairs: Tamara Sears, Yale University; Molly Emma Aitken, The City College of New York, City University of New York

*Montane Metonyms: Ibex in/as Landscape*  
Robert Linrothe, Northwestern University

*Where Death Is Conquered*  
Nachiket Chanchani, University of Michigan and Smithsonian Institution

*Moving Mountain(s): An Epic Encounter between Divine and Demonic Realms*  
Parul Pandya Dhar, University of Delhi

*Fortified Memories: Picturing Chitor in Eighteenth-Century Poems and Paintings*  
Dipti Khera, Yale University

**Discussant:** Pika Ghosh, University of North Carolina at Chapel Hill

**Craft after Deskillling?**  
Gramercy B, 2nd Floor  
Chair: T'ai Smith, University of British Columbia

*Handcrafted Readymades: Manual Work at the Turn of the Twentieth Century*  
Ileana Parvu, Geneva University of Art and Design

*Studio Craft Extends an Invitation*  
Bibiana Obler, George Washington University

*From Maria Martinez to Kent Monkman: Performing Sloppy Craft in Native America*  
Elizabeth Kalbfleisch, McGill University

*Crafting the Social: Craft and Collaboration in Recent Art*  
Lisa Vinebaum, School of the Art Institute of Chicago

*The Work Is the Thing: The State of the ILSSA Union*  
Emily Larned, University of Bridgeport

**Disaster and Creativity**  
Beekman Parlor, 2nd Floor  
Chairs: Gennifer Weisenfeld, Duke University; Yoshiaki Shimizu, Princeton University

*Late Eighteenth-Century Eruptions of Vesuvius: From Natural Disaster to Sublime Science*  
Thomas Beachdel, The City College of New York, City University of New York

*Imaging Technological Disasters in Nineteenth-Century American Photography and Art*  
Julie Wosk, State University of New York, Maritime College

*1945 and 2011: The Postwar Japanese Photobook as a Record of Trauma*  
Russet Eve Lederman, School of Visual Arts

*Fashion and Creativity in Response to Disaster*  
Valerie Rangel, Dominican University and The Illinois Institute of Art

*Between Awe and Anger: Young Japanese Artists Respond to Tohoku and Fukushima*  
Julia Friedman, Arizona State University

**Tapestry and Reproduction**  
Sutton Parlor North, 2nd Floor  
Chairs: K. L. H. Wells, University of Southern California; Barbara Caen, Universität Zürich

*Border Zones: Reproduction and Change in Raphael's Designs for Tapestries*  
Lorraine Karafel, Parsons The New School for Design

*Raphael/Not Raphael: The Curious Case of Loreto's Acts of the Apostles Tapestries, and the Similar Sets in Zaragoza and Bryn Athyn*  
Jonathan Kline, Temple University

*"Painting, with Silk and Gold": Boucher's Intermediality*  
Susan Wager, Columbia University

*Critical Reception of the Marie Cuttoli Tapestries, 1930s–1960s*  
Virginia Gardner Troy, Berry College

*Reproduction/Interpretation/Transformation: Postwar Tapestry Making at Dovecot Studios, Edinburgh*  
Francesca Baseby, University of Edinburgh

Women's Caucus for Art  
**Building a Legacy for Women Artists**  
East Ballroom, 3rd Floor  
Chair: Barbara A. Wolanin, United States Capitol Historical Society

Anne Swartz, Savannah College of Art and Design

Ferris Olin, Institute for Women and Art, Rutgers, The State University of New Jersey

Susan Fisher Sterling, National Museum of Women in the Arts

*Setting Up a Foundation*  
Joan Marter, *Woman's Art Journal*

*The Sylvia Sleigh Legacy Campaign and the Power of Bequests*  
Janice Nesser-Chu, St. Louis Community College, Florissant Valley

**Revolutions in China's Printed Image: Print in Modern China**  
Gibson Room, 2nd Floor  
Chairs: Shaoqian Zhang, Oklahoma State University; Sonja Kelley, Maryland Institute College of Art

*Beyond the Mustard Seed Garden: Researching Multiplicity in Early Modern Chinese Painting Manuals*  
J. P. Park, University of Colorado Boulder

*Combat and Collaboration: The Clash of Propaganda Prints between the Chinese Guomindang and the Japanese Empire in the 1930s–1940s*  
Shaoqian Zhang, Oklahoma State University

*Shrink to Fit, Fit to Survive: The Printed Image and the National Engagement of Regional Ink Painting*  
Yang Wang, The Ohio State University

*Red Nostalgia and Amateur Artists: Peasant Prints in Qijiang, China in the Late Twentieth Century*  
Sonja Kelley, Maryland Institute College of Art

*Making a Case for Woodblock Prints: Chen Qi, Printmaking, and a Print Market for Contemporary China*  
Claire Cuccio, independent scholar

**Discussant:** Julia Andrews, The Ohio State University

Friday, February 15

5:30 PM–7:00 PM

**CAA Annual Business Meeting and Reception**  
Rendezvous Trianon, 3rd Floor

Announcement of New Members of the CAA Board of Directors. Reception to follow. Please join us to toast the anniversaries of the *Art Bulletin* and *caa.reviews*.

Community College Professors of Art and Art History  
**Teaching All of Our Students: Few Majors, Fewer Transfers, Many Others**  
Gibson Room, 2nd Floor  
Chair: Susan Altman, Middlesex County College

*Teaching Watercolor: Something for Everyone*  
Bertha Steinhardt Gutman, Delaware County Community College

Other speakers to be announced.

National Council on Education for the Ceramic Arts  
**An Overwhelming Trust in Progress: The Artwork of Dylan J. Beck**  
Petit Trianon, 3rd Floor  
Chair: Dylan Beck, Kansas State University

New Media Caucus  
**Computation and the Nonhuman: New Directions in Queer Theory and Art**  
Trianon Ballroom, 3rd Floor  
Chair: Micha Maya Cárdenas, University of Southern California

*Fag Faces and the Facial Weaponization Suite*  
Zach Blas, Duke University

*Sexuality, Biotechnology, Excess*  
Pinar Yoldas, Duke University

*On Uncomputable Numbers: Turing, Wittgenstein, and the Origins of Queer Computing*  
Jacob Gaboury, New York University and Rhizome

*Femme Disturbance: Wearable Electronics and Fashion Hacking*  
Micha Maya Cárdenas, University of Southern California

*Additive Race and Gestural Gender: Erasing the Human in Performance Capture Technologies*  
Alison Reed, University of California, Santa Barbara

Historians of German and Central European Art and Architecture  
**Emerging Scholars**  
Sutton Parlor South, 2nd Floor  
Chair: Keith Holz, Western Illinois University

*The Eye and the Hand: Caspar David Friedrich and the Organic Instruments of Artistic Creation*  
Nina Amstutz, University of Toronto

*Impressions of Inflation: Prints, Paper, and Prices in Germany, 1918–1923*  
Erin Sullivan, University of Southern California

*Historical Overhangs: Problematizing Cold War Era Temporal Frameworks in Polish Architectural History*  
Anna Jozefacka, Institute of Fine Arts, New York University

Historians of British Art  
**British Visual Culture and the Levant, 1600–1830**  
Sutton Parlor Center, 2nd Floor  
Chair: Eleanor Hughes, Yale Center for British Art

International Association of Word and Image Studies  
**From the Wall, to the Press, to the Streets**  
Madison Suite, 2nd Floor  
Chairs: Eve Kalyva, University of Buenos Aires; Ignaz Cassar, independent artist

*Pasted and Posted: Ray Johnson's Networked Art, 1955–1965*  
Miriam Elizabeth Kienle, University of Illinois at Urbana-Champaign

*Across North and South: Conceptual Art Practices in a Variety of Contexts*  
Eve Kalyva, University of Buenos Aires

*"I Can't Imagine Ever Wanting to Be White": The Resonant Afterlife of Those Notorious Museum Tags*  
Jody B. Cutler, St. John's University

Association for Critical Race Art History  
**Subaltern Rising: Racialization and Visual Culture in the Wake of Independence**  
Regent Parlor, 2nd Floor  
Chairs: José Esteban Muñoz, New York University; Erica Agyeman, independent curator

*Strategic Ricanness: The Colonial Man of Tomorrow*  
Sandra Ruiz, University of Illinois

*Nigeria's Independence House: Anxiety and Promise*  
Erica Agyeman, independent curator

*Recharting Art Import/Export Routes in India: The Kochi-Muziris Biennale*  
Annie Paul, *Small Axe: A Caribbean Journal of Criticism*

**Discussant:** José Esteban Muñoz, New York University



Association for Modern and Contemporary Art of the Arab World, Iran, and Turkey  
**A Revolution in Art? The Arab Uprisings and Artistic Production**  
Bryant Suite, 2nd Floor  
Chairs: Dina A. Ramadan, Bard College; Jennifer Pruitt, Smith College

*Can There Be an Art of a Revolution? The Counter-Example of the Politics of Painting in 1950s Baghdad*  
Saleem Al-Bahloly, University of California, Berkeley

*When Artists Become Martyrs: Understanding the Place of Art in the “Revolution”*  
Dina Ramadan, Bard College

*“King of Kings of Africa”: Racializing Gaddafi in the Visual Output of the 2011 Libyan Revolution*  
Christiane Gruber, University of Michigan

*Painted Discontent: The Role of Street Art in the Egyptian Revolution*  
Jennifer Pruitt, Smith College

Art Libraries Society of North America  
**Artist’s Publications: Beyond Artist’s Books and Zines**  
Beekman Parlor, 2nd Floor  
Chair: Tony White, Maryland Institute College of Art

*Recent Museum Experiments with Print on Demand*  
Jennifer Tobias, The Museum of Modern Art

*Collecting the Twenty-First-Century Art Publication*  
Rebecca K. Friedman, Princeton University

*A Half-Century of Print on Demand: One Artist’s Experience*  
Richard Minsky, independent artist

**Craft in the Skill/Deskill/Reskill Debates**  
Gramercy B, 2nd Floor  
Chairs: Namita Gupta Wiggers, Museum of Contemporary Craft in partnership with Pacific Northwest College of Art; Elisabeth Agro, Philadelphia Museum of Art

Doug Bucci, The University of the Arts and Tyler School of Art, Temple University

Cat Rossi, Edinburgh College of Art

Josh Faught, California College of the Arts

Art Historians Interested in Pedagogy and Technology  
**Business Meeting**  
Gramercy A, 2nd Floor

Art, Literature and Music in Symbolism and Decadence  
**Business Meeting**  
Nassau Suite, 2nd Floor

Japan Art History Forum  
**Business Meeting**  
Morgan Suite, 2nd Floor

Public Art Dialogue  
**Business Meeting and Awards Ceremony**  
Sutton Parlor North, 2nd Floor

The 2013 PAD Award for Achievement in the Field of Public Art will be given to Penny Balkin Bach.

Saturday, February 16

7:30 AM–9:00 AM

Art Historians of Southern California  
**Business Meeting**  
Sutton Parlor Center, 2nd Floor

9:00 AM–11:00 AM

ARTspace  
**The Artist as Activist: Art as a Catalyst for Social Change, a Critical Assessment**  
Murray Hill Suite, 2nd Floor  
Chair: Blane de St. Croix, Indiana University, Bloomington  
Mel Chin, independent artist

Maureen Connor, independent artist

Elizabeth M. Grady, smARTpower

Martha Schwendener, independent critic

Sacha Yanow, Art Matters Foundation

Saturday, February 16

9:30 AM–12:00 PM

**Creative Kitchens: Art, Food, and the Domestic Landscape after World War II**  
Beekman Parlor, 2nd Floor  
Chairs: Silvia Bottinelli, Tufts University; Margherita D’Ayala Valva, Scuola Normale Superiore, Pisa

*Kitchen Culture and Postwar Feminist Art*  
Jody B. Cutler, St. John’s University

*Kitchen Interventions: Elżbieta Jabłońska’s Art Actions*  
Barbara Kutis, University of Delaware

*Food Decay and Disgust: Paul McCarthy’s Bossy Burger as Contemporary Still Life*  
Anja Foerschner, Getty Research Institute

*Free Lunch? The Presumption of Generosity in Relational Art*  
Michael Peterson, University of Wisconsin-Madison

Queer Caucus for Art: The Lesbian, Gay, Bisexual, and Transgender Caucus for Art, Artists, and Historians  
**Color Adjustment: Revisiting Identity Politics of the 1990s**  
Sutton Parlor North, 2nd Floor  
Chair: Tara Burk, The Graduate Center, City University of New York

*“Listen Up to the Grand Diva Rap”: Marlon Riggs’s Inclusive Didactic Address*  
Carolyn J. Trench, University of Pennsylvania

*On the Ropes*  
Jordana Moore Saggese, California College of the Arts

*Look At Me: The Black Woman’s Body in the Art of Renée Cox*  
Tracy M. Zuniga, University of California, Riverside

*Identity Predicated on Absence: Diasporic Narratives and Felix Gonzalez-Torres’s Queer Candy Spills*  
Elissa Yukiko Weichbrodt, Washington University in St. Louis

*Painting Pleasures: Queer Voices in Glenn Ligon’s Earliest Text Paintings and Beyond*  
Alex Fialho, independent scholar

**Making Art, Making Time**  
Sutton Parlor South, 2nd Floor  
Chairs: Ignaz Cassar, independent artist; Eve Kalyva, University of Buenos Aires

*Contemporaneity and the “Unframability” of Time(s)*  
Christine Ross, McGill University

*The Tensed Object of Performance*  
Mechtild Widrich, Eidgenössische Technische Hochschule Zürich

*Cotemporality*  
Terry Smith, University of Pittsburgh

*Twenty-Second Delay: Time, Memory, and the State of Here and There*  
Patricia Kelly, Emily Carr University of Art and Design

*Acts of Time/Endurance: 9 Encounters in Twenty-Seven Hours in Berlin, Tokyo, Mumbai*  
Katherine Mezur, independent scholar

**Roman Art History: The Shock of the New**  
Morgan Suite, 2nd Floor  
Chairs: Kimberly Cassibry, Wellesley College; James Frakes, University of North Carolina at Charlotte

*New to Look Old: The Archaizing Terracottas from the Temple of Apollo on the Palatine*  
Barbara Kellum, Smith College

*Imperial Politics Was Local at Sessa Aurunca: The Sculptural Program of the Antonine Theater*  
Susan Wood, Oakland University

*The Reuse of Sculpture in Late Antique Shrines in Rome and across the Empire*  
Blair Fowlkes-Childs, Birkbeck College, University of London

*The Palace of Diocletian at Split: Using New Comparanda to Expand Old Views of Late Roman Palaces*  
Anne Hunnell Chen, Columbia University

*New Evidence Generates New Narratives: Maxentius, Constantine, and the Basilica Nova*  
Elisha Ann Dumser, University of Akron

**From Lesser to Tanya Ury: German-Jewish Artists, 1890–2010, Part II**

Trianon Ballroom, 3rd Floor  
Chair: Peter Chametzky, University of South Carolina

*The Reluctant “Other”: E. M. Lilien’s Female Imagery and the Ambivalent Desire for Home*  
Lynne Swarts, University of Sydney

*The Art and Artists of Das jüdische Prag*  
Nicholas Sawicki, Lehigh University

*The “Significant Other”: Lucia, Laszlo, or Both?*  
Rose-Carol Washton Long, The Graduate Center, City University of New York

*Becoming Wolf Vostell*  
Erin Hanas, Duke University

*Self-Portrait of a Self-Hating Jew*  
Tanya Ury, Leiden University

**The Modern Interior as Space and Image, Part II**  
Concourse A, Concourse Level  
Chairs: Hollis Clayson, Northwestern University; Anca I. Lasc, Shippensburg University

*Frederic Edwin Church, Landscape as Design*  
Katie Pfohl, Harvard University

*Fashioning the (Masculine) Interior: Tissot, Portraiture, and the Fashion Plate*  
Justine De Young, Harvard University

*The “Uncozy” Interior: Gustave Caillebotte’s “Intérieurs Démeublés”*  
Elizabeth Benjamin, Northwestern University

*Imperial Anxiety and Aggressive Décor: Imaging the Domestic Interior of the German Kaiserreich*  
Marianne Eggler, Fashion Institute of Technology

*“Faire Tapisserie”: Édouard Vuillard’s Decoration for Dr. Vaquez*  
Cindy Kang, Institute of Fine Arts, New York University

**Online Education in Fine Arts: Helpful Way In or Easy Way Out?**  
Sutton Parlor Center, 2nd Floor  
Chair: Jessica Doyle, Institute for Doctoral Studies in the Visual Arts

*Synchronously Significant: The Effectiveness of Online vs. Traditional Studio Instruction*  
Amy Sands, Minneapolis College of Art and Design

*There Go My Students*  
Annette Cyr, National University

*Virtual Reality: Creating New Online Venues for Fine Art Studio Education*  
Joy Rosenthal, Virginia Polytechnic Institute and State University

*Automating Qualitative Assessment (Computer-Based Critique)*  
Brian Evans, University of Alabama

*Technology Serving Pedagogy: Teaching the Fine Arts Online*  
Lucinda Bliss, Montpelier Academic Center, Union Institute and University

**Military and the Landscape: Revealing and Reflecting**

Madison Suite, 2nd Floor

Chair: Ruth A. Dusseault, independent artist

*Play War: Homemade Recreational Battlefields*

Ruth A. Dusseault, independent artist

*Nuclear Weapons and Shrines: Public Weapons in America*

Paul Shambroom, University of Minnesota

*Omniscience and Contingency: Landscapes of Military Intelligence and Terror Simulation*

Steve Rowell, independent artist

*Technologies of Vision: The Radical Cartographies of Harun Farocki and Trevor Paglen*

Kristin M. Brockman, The Ohio State University

*Miniature War in Iraq and Now in Afghanistan*

Brian Conley, California College of the Arts

*The Military Industrial Marketing Machine: Leveraging the Media Landscape*

Owen Mundy, Florida State University

**Art/History and the Small Liberal Arts College**

Gramercy B, 2nd Floor

Chair: Christine Y. Hahn, Kalamazoo College

*The Historian in the Studio*

Rachel Epp Buller, Bethel College

*Using Collaboration to Model Professional Studio and Research**Practices within the Senior Seminar*

Sarah Archino, Millsaps College

*Teaching Nonwestern Art in a Hybrid Studio/Art History Format*

Anne-Marie Bouché, Florida Gulf Coast University

*Art in the Walls: History, Practice, and Engagement with Architectural Tile in Turkey*

Felicity Ratte, Marlboro College

**Art Worlds in Asia**

Regent Parlor, 2nd Floor

Chair: Sonal Khullar, University of Washington

*A Kalamkari World: Seventeenth-Century Painted Cottons and a Theory of Asian Networks*

Sylvia Houghteling, Yale University

*The Art World of the Thirteen Factories*

Winnie Wong, Harvard University

*Omissions and Revisions: The Vexed Role of Mass-Produced Media in Tibetan Buddhist Art Worlds*

Melissa R. Kerin, Washington and Lee University

*Mekong as Metaphor: Charting the Rise of Regionalism in Southeast Asian Art*

Pamela N. Corey, Cornell University

*"A Simultaneous Validity of Coexisting Cultures:" J. Swaminathan, the Bharat Bhavan, and Contemporaneity*

Katherine F. Hacker, University of British Columbia

**Imagining Creative Teaching Strategies in Art History**

Gibson Room, 2nd Floor

Chairs: Lise Kjaer and Marit Dewhurst, The City College of New York, City University of New York

*Acting Out: Reenactment in the Art History Classroom*

Jessica Santone, independent scholar

*Modeling What the Professionals Do: Holding a Miniconference in an Art History Survey Course*

Marie Gasper-Hulvat, East Stroudsburg University

*Archive Paradigm Learning in Art History*

Robert Petersen, Eastern Illinois University

*Guided Discovery for Research: Exploring, Evaluating, and Selecting*

Miriam Wattles, University of California, Santa Barbara

*Guided Discovery for Research: Exploring, Evaluating, and Selecting*

Chizu Morihara, University of California, Santa Barbara

Leonardo Education and Art Forum

**Re/Search: Art, Science, and Information Technology/ASIT: What Would Leonardo da Vinci Have Thought?**

Gramercy A, 2nd Floor

Chair: Joseph S. Lewis, University of California, Irvine

*Entrepreneurship and Experimentation: Nineteenth-Century Art**Worldwide as a Case Study of Funding an Online, Open Access Journal*

Petra ten-Doesschate Chu, Seton Hall University; Emily Pugh,

Center for Advanced Study of the Visual Arts

*New Resourcing Models for Hybrid Arts and Sciences Research Praxis*

Shawn Brixey, University of Washington

*Walking through Time: iPhone App and the Comob Net App*

Chris Speed, University of Edinburgh

*Artists as Connectors: In Education, Research, and Technology*

Richard Jochum, Teachers College, Columbia University

**Discussant:** Juli Carson, University of California, Irvine**Harems Imagined and Real**

Petit Trianon, 3rd Floor

Chair: Heather Madar, Humboldt State University

*Refracted Reflections: Self and Other in European and South Asian**Representations of the Harem*

Saleema Waraich, Skidmore College

*Seeing through "The Veil Trick": Visuality and Eroticism in Monti's**Sculpture Circassian Slave in 1851*

Joan DelPlato, Bard College at Simon's Rock

*The Harem Comes Home: Imperial Décor and the Politics of Chintz*

Samantha Burton, McGill University

*Shifting the Imagined Erotic Object to a Heterogenous Modernist**Subject: Maghrebi Female Interiors as Painted by French Women**Orientalists, 1890–1930*

Mary Healy, University of Limerick

*The Constructed Harem: Matisse's Odalisques and Contemporary**French Women in Orientalist Dress*

Nikoo Paydar, independent scholar

**Interpreting Animals and Animality**

Bryant Suite, 2nd Floor

Chair: Susan Michelle Merriam, Bard College

*Human and Animal Conversions: Caricature and the Delineation of Human Faciality, ca. 1600*

Bronwen Wilson, University of East Anglia

*Charles Le Brun's Animal Passions, the Ménagerie, and the Galerie des Glaces at Versailles*

Sheila McTighe, Courtauld Institute of Art

*Hunting Birds: François Boucher's Diana's Return from the Hunt (1745)*

Catherine Girard, Harvard University

*"That Sort of Love Is Unseemly": Bestiality and the Passion for Horses in Hans Baldung Grien's Bewitched Groom (ca. 1544)*

Pia F. Cuneo, Univeristy of Arizona

*Rewilding the Museum of Rudolf II*

Sarah R. Cohen, University at Albany, State University of New York

CAA Student and Emerging Professionals Committee

**The Impact of Contingent Faculty: Changing Trends in Teaching and Tenure**

Nassau Suite, 2nd Floor

Chairs: Jennifer Laurel Stoneking-Stewart, University of Tennessee;

Amanda Hellman, Emory University

*Adjunct Advocacy: An Activist's Account*

Jeanne K. Brody, Villanova University and Saint Joseph's University

*The Art History Society of the Americas (AHSA)*

Victoria H. F. Scott, Emory University

*The Deprofessionalization of the Profession*

Michael F. Bérubé, Pennsylvania State University

*Contingent, Adjunct, Part-Time, Temporary: Making It Work*

Joe A. Thomas, Kennesaw State University

*Cause and Effect: Trends in Higher Education*

John W. Curtis, American Association of University Professors

**A Renaissance Remnant: The Political Iconography of Justice**

Rendezvous Trianon, 3rd Floor

Chairs: Ruth Weisberg, University of Southern California;

Judith Resnik, Yale University

*Seeing Like a Lawyer: Legal Emblems and the Art of Justice*

Peter Goodrich, Yeshiva University

*Giustizia Fascista: The Representation of Justice in Marcello**Piacentini's Palace of Justice, Milan, 1932–1940*

Lucy Maulsby, Northeastern University

*The Multiple Perspectives of Justice at Siena's Palazzo Pubblico*

Alick M. McClean, Syracuse University in Florence

**Discussant:** Dennis Curtis, Yale University**Photography in Doubt, Part II**

Concourse G, Concourse Level

Chairs: Andres Mario Zervigon, Rutgers, The State University of New Jersey; Sabine Tania Kriebel, University College Cork

*August Strindberg's Self-Portraits of the Soul: The Photographer as Medium, the Medium of Photography*

Jennifer Raab, Institute of Fine Arts, New York University

*Suspect Plasticities and Fraudulent Exposures: Artifice and Authenticity in Fin-de-siècle Ectoplasm Photography*

Lucy Traverse, University of Wisconsin-Madison

*Sketch Reporting after Press Photography*

Jason E. Hill, Terra Foundation for American Art and Institut

National d'Histoire de l'Art

*Simulated Photomontage in the Posters of the Khrushchev Thaw (1956–1964)*

Masha Kowell, University of Pennsylvania

*Precarious Marks: Thomas Ruff's Jpegs*

Vered Maimon, Tel-Aviv University

**Saturday, February 16**

11:00 AM–1:00 PM

ARTspace

**The Artist and the Law: Testing Boundaries, Challenging Limits**

Murray Hill Suite, 2nd Floor

Chair: Blane de St. Croix, Indiana University, Bloomington

Aissa Deebi, American University of Cairo

Amy J. Goldrich, Art Law Committee of the New York City Bar Association

Alix Lambert, The Brooklyn International Theater Company

Jenny Marketou, independent artist

Dread Scott, independent artist

**Saturday, February 16**

12:30 PM–2:00 PM

Art, Literature, and Music in Symbolism and Decadence

**Symbolist Dualities**

Bryant Suite, 2nd Floor

Chair: Deborah H. Cibelli, Nicholls State University

*The Ideal and Matter: Gustave Moreau's Ambiguous Dualities*

Peter Cooke, The University of Manchester

*George Minne and Maurice Maeterlinck*

Albert Alhadeff, University of Colorado Boulder

*The Vicious Wallpaper: Destabilizing Structures in Edouard Vuillard and Charlotte Gilman Perkins*

Martin Sundberg, Universität Basel

*Leonardo da Vinci and Odilon Redon: Ambivalent Beauty of the fin-de-siècle*

Rosina Neginsky, University of Illinois at Springfield



CAA Committee on Diversity Practices  
**Diversity and Retention in the Academy**  
Petit Trianon, 3rd Floor  
Chair: Kevin C. Concannon, Virginia Polytechnic Institute and State University

M. Renee Baker, Rochester Institute of Technology

Peggy Blood, Savannah State University

Lee A. Gill, The University of Akron

Karen A. Clinton Jones, Virginia Polytechnic Institute and State University

Susan D. Zurbrigg, James Madison University

AP Art History and AP Studio Art  
**Working with the Sketchbook Page**  
Gramercy B, 2nd Floor  
Chairs: Yu Bong Ko, Tappan Zee High School and Dominican College; Dale Clifford, Savannah College of Art and Design

Independent Curators International  
**Thinking Contemporary Curating: Terry Smith in Conversation with Julian Myers**  
Sutton Parlor North, 2nd Floor  
Chair: Kate Fowle, Independent Curators International

Design Studies Forum  
**Deterritorializing Design: Rethinking the Relationship between Theory and Practice**  
Rendezvous Trianon, 3rd Floor  
Chair: Betti Marenko, Central Saint Martins, University of the Arts London

*Redesigning the Objectile: Deleuze and the Science of Imaginary Solutions*  
Derek Hales, University of Huddersfield

*To the Edge of Chaos: A Deleuzian Approach to an Emergent Innovation*  
Jamie Brassett, Central Saint Martins, University of the Arts London

*Deleuzian Design: How to Catalyze an Encounter between Philosophy and Design*  
Betti Marenko, Central Saint Martins, University of the Arts London

CAA Committee on Intellectual Property  
**Developing a Fair Use Code for the Visual Arts**  
Beekman Parlor, 2nd Floor  
Chair: Christine Leszczynski Sundt, *Visual Resources: An International Journal of Documentation*

Society of Contemporary Art Historians  
**The Social, the Relational, and the Participatory: A Reevaluation**  
Gramercy A, 2nd Floor  
Chairs: John Tain, Getty Research Institute; Kirsten Swenson, University of Massachusetts Lowell

Anton Vidokle, e-flux

Southern Graphics Council International  
**Reproducing Authenticity**  
Sutton Parlor Center, 2nd Floor  
Chair: Jason Urban, Printeresting.org

*Truth and Reproducibility*  
Beauvais Lyons, University of Tennessee, Knoxville

*Studio, Museum, Print: Problems of Virtual Authenticity*  
Julia V. Hendrickson, Courtauld Institute of Art

*“... originality doesn’t exist anyway, only authenticity”*  
Lauren van Haaften-Schick, independent curator

Craving the Mark  
Lisa Bulawsky, Washington University in St. Louis

Japan Art History Forum  
**The Role of Japan in Modern Chinese Art**  
Gibson Room, 2nd Floor  
Chair: Toshio Watanabe, University of the Arts London

*The Guangzhou-Tokyo Print Exchanges of 1935 and 1936*  
Julia Andrews, The Ohio State University

*The Role of China in Modern Japanese Art: From the Wu Liang Shrine to Hirafuku Hyakusui*  
Tamaki Maeda, independent scholar

*The Japanese Impact on the Construction of Art History as a Modern Discipline in Republican China*  
Kuiyi Shen, University of California, San Diego

**Discussant:** Joshua Fogel, York University

CAA Student and Emerging Professionals Committee  
**Gender Politics in the Workplace, Part II: The Next Generation**  
Nassau Suite, 2nd Floor  
Chairs: Megan Koza Young, University of Kansas; Anitra Haendel, California Institute of the Arts

Brittany Lockard, Nelson-Atkins Museum

Lisi Raskin, independent artist

American Council for Southern Asian Art  
**Business Meeting**  
Madison Suite, 2nd Floor

Association for Critical Race Art History  
**Business Meeting**  
Morgan Suite, 2nd Floor

Association for Modern and Contemporary Art of the Arab World, Iran, and Turkey  
**Business Meeting**  
Regent Parlor, 2nd Floor

## Saturday, February 16

1:00 PM–2:00 PM

ARTspace  
**Attention and Experience: Public Dialogue**  
Murray Hill Suite, 2nd Floor

Mel Chin, independent artist

Maureen Connor, independent artist

Blane de St. Croix, Indiana University, Bloomington

Amy J. Goldrich, Art Law Committee of the New York City Bar Association

Elizabeth M. Grady, smARTpower

Alix Lambert, The Brooklyn International Theater Company

Jenny Marketou, independent artist

Martha Schwendener, independent critic

Dread Scott, independent artist

Sacha Yanow, Art Matters Foundation

## Saturday, February 16

2:00 PM–4:00 PM

ARTspace  
**Film and Video as a Social Art: Contemporary Moving Images and Social Practice**  
Murray Hill Suite, 2nd Floor  
Chairs: Caryn Coleman, independent curator and writer; Jenny Krasner, independent artist

## Saturday, February 16

2:30 PM–5:00 PM

**Funktioning with Nothing but the Funk: Black Art and Design, the Final Frontier in Reconstruction**  
Sutton Parlor South, 2nd Floor  
Chair: Xenobia Bailey, independent artist

*The Funk of Black Contradictions*  
Rickey Vincent, University of California, Berkeley and City College of San Francisco

*Spit Do Make Babies: The Long Black Inseminating Tongue of the Dogon, George Clinton, and the God Rakim: A Study of Linguistic Play, Paganism, and Alchemy in Post-African Griot “Kulcha”*  
Greg Tate, independant scholar

*The Art of Bessie Harvey: African Juju in the Forest of North American*  
Brooke Davis Anderson, independent scholar

*The Art, Design, and the Mojo of the Groove in the Key of Life: Black Music as a Model for Progressive Design in North America*  
Xenobia Bailey, independant artist

Visual Culture Caucus  
**Life’s Edge: A Thinking-Feeling Lab in the Risks, Powers, and Possibilities of Forms-of-Life**  
Gramercy B, 2nd Floor  
Chair: Jill H. Casid, University of Wisconsin-Madison

Rebecca Schneider, Brown University

José Muñoz, New York University

Nao Bustamante, Rensselaer Polytechnic Institute

Kandice Chuh, The Graduate Center, City University of New York

Steve Kurtz, University at Buffalo, State University of New York

**South Asian Encounters: Anthropologies of Travel and the Visual**  
Gibson Room, 2nd Floor  
Chairs: Renate Dohmen, University of Louisiana at Lafayette; Natasha Eaton, University College London

*“Life Injected with Life”: Locating Tolerance in Nasreen Mohamedi’s Abstraction*  
Robin Simpson, University of British Columbia

*Bombay to Goa: Travel, Escape, and Desire in Bombay Cinema*  
Ayesha Matthan, Jawaharlal Nehru University

*Touristic Agencies: Aditi and the Living Exhibit at the Festival of India, 1985–6*  
Rebecca Brown, Johns Hopkins University

*Filipiniana: Visual, Temporal, and Virtual Voyages across the Pacific (and between the Philippine and South China Seas)*  
Nadine Wasserman, independent curator and critic

*Refugee to Celebrity: Changing Subjects (and Narratives) in Photographs of Travel by Water*  
Jennifer Way, University of North Texas

Studio Art Open Session  
**Performative Acts in Video and Film: Contrasting the Forty-Year History with Current Themes that Are Prevalent in Emerging Artists**  
Morgan Suite, 2nd Floor  
Chair: Jefferson Godard, Columbia College Chicago

Rachelle Beaudoin, independent artist

Kate Gilmore, independent artist

Chelsea Knight, independent artist

Mary Lucier, independent artist

Bryan Zanisnik, independent artist

**Making Inroads, Paving the Way: Postwar Architecture, Design, and the Formation of Jewish-American Identity**  
Sutton Parlor Center, 2nd Floor  
Chairs: Kai K. Gutschow, Carnegie Mellon University; Lynnette Widder, Columbia University

*Newish and Jewish from Europe: Refugees, Survivors, and the Spread of Modernism in Postwar America*  
Samuel D. Gruber, Syracuse University

*Non-Jewish Architecture for Jews: The Jersey Homesteads after Auschwitz*  
Daniel S. Palmer, The Graduate Center, City University of New York

*A Symbolic Landscape for Suburbia: Baltimore Chizuk Amuno's Hebrew Culture Garden*  
Jeremy Kargon, Morgan State University

*The Faith of Albert Kahn*  
Claire Zimmerman, University of Michigan

#### Reconsidering the Nineteenth Century through Asian Art

Madison Suite, 2nd Floor  
Chairs: Ellen Chang Huang, University of San Francisco;  
Sunglim Kim, Dartmouth College

*Reclaiming Past Glory: Antiquarian Trends in Late Nineteenth-Century Chinese Court Art*  
Ying-chen Peng, University of California, Los Angeles

*Mirroring Korean Art in the Nineteenth Century: Foreign Accounts of Korean "Art"*  
Virginia Moon, University of Southern California

*Representing the Cerebral Mind: Translation and Visuality in Modern Japan*  
Stephanie Su, University of Chicago

*Ambivalent Exchange: The Gift of Photographic Albums between Korea and Japan in 1876*  
Hye-ri Oh, State University of New York at Binghamton

*Global Textiles and the Dress Culture of Nineteenth-Century Jiangnan Women*  
Rachel Silberstein, University of Oxford

#### Art and Artists in the Field of Cultural Production: Reception Studies, Part II

Gramercy A, 2nd Floor  
Chair: Ruth E. Iskin, Ben-Gurion University of the Negev

*"All the World's a Kaleidoscope": A Media Archaeology of Abstract Imagery*  
Erkki Huhtamo, University of California, Los Angeles

*Can You See Me Now? The Reception of the First Modern Woman Artist*  
Diane J. Radycki, Moravian College

*Bianca Eshel-Gershuni: Innovator and Outsider*  
Ayelet Carmi, Ben-Gurion University of the Negev

*Suzu Lake, National Treasure: Consecration in the Canadian Context*  
Michelle Meagher, University of Alberta

*"Free German Art": The Reinterpretation of German Expressionism at the Museum of Modern Art during World War II*  
Jennifer McComas, Indiana University Art Museum

#### Olfactory Art

Concourse A, Concourse Level  
Chairs: Adrian Kohn, Massachusetts College of Art and Design;  
Chandler Burr, Museum of Arts and Design

*Perfume Is the Next Photography*  
Chandler Burr, Museum of Arts and Design

*What Sound Does a Scent Make?*  
Clara Ursitti, Glasgow School of Art

*The Use of Smell in Art, an "Olfactology" Art Research*  
Peter De Cupere, MAD-Faculty, Hasselt

*Olfactory Landscapes*  
Christian Stayner, University of Michigan, Ann Arbor

*Inhaling the History of Art: On the Role of Olfaction during the Avant-Garde*  
Caro Verbeek, Rijksmuseum Amsterdam and Royal Academy of Arts, The Hague

*The Olfactory Imaginary in Modern and Contemporary Art*  
Jim Drobnick, Ontario College of Art and Design University

Studio Art Open Session  
**Painting: The Elastic Frontier**  
Trianon Ballroom, 3rd Floor  
Chair: Anna Kunz, Columbia College Chicago

Dan Levenson, Little Switzerland

Gelah Penn, independent artist

Stephen Maine, Harry N. Abrams, Inc.

Jose Lerma, School of the Art Institute of Chicago

Nicole Awai, Yale University

Dannielle Tegeder, Lehman College, City University of New York

Sabina Ott, Columbia College Chicago

Jonathan Miller, Illinois Institute of Technology

#### Mapping Spaces: Cartographic Practices in Art and Architecture, Part II

Concourse G, Concourse Level  
Chair: Min Kyung Lee, Swarthmore College

*Icons of Space: Grids, Maps, and Pictures ca. 1300*  
Karl Whittington, The Ohio State University

*Pictorial Maps and Maplike Paintings in Mid-Imperial China*  
Julia Orell, University of Zurich

*Mapping Heterotopian Spaces: Affective Cartography as Artistic Practice*  
Simonetta Moro, Institute for Doctoral Studies in the Visual Arts

*Barry Le Va: The Map and the Void*  
Michael Maizels, University of Virginia

*Nancy Graves: Mapping from Space*  
Christina Hunter, Columbia University and Nancy Graves Foundation

#### The Work of Art Criticism in the Age of Blogs and Ezines

Beekman Parlor, 2nd Floor  
Chairs: Diana Spitzer McClintock, Kennesaw State University;  
Susan Todd-Raque, independent curator

*Make to Know: Towards Art Critical Transmedia Literacies*  
Charlotte Frost, University of Wisconsin-Milwaukee

*140 Characters or Less*  
Renee McGarry, Sotheby's Institute of Art

*The Field of Content Production: Art Writing in the Twenty-First Century*  
Jeanne Willette, Otis College of Art and Design

#### Artists, Architects, Libraries, and Books, 1400–1800

Bryant Suite, 2nd Floor  
Chairs: Sarah McPhee, Emory University; Heather Hyde Minor, University of Illinois at Urbana-Champaign

*Leon Battista Alberti as Author and Architect in De re aedificatoria*  
Heather Horton, Purchase College, State University of New York

*All in a Day's Work: The Publications of Juan Gomez de Mora, Royal Architect to the Spanish Habsburgs*  
Jesús Escobar, Northwestern University

*George Clarke's Library-Laboratory of Architecture*  
Eleonora Pistis, Oxford University

*An Italian Art Library under the Polar Star*  
Martin Olin, Nationalmuseum, Stockholm

*Architecture and Erudition: Carlo Fontana (1638–1714)*  
John Pinto, Princeton University

#### Abstraction and Totality

Regent Parlor, 2nd Floor  
Chairs: Ara Hagop Merjian, New York University;  
Anthony George White, University of Melbourne

*The Radicality of Abstract Expressionism*  
Valerie Hellstein, The Phillips Collection and George Washington University

*Abstraction and Communism in China: The Works of Qiu Deshu*  
Hayoon Jung, University of California, San Diego

*Lines of Dissolution: Arab Nationalism and Abstraction in Syria, 1936–1952*  
Anneka Lenssen, The American University in Cairo

*The Ideology of the Square: Cultural Critiques of Geometric Abstraction in Soviet Russia*  
Maia Toteva, University of Cincinnati Blue Ash College

*Abstraction as Ornament: Visualizing Volksgemeinschaft*  
Michael Tymkiw, University of Chicago

Historians of German and Central European Art and Architecture  
**Central Europe's Others in Art and Visual Culture, Part II**  
Nassau Suite, 2nd Floor  
Chairs: Elizabeth Otto, University at Buffalo, State University of New York; Brett Van Hoesen, University of Nevada, Reno

*A Black Jewish Astrologer in a German Renaissance Manuscript*  
Paul H. D. Kaplan, Purchase College, State University of New York

*Czech, Slovak, and Rusyn: Nationbuilding in First Republic Czechoslovakia*  
Karla Huebner, Wright State University

*The Outsider's Vision: Bohumil Kubišta as Social Critic*  
Eleanor Moseman, Colorado State University

*To Hell and Back: "Helhesten" and Cultural Resistance in World War II Denmark*  
Kerry Greaves, The Graduate Center, City University of New York

*From Fiction to Fact: The Need to Document in Post-Yugoslav Art*  
Nadia Perucic, The Graduate Center, City University of New York

**Discussant:** Steven A. Mansbach, University of Maryland

#### "Assembly Instructions Included": Balancing Structure and Freedom in Studio Art Courses

Petit Trianon, 3rd Floor  
Chairs: Casey Ruble, Fordham University; Lynn Sullivan, Hunter College, City University of New York

Robert DiMatteo, Drexel University and Raritan Valley Community College

Glenn Goldberg, Queens College, City University of New York

Alex Phillips, Emily Carr University of Art and Design

Peter Rostovsky, New York University

Gregory Sholette, Queens College, City University of New York

Roger White, Rhode Island School of Design

#### Dystopia: Space, Architecture, and the Filmic Imaginary

Sutton Parlor North, 2nd Floor  
Chair: Sadia Shirazi, independent curator and architect

Nora Alter, Temple University

Sara Eliassen, independent artist

Ivor Shearer, independent artist

Association of Historians of American Art  
**The Body of the Artist and the Artist as Body in American Artistic Practice**  
Rendezvous Trianon, 3rd Floor  
Chairs: Robin Veder, Pennsylvania State University; Elizabeth Lee, Dickinson College

*Benjamin West's Legs: Urban Exercise and Manly Health in A Drayman Drinking*  
Lauren Lessing, Colby College Museum of Art

*Augustus Saint-Gaudens's Cancerous Body and the Phillips Brooks Monument*  
Elizabeth Lee, Dickinson College

*Visualizing the Irradiated Body of László Moholy-Nagy*  
Keely Orgeman, Boston University

*Fluxus Medicine: George Maciunas's Prescribed Performances*  
Colby Chamberlain, Columbia University

**Discussant:** Robin Veder, Pennsylvania State University