Recognized as a centerpiece for Modern and Contemporary sculpture and one of the Midwest’s leading museums, Meijer Gardens is an international cultural destination. Masterworks from Rodin to Moore, Nevelson to Bourgeois, Gormley to Goldsworthy, are sited strikingly across 132 acres of gardens and grounds.

Enjoy new permanent installations by Richard Serra and George Segal, and the extraordinary exhibition


— the only U.S. venue.
Tap into current culture with an innovative, two-year master’s degree for a new generation of art historians. The Online M.A. in Modern Art History, Theory, and Criticism at Azusa Pacific moves beyond art appreciation to cultivate expertise through a framework of aesthetic understanding and scholarly analysis.

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Reimagine the creative process through Azusa Pacific University’s Master of Fine Arts in Visual Art, a highly collaborative, low-residency program within art’s reach of the Los Angeles area’s world-class cultural venues.

At APU, faculty mentors and distinguished visiting artists enter into open dialogue with students and guide them as they develop a cohesive vision of their creative work.

Challenge the expected. Cultivate the gift. BE TRANSFORMED.

NAME: Marissa Quinn ’11, MFA ’14
RESIDENCE: San Diego, California
PROFESSION: Artist
MEDIUMS: Oil, mixed media

Currently Accepting Applications: The Stamps Master of Fine Arts Program

Designed for artists whose studio practice actively engages fields of knowledge beyond the cultures of art and design, the Stamps School’s two-year MFA offers one of the most resource-rich and wide-reaching interdisciplinary programs in the country. With unique access to world-renowned researchers and facilities within U-M’s over 95 top-ranked programs, students are expected to develop a robust engagement with another field of inquiry and to carry out creative work informed by and interacting with that field. They exhibit, curate, teach, perform, network, investigate, innovate, and collaborate with fields of inquiry as varied as nanotechnology and disability studies, climatology and creative writing.

The deadline for application is January 1, 2014

Coming Fall 2014: The New Master of Design Program

In Fall 2014, Stamps begins accepting applications for a new two-year professional degree program in design with a strong emphasis on interdisciplinary and integrative practice. Students will be part of a carefully chosen cross-disciplinary cohort mixing graduate student designers and professionals to work on complex design problems related to critical social issues. Drawing on the rich resources of a top public research university, the program promotes a human-centered design approach that combines making with research and integrates perspectives and approaches from a broad spectrum of fields. In this dynamic environment, students will be prepared to mobilize leading-edge design thinking and practice to address the challenges of our times. (This program is pending approval)
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The Conference Program is published in conjunction with the 102nd Annual Conference of the College Art Association. For the detailed, chronological listing of sessions, meetings, and events, see the conference website at http://conference.collegeart.org/2014. Please note that information is subject to change.

The conference will be held at the Hilton Chicago, 720 South Michigan Avenue, from February 12–15, 2014. Unless otherwise noted, all activities will take place at this location.

CAA is not responsible for lost or stolen articles.

Thank You!

We extend our special thanks to the CAA Annual Conference Committee members responsible for the 2014 program: Jacqueline Francis, California College of Arts, Vice President for Annual Conference; Al Acres, Georgetown University; Peter Barnet, The Metropolitan Museum of Art; Suzanne Blier, Harvard University; Anne Collins Goodyear, Bowdoin College Museum of Art; Ray Hernández-Durán, University of New Mexico; Sharon Louden, Louden Studio; Patricia Mathews, Hobart and William Smith Colleges; Sabina Ott, Columbia College Chicago; and Midori Yoshimoto, New Jersey City University. Regional Representatives: Michelle Grabner, School of the Art Institute; and Paul Jaskot, DePaul University. We also thank all the volunteers and staff members who help to make the conference possible.

A warm thanks to our generous conference sponsors:

Design: Ellen Nygaard
Printing: Kent Associates
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Welcome to Chicago!

Chicago, with its incomparably diverse array of cultural attractions, provides the setting for the 2014 Annual Conference, the world's largest forum for the visual arts. This exciting gathering of artists, art historians, critics, museum curators, arts administrators, and art educators will convene for the best in new scholarship, innovative art, and lively discussion of the arts and culture today. This city of great architecture, museums, galleries, public monuments, and educational institutions has it all.

The conference will be launched on Wednesday evening with Convocation, at which this year’s Awards for Distinction recipients will be honored. The keynote address will be delivered by the visual artist Jessica Stockholder. Following Convocation, the Art Institute of Chicago will host this year’s reception.

This year’s meeting will include four full days of sessions in all areas of studio art and art history, ranging from panels in which artists, critics, and scholars present their most current work, to sessions on professional practices, career development, pedagogy, and museum and curatorial issues.

Among the special highlights are the Distinguished Scholar Session devoted to Wanda Corn, the eminent scholar of American art, and the Distinguished Artists’ Interviews in ARTspace, which will be headlined by William Pope.L and Kay Rosen.

Preceding the Annual Conference, CAA is hosting THATCamp CAA (The Humanities and Technology Camp), an “unconference” that offers participants the opportunity to explore with others the latest developments in the digital humanities. The results of THATCamp CAA will be shared at the Annual Conference during a session held on Thursday, February 13, from 9:30 AM–noon.

As the world’s best-attended international art conference, CAA’s Chicago meeting will facilitate networking opportunities and enable you to exchange information and ideas with colleagues from across the globe. Career opportunities abound in conjunction with the single largest job placement service for art professionals in all fields. Mentoring workshops will help students, emerging scholars, and early-career artists develop professional résumés and portfolios. You also don’t want to miss the annual Book and Trade Fair, where you can view exciting new publications, artists’ products, and educational services.

Many of Chicago’s most prestigious museums will be hosting openings and receptions and offering free admission to all conference attendees.

Thank you for participating in the world’s largest international arts conference!
PARTICIPATE
KEEP YOUR PHONES ON
(BUT YOUR RINGERS OFF)!

CAA will be live-tweeting throughout the conference.

Continue the conversation online!

#CAA2014
@collegeart
Choose from more than 200 stimulating sessions, panel discussions, roundtables, and meetings on a plethora of topics in art scholarship and practice.

Though we can't possibly list them all, here are a few of the special events we have in store:

- Sessions led by distinguished artists and art historians
- Opening Night Reception at the Art Institute of Chicago
- The Thirteenth Annual Distinguished Scholar session honoring Wanda Corn
- The CAA Awards for Distinction, including the Distinguished Artist Award for Lifetime Achievement, the Charles Rufus Morey Book Award, and the Frank Jewett Mather Award
- The Annual Distinguished Artists' Interviews honoring William Pope.L and Kay Rosen
- The Book and Trade Fair, featuring the latest books, catalogues, and art journals; paints, inks, and brushes; educational services and teaching tools—and more
- Free Wi-Fi in the session rooms, Interview Hall, and Exhibit Hall at the Hilton Chicago
- Searchable, filterable list of sessions on conference.collegeart.org/2014/schedule

**Download the FREE CAA Annual Conference Mobile App**

All the information you need to navigate the conference right at your fingertips.

Download the app and you can:

- Search and browse sessions and events
- Create a personalized schedule
- Find your way with maps of the conference venue
- Browse exhibitors in the Book and Trade Fair
- Share events on Twitter and Facebook

The app works on most mobile platforms including iPhones and iPads, Android devices, and Blackberries. To download, visit conference.collegeart.org/app.
## CONFERENCE AT A GLANCE

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<td>Annual CAA Business Meeting (open to all CAA members)</td>
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PROGRAM SESSIONS

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

Wednesday, February 12
7:30–9:00 AM

Association for Latin American Art
Business Meeting
Continental C, Lobby Level

Wednesday, February 12
9:30 AM–12:00 PM

Curatorial and Exhibition Studies: Bridging Theory and Practice
International North, 2nd Floor
Chairs: Robert Blandford and Neysa Page-Lieberman, Columbia College Chicago

Momentum: Gender, Art, and Technology 2.0
Continental B, Lobby Level
Chair: Judith K. Brodsky, Rutgers, The State University of New Jersey

ARTspace
The Delinquent Curator: Has the Curator Failed Contemporary Art?
Waldorf Room, 3rd Floor
Chairs: Bradford J. Buckley and John Conomos, University of Sydney

New Media Caucus
APPROACHING SYSTEMS
International South, 2nd Floor
Chairs: Jon C. Cates, School of the Art Institute of Chicago; Shane Mecklenburger, The Ohio State University

Regionalism in Art: New Perceptions of Here
Lake Erie, 8th Floor
Chairs: Xandra Eden, Weatherspoon Art Museum; Claire E. Schneider, Ackland Art Museum, University of North Carolina at Chapel Hill

Systems of Materiality: A Dialectic of Visual Modes in Early Modern East Asia
Lake Michigan, 8th Floor
Chairs: Frank Feltens, Columbia University; Ching-Ling Wang, Kunsthistorisches Institut in Florenz, Max-Planck Institut and Museum für Asiatische Kunst

Historians of British Art
Queer Gothic
Continental A, Lobby Level
Chairs: Ayla Lepine, University of Nottingham; Matthew Mark Reeve, Queen’s University

Midwest Art History Society
Media as Meaning: Glass in the Midwest
Lake Ontario, 8th Floor
Chairs: Annette M. LeZotte and Stephen Gleissner, independent art historians

Antimodernism(s) in French Art and Culture, 1860–1914
Boulevard A&B, 2nd Floor
Chairs: Martha E. Lucy, Drexel University; Nina M. Kallmyer, University of Delaware

Contemporary Black Art and the Problem of Racial Fetishism
Marquette Room, 3rd Floor
Chairs: Derek C. Murray, University of California, Santa Cruz; Andrianna Campbell, The New School

The Textbook Is Dead (and so is that Chalk): Integrating Mobile Devices into the Studio Art Classroom
Astoria Room, 3rd Floor
Chairs: Seth D. Myers, Loras College; Marcie Hinton, Murray State University

Abstraction and Anthropomorphism in Postwar and Contemporary Sculpture
Boulevard C, 2nd Floor
Chairs: Kate Nesin, The Art Institute of Chicago; Lisa Lee, University of Chicago

Association for Latin American Art
Textile Traditions of Latin America in Context
Continental C, Lobby Level
Chair: Elena Phipps, The Metropolitan Museum of Art

Queer Caucus for Art
Obsessive Occularity: Visualizing Queerness, Bodies, and Disability
Grand Ballroom, 2nd Floor
Chair: Stefanie Snider, independent scholar

Parsing the Polymath: Alfred Stieglitz at 150
Williford C, 3rd Floor
Chair: Jonathan F. Walz, independent scholar

Architecture Not
Williford A&B, 3rd Floor
Chairs: Claire Zimmerman, University of Michigan; Adrian V. Sudhalter, independent scholar

Wednesday, February 12
12:30–2:00 PM

Association for Critical Race Art History
Labor, Race, and Masculinity in the Sculpted Body
Lake Michigan, 8th Floor
Chairs: Adrienne L. Childs, Harvard University; Andrew Eschelbacher, Virginia Military Institute
Catalogue Raisonné Scholars Association
Catalogue Raisonné Research and Contemporary Trends in Art Historical Discourse
Williford C, 3rd Floor
Chair: Susan Cooke, Estate of David Smith

Society of Contemporary Art Historians
Identity Politics: Then and Now
Lake Erie, 8th Floor
Chair: Alexander Dumbadze, George Washington University

International Center for the Arts of the Americas at the Museum of Fine Arts, Houston
Shifting the Discourse on Latin American Art: José Gómez Sicre and the Organization of American States
Boulevard C, 2nd Floor
Chair: Maria C. Gaztambide, International Center for the Arts of the Americas at the Museum of Fine Arts, Houston

ARTspace
Services to Artists Committee
Ecoart: Activism, Methods, and Materials
Waldorf Room, 3rd Floor
Chairs: Micol Hebron, Chapman University; Niku Kashef, California State University, Northridge, and Woodbury University

Association of Historians of American Art
Art History as Civic Engagement
International South, 2nd Floor
Chair: Laura Holzman, Indiana University-Purdue University Indianapolis

Professional Practices Committee
CAA Statement on Ph.D. and Other Doctoral Programs in the Visual Arts
Lake Ontario, 8th Floor
Chairs: James A. Hopfensperger, Western Michigan University; Thomas G. Berding, Michigan State University

American Federation of Arts
From Academe to Museum: The Academic as Independent Curator
Astoria Room, 3rd Floor
Chairs: Margery King and Michelle Hargrave, American Federation of Arts

Visual Culture Caucus
Industrial Sublime
Williford A&B, 3rd Floor
Chair: Kristen L. Oehlrich, Williams College

Design Studies Forum
Beyond the Crystal Palace: The Politics of Manufactures at World’s Fairs 1855–1904
Continental A, Lobby Level
Chair: David Raizman, Drexel University

American Institute for Conservation of Historic and Artistic Works
Learning to Look: Claude Monet’s Paintings
The Art Institute of Chicago, 111 South Michigan Avenue
Chair: Rebecca A. Rushfield, independent conservator
Registration required. Limit: 15 participants. To register, please contact wittert@juno.com.

American Council for Southern Asian Art
Artistic Practices in the Long-Eighteenth Century
Continental B, Lobby Level
Chair: Yuthika Sharma, Goethe-Universität

Association for Latin American Art
Emerging Scholars
Continental C, Lobby Level
Chairs: Khristaan D. Villela, University of New Mexico; Jennifer Josten, University of Pittsburgh

Association of Art Historians
AAH’s 40th Anniversary: Looking Back and to the Future of Art History
Boulevard A&B, 2nd Floor
Chair: Alison W. Yarrington, University of Hull

Student and Emerging Professionals Committee
Teaching Professional Practices in the Arts
Lake Huron, 8th Floor
Chair: Megan K. Young, Dishman Art Museum

Art, Literature and Music in Symbolism and Decadence Business Meeting
Grand Ballroom, 2nd Floor

Queer Caucus for Art Business Meeting
Marquette Room, 3rd Floor

Wednesday, February 12
2:30–5:00 PM
Restructuring the Fields: The “Modern” in “Islamic” and the “Islamic” in “Modern” Art and Architecture
Astoria Room, 3rd Floor
Chairs: Esra Akcan, University of Illinois at Chicago; Mary L. Roberts, University of Sydney

Towards a Loser’s Art History: Artistic Failure in the Long Nineteenth Century
Lake Erie, 8th Floor
Chair: Jan Dirk Baetens, Radboud University Nijmegen, The Netherlands

Intellectual Networks: Art and Politics in Latin America
Continental C, Lobby Level
Chairs: Maria Clara Bernal, Universidad de Los Andes, Bogotá; Pilar García de Germenés, Museo Universitario de Arte Contemporáneo
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**Finding Common Ground: Academics, Artists, and Museums**  
International South, 2nd Floor  
Chairs: A. Clare Kunny, independent scholar; Irina D. Costache, California State University, Channel Islands

**Ecoart History, Part I**  
Williford C, 3rd Floor  
Chairs: Sonya S. Lee, University of Southern California; Therese O’Malley, Center for Advanced Studies in the Visual Arts, National Gallery of Art

**Music and Visual Culture: Assessing the State of the Field**  
Lake Ontario, 8th Floor  
Chairs: Anne R. Leonard, University of Chicago; Tim Shephard, University of Sheffield

**Roadside Picnic: Experiments in Art and Science Fiction**  
International North, 2nd Floor  
Chair: Gregory G. Sholette, Queens College, City University of New York

**International Center of Medieval Art**  
**Time and Painting in the Middle Ages**  
Continental C, Lobby Level  
Chair: Debra H. Strickland, University of Glasgow

**THATCamp CAA: What Happened and What’s Next**  
Marquette Room, 3rd Floor  
Chair: Anne Swartz, Savannah College of Art and Design

**The Erotic Gaze in Early Modern Europe**  
Continental B, Lobby Level  
Chairs: Joe A. Thomas, Kennesaw State University; Elizabeth Pilliod, Rutgers University-Camden, The State University of New Jersey

**The Decorative Impulse and the New Aesthetic Democracy**  
Astoria Room, 3rd Floor  
Chairs: Fo D. Wilson, Columbia College Chicago; Yevgeniya Kaganovich, University of Wisconsin-Milwaukee

**Contemporary Art and Radical Democracy in Asia**  
Boulevard C, 2nd Floor  
Chairs: Bo Zheng, City University of Hong Kong; Sohl Lee, University of Rochester

**Thursday, February 13**  
12:30–2:00 PM

**CAA International Committee**  
**Topics in Global Art History: Historical Connections**  
Lake Erie, 8th Floor  
Chairs: Ann H. Albritton, Ringling College of Art and Design; Gwen Farrelly, Rhode Island School of Design

**Exhibitor Session**  
**How to Get Published and How to Get Read**  
PDR2, 3rd Floor  
Chairs: Sarah Sidoti, Kath Burton, and Tara Golebiewski, Routledge, Taylor & Francis

**Association for Textual Scholarship in Art History**  
**Music in Art**  
Continental C, Lobby Level  
Chair: Liana Cheney, Universidade da Coruña

**Society of Historians of East European, Eurasian, and Russian Art and Architecture**  
**Decentering Art of the Former East**  
Astoria Room, 3rd Floor  
Chairs: Masha Chlenova, The Museum of Modern Art; Kristin E. Romberg, University of Illinois at Urbana-Champaign

**National Endowment for the Humanities**  
**Digital Projects at the NEH: Current Work and Funding Opportunities**  
Boulevard A&B, 2nd Floor  
Chair: Perry Collins, National Endowment for the Humanities

**Art Historians of Southern California**  
**The Coalition of the Art Association: California Public Education and the Promise of the Humanities**  
Boulevard C, 2nd Floor  
Chair: Jane Chin Davidson, California State University, San Bernardino

**Historians of British Art**  
**British Country Houses: Architecture, Collections, and Gardens**  
Williford A&B, 3rd Floor  
Chair: Craig A. Hanson, Calvin College

**Society of Architectural Historians**  
**Framing Public Interest Architecture: Changing Notions of Public, Practice, and Profession**  
International South, 2nd Floor  
Chair: Farhan S. Karim, University of Kansas

**Leonardo Education and Art Forum**  
**The Art/Science Curriculum in the Classroom and in the Cloud**  
Continental B, Lobby Level  
Chair: Adrienne Klein, The Graduate Center, City University of New York

**Exhibitor Session**  
**Fifty Years of Interaction of Color: Reinventing a Classic Book for the Twenty-First Century**  
International North, 2nd Floor  
Chair: Michelle Komie, Yale University Press

**Education Committee**  
**Creating the Commons**  
Stage Two, Columbia College Chicago, 618 South Michigan, 2nd Floor  
Chairs: Cindy Maguire, Adelphi University; Joan M. Giroux, Columbia College Chicago

**ARTspace**  
**Services to Artists Committee**  
**Meta-Mentors: The Deluge**  
Waldorf Room, 3rd Floor  
Chairs: Julia Morrisroe, University of Florida; Molly V. Hartung, School of the Art Institute of Chicago
Art and Social Entrepreneurialism  
Continental A, Lobby Level  
Chairs: Sheryl A. Oring, University of North Carolina at Greensboro; Ed Woodham, Art in Odd Places Festival

Getty Research Institute  
Archives for Art History: Artists' Estates and Archives  
Lake Michigan, 8th Floor  
Chair: Marcia C. Reed, Getty Research Institute

Southeastern College Art Conference  
Collaboration in Art and Art Historical Practice  
Lake Ontario, 8th Floor  
Chair: M. Kathryn Shields, Guilford College

American Society for Hispanic Art Historical Studies  
Collecting of Spanish and Latin American Art in North America between the Coasts  
Williford C, 3rd Floor  
Chair: Eve Strausmann-Pflanzer, The Davis Museum, Wellesley College

Queer Caucus for Art  
Strange Bedfellows  
Marquette Room, 3rd Floor  
Chair: Lily Woodruff, Michigan State University

American Council for Southern Asian Art  
Business Meeting  
Lake Huron, 8th Floor

New Media Caucus  
Business Meeting  
Grand Ballroom, 2nd Floor

Thursday, February 13  
2:30–5:00 PM

Unbecoming Animals  
Continental C, Lobby Level  
Chairs: Irina Aristarkhova and Holly Hughes, University of Michigan

Studio Art Open Session  
Where Does Drawing Go? Contemporary Drawing as an Expanded Field of Practice  
Grand Ballroom, 2nd Floor  
Chair: Phyllis M. Bramson, School of the Art Institute of Chicago

Design and the Law  
Continental A, Lobby Level  
Chair: Carma R. Gorman, University of Texas at Austin

The Center Will Not Hold  
The LeRoy Neiman Center, 1st Floor, School of the Art Institute of Chicago, 37 South Wabash Avenue  
Chairs: Michelle A. Grabner, School of the Art Institute of Chicago; Sabina D. Ott, Columbia College Chicago

Objectifying Prints: Hybrid Media 1450–1800, Part I  
Lake Ontario, 8th Floor  
Chairs: Suzanne Karr Schmidt, The Art Institute of Chicago; Edward H. Wouk, University of Manchester

Connecting the Dots: Post-1960s Activist Networks and Creative Practice in Chicago  
Lake Huron, 8th Floor  
Chairs: Patricia Kelly, Emily Carr University of Art and Design; Joanna P. Gardner-Huggett, DePaul University

ARTspace  
Academic Porn  
Waldorf Room, 3rd Floor  
Chair: Sharon Louden, independent artist

Aesthetics and Performance in Late Gothic Architecture  
Williford A&B, 3rd Floor  
Chairs: Abby L. McGehee, Oregon College of Art and Craft; Linda E. Neagley, Rice University

Acts of Dissent: Reflections on Art and Politics in the Twenty-First Century  
Lake Erie, 8th Floor  
Chair: Natalie Musteata, The Graduate Center, City University of New York

Objects, Objectives, Objections: The Goals and Limits of the New Materialisms in Art History  
Astoria Room, 3rd Floor  
Chairs: Bibiana K. Obler, George Washington University; Benjamin C. Tilghman, Lawrence University

Games and Engagement: Play Your Way into Their Hearts  
International South, 2nd Floor  
Chair: Gwyan Rhabyt, California State University, East Bay

Association for Critical Race Art History  
Visualizing the Riot  
Boulevard A&B, 2nd Floor  
Chairs: Rose G. Salseda and Eddie Anthony Chambers, University of Texas at Austin

Regarding the Photographs of Others: The Promise and Problem of Sourced Images  
Williford C, 3rd Floor  
Chairs: Paul Shambroom, University of Minnesota; Oliver N. Wasow, School of Visual Arts

CAA Distinguished Scholar Session Honoring Wanda Corn  
International North, 2nd Floor  
Chair: Gwendolyn DuBois Shaw, University of Pennsylvania

Surrealism and Counterculture, 1960–1980  
Lake Michigan, 8th Floor  
Chairs: Abigail Susik, Willamette University; Elliott H. King, Washington and Lee University
Crafting Community: Textiles, Collaboration, and Social Space
Boulevard C, 2nd Floor
Chairs: Lisa Vinebaum, School of the Art Institute of Chicago; Kirsty M. Robertson, University of Western Ontario

The American Reception of German Painting after 1960: From “Neo-Expressionism” to the “New Leipzig School”
Marquette Room, 3rd Floor
Chair: Christian Weikop, University of Edinburgh

**Thursday, February 13**

5:30–7:00 PM

Mid America College Art Association
**Drawing Today**
Lake Michigan, 8th Floor
Chair: Steven Bleicher, Coastal Carolina University

Publications Committee
**The Art Bulletin’s Digital Future?**
Grand Ballroom, 2nd Floor
Chair: David J. Getsy, School of the Art Institute of Chicago

International Association of Word and Image Studies
**Conceptual Writing: A Word and Image Continuum**
Lake Erie, 8th Floor
Chair: Christa-Maria Lerm Hayes, University of Ulster

Committee on Diversity Practices
**The Art of Inclusion: Workshopping Diversity into the Art History and Studio Arts Classroom**
Lake Ontario, 8th Floor
Chair: Julie Levin Caro, Warren Wilson College

Archives of American Art, Smithsonian Institution
**Experience and Impact: Retired Art Museum Directors on Career, Leadership, and Changes**
Lake Huron, 8th Floor
Chairs: Janet Meredith and Liz Westerfield, 21st Century Voices Project

Society for the Study of Early Modern Women
**Women and the Visual Arts in the Dutch Golden Age**
Boulevard A&B, 2nd Floor
Chair: Andrea G. Pearson, American University

Art Libraries Society of North America
**It Is What It Is: Artists’ Books or Artists’ Publishing**
Williford A&B, 3rd Floor
Chair: Tony White, Maryland Institute College of Art

Critical Craft Forum
**Craft and Social Practice**
Boulevard C, 2nd Floor
Chairs: Namita G. Wiggers, Museum of Contemporary Craft, Pacific Northwest College of Art; Elisabeth Agro, Philadelphia Museum of Art

**Friday, February 14**

7:30–9:00 AM

Art Historians Interested in Pedagogy and Technology
**Visual Histories in Virtual Spaces: Engaging Students through Technology**
Marquette Room, 3rd Floor
Chair: Judy B. Bullington, Belmont University

Joan Mitchell Foundation
**Creating a Living Legacy: Building Awareness on the Value of Artists’ Legacies**
Boulevard A&B, 2nd Floor
Chair: Joan Mitchell Foundation representative

Community College Professors of Art and Art History
**Business Meeting**
Williford C, 3rd Floor

Italian Art Society
**Business Meeting**
Williford A&B, 3rd Floor

Women’s Caucus for Art
**Business Meeting**
Continental C, Lobby Level
Friday, February 14
9:30 AM–12:00 PM

Religion and the Avant-Garde, Part II
Lake Michigan, 8th Floor
Chair: Jeffrey Abt, Wayne State University

The Early-Modern Child in Art and History
Astoria Room, 3rd Floor
Chair: Matthew Knox Averett, Creighton University

Museums in Disguise: Visual Art and Performance in the Long Nineteenth Century
Williford A&B, 3rd Floor
Chair: Kimberly Beil, University of California, Santa Cruz

Women’s Caucus for Art
The Maternal Body Exposed: Fecundity, Birth Control, and Countering Infertility in Contemporary Art
Grand Ballroom, 2nd Floor
Chair: Rachel A. Epp Buller, Bethel College

Digital Publishing in Art History: The Online Scholarly Catalogue Initiative
Continental C, Lobby Level
Chair: Anne Collins Goodyear, Bowdoin College Museum of Art

The Present Prospects of Social Art History
Continental A, Lobby Level
Chairs: Anthony E. Grudin, University of Vermont; Robert Slifkin, Institute of Fine Arts, New York University

Exhibiting Socially Engaged Art: A Chicago Case Study
International North, 2nd Floor
Chairs: Mary Jane Jacob, School of the Art Institute of Chicago; Pablo Helguera, The Museum of Modern Art

Virtually Physically Speaking
Boulevard C, 2nd Floor
Chair: Kelly F. Kaczynski, Northwestern University

Without Borders: Rethinking Mesoamerican Art
Marquette Room, 3rd Floor
Chairs: Lauren Grace Kilroy, Brooklyn College, City University of New York; Nina F. Berson, Mount Saint Mary’s College

Riots, No Diets: Construction of Oppositional Identity in Feminist Activist Art
Lake Erie, 8th Floor
Chairs: Olga Kopenkina, New York University; Corina Lucia Apostol, Jane Voorhees Zimmerli Art Museum

À La Mode: The Contemporary Art and Fashion System
Boulevard A&B, 2nd Floor
Chair: Jenny Lin, University of Oregon

ARTspace
A New and Unsettled Connectivity: The Network as an Artistic Practice
Waldorf Room, 3rd Floor
Chairs: Kirsten F. Olds, University of Tulsa; Emily Hage, Saint Joseph University

American Art in Black and White
International South, 2nd Floor
Chair: John W. Ott, James Madison University

The Myth of Participation and the Growing Realities of Critical Exchange
Continental B, Lobby Level
Chairs: Shane Aslan Selzer, Parsons The New School for Design; Theodore R. Purves, California College of the Arts

The Influence of Scandinavian Design in America
Lake Huron, 8th Floor
Chair: Bobbye Tigerman, Los Angeles County Museum of Art

Arts Council of the African Studies Association
African Artistic Centers and Distant Metropoles: Intersecting Modernisms of the Twentieth Century
Lake Ontario, 8th Floor
Chair: Monica Blackmun Visona, University of Kentucky

The Countermonument: Thirty Years Later
Williford C, 3rd Floor
Chairs: Mechtild Widrich, ETH Zurich; Kirk E. Savage, University of Pittsburgh

Friday, February 14
12:30–2:00 PM

Community College Professors of Art and Art History
Starting the Conversation: Engaging Students in the Studio and Art History
Williford C, 3rd Floor
Chair: Susan M. Altman, Middlesex County College

Exhibitor Session
Is Art Materials Education Being Neglected? And What Are We Doing About It?
Boulevard A&B, 2nd Floor
Chair: Richard Frumess, R & F Handmade Paints

ARTspace
Services to Artists Committee
Balancing Act: Art, Family, and Other Distractions
Waldorf Room, 3rd Floor
Chairs: Niku Kashef, California State University, Northridge, and Woodbury University; Micol Hebron, Chapman University

Public Art Dialogue
Public Art and Its Role in Placemaking from an International Perspective
Lake Michigan, 8th Floor
Chairs: Marisa D. Lerner, University of Denver; Norie Sato, independent artist
Northern California Art Historians

Drawing Foundations in Early Modern Europe
Lake Ontario, 8th Floor
Chairs: Catherine H. Lushech, University of San Francisco; Patricia L. Reilly, Swarthmore College

New Media Caucus
Exaptation and the Digital Now
International South, 2nd Floor
Chairs: Alex Myers, Bellevue University; Daniel Rourke, Goldsmiths, University of London

Association of Art Museum Curators
The Art Museum Curator: Persevere, Adapt, or Reinvent
International North, 2nd Floor
Chair: Emily B. Neff, Museum of Fine Arts, Houston

Radical Art Caucus
Radical Approaches to Online Issues in Academia
Continental A, Lobby Level
Chair: Travis E. Nygard, Radical Art Caucus

Italian Art Society
Futuro Anteriore: Cultural Self-Appropriation as Catalyst in the Art of Italy
Williford A&B, 3rd Floor
Chairs: Alison Locke Perchuk and Irina D. Costache, California State University, Channel Islands

Women’s Caucus for Art
Water: A Universal Human Right or Commodity?
Continental C, Lobby Level
Chair: Arlene Rakoncay

Association of Historians of Nineteenth-Century Art
Future Directions in Nineteenth-Century Art History
Grand Ballroom, 2nd Floor
Chair: Robyn Rosslak, University of Minnesota Duluth

Ithaka S+R
Research Support Services and the Changing Research Habits of Art Historians
Boulevard C, 2nd Floor
Chairs: Roger C. Schonfeld and Matthew P. Long, Ithaka S+R

Midwest Art History Society
Icons of the Midwest: Matisse’s Bathers with a Turtle at the Saint Louis Art Museum
Lake Erie, 8th Floor
Chair: Paula Wisotzki, Midwest Art History Society

An Art Educator’s Dream: Designing New Facilities alongside New Curricula
Columbia College Chicago, 623 South Wabash Avenue, Room 807
Chair: Jay Wolk, Columbia College Chicago

Art Historians Interested in Pedagogy and Technology
Business Meeting
Marquette Room, 3rd Floor

ArtTable
Business Meeting
Continental B, Lobby Level

Diasporic Asian Art Network
Business Meeting
Astoria Room, 3rd Floor

Historians of German and Central European Art and Architecture
Business Meeting
Lake Huron, 8th Floor

Friday, February 14
2:30–5:00 PM

ARTspace
Annual Distinguished Artists’ Interviews
Waldorf Room, 3rd Floor
Hamza Walker, The Renaissance Society, and Zachary Cahill, University of Chicago, will interview William Pope.L; Kenneth Goldsmith, University of Pennsylvania, will interview Kay Rosen.

Committee on Women in the Arts
Towards Transnational Feminisms in the Arts, Part I
Williford C, 3rd Floor
Chair: Temma S. Balducci, Arkansas State University

Association of Historians of American Art
Still on Terra Firma? The American Landscape in Contemporary Art
Williford A&B, 3rd Floor
Chair: Adrienne Baxter Bell, Marymount Manhattan College

Re-examining Fashion in Western Art, 1775–1975
Boulevard C, 2nd Floor
Chair: Justine R. De Young, Harvard University

Astoria Room, 3rd Floor
Chairs: Victor Luis Deupi, New York Institute of Technology; Richard John, University of Miami

The Art of Display: Context and Meaning, 1700–1850
Lake Huron, 8th Floor
Chair: Christina R. Ferando, Harvard University

New Interpretations of Violence in Ancient American Art
Continental B, Lobby Level
Chairs: Andrew Finegold, Wake Forest University; Ethan M. Cole, University of California, Los Angeles

Women, War, and Industry
Continental C, Lobby Level
Chair: Amy Galpin, San Diego Museum of Art
Abstraction and Difference
Continental A, Lobby Level
Chairs: David J. Getsy, School of the Art Institute of Chicago; Tirza T. Latimer, California College of the Arts

Mass-Market Image Ecologies
International North, 2nd Floor
Chairs: Michael Leja, University of Pennsylvania; Jennifer A. Greenhill, University of Illinois at Urbana-Champaign

Other Asias
Lake Ontario, 8th Floor
Chair: Susette S. Min, University of California, Davis

Studio Art Open Session
From Paper to Practice: Tactics and Publics in Socially Engaged Art
Grand Ballroom, 2nd Floor
Chair: Melissa Hilliard Potter, Columbia College Chicago

The Art of Survivance
Marquette Room, 3rd Floor
Chair: Sascha T. Scott, Syracuse University

American Society for Hispanic Art Historical Studies
Death in Spain and Ibero-America: Representing an “Obsession”
Lake Erie, 8th Floor
Chair: Oscar E. Vazquez, University of Illinois at Urbana-Champaign

The Absent Image
Boulevard A&B, 2nd Floor
Chair: Michelle C. Wang, Georgetown University

Early Modern Imperial Landscapes in Comparative Perspective
Lake Michigan, 8th Floor
Chair: Stephen Whiteman, Center for Advanced Study in the Visual Arts, National Gallery of Art

Friday, February 14
5:30 PM–7:00 PM

Annual Members’ Business Meeting
SPEAK OUT! OPEN DISCUSSION ON THE FUTURE OF CAA
Announcement of New Members of the CAA Board of Directors
International South, 2nd Floor
Reception to follow

ArtTable
The Art and Science of Museum Engagement
Continental B, Lobby Level
Chair: Tracy L. Adler, Ruth and Elmer Wellin Museum of Art, Hamilton College

Visual Resources Association
Collaborating with Faculty: Building Special Visual Resources Collections
Continental A, Lobby Level
Chair: Elizabeth Darocha Berenz, ARTstor

European Postwar and Contemporary Art Forum
European Postwar and Contemporary Scholarship in a Global Context
Boulevard C, 2nd Floor
Chairs: Catherine J. Dossin, Purdue University; Stephanie Jeanjean, Pace University

National Council on Education for the Ceramic Arts
Material and Investigation: 2013 NCECA Emerging Artists
Lake Erie, 8th Floor
Chair: Joshua Green, National Council on Education for the Ceramic Arts

National Council of Arts Administrators
Hot Problems/Cool Solutions in Arts Leadership
Williford C, 3rd Floor
Chair: James A. Hopfensperger, Western Michigan University

Diasporic Asian Art Network
Asian/Americas: Praxis and Pedagogy
Boulevard A&B, 2nd Floor
Chair: Alice M. Jim, Concordia University

Art, Literature and Music in Symbolism and Decadence
Myth, History, and Dreams in the Symbolist Imagination
Continental C, Lobby Level
Chair: Rosina Neginsky, University of Illinois at Springfield

SGC International
Printmaking Installation: Three Individual Artists and One Print Collective
Marquette Room, 3rd Floor
Chair: Marilee Salvator, Metropolitan State University of Denver

Mid America College Art Association
Business Meeting
Lake Ontario, 8th Floor

Public Art Dialogue
Business Meeting and Awards Ceremony
Lake Michigan, 8th Floor
Saturday, February 15
7:30–9:00 AM

Foundations in Art: Theory and Education
Business Meeting
Continental C, Lobby Level

Radical Art Caucus
Business Meeting
Williford C, 3rd Floor

Saturday, February 15
9:30 AM–12:00 PM

Historians of Netherlandish Art
Moving Images: The Art of Personal Exchange in the Netherlands and Beyond
Lake Erie, 8th Floor
Chair: Marisa A. Bass, Washington University in St. Louis

Contemporary Painting and Technology
Williford C, 3rd Floor
Chair: Matthew Nicholas Biro, University of Michigan

The Renaissance and Contemporary Critical Theory
Lake Michigan, 8th Floor
Chair: Paula Carabell, Southern New Hampshire University

Public Art Dialogue
Vandalism, Removal, Relocation, Destruction: The Dilemma of Public Art's Permanence
Boulevard A&B, 2nd Floor
Chair: Erika Doss, University of Notre Dame

Towards a Spatial (Digital) Art History
Marquette Room, 3rd Floor
Chairs: Catherine J. Dossin, Purdue University; Béatrice Joyeux-Prunel, Ecole normale supérieure, Paris

Leonardo Education and Art Forum
Time and Space Concepts in Postwar Art
Lake Huron, 8th Floor
Chairs: Larisa Dryansky, Université Paris-Sorbonne; Melissa Warak, Sam Houston State University

Ephemeral
Continental A, Lobby Level
Chair: Carson Fox, Adelphi University

National Committee on the History of Art
State of the Field: New Frontiers in Chinese Art
Williford A&B, 3rd Floor
Chairs: Sarah E. Fraser, University of Heidelberg; Eugene Y. Wang, Harvard University

Beyond Big Data: The Politics of Vision in Complex Systems
International South, 2nd Floor
Chairs: Kevin J. Hamilton and Terri Weissman, University of Illinois at Urbana-Champaign

The Unlikely Self, Part II
Grand Ballroom, 2nd Floor
Chairs: Anna Hetherington, Columbia University; Veronica Maria White, The Morgan Library and Museum

Global Art History in the Middle Ages: China and Cross-Cultural Exchange, 500–1500
Continental B, Lobby Level
Chairs: Shih-Shan S. Huang and Diane B. Wolfthal, Rice University

Memorials for Merchants: The Funerary Culture of Late Medieval Europe's New Elite
Astoria Room, 3rd Floor
Chairs: Emily D. Kelley, Saginaw Valley State University; Vanessa Crosby, Northwestern University

The Global Sixties: Art in the Cold War
International North, 2nd Floor
Chairs: Steven D. Nelson, University of California, Los Angeles; Caroline A. Jones, Massachusetts Institute of Technology

New Foundations?
Continental C, Lobby Level
Chairs: Dushan Petrovich, Boston University; Roger White, independent artist

Interdisciplinary, Transdisciplinary, Cross-Disciplinary: Pedagogical Challenges in an Era of Expanded Disciplines
Lake Ontario, 8th Floor
Chair: Jack Toolin, Pratt Institute and Polytechnic Institute at New York University

Maintaining the Past: Collecting and Collectors in Twenty-First-Century Museums, Part II
Conference Room 4D, 4th Floor
Chairs: Janet L. Whitmore, Harrington College of Design; Gabriel P. Weisberg, University of Minnesota

Trecento Pictoriality
Boulevard C, 2nd Floor
Chair: Karl P. Whittington, The Ohio State University

Objectifying Prints: Hybrid Media 1450–1800, Part II
Conference Room 4M, 4th Floor
Chairs: Edward H. Wouk, University of Manchester; Suzanne Karr Schmidt, The Art Institute of Chicago
Saturday, February 15
10:00 AM–2:00 PM
ARTspace
Designing a Better Future: A Participatory Platform for Exchange
Waldorf Room, 3rd Floor
Chairs: Jackie Apple, Art Center College of Design; Mat Rappaport, Columbia College Chicago

Saturday, February 15
12:30–2:00 PM
Association of Academic Museums and Galleries
Beyond the Gallery Walls
Continental B, Lobby Level
Chair: Leonie Bradbury, Montserrat College of Art

Creative Capital Foundation
They Do Things that They Don’t Do on Broadway:
Chicago and the Performed as Visual
Marquette Room, 3rd Floor
Chair: Sean Elwood, Creative Capital Foundation

Committee on Women in the Arts
Always Causing Trouble: The “Lesbian” within Queer and Feminist Art Today
Grand Ballroom, 2nd Floor
Chairs: Christine A. Filippone, Millersville University; Jonathan D. Katz, University at Buffalo, State University of New York

The Advanced Placement Program of The College Board
Developments in Advanced Placement Art History and Studio Art Programs
Williford C, 3rd Floor
Chair: Wendy Free, The College Board

Getting Published in the Digital Age: A Guide for Art Historians
Lake Michigan, 8th Floor
Chair: Eleanor Goodman, Penn State University Press

Pacific Art Association
Unsettling Pacific Visions: Complicity and Contestation in Kanaka Maoli (Native Hawaiian) and Sāmoan Contemporary Art
Boulevard A&B, 2nd Floor
Chair: Stacy L. Kamehiro, University of California, Santa Cruz

Foundations in Art: Theory and Education
A Hybrid Practice: Getting Rid of Digital Media Courses
Continental C, Lobby Level
Chair: Chris J. Kienke, University of Illinois at Urbana-Champaign

Japan Art History Forum
Approaches to Art and Politics in Postwar Japanese Art
Lake Huron, 8th Floor
Chair: Namiko Kunimoto, The Ohio State University

Historians of German and Central European Art and Architecture
Popularizing Architecture in Germany and Central Europe
Williford A&B, 3rd Floor
Chair: Wallis Miller, University of Kentucky

Museum Committee
Future Careers in Museums of the Future
Lake Ontario, 8th Floor
Chairs: Laurel O. Peterson, Yale University; Bruce A. Boucher, The Fralin Museum of Art, University of Virginia

Association for Modern and Contemporary Art of the Arab World, Iran, and Turkey
Unstable Fields: Research Practices and Political Upheaval in the Middle East
Lake Erie, 8th Floor
Chairs: Alexandra Dika Seggerman, Yale University; Sarah-Neel Smith, University of California, Los Angeles

Historians of Eighteenth-Century Art and Architecture
New Scholars Open Session: The Eighteenth Century, Global and Local
International South, 2nd Floor
Chair: Kristel Smentek, Massachusetts Institute of Technology

Committee on Intellectual Property
Fair Use: How, Why, Where, When, and for Whom?
International North, 2nd Floor
Chair: Christine L. Sundt, Visual Resources: An International Journal of Documentation

New York Foundation for the Arts
Artist as Entrepreneur: Core Principles for Building a Sustainable Practice
Conference Room 4D, 4th Floor
Chair: Maria Villafranca, New York Foundation for the Arts

Association for Critical Race Art History
Business Meeting
Astoria Room, 3rd Floor

Visual Culture Caucus
Business Meeting
Continental A, Lobby Level

Visual Resources Association
Business Meeting
Boulevard C, 2nd Floor
Saturday, February 15
2:30–5:00 PM

ARTspace

**New Financial Architectures for Creative Communities**
Waldorf Room, 3rd Floor
Moderator: Edgar Arceneaux, independent artist

Committee on Women in the Arts

**Towards Transnational Feminisms in the Arts, Part II**
Conference Room 4D, 4th Floor
Chair: Temma S. Balducci, Arkansas State University

**Italy, Persia, and Early Modern Globalism**
Astoria Room, 3rd Floor
Chairs: Cristelle L. Baskins, Tufts University; Pamela M. Jones, University of Massachusetts, Boston

**The Medium, Before and After Modernism, Part II**
Lake Erie, 8th Floor
Chair: Roland Betancourt, Yale University

**Performance Art in Central and Eastern Europe**
Williford C, 3rd Floor
Chairs: Amy Bryzgel, University of Aberdeen; Pavlina Morganova, Academy of Fine Arts, Prague

Historians of Eighteenth-Century Art and Architecture

**After the Secular: Art and Religion in the Eighteenth Century**
Williford A&B, 3rd Floor
Chair: Kevin M. Chua, Texas Tech University

**Industry, Utopia, and Modern World Architecture**
Marquette Room, 3rd Floor
Chairs: Lawrence D. Chua, Hamilton College; Nathaniel Walker, Brown University

**Refiguring Masculinities in Conceptual Art**
Continental C, Lobby Level
Chairs: Thomas F. Folland and Leta Y. Ming, Santa Monica College

**Ethereal Permanence: The Lasting Legacy of Temporary Public Sculpture**
International North, 2nd Floor
Chairs: Brian E. Hack and Caterina Y. Pierre, Kingsborough Community College, City University of New York

**Miscegenating Racial Representations: Critical Mixed Race Strategies and the Visual Arts**
International South, 2nd Floor
Chairs: Laura L. Kina, DePaul University; Margo L. Machida, University of Connecticut

**Russian Avant-Garde and the First World War: Culture, Contacts, and Contexts**
Continental A, Lobby Level
Chairs: Maria Kokkori, The Art Institute of Chicago; Maria Mileeva, Courtauld Institute of Art

**Ecoart History, Part II**
Conference Room 4M, 4th Floor
Chairs: Sonya S. Lee, University of Southern California; Therese O’Malley, Center for Advanced Studies in the Visual Arts, National Gallery of Art

**Localism, Micro-identities, and the Art of the Late Antique Mediterranean**
Boulevard C, 2nd Floor
Chairs: Adam Levine, Toledo Museum of Art; Sean Villareal Leatherbury, Bard Graduate Center

Association for Textual Scholarship in Art History

**Hegemony and Hierarchy: Rivalry in the Theory and Practice of the Visual Arts**
Continental B, Lobby Level
Chair: Sarah J. Lippert, University of Michigan-Flint

**Renaissance Society of America**

The "Object" in the Renaissance
Grand Ballroom, 2nd Floor
Chairs: Andrew Morrall, Bard Graduate Center; George Gorse, Pomona College

Curating Latin American Art: Reclaiming Artistic Legacies, Archives, and Political Traditions
Boulevard A&B, 2nd Floor
Chairs: Simone Osthoff, Pennsylvania State University; Priscilla Arantes, Paco das Artes and Pontificia Universidade Catolica

**Painting in the Digital Age: Twenty-First-Century Recontextualization**
Lake Ontario, 8th Floor
Chair: Amy Schissel, Algonquin College

Drachma-tic Art: The Economics of Ancient Greek Visual Culture
Lake Huron, 8th Floor
Chairs: Kristen E. Seaman, Kennesaw State University; Andrew F. Stewart, University of California, Berkeley

The Wall of Respect and People’s Art since 1967
Lake Michigan, 8th Floor
Chairs: Rebecca E. Zorach, University of Chicago; Drea Howenstein, School of the Art Institute of Chicago
MEMBERSHIP

CAA MEMBERS SAVE ON CONFERENCE REGISTRATION. NOW IS THE TIME TO RENEW YOUR MEMBERSHIP AND TAKE ADVANTAGE OF CAA’S MANY BENEFITS.

As a CAA member, you can:

• Participate in Career Services at the Annual Conference and interview for jobs, take part in mentoring sessions, and attend professional-development workshops
• Network with professionals in the visual arts at the conference and via the online Member Directory, which is searchable by first and last name, organization or institution name, and city, state, and country
• Take advantage of CAA’s Online Career Center, the best job-search tool in the arts, to post and apply for jobs online, post and search CVs, and make use of other professional-development aids
• Read The Art Bulletin, the preeminent journal for art historians first published in 1913, or Art Journal, a cutting-edge publication of contemporary art and ideas
• Access caa.reviews, an online journal devoted to the review of books, exhibitions, and related media
• List your recent solo exhibition, published book, new position, or grant received in Member News on the CAA website
• Receive special rates on subscriptions to more than forty art magazines and journals, including Artforum, Art in America, the Oxford Art Journal, and more
• Register at the member rate for the 103rd Annual Conference and save up to $375!

Career Services at the Annual Conference offers:

• Online Career Center job postings
• Interviews for positions at colleges, universities, museums, and other nonprofit institutions
• Workshops related to the job search
• Roundtable discussions about on-the-job issues in the visual arts
• Mentoring sessions and portfolio reviews with established professionals in the visual arts
• Orientation session on Tuesday evening, open to all, that provides an overview of Career Services

MEMBERSHIP ONLINE

Visit www.collegeart.org/membership to join, rejoin, or renew your membership online. Online membership requires payment by MasterCard, Visa, American Express, or Discover credit card, or via PayPal.

MEMBERSHIP ONSITE

You may also join, rejoin, or renew your CAA individual membership at the conference in the registration area, Salon B, Stevens Meeting Center Lower Level, during the following hours:

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<td>Saturday</td>
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Onsite membership may be paid by MasterCard, Visa, American Express, or Discover credit card; by check drawn from a US bank (payable to College Art Association); or by cash.
CHECK-IN AND ONSITE REGISTRATION

Conference registration allows you entry to all sessions, the Book and Trade Fair, and select area museums and galleries. To attend Career Services at the conference, you must be a current CAA member and bring your CAA membership ID card and password. If you wish to attend Career Services but not to register for the whole conference, you may do so with a current CAA membership ID card and password. Conference registration for nonmembers does not include access to Career Services.

There are no refunds on Annual Conference registration. Registration is not transferable.

CHECK-IN AND ONSITE REGISTRATION LOCATION

Salon B, Stevens Meeting Center, Lower Level, Hilton Chicago:
• Information
• Membership
• Onsite registration
• Purchase of single-time-slot, single-day, special-event, and Book and Trade Fair tickets, and Abstracts 2014
• Replacement badges
• Check-in for early, advance, complimentary, exhibitor, and press registrants

REGISTRATION HOURS

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To receive the member rate for registration, you must first be a current CAA member (see page 20).

INDIVIDUAL REGISTRATION RATES

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SINGLE-TIME-SLOT REGISTRATION

Single-time-slot registration is available **onsite only**, during registration hours. Single-time-slot refers to morning (9:30 AM–noon) or afternoon (2:30–5:00 PM) sessions. With the purchase of a single-time-slot ticket, you may enter any and all sessions within that particular time period. Purchase of a single-time-slot ticket does not include a conference badge, Conference Program, conference tote, Abstracts 2014, entrance to the Book and Trade Fair and to select area museums and galleries, or Directory of Attendees. Price per ticket: $70 (nonmembers); $50 (CAA members); $35 (CAA student/retired members). Pay by MasterCard, Visa, American Express, or Discover credit card; by check drawn from a US bank, payable to College Art Association; or cash. The lines for single-time-slot registration are often long, so be sure to arrive at least forty minutes before the session starts.

SINGLE-DAY REGISTRATION

Single-day registration is available onsite only during registration hours. A single-day ticket includes a one-day conference badge and Conference Program, but not access to the Abstracts 2014 or Directory of Attendees. Price per day: $195 (nonmember); $145 (CAA member); and $100 (CAA student/retired member); payable by credit card, check, or cash. The lines for single-day registration are often long so be sure to arrive at least forty minutes before the morning session starts.

INSTITUTIONAL MEMBER REGISTRATION

Faculty and staff cannot register through their institution’s membership onsite. Only individual members may register at the onsite rate.

BADGES, CONFERENCE PROGRAM, ABSTRACTS 2014, DIRECTORY OF ATTENDEES

You will receive your conference badge, Conference Program, and tote at the conference registration and check-in area (Salon B) beginning Tuesday at 5:00 PM. Each registrant is entitled to one Program and online access to Abstracts 2014 and the Directory of Attendees. When purchased in advance, tickets to special events will also be in your registration packet.

Badges: A conference badge entitles you to attend all sessions, the Book and Trade Fair, and free admission to select area museums and galleries. Please wear your badge at all times. There will be a $50 charge, payable by credit card, check, or cash, to replace a lost badge.

Conference Program: Additional copies of the Conference Program may be purchased onsite for $10, by credit card, check, or cash.

Directory of Attendees: The online Directory contains the name, address, affiliation, email address, and phone number of all early registrants. It will be available online only to all registrants. If you do not want to be listed, please check the appropriate box on the registration form. Only early registrants are guaranteed inclusion in the Directory. It will also be possible to search for conference registrants by logging in to your CAA account and clicking the Registrant Information image on the home page.

Abstracts 2014: There will be no printed book of abstracts; they will be available online only. Access to Abstracts 2014 is free for conference registrants and $35 for nonregistrants (payable onsite with credit card, check, or cash).

AUDIO RECORDINGS

Downloads of audio of selected sessions will be available for order at the conference, in the registration area in Salon B, Stevens Meeting Center, Lower Level.
LODGING AND TRAVEL

CONFERENCE HOTELS

HILTON CHICAGO (Headquarters Hotel)
720 South Michigan Avenue
Chicago, IL 60605
312-922-4400

Hilton Chicago, a landmark downtown hotel, recently completed a $150 million renovation, and it is located within walking distance of many Chicago attractions. Step outside the front door and walk through Grant Park to Chicago's Lakefront, Field Museum, Shedd Aquarium, Adler Planetarium, or Soldier Field. Millennium Park and theater and financial district events are only steps from the hotel's South Loop location. Navy Pier and Chicago Children’s museum are also nearby.

PALMER HOUSE (Student Hotel)
17 East Monroe Street
Chicago, IL 60603
312-726-7500

This AAA four-diamond-rated hotel recently completed a $170 million transformation and has been hosting visitors to the Chicago Loop for over 140 years. Today, the Palmer House Hilton continues to thrive in the heart of the theater and financial district, just steps from the Art Institute, Millennium Park, and State Street shopping.

Directions to Hilton Chicago: Palmer House is about a fifteen minute walk to the Hilton Chicago. As an alternative, take the #6 bus at State and Monroe Streets five stops to Balbo and Michigan. Walk east on Balbo to Michigan. Or, take the red line at Monroe-Red (State and Monroe Streets) two stops to Harrison. Walk one block south to Balbo, then east on Balbo to Michigan.

TRAVEL AND TRANSPORTATION

GO AIRPORT EXPRESS
Save 10% on GO Airport Express!
Use code CAA2014

All conference attendees traveling to and from Chicago O’Hare (ORD) and Midway International (MDW) are entitled to a discount on fares with GO Airport Express. Shuttles depart from O’Hare and Midway Airports every fifteen minutes for downtown Chicago and area hotels. To make a reservation, use the link at http://bit.ly/18jxfpJ or call 888-284-3826. Use code “CAA2014” to receive a 10% discount.

AVIS
Use code D173699

Special discounts are available on a wide selection of vehicles from eco-friendly and fuel-efficient compacts and hybrids to stylish premium and luxury sedans. Reserve online or contact Avis at 800-331-1600 using code D173699. Offer valid for reservations between February 5 and February 22, 2014.

TO AND FROM AIRPORTS

By Car
To the Hilton Chicago: From O’Hare International Airport, follow signs for I-190 East. Take I-190 to I-90/94 east (Kennedy Expressway). Take I-90/94 approximately eighteen miles to Jackson Street Exit. Drive 1/4 mile on Jackson Street, turn right on Michigan Avenue. The Hilton is five blocks down. Be advised that Congress Parkway is closed. From Midway Airport, take I-55 North to Chicago North on Lakeshore Drive. Turn left on Balbo. The Hilton is two blocks on the left.

To the Palmer House: From O’Hare International Airport, follow signs for I-190 East. Take I-190 to I-90/94 east (Kennedy Expressway). Take I-90/94 to the Monroe Street exit, and turn left. The hotel is approximately eight blocks on the right. From Midway Airport, go north on Cicero Avenue. Take Stevenson Expressway (I-55) northeast to Kennedy Expressway (I-90) West. Exit at Monroe Street and turn right. The hotel is eight blocks on the right.

Parking at the Hilton Chicago:
Self parking: $49 (12–24 hours)
Valet: $64 (6–24 hours)

Parking at the Palmer House:
Self parking: $41 (55 East Monroe)
Valet parking: $69

By Taxi

Approximate rates for taxis from the airports to the Hilton:
$45 from O’Hare
$35 from Midway

Approximate rates for taxis from the airports to the Palmer House:
$35 from O’Hare
$25 from Midway
**By Subway or Bus**

To the Hilton Chicago: When taking public transportation from O’Hare International Airport, take CTA Blue Line train to the Jackson stop. This is the only subway train leaving O’Hare. Walk 0.6 miles southeast to 720 South Michigan Avenue. When taking public transportation from Midway Airport, take the CTA Orange Line train to the Roosevelt stop. Walk 0.5 miles north to 720 South Michigan.

To the Palmer House: When taking public transportation from O’Hare International Airport, take the Blue Line train to Monroe/Dearborn stop. Take Monroe east to the hotel. The Palmer House is on the south side of the street. From Midway Airport, take the Orange Line from Midway to downtown. Get off at the Adams/Wabash stop. The Palmer House is located on the west side of Wabash Avenue.

**GETTING AROUND CHICAGO**

**By Bus and Subway**

The Chicago Transit Authority (CTA) operates Chicago’s buses and subway, the L. When you enter a train station, you can pay your fare at the turnstile or gate. Every station has Transit Card Vending Machines if you need to buy a fare. Bus stops are usually located one or two blocks apart. Some stops are served by multiple routes. Have your fare ready when the bus approaches and pay your fare as you enter. Buses announce stops both audibly and visually on the bus.

Single-ride, cash: $2.25 (accepted on buses only in dollar bills or coins; no transfers available when paying cash). Full fare with farecard (Chicago Card, Chicago Card Plus, and Transit Cards):
- 1st ride $2 (bus); $2.25 (rail).
- 1st ride, if starting at O’Hare, $5.
- 1st transfer 25 cents; 2nd transfer free. Transfers must occur within two hours of the first ride.

Buy Transit Cards online at CTA Store, reload at rail stations, CTA Headquarters, or buy preloaded around town.

For complete information on fares, schedules, and maps, visit http://www.transitchicago.com/.

**By Taxi**

Yellow Cab Chicago operates over 1700 taxicabs in the city. 
Call 312-829-4222; text your complete pickup address to 777222; or order online at http://www.yellowcabchicago.com/.

Rates: $3.25 for the first 1/9th mile or less; $0.20 for each additional 1/9th of a mile. There is an extra $1 charge for the first additional passenger over the age of 12 and under the age of 65, and $.50 for each additional passenger. There is a $2 airport departure/arrival tax charged per trip (not per person). There is no extra charge for baggage or credit card use, and tipping is optional.

**SERVICES**

**Internet Access**

Complimentary wireless internet service is available in all public areas in the Hilton Chicago, which includes the lobby area, SNAX, and 720 South Bar and Grill. In addition, complimentary wireless service will be available in all session rooms, the Book and Trade Fair, and the Interview Hall. Complimentary wireless service is available in all guest rooms as well.

**Business Center**

The FedEx Office Business Center, which provides printing, copying, and fax services, is located on the Lobby Level of the hotel next to Kitty O’Sheas. Operating hours are Monday–Friday, 7:00 AM–7:00 PM and Saturday–Sunday, 8:00 AM–5:00 PM.

**Child Care**

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

**Food and Beverage**

The Hilton Chicago has a variety of dining options, all located on the Lobby Level. 720 South Bar & Grill, a classic American grill featuring a seasonally inspired menu with a focus on local ingredients, is open daily from 6:00–1:00 AM. Kitty O’Sheas, open daily from 11:00–1:00 AM, features Irish fare, Irish spirits, and live Irish entertainment. SNAX café features Starbucks coffee, freshly prepared light meals, and complimentary Wi-Fi; it is open daily from 6:00 AM–11:00 PM.

Palmer House Hilton features the Lobby Bar at Lockwood, which is open daily from 11:00–12:00 AM. In addition, Lockwood Restaurant offers a local and seasonal inspired menu of American cuisine featuring herbs, vegetables, and urban honey harvested from its very own rooftop garden and apiary. It is open daily from 6:30 AM–10:00 PM. Potter’s Lounge, located on the lobby level, is open Tuesday–Saturday from 4:00 PM–12:00 AM.

**Special Accommodations**

CAA is committed to providing access to all individuals attending the conference. Those needing any special accommodations (e.g., sign-language interpretation, large-type print materials, or transportation) should email Paul Skiff at pskiff@collegeart.org by January 10, 2014.
CAREER SERVICES

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

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

Events and services include:

• Up-to-the-minute job listings in the Online Career Center
• Semiprivate booths and convenient tables for job interviews
• Workshops related to the job search
• Professional-development roundtable discussions about on-the-job issues in the arts
• Mentoring sessions and portfolio reviews with senior professionals in the visual arts
• Networking and job-search advice
• A helpful Career Services Orientation to get you started
• Learn more at conference.collegeart.org/2014/careers

CAREER SERVICES ORIENTATION AND Navigating the conference

Tuesday, February 11, 6:30–8:00 PM
International South, 2nd Floor, Hilton Chicago

Job candidates, interviewers, and others interested in using Career Services are urged to attend this Orientation. Learn the various components of Career Services—the Candidate Center, the Interview Hall, and the programs and services CAA provides for interviewers and candidates—so that you can take best advantage of them. At Orientation you may also receive advice on your job search in a relaxed Q&A session. You will be given a copy of CAA’s Career Services Guide, which can help you navigate Career Services events and provide answers to frequently asked questions. The guide is also available online at http://conference.collegeart.org/2014/careers.

CANDIDATE CENTER

Wednesday, February 12–Friday, February 14, 9:00 AM–7:00 PM
Mobley Room, Stevens Meeting Center, Lower Level, Hilton Chicago

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

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

INTERVIEW HALL: BOOTHs AND TABLEs

Wednesday, February 12–Friday, February 14, 9:00 AM–7:00 PM
Saturday, February 15, 9:00 AM–NOON
Salon C, Stevens Meeting Center, Lower Level, Hilton Chicago

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

ONSITE BOOTH AND TABLE RENTAL

Tables may be rented onsite at the Interviewer Center, subject to availability, starting on Wednesday, February 12, and must be paid in full by MasterCard, Visa, American Express, or Discover credit card. No table or booth cancellations will be accepted and no refunds offered.

Booth Rental Rates

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PROFESSIONAL-DEVELOPMENT WORKSHOPS

Workshop enrollment is by preregistration only. No onsite enrollment is offered.

**Wednesday, February 12**

9:00–11:00 AM  
Driving from Adjunct to Full-Time Teaching: Making Your Part-Time Experiences Work for Your Search  
Presenter: Susan Altman, Middlesex County College  
PDR2, 3rd Floor, Hilton Chicago

2:30–4:30 PM  
Job Hunt 101: Essential Steps in Securing a Job in the Arts  
Presenter: David M. Sokol, Professor Emeritus, University of Illinois, Chicago  
PDR2, 3rd Floor, Hilton Chicago

**Thursday, February 13**

9:30–11:00 AM  
The Artist Talk: How to Talk to Anyone Anywhere about Your Art  
Presenter: Gigi Rosenberg  
PDR3, 3rd Floor, Hilton Chicago

2:30–5:00 PM  
Grant Writing for Artists  
Presenter: Barbara Bernstein, Virginia Center for the Creative Arts and University of Virginia  
PDR2, 3rd Floor, Hilton Chicago

**Friday, February 14**

9:00–11:00 AM  
The Syllabus: Mapping Out Your Semester  
Presenter: Steven Bleicher, Coastal Carolina University  
PDR2, 3rd Floor, Hilton Chicago

9:00–11:00 AM  
Pedagogy Now: Creating Effective Evaluation Techniques  
Presenters: Suzanne E. Szucs, independent artist; and Jane Alden Stevens, University of Cincinnati  
PDR3, 3rd Floor, Hilton Chicago

2:00–4:00 PM  
Staying on Track with the Tenure Track  
Presenter: Michael Aurbach, Vanderbilt University  
PDR3, 3rd Floor, Hilton Chicago

2:30–4:00 PM  
Advice for Beginning/Inexperienced Instructors  
Presenter: Mika Cho, California State University, Los Angeles  
PDR2, 3rd Floor, Hilton Chicago

**Saturday, February 15**

9:30–11:30 AM  
Making Sense of Digital Images  
Presenter: Blaise Tobia, Drexel University  
PDR2, 3rd Floor, Hilton Chicago

NOON–2:00 PM  
Financial Basics for Entrepreneurial Artists  
Presenter: Elaine Grogan Luttrull, Minerva Financial Arts  
PDR2, 3rd Floor, Hilton Chicago

MENTORING SESSIONS

Thursday, February 13, and Friday, February 14  
Conference Rooms 4H and 4I, 4th Floor, Hilton Chicago  
Registration not necessary; free and open to the public  
Join your colleagues in informal discussions about the challenges, opportunities, and issues that affect your career. Roundtable leaders will address a wide range of topics that relate to career choices, professional life, and work strategies.

**PROFESSIONAL-DEVELOPMENT ROUNDTABLE DISCUSSIONS**

Thursday, February 13, 12:30–2:00 PM  
Foyer, Stevens Meeting Center, Lower Level, Hilton Chicago  
Registration not necessary; free and open to the public  
Join your colleagues in informal discussions about the challenges, opportunities, and issues that affect your career. Roundtable leaders will address a wide range of topics that relate to career choices, professional life, and work strategies.

**Professional Networking for Artists and Art Historians**  
Led by: Michael Aurbach, Vanderbilt University

**Lead a Full Life! Balancing Career and Children**  
Led by: Nicola Courtright, Amherst College

**Investing for Life’s Goals**  
Led by: Joseph P. Henry, TIAA-CREF Financial Services

**Adjuncts and Instructors: Navigating Higher Ed in a Busted Economy**  
Led by: Peter Kaniaris, Anderson University

**If Not Teaching, What Then?**  
Led by: Suzanne Lemakis, Fine Arts Department, Citigroup

**Balancing Your Creative and Academic Life**  
Led by: Leo Morrissey, Georgian Court University

**Public Art Beyond the Proposal: Implementation, Fabrication, Oversight**  
Led by: Norie Sato, Sato Service LLC
STUDENT AND EMERGING PROFESSIONALS LOUNGE

Wednesday–Friday, February 12–14, 9:00 AM–8:00 PM
Saturday, February 15, 9:00 AM–5:00 PM
Conference Room 4K, 4th Floor, Hilton Chicago
Open to all conference attendees

Organized annually by the Student and Emerging Professionals Committee, the SEP Lounge is a space devoted to you. It is a place where you can meet friends, network to make new friends, find information about CAA and the committee, and relax and enjoy exceptional company.

The SEP Lounge is sponsored by Wix. Wix empowers creatives and entrepreneurs to build their own website, without having to write a single line of code. Learn more at www.wix.com, or attend one of several Wix workshops held daily at the Annual Conference in Joliet Foyer, 3rd Floor of the Hilton Chicago.

**Wednesday, February 12**

2:30–3:30 PM
**Brown Bag Lunch: Copyright and Intellectual Property Rights**

4:00–6:00 PM
**Onsite Mock Interview Registration**
Back by popular demand! In a competitive job market, everyone could use the opportunity to get feedback on interviewing and presentation. Take advantage of this opportunity to have a twenty-minute interview followed by ten minutes of feedback from a seasoned professional.

**Thursday, February 13**

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

10:00–11:00 AM
**Brown Bag Lunch: Interviewing Strategies and Techniques and Elevator Speech**

1:00 PM–3:00 PM
**Mock Interviews**

4:00–6:00 PM
**Mock Interview**

**Friday, February 14**

9:00 AM–11:00 PM
**Mock Interviews**

12:00–1:00 PM
**Brown Bag Lunch: Application 101**

2:30–4:30 PM
**Mock Interviews**

5:00–6:00 PM
**Brown Bag Lunch: Teaching Portfolios**

**Saturday, February 15**

10:00 AM–11:00 AM
**Brown Bag Lunch: Tenure Expectations**

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**WIX WORKSHOPS**
Joliet Foyer, 3rd Floor

**Wednesday, February 12**

7:30–9:00 AM
**Websites and Waffles**
Build your Wix.com online portfolio in the time it takes to have breakfast, no coding required. Bring a laptop and your work.

9:30 AM–NOON
**Market Yourself Online**
Discover the best tips and tricks for using social media to get noticed.

12:30–2:00 PM
**Get Online Now! Why Every Creative Needs a Website**
Are you an artist or a designer? Find out how Wix.com can help you create the portfolio of your dreams.

2:30–5:00 PM
**Sell Your Work Online**
Discover simple tools using Wix.com to build a stunning eCommerce website.

**Thursday, February 13**

9:30 AM–NOON
**Websites and Waffles**

12:30–2:00 PM
**Get Online Now!**

2:30–5:00 PM
**Online Portfolio Review**
Bring your online portfolio and learn what industry experts have to say about it.

5:30–7:00 PM
**Market Yourself Online**
Friday, February 14
9:30 AM–NOON
Websites and Waffles

12:30–2:00 PM
Create an Online Portfolio with Wix.com

2:30–5:00 PM
Market Yourself Online

5:30–7:00 PM
Get Online Now! Why Every Creative Needs a Website

BOOK AND TRADE FAIR
Thursday, February 13–Friday, February 14, 9:00 AM–6:00 PM
Saturday, February 15, 9:00 AM–2:30 PM
Salon A, Stevens Meeting Center, Lower Level, Hilton Chicago

The Book and Trade Fair hosts more than 120 publishers, art materials manufacturers, and services in the arts. Stop by to explore their wares and projects and talk to them about yours. Meet an editor, find a great book, test a new ink, chat with authors, and more!

- See the newest art books, journals, and magazines
- Attend book signings
- Test the latest materials and tools and watch demonstrations
- Discuss your book ideas with experienced art editors
- Meet the editors of The Art Bulletin, Art Journal, and caa.reviews
- Learn about new survey textbooks and teaching aids for your classroom
- Try out those brushes you’ve been eyeing and test the newest portable easel
- Investigate digital-image resources for your classroom or library
- Pick up brochures for programs in advanced degrees and foreign studies
- Join a national arts-advocacy organization
- Apply for a residency program
- Learn about academic testing and research firms
- Meet with representatives from professional associations

A wide variety of art materials will be on view, and many of the experts who manufacture them will be on hand to discuss their products, which include:
- Paints and brushes
- Graphic materials and graphic-design supplies
- Paper
- Frames
- Easels and tools

- Printmaking supplies
- Ceramics, sculpting, and modeling supplies
- Digital-studio supplies
- Photographic, video, and film supplies

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

Member: $15, with credit card, check, or cash
Nonmember: $25, with credit card, check, or cash

EXHIBITOR SESSIONS
Thursday, February 13
12:30–2:00 PM
How to Get Published and How to Get Read
PDR2, 3rd Floor, Hilton Chicago
Chairs: Sarah Sidoti, Kath Burton, and Tara Golebiewski, Routledge, Taylor & Francis

Fifty Years of Interaction of Color: Reinventing a Classic Book for the Twenty-First Century
International North, 2nd Floor, Hilton Chicago
Chair: Michelle Komie, Yale University Press

This session will cover the history of Josef Albers; his career as a teacher at the Bauhaus, Black Mountain College, and Yale; and the book Interaction of Color. Participants include Brenda Danilowitz, The Josef and Anni Albers Foundation; Anoka Faruqee, Yale University; Frederick A. Horowitz, co-author of Josef Albers: To Open Eyes; Michelle Komie, Yale University Press; and Philip Tiongson, Potion Design.

Friday, February 14
12:30–2:00 PM
Is Art Materials Education Being Neglected? And What Are We Doing About It?
Boulevard A&B, 2nd Floor, Hilton Chicago
Chair: Richard Frumess, R & F Handmade Paints

What value does the practice of manipulating artist materials have in the educational field today? What is the role of materials education in today’s studio curriculum and how is it being taught? How does the study of the history and chemistry of materials relate to the manufacture of artists’ mediums, pigments, and supports? Does the study of materials contribute to cross-disciplinary understanding? Should the practice of art with regard to materials be considered an applied science? This session will examine responses to a survey on the topic recently distributed to the CAA membership. Participants include Brian Baade, University of Delaware; Scott Gellatly, Gamblin Artist Colors; Patricia Hill, Millersville University; Frank Piatek, School of the Art Institute of Chicago; and Diana Gisolfi, Pratt in Venice, Pratt Institute.
CAAM Gregory Plate

CAAM BUSINESS

Cast Your Vote in CAA’s 2014 Board of Directors’ Election

The election of four new members to CAA’s Board began in early January 2014, when CAA posted on its website the statements, biographies, endorsements, and video presentations of the six candidates who are running for the 2014–2018 term. At the same time, all current CAA members received an email with instructions for online voting. Members may cast their votes or submit their proxies until 5:30 PM (Central Standard Time) on Friday, February 14, 2014. For those who wish to vote during the conference, a computer will be available near the registration area.

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

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

Friday, February 14

5:30–7:00 PM

Annual Members’ Business Meeting
SPEAK OUT! OPEN DISCUSSION ON THE FUTURE OF CAA
Announcement of New Members of the CAA
Board of Directors
International South, 2nd Floor, Hilton Chicago
Reception to follow

CAA COMMITTEE MEETINGS

Meetings are open to committee members only. Unless otherwise stated, all meetings are held at the Hilton Chicago.

Wednesday, February 12

7:30–9:00 AM
International Committee
Conference Room 4C, 4th Floor

12:00–2:30 PM
Art Journal Editorial Board
Conference Room 4E, 4th Floor

12:30–2:00 PM
Annual Conference Committee
Conference Room 4A, 4th Floor

Committee on Diversity Practices
Conference Room 4B, 4th Floor

Thursday, February 13

7:00–9:30 AM
Art Bulletin Editorial Board
Conference Room 4A, 4th Floor

7:30–9:00 AM
Professional Practices Committee
Conference Room 4F, 4th Floor

12:30–2:00 PM
Student and Emerging Professionals Committee
Conference Room 4F, 4th Floor

5:30–7:00 PM
Services to Artists Committee
McCormick Boardroom, 4th Floor

Friday, February 14

7:30–9:00 AM
caa.reviews Editorial Board
Conference Room 4F, 4th Floor

Education Committee
Conference Room 4E, 4th Floor

8:00–9:00 AM
Affiliated Societies Meeting
Astoria Room, 3rd Floor

3:30–5:00 PM
Committee on Intellectual Property
Conference Room 4A, 4th Floor

4:00–5:30 PM
caa.reviews Council of Field Editors
Conference Room 4F, 4th Floor

Saturday, February 15

7:30–9:00 AM
Committee on Women in the Arts
Conference Room 4A, 4th Floor

Museum Committee
Conference Room 4E, 4th Floor

8:30–10:30 AM
Publications Committee
Conference Room 4F, 4th Floor

10:00–11:00 AM
Vice President for Committees with Award Jury Chairs and
Professional Interests, Practices, and Standards Committee Chairs
PDR 1, 3rd Floor

11:00 AM–12:00 PM
Board of Directors with all Committee and Award Jury Chairs
Conference Room 4C, 4th Floor

2:00–3:30 PM
Nominating Committee
Conference Room 4A, 4th Floor

4:30–7:30 PM
Executive Committee
Conference Room 4A, 4th Floor


**Sunday, February 16**

8:00 AM–2:30 PM  
Board of Directors  
Marquette Room, 3rd Floor

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**ARTSPACE**

Waldorf Room, 3rd Floor, Hilton Chicago  
Free and open to the public throughout the conference. Free Wi-Fi will be available in the room throughout the conference.  
ARTspace funding is generously provided by the National Endowment for the Arts.  
ARTspace is a conference within the conference that is tailored to the interests and needs of artists but is open to all attendees. Organized by CAA’s Services to Artists Committee, it includes a large-audience session space and a media lounge. ARTspace is the site of the Annual Artists’ Interviews held on Friday afternoon. Each morning begins with coffee, tea, and juice. For more information, visit http://conference.collegeart.org/2014/artspace. Share your ARTspace experience with hashtags #ARTspace and #CAA2014.

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**MEDIA LOUNGE EVENTS**

Joliet Room, 3rd Floor, Hilton Chicago  
Media Lounge presents a roster of innovative new media programming in conjunction with ARTspace. Selections are made by renowned artists, professors, and curators specializing in new media. This year, Media Lounge presents two projects: *UncommonCommons* and *ART² Make*.  
*UncommonCommons* is an incubator for skills and knowledge-sharing that responds to the themes of the commons and “commoning.” *UncommonCommons* takes the form of series of workshops, film and video screenings, public discussions, and provocations by a range of international artists, filmmakers, activists, art critics, curators, community researchers, educators, lawyers, and ethnographers. *UncommonCommons* was conceived by Jenny Marketou, an interdisciplinary artist, media researcher, and activist based in New York City. Workshops are organized by Jenny Marketou with the assistance of media researcher and producer Nathanael Bassett, Parsons The New School for Design. Video programs are curated by Jenny Marketou and Abina Manning, director of Video Data Bank at the School of the Art Institute of Chicago.  
*ART² Make*, a co-production of CAA’s Services to Artists Committee and the media artists collective v1b3, is a free exhibition of sculptural objects presented as digital files that may be printed using a 3D printer. The catalog, which functions as a visual index of the artworks, provides links to the digital files to allow anyone to print and own the sculptures. Download the *ART² Make* catalog at conference.collegeart.org/art2make. *ART² Make* is organized by Conrad Gleber, Mat Rappaport, Gail Rubini, and Chris Manzione. An *ART² Make* exhibition will be held at the Center for Book and Paper Arts Gallery, Columbia College Chicago, 1104 South Wabash Avenue, 2nd Floor. Gallery hours: Monday–Wednesday and Friday, 10:00 AM–6:00 PM; Thursdays, 10:00 AM–8:00 PM; special gallery hours for CAA conference attendees, Saturday, 9:00 AM–6:00 PM.

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**Wednesday, February 12**

10:00 AM–1:00 PM  
**Environmental Justice: A Civic Science for the Public Realm**  
Presenters: Liz Barry, Columbia University and Parsons The New School for Design; and Shannon Desemagen, Public Laboratory for Open Technology and Science and Louisiana State University

2:00–5:00 PM  
**Lessons Learned: Palestine–Soweto–New York**  
Presenters: Pamela Brown, Parsons The New School for Design; Nitasha Dhillon, Tidal; Amin Husain, Tidal; Yates MacKee, Tidal and Queens College, City University of New York; and Nicholas Mirzoeff, New York University

5:30–7:00 PM  
**Video Screening: Take the Square** by Oliver Ressler

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**Thursday, February 13**

10:00 AM–1:00 PM  
**Wages for Facebook**  
Presenter: Laurel Ptak, Parsons The New School for Design and Eyebeam Art+Technology Center

2:00–5:00 PM  
**Autonets Convergence Chicago: Building Our Autonomy to End Violence**  
Presenter: Micha Cárdenas, University of Southern California

2:30–5:00 and 5:30–8:00 PM  
**ART² Make Roundtable and Opening Reception**  
Center for Book and Paper Arts Gallery, Columbia College Chicago, 1104 South Wabash Avenue, 2nd Floor

6:00–7:30 PM  
**Video Screenings:** 979 by Rania and Raed Rafei and Looking Out of My Window by Jenny Marketou

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**Friday, February 14**

9:30 AM–6:00 PM  
**Video Screenings:** We Refuse Their Fabulous Lies by Videofreeex, Ursula Biemann, Rosa Barba, Basma Alsharif, and Harun Farocki, and Invalid Data—Dreaming Through the Gaps by Rebecca Baron, Douglas Goodwin, eteam, Evan Meaney, Ximena Cuevas, Anthony Discenza, Les LeVeque, Stephanie Barber, Jesse McLean, and HalfLifers

6:00–7:00 PM  
**Q&A with Media Lounge curators Jenny Marketou and Abina Manning**
Saturday, February 15
9:30 AM–12:00 PM
**Video Screenings:** *We Refuse Their Fabulous Lies* by Videofreex, Ursula Biemann, Rosa Barba, Basma Alsharif, and Harun Farocki, and *Invalid Data—Dreaming Through the Gaps* by Rebecca Baron, Douglas Goodwin, eteam, Evan Meaney, Ximena Cuevas, Anthony Discenza, Les LeVeque, Stephanie Barber, Jesse McLean, and Halflifers

1:00–5:00 PM
*“Keyhole Excavations” in Media Archaeology*
Presenters: Alexis Bhagat, Collaborative Projects; and Tara Hart, New Museum

**ARTSPACE SESSIONS AND EVENTS**
All ARTspace sessions are included in the complete chronological listing beginning on page 33, as well as here. All ARTspace sessions and events are held in Waldorf Room, 3rd Floor, Hilton Chicago, unless otherwise noted.

Wednesday, February 12
7:30–9:00 AM
Morning coffee, tea, and juice

9:30 AM–12:00 PM
**The Delinquent Curator: Has the Curator Failed Contemporary Art?**
Chairs: Bradford J. Buckley and John Conomos, University of Sydney

*Taking Care of Business: The Art Curator as “Hedge Fund Manager” to the Art World’s Ponzi Scheme*
Bruce A. Barber, Nova Scotia College of Art and Design

*Bad Curating: A Critical Typology*
Jovana Stokic, School of Visual Arts

#Curator, #Curate, #Curating
Carolyn Park, independent scholar

*Shape Shifters: Co-authored Curatorial Projects that Morph and Adapt*
Peter George Dykhuis, Dalhousie Art Gallery

*Who Cares? The Shifting Role of the Curator in Contemporary Art*
Brett M. Levine, independent curator

12:30–2:00 PM
Services to Artists Committee

**Ecoart: Activism, Methods, and Materials**
Chairs: Micol Hebron, Chapman University; Niku Kashef, California State University, Northridge, and Woodbury University
L. M. Bogad, University of California, Davis
Linda Weintraub, The New School and Artnowpublications

Jenée Misraje, California Lawyers for the Arts and greenmuseum.org

Thursday, February 13
7:30–9:00 AM
Morning coffee, tea, and juice

9:30 AM–12:00 PM
International Committee

**Artists’ Workspaces: Portability, Contingency, Virtuality**
Chair: Kathryn J. Brown, Tilburg University

*Post Studio and On Location: Triangulating Politics in the Room Works of Maria Nordman*
Laura M. Richard, University of California, Berkeley

*From a Workspace to a Café: Reconstructing Huseyin Bahri Alptekin’s Library as an Installation*
Sevil Enginsoy Ekinci, Middle East Technical University

*Niels Hafstein: Authorship and Authority*
Hlynur Helgason, University of Iceland

*FormLAB: A Nomadic Studio that Engages Collaborative Processes in Museums and Public Spaces*
Les Joynes, Renmin University of China
2:30–5:00 PM

**Academic Porn**
Chair: Sharon Louden, independent artist
Jacki Apple, Art Center College of Design
David Cohen, artcritical.com
Jonathan Kalb, Hunger College, City University of New York
Don Kimes, American University and Chautauqua Institution

**Friday, February 14**

7:30–9:00 AM
Morning coffee, tea, and juice

9:30 AM–12:00 PM

**A New and Unsettled Connectivity: The Network as an Artistic Practice**
Chairs: Kirsten F. Olds, University of Tulsa; Emily Hage, Saint Joseph University

**Fans of Fluxus: Producers and Consumers of Performance**
Jessica L. Santone, Columbia College Chicago

**Network(ed) TV: Collaboration and Intervention at Fernsehgalerie**
Gerry Schum, 1969–1971
Robyn Farrell, School of the Art Institute of Chicago

**NET: Artworks as Connectors in 1970s Central Europe**
Klara Kemp-Welch, Courtauld Institute of Art

**Smile Magazine: Collective Publishing and the Multiple Name Concept**
Stephen E. Perkins, University of Wisconsin-Green Bay

**Picturing Connections: Networks in (and as) Art in Three Works by Miranda July**
Cara Smulevitz, Illinois Institute of Art, Chicago

12:30–2:00 PM
Services to Artists Committee

**Balancing Act: Art, Family, and Other Distractions**
Chairs: Niku Kashef, California State University, Northridge, and Woodbury University; Micol Hebron, Chapman University
Kim Abeles
Tierney Gearon
Maria Elena Buszek, University of Colorado, Denver
Jamie McMurry
Lili Bernard
Jennie Klein, Ohio University

2:30–5:00 PM

**Annual Distinguished Artists’ Interviews**

5:30–7:00 PM

**ARTexchange**
Stevens Salon B, Lower Level

CAA’s Services to Artists Committee sponsors ARTexchange, an open forum for sharing work at the Annual Conference. The event is free and open to the public; a cash bar is available. Utilizing the space on, above, and beneath a six-foot table, participating artists show prints, paintings, drawings, photographs, sculptures, and small installations; performance, sound, and spoken word may also be included.

**Saturday, February 15**

7:30–9:00 AM
Morning coffee, tea, and juice

10:00 AM–2:00 PM

**Designing a Better Future: A Participatory Platform for Exchange**
Chairs: Jackie Apple, Art Center College of Design; Mat Rappaport, Columbia College Chicago

**Resonant City: Design, Urbanism, and Technology in Detroit**
Nina Bianchi, Detroit Project Archive and The Work Department; Cezanne J. Charles, ArtServe Michigan

**One Small Step: A Case Study in Two Parts**
Gretchen Coombs, Queensland University of Technology

**Culture Eats Strategy (and Design) for Breakfast**
Ric Edinberg, INSITUM

**Active Energy**
Lorraine Leesoon, University of Westminster

**How Can We Train Students to Solve Twenty-First-Century Problems in an Era of Collaborative Innovation**
Gary Rozanc, University of Maryland, Baltimore

**The Nature of Beauty: A Subversive Provocation**
Linda Weintraub, The New School and Artnowpublications

**Manifesting Our Ideal Future**
Justin Yoffe, Arts:Earth Partnership

2:30–5:00 PM

**New Financial Architectures for Creative Communities**
Moderator: Edgar Arceneaux, independent artist
PROGRAM SESSIONS

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

Wednesday, February 12
7:30–9:00 AM
Association for Latin American Art
Business Meeting
Continental C, Lobby Level

Wednesday, February 12
9:30 AM–12:00 PM
Curatorial and Exhibition Studies: Bridging Theory and Practice
International North, 2nd Floor
Chairs: Robert Blandford and Neysa Page-Lieberman, Columbia College Chicago

Public Learning: Curatorial Studio and Pedagogical Exhibitionism
Anna Campbell, Grand Valley State University

Local Laboratories: Learning Museum and Gallery Practices through Community Engagement
Michael H. Henderson, Sam Houston State University

Graduate School in a Museum: A Collaboration between the Cooper-Hewitt, National Design Museum, and Parsons The New School of Design
Sarah E. Lawrence, Parsons The New School for Design

Nurturing the Critical Cultural Worker: Radical Museum and Exhibition Studies at an Urban Public University
Therese Quinn

The Emerging Curator Initiative: Trial by Fire
Jayme Yahr, Plymouth State University

Momentum: Gender, Art, and Technology 2.0
Continental B, Lobby Level
Chair: Judith K. Brodsky, Rutgers, The State University of New Jersey

Playing Dead: Charlotte Moorman, Nam June Paik, and the Uncanny Body
Sophie Landres, State University of New York at Stony Brook

Navigating A/Way: Women, Art, and Technology
Deanne Pytlinski, Metropolitan State University of Denver

GynoLux: Insights into New Media Art
Charissa N. Terranova, University of Texas at Dallas

subRosa Dissects: Your Body in the Global Biotech Market
Faith Wilding and Hyla Willis, Robert Morris University

Momentum: Gender/Art/Technology, Escalating the Dialogue 2.0
Muriel Magenta, Arizona State University

Beyond the Binary Code: Digital (Re)Assemblages
Dalida Maria Benfield

Discussant: Ferris Olin, Rutgers Institute for Women and Art

ARTspace
The Delinquent Curator: Has the Curator Failed Contemporary Art?
Waldorf Room, 3rd Floor
Chairs: Bradford J. Buckley and John Conomos, University of Sydney

Taking Care of Business: The Art Curator as “Hedge Fund Manager” to the Art World’s Ponzi Scheme
Bruce A. Barber, Nova Scotia College of Art and Design

Bad Curating: A Critical Typology
Jovana Stokie, School of Visual Arts

#Curator, #Curate, #Curating
Carolyn Park, independent scholar

Shape Shifters: Co-authored Curatorial Projects that Morph and Adapt
Peter George Dykhuis, Dalhousie Art Gallery

Who Cares? The Shifting Role of the Curator in Contemporary Art
Brett M. Levine, independent curator

New Media Caucus

APPROACHING SYSTEMS
International South, 2nd Floor
Chairs: Jon C. Cates, School of the Art Institute of Chicago; Shane Mecklenburger, The Ohio State University

On Darkgame
Eddo Stern, University of California, Los Angeles

Not Playing Games: Tony Martin’s Game Room and the Ethics of Cooperation
Elisabeth Tina Rivers, Columbia University

End Game: Systems as a Postformalism
Melissa S. Ragain, Montana State University

Systems in Art Making and Art Theory: Complex Networks from the Ashes of Postmodernism
Philip Galanter, Texas A&M University

Regionalism in Art: New Perceptions of Here
Lake Erie, 8th Floor
Chairs: Xandra Eden, Weatherspoon Art Museum; Claire E. Schneider, Ackland Art Museum, University of North Carolina at Chapel Hill

MoMA’s Regionalists: The Federal Art Program and the International “Face” of American Art ca. 1938
Dimitrios Latsis, University of Iowa and Smithsonian American Art Museum

Sustaining Here in Everywhere
Rebecca R. Hart, Detroit Institute of Arts

Neoregionalism: Place and Position-Taking in a Decentering Global Field
Samuel Shaw, Vanderbilt University

Just South of New York: Bringing Globalism Home to North Carolina
Lee M. Walton, University of North Carolina at Greensboro

Strategic Regionalism: A Proposal
Diana M. Nawi, Pérez Art Museum Miami
Systems of Materiality: A Dialectic of Visual Modes in Early Modern East Asia
Lake Michigan, 8th Floor
Chairs: Frank Feltens, Columbia University; Ching-Ling Wang, Kunsthistorisches Institut in Florenz, Max-Planck Institut and Museum für Asiatische Kunst

The Power of Pigments: The Symbolic Value of Azurite and Malachite in Qiu Ying’s Oeuvre
Quincy Ngan, University of Chicago

Materiality, Artist, and Biography of an Object: Reconsidering Nineteenth-Century Chosón Court Painting
Yoonjung Seo, University of California, Los Angeles

Remodeling Chinese Paintings in Edo Japan: Chan Yue’s Arhats and Their Restructuring as Triptychs
Maromitsu Tsukamoto, Tokyo National Museum

Multiplicities of Ink in Edo Period Japan
Frank Feltens, Columbia University

Ryūkyū “Play”-ing China against Japan: Paintings of Theatrical Diplomacy
Patrick Reinhart Schwemmer, Princeton University

Discussant: Ching-Ling Wang, Kunsthistorisches Institut in Florenz, Max-Planck Institut and Museum für Asiatische Kunst

Historians of British Art

Queer Gothic
Continental A, Lobby Level
Chairs: Ayla Lepine, University of Nottingham; Matthew Mark Reeve, Queen’s University

The Perverse Visibility of William Beckford
Dominic Janes, Birkbeck, University of London

Neither Sorrow Nor Crying: Twentieth-Century Gothic Bodies and Heavenly Visions
Ayla Lepine, University of Nottingham

Soi-disant Gothicism: The Rejection of Gothic Hybridity in the Nineteenth Century
Sarah E. Thompson, Rochester Institute of Technology

The Architectural Love Affair between Horace Walpole and John Chute: Strawberry Hill and The Vyne in the Eighteenth Century
George Haggerty, University of California, Riverside

Midwest Art History Society

Media as Meaning: Glass in the Midwest
Lake Ontario, 8th Floor
Chairs: Annette M. LeZotte and Stephen Gleissner, independent art historians

Locally Significant: Markers of Leadership and Faith in the Stained Glass Windows of Williamsport, PA
Amy Golahny, Lycoming College

Memorializing President Benjamin Harrison in Stained Glass
Leslie Anne Anderson-Perkins, The Graduate Center, City University of New York

A New Epoch for Domestic Interiors in the West: The Glass Mosaics of Giannini and Hilgart
Jonathan Clancy, Sotheby’s Institute of Art

Panes of Progress: The Medium as Message in Lowell Houser’s Poetic Glass Mural
Breanne Robertson, Georgia O’Keeffe Museum Research Center

Antimodernism(s) in French Art and Culture, 1860–1914
Boulevard A&B, 2nd Floor
Chairs: Martha E. Lucy, Drexel University; Nina M. Kallmyer, University of Delaware

Répétition, Craft, Knowledge: Edgar Degas’s Serial Draftsmanship
Heather J. Vinson, University of West Georgia

Live Antiquity: The Temporalities of Rodin’s Cambodian Dancers
Juliet Bellow, American University

Sculpting from Exclusive Terrain: Émile-Antoine Bourdelle and a Reconfigured “Modern”
Gabrielle L. Rose-Curti, Simpson College

Matisse and the Anti-Commodity Mystique of African Sculpture
Ellen M. McBreen, Wheaton College

Traditional Views: Conservative Ideologies and Landscape Aesthetics in France around 1900
Neil F. McWilliam, Duke University

Contemporary Black Art and the Problem of Racial Fetishism
Marquette Room, 3rd Floor
Chairs: Derek C. Murray, University of California, Santa Cruz; Andrianna Campbell, The New School

Racial Fetish as Racial Pleasure? Reading Race-Positive Counter Pornographies in Wangechi Mutu’s The Ark Collection
Jillian Hernandez, University of California, San Diego

Fair Ball? Rethinking Sports Fetishism in Contemporary African-American Art
Daniel L. Haxall, Kutztown University

Radical Spectacle in Isaac Julien’s Baltimore
Charlotte Ickes, University of Pennsylvania

Jefferson Pinder: Bodies Under Duress, Significative Potentials
Soraya Murray, University of California, Santa Cruz

Bleached Skin, White Masks
Grace Yasumura, University of Maryland
The Textbook Is Dead (and so Is that Chalk):  Integrating Mobile Devices into the Studio Art Classroom  
Astoria Room, 3rd Floor  
Chairs: Seth D. Myers, Loras College; Marcie Hinton, Murray State University  

Pinterest as Mobile Motivation: An Investigation into Integrating Mobile Devices in the Post-Secondary Classroom  
Melanie Trost, Tiffin University and Jackson Community College  

iCritique: Using the iPad as a Critique and Assessment Tool  
Larry D. Thompson, Samford University  

From Portapak to Pocket Supercomputers: The Politics of New Media  
Rob Duarte, Florida State University  

Why Fight It: Practical and Fun Solutions to the Mobile Device Dilemma  
Valerie Powell, Sam Houston State University  

Abstraction and Anthropomorphism in Postwar and Contemporary Sculpture  
Boulevard C, 2nd Floor  
Chairs: Kate Nesin, The Art Institute of Chicago; Lisa Lee, University of Chicago  

Humanity in Lee Bontecou’s Hybrid Species  
Anna Katz, independent scholar  

Lygia Clark: The Bicho as Body  
Megan A. Sullivan, Tulane University  

A Fairly Neutral Material: Fred Sandback’s Ghosts  
Edward A. Vazquez, Middlebury College  

John McCracken, in Between  
Suzanne Hudson, University of Southern California  

Sculpture after Sculpture  
James S. Meyer, National Gallery of Art  

Association for Latin American Art  

Textile Traditions of Latin America in Context  
Continental C, Lobby Level  
Chair: Elena Phipps, The Metropolitan Museum of Art  

Reciprocity, Revelation, and Rule Breaking: Qompi (High-Status Inka Textiles) in the Context of Key Quechua Linguistic Concepts  
Rebecca R. Stone, independent scholar  

The Tangible Abstract: Precolumbian Mathematics in Textiles  
Carrie J. Brezine, University of Michigan  

Sizing Up Scale: Scale, Objecthood, and Inca “Miniature” Textiles  
Andrew Hamilton, Harvard University  

The Costurera and the Rebozo in the Mexican Marketplace  
Eleanor A. Laughlin, University of Florida  

Innovation and Importation: Yucatán’s Textile Producers and Their Response to Globalization  
Mary Katherine Scott, University of Wyoming  

Queer Caucus for Art  

Obsessive Ocularity: Visualizing Queerness, Bodies, and Disability  
Grand Ballroom, 2nd Floor  
Chair: Stefanie Snider, independent scholar  

Querying, Queering, and Crippling: Thomas Eakins and The Gross Clinic  
Jessica Allan Cooley, University of Wisconsin-Madison  

Terrifying a Nation: Jack Smith, Photography, and the Camera as Apparatus  
Joshua Lubin-Levy, New York University  

Lumps and Bumps: Assessing Queerness and Disability in the Work of Cindy Sherman and Comme des Garçons  
Leah G. Sweet, New York University  

Painted Views: Cornering Queer Disabled Aesthetics  
Amanda Cachia, University of California, San Diego  

Parsing the Polymath: Alfred Stieglitz at 150  
Williford C, 3rd Floor  
Chair: Jonathan F. Walz, independent scholar  

Stieglitz: Anarchistic Midwife to Dada  
Sarah S. Archino, Institut National d’Histoire de l’Art, Paris  

“What is 291?” Stieglitz Issues a Questionnaire  
Lori Cole, Brandeis University  

Transpacific Modernism: The Influence of Stieglitz in Japan  
Karen Fraser, Santa Clara University  

An Eternal Flame: Alfred Stieglitz on New York’s Lower East Side  
Tara Gabrelle Kohn, University of Texas at Austin  

Tending His Garden: Alfred Stieglitz’s Gallery Practice as Eugenic Mapping  
Randall R. Griffey, Metropolitan Museum of Art  

Husbands, Wives, Friends, Lovers: The Intimate Relationship(s) of Alfred Stieglitz, Georgia O’Keeffe, Paul Strand, and Rebecca Salsbury Strand  
Libby Bischof, University of Southern Maine  

Architecture Not  
Williford A&B, 3rd Floor  
Chairs: Claire Zimmerman, University of Michigan; Adrian V. Sudhalter, independent scholar  

The Phantom Pain of Architecture: Gordon Matta-Clark’s (Omni)Presence  
Philip N. Ursprung, Federal Institute of Technology Zurich  

Model Utopias  
Juliet Koss, Scripps College  

Sergei Eisenstein and Architectural “Cinematism”  
Martino Stierli, Universität Zurich  

Architectural Cinematography in the Work of Patrick Keller  
Irene Sunwoo, Bard College  

From Drafting Board to Writing Desk and Back: Max Frisch, Lucius Burckhardt, and the Postwar Debate on Urban Planning in Switzerland  
Reto Geiser, Rice University
Wednesday, February 12
12:30–2:00 PM

Association for Critical Race Art History
Labor, Race, and Masculinity in the Sculpted Body
Lake Michigan, 8th Floor
Chairs: Adrienne L. Childs, Harvard University; Andrew Eschelbacher, Virginia Military Institute

Romantic Ideals, Colonial Realities: Race, Gender, and Class in Jules Dalou’s République
Andrew Eschelbacher, Virginia Military Institute

Black Brawn and Affective Cruising: Race, Labor, Class, and Homoerotic Desire in James Richmond Barthé’s Stevedore (1937)
James Smalls, University of Maryland, Baltimore County

By All the Ties of Blood and Identity: Masculinity and Labor in The African American Civil War Memorial and The Soldiers Memorial
Renée Ater, University of Maryland

Catalogue Raisonné Scholars Association
Catalogue Raisonné Research and Contemporary Trends in Art Historical Discourse
Williford C, 3rd Floor
Chair: Susan Cooke, Estate of David Smith

Understanding the Early Modern Workshop: A Case for Retooling the Traditional Catalogue Raisonné
Louisa Wood Ruby, The Frick Collection

Putting Westermann in a Box: Utility and Limitations of the Catalogue Raisonné
David P. McCarthy, Rhodes College

Thinking Systematically
Gwendolyn Owens, McGill University

Carl Andre: The Complete Poems
Gavin Delahunty, Tate Liverpool

Society of Contemporary Art Historians
Identity Politics: Then and Now
Lake Erie, 8th Floor
Chair: Alexander Dumbadze, George Washington University
Gregg Bordowitz, School of the Art Institute of Chicago
Joan Kee, University of Michigan
Dieter Roelstraete, Museum of Contemporary Art Chicago
Hamza Walker, The Renaissance Society

International Center for the Arts of the Americas at the Museum of Fine Arts, Houston
Shifting the Discourse on Latin American Art: José Gómez Sicre and the Organization of American States
Boulevard C, 2nd Floor
Chair: Maria C. Gaztambide, International Center for the Arts of the Americas at the Museum of Fine Arts, Houston

Institutional Structure (OAS) and Historiography of the Visual Arts Section and its Activities
Adriana Ospina, Art Museum of the Americas
José Gómez Sicre and the Corporate Sector: The Esso Festival
Olga U. Herrera, University of Illinois at Chicago
José Gómez Sicre and Cuban Art at the OAS
Alejandro Anreus, William Paterson University

ARTspace
Services to Artists Committee
Ecoart: Activism, Methods, and Materials
Waldorf Room, 3rd Floor
Chairs: Micol Hebron, Chapman University; Niku Kashef, California State University, Northridge, and Woodbury University
L. M. Bogad, University of California, Davis
Linda Weintraub, The New School and Artnowpublications
Jenée Misraje, California Lawyers for the Arts and greenmuseum.org

Association of Historians of American Art
Art History as Civic Engagement
International South, 2nd Floor
Chair: Laura Holzman, Indiana University-Purdue University Indianapolis

Working with the Women’s Action Coalition (WAC): Documentary Exhibitions and Political Activism
Frances K. Pohl, Pomona College

Before We Were Us, We Were Them: Curating Controversy
Keri Watson, Ithaca College

Picturing Human Trafficking: Representations of Slavery in a Contemporary Context
Rachel Hooper, Rice University

Professional Practices Committee
CAA Statement on Ph.D. and Other Doctoral Programs in the Visual Arts
Lake Ontario, 8th Floor
Chairs: James A. Hopfensperger, Western Michigan University; Thomas G. Berding, Michigan State University
James A. Hopfensperger, Western Michigan University
Thomas G. Berding, Michigan State University
John D. Kissick, University of Guelph
Bruce Mackh, ArtsEngine, University of Michigan
American Federation of Arts

From Academe to Museum: The Academic as Independent Curator
Astoria Room, 3rd Floor
Chairs: Margery King and Michelle Hargrave, American Federation of Arts

Material Culture and Intersections among History, Art History, Anthropology, and Philosophy
Ivan Gaskell, Bard Graduate Center

Transatlantic Encounters: Latin American Artists in Paris between the Wars, 1918–1939
Michele M. Greet, George Mason University

Academic Initiatives at the Smart Museum of Art
Anne Leonard, Smart Museum of Art, University of Chicago

Researching, Teaching, and Curating Exhibitions on the History of Art and Visual Culture in the African Diaspora
Krista Thompson, Northwestern University

Visual Culture Caucus

Industrial Sublime
Williford A&B, 3rd Floor
Chair: Kristen L. Oehlrich, Williams College

Reading the Photographic: W.G. Sebald and the Industrial Sublime
Kristen L. Oehlrich, Williams College

Noise Machine: RE/Search Magazine 1980–4
Nat Trotman, Guggenheim Museum

Design Studies Forum

Beyond the Crystal Palace: The Politics of Manufactures at World’s Fairs 1855–1904
Continental A, Lobby Level
Chair: David Raizman, Drexel University

From Chicago to Cologne: The Glashaus’s Origins in World’s Fair Architecture
David Nielsen, Queensland University of Technology

International Display for a National Identity: The Hô-ô-den at the World’s Columbian Exposition
Hannah Sigur, San Francisco State University

The Nordic Spectacle of 1888: The “Nordic Exhibition of Industry, Agriculture, and Art” in Copenhagen 1888 as World Exhibition en miniature
Jørn Guldberg, University of Southern Denmark

From London to Paris (via Cairo): Carl von Diebitsch and the Origins of a Modern Islamic Architecture, 1862–1867
Christian A. Hedrick, Massachusetts Institute of Technology

American Institute for Conservation of Historic and Artistic Works

Learning to Look: Claude Monet’s Paintings
The Art Institute of Chicago, 111 South Michigan Avenue
Chair: Rebecca A. Rushfield, independent conservator
Registration required. Limit: 15 participants. To register, please contact wittert@juno.com.

American Council for Southern Asian Art

Artistic Practices in the Long-Eighteenth Century
Continental B, Lobby Level
Chair: Yuthika Sharma, Goethe-Universität

Copying Contexts: Picturing Places and Histories in Udaipur
Court Painting and Picart’s Atlas Historique
Dipti Khera, New York University

Forging New Identities: The Role of the Artist in Eighteenth-Century Northern India

The Divine Surface: Thanjavur Painting, Seventeenth-Nineteenth Centuries
Caroline Duke, University of California, Berkeley

Maratha Art and Moor’s Hindu Pantheon (1810)
Holly Shaffer, Yale University

Association for Latin American Art

Emerging Scholars
Continental C, Lobby Level
Chairs: Khristaan D. Villela, University of New Mexico; Jennifer Josten, University of Pittsburgh

Of Monsters and Men: Rethinking the “Extraordinary” Bodies of Postclassic Mexican Art
William Gassaway, Columbia University

From the Mexican Revolution to Mexican Fascism in the Ideologies and Images of José Vasconcelos and Dr. Atl
Beth Matusoff Merfish, University of Colorado

Trajectories of a Secular Cult: The Image of Zapata in the United States
Luis Vargas-Santiago, University of Texas at Austin

Association of Art Historians

AAH’s 40th Anniversary: Looking Back and to the Future of Art History
Boulevard A&B, 2nd Floor
Chair: Alison W. Yarrington, University of Hull

Student and Emerging Professionals Committee

Teaching Professional Practices in the Arts
Lake Huron, 8th Floor
Chair: Megan K. Young, Dishman Art Museum

Art, Literature and Music in Symbolism and Decadence
Business Meeting
Grand Ballroom, 2nd Floor

Queer Caucus for Art

Business Meeting
Marquette Room, 3rd Floor
Wednesday, February 12
2:30–5:00 PM

Restructuring the Fields: The “Modern” in “Islamic” and the “Islamic” in “Modern” Art and Architecture
Astoria Room, 3rd Floor
Chairs: Esra Akcan, University of Illinois at Chicago; Mary L. Roberts, University of Sydney
Tracks: Islamicate Form and Proto-Modernisms in the German Construction of the Ottoman Railway Network
Peter Hewitt Christensen, Harvard University and Technische Universität München
Code-Switching the Image of the Nineteenth-Century Ottoman Capital: The Sébah Photographic Firm between Architectural and Visual Typologies
Heather E. Grossman, University of Illinois at Chicago
Nationalizing Cubism: Sufism and Bergsonianism in Turkey
Wendy Miriam Kural Shaw, Universität Bern
Arabisance modernisée: Postwar Tunisian Modernisms and Revisionist Reconstructions
Nancy Demerdash, Princeton University
The École de Tunis and Islam? Zoubeir Turki’s Mural of the Monastir Ribat
Jessica Gerschultz, University of Kansas

Towards a Loser’s Art History: Artistic Failure in the Long Nineteenth Century
Lake Erie, 8th Floor
Chair: Jan Dirk Baetens, Radboud University Nijmegen, The Netherlands
The Artist’s (Unfulfilled) Dream
Erika Schneider, Framingham State University
Imitation Is Suicide: Narratives of Disillusion and Catastrophe in Nineteenth-Century Art
Marc Gotlieb, Williams College
The Tragic End of James Barry: Failure on a Grand Scale
Alexis Joachimides, University of Kassel
Spectacular Failures: The Meanings of Bad Panorama Paintings
Ethan Robey, Parsons The New School for Design
The Biggest Loser
Geoffrey J. Batchen, Victoria University of Wellington

Intellectual Networks: Art and Politics in Latin America
Continental C, Lobby Level
Chairs: Maria Clara Bernal, Universidad de Los Andes, Bogotá; Pilar García de Garmendia, Museo Universitario de Arte Contemporáneo
The Errant Avant-Gardism of El Techo de la Ballena: From Immemorial Matter to the Currency of the Ready-Made
Maria C. Gaztambide, International Center for the Arts of the Americas at the Museum of Fine Arts, Houston

Nadia Ximena Moreno Moya, Universidad Nacional Autonoma de Mexico
Testimonios de America Latina: The Schmuck Magazine Missing Number
Ana Romandia Gomez, Museo Universitario Arte Contemporaneo
Art and (Geo)politics: South American “Otherness” at the 1968 Atelier Populaire
Isabel Plante, Instituto de Altos Estudios Sociales Universidad de San Martín
Latin American Cultural Networks and the Debates about Revolutionary Art (1970–3)
Mariana Marchesi, Universidad de Buenos Aires

The Medium, Before and After Modernism, Part I
Williford C, 3rd Floor
Chair: Roland Betancourt, Yale University
Marble as Meta-Medium in Islamic Architecture
Finbarr Barry Flood, Institute of Fine Arts, New York University
Unfolding Layers
Beate Fricke, University of California, Berkeley
Is Illustration a Medium?
Michael Lobel, Purchase College, State University of New York
Beyond the Divide of Art and New Media: Blueprint for a Media Reflexive Theory of Art
Sjoukje S. van der Meulen, University of Amsterdam
Discussant: Charles Barber, Princeton University

On Sampled Time: Artists’ Videos and Popular Culture
Continental A, Lobby Level
Chair: Margot M. K. Bouman, The New School
Slurs, Stutters, and Screams: Articulations of Hollywood’s Unconscious in Artists’ Films
Sarah Smith, Glasgow School of Art
Isabelle L. Wallace, University of Georgia
On Earliness: Steve McQueen and New Queer Cinema
Solveig Nelson, University of Chicago
Slow Art, or a Social Life of Reproductive Media in the Digital Age
Godfre Leung, St. Cloud State University
ARTspace

Articulating Abstraction
Waldorf Room, 3rd Floor
Chairs: Sharon L. Butler, Brown University; Timothy Nolan, independent artist
Alexander Kroll, independent artist
Keltie Ferris, independent artist
Rebecca Morris, Pasadena City College
Raphael Rubinstein, School of Visual Arts
Barry Schwabsky, The Nation Magazine and Artforum
Jessica Stockholder, University of Chicago

African American Artists in New Deal America
Boulevard C, 2nd Floor
Chair: Mary Ann Calo, Colgate University

Sargent Johnson’s New Deal Cubism
John P. Bowles, University of North Carolina at Chapel Hill

Capturing the Idiom: Ralph Ellison, Invisible Man, and the Federal Writers’ Project
Kathryn Ada Templeton, Northeastern University

Crashing the Gate: Horace Pippin, William Edmondson, and the New Deal Art World
Katherine Laura Jentleson, Duke University

Discussant: Patricia S. Hills, Boston University

American Institute for Conservation of Historic and Artistic Works
Secrets of the Old Masters: Materials, Manuals, and Myths
Lake Ontario, 8th Floor
Chairs: Kristin Renee deGhetaldi and Brian Baade, University of Delaware

A Persistent Quest: Old Master Secrets and American Painters’ Techniques over Two and a Half Centuries
Lance Mayer, Mayer and Myers Painting Conservation; Gay Myers, Natural Pigments

Monticelli’s (Mis)Understanding of Old Master Secrets: Education, Art History, and the Art Market in Fin-de-Siècle France
Elizabeth Gage Melanson, Fairmont State University; Kristin Renee deGhetaldi, University of Delaware

The Old Master Glow and the Myth of Patina
Albert Albano, Internuseum Conservation Association

Changes in Binding Media and the Search for the Lost Secrets of the Old Masters
George O’Hanlon, Natural Pigments

Diderot and the Elemental Secret
Elizabeth J. Darrow, Cornish College of the Arts

Association of Historians of Nineteenth-Century Art

The Image of Nineteenth-Century Money
Grand Ballroom, 2nd Floor
Chair: Andre Dombrowski, University of Pennsylvania

Indian Heads: James Longacre’s Designs for American Coins in the 1850s
Peter Clericuzio, The Wolfsonian, Florida International University

About Face: The Undoing of Portraiture in William Harnett’s Money Paintings
Nika S. Elder, Princeton University

Buyers’ Remorse: Money, Modernity, and German Society
Marsha L. Morton, Pratt Institute

Money and the Metallic in Second Empire France
Amy F. Ogata, Bard Graduate Center

Edgar Degas’s Portraits at the Stock Exchange and Finance Capitalism in 1879
Marnin Young, Stern College for Women of Yeshiva University

Faites vos jeux: Gambling and the Nineteenth-Century Imaginary
Allison K. Morehead, Queen’s University

The Practice and Politics of Public Space
Boulevard A&B, 2nd Floor
Chairs: Benjamin Flowers, Georgia Institute of Technology; Joanna R. Merwood, Parsons The New School for Design

Urban Reorganization and Resistance in Agnes Varda’s Parisian Daguerreotypes
Rebecca J. DeRoo, Bryn Mawr College

The Rocks and the Marbles Are Speaking: People and Parks in Machado’s Havana
Joseph R. Hartman, Southern Methodist University

Mapping the Clandestine in Argentina’s Post-Dictatorship Era
Marisa D. Lerner, University of Denver

Ecological Politics, Public Space, and the Designer-as-Ethnologist: People’s Park Revisited
Anthony W. Raynsford, San Jose State University

Counter-Institute: The(Un)Real Estate Show in the Lower East Side
Nandini Bagchee, City College of New York, City University of New York

The Rise of the Artist-as-Curator
Continental B, Lobby Level
Chair: Gabrielle Gopinath, Humboldt State University

The Curator-as-Artist as Curated Subject: Restaging Harald Szeemann’s When Attitudes Become Form
Preston Thayer, Augustana College

Artist Is Curator
Bruce Checefsky, Cleveland Institute of Art

Who’s Afraid of Jasper Johns? Anachronism and the “Delirious Concrete” in Urs Fischer
Natasha Adamou, University of Essex

The One Hotel and the Aesthetics of Place at dOCUMENTA (13)
Kate Farrington, Institute for Doctoral Studies in Visual Arts

Calling Fred Wilson: Post-Modernizing Work at the Museum
Meredith Goldsmith, University of California, Irvine
Studio Art Open Session

Sensitive Instruments (A Painting Discussion)
International North, 2nd Floor
Chair: Molly V. Hartung, School of the Art Institute of Chicago
Cora Cohen
Dana DeGiulio
Abigail DeVille
Susanne Doremus, School of the Art Institute of Chicago
Suzanne McClelland
Monique Prieto
Deirdre O'Dwyer
Michelle Grabner, School of the Art Institute of Chicago
Jennifer Packer

The Unlikely Self, Part I
Marquette Room, 3rd Floor
Chairs: Anna Hetherington, Columbia University; Veronica Maria White, The Morgan Library and Museum
A Theater of Masks: James Ensor's Self-Portraits and the Performance of Identity
Susan M. Canning, College of New Rochelle
Alpine Skeletons
James Glisson, The Huntington Library, Art Collections and Botanical Gardens
Portrait of the Artist as a Portrait of Iris Clert
Amanda Gluibizzi, The Ohio State University
The Promiscuous Monogram of Urs Graf
Anna Huber
Serial Self: In Search of an Everywoman
Yvonne Petkus, Western Kentucky University

Afterwards: Art and Architecture as Iterative Practice in the Roman Empire
Lake Huron, 8th Floor
Chairs: Diana Yi-man Ng, University of Michigan-Dearborn; Maria Swetnam-Burland, College of William and Mary
The Roman Commemorative Arch: A Collaborative Monument
Kimberly B. Cassibry, Wellesley College
Moving Portraits: Reused Honorific Statues in Pompeii and Ostia
Brenda Longfellow, University of Iowa
Modes of Occupancy in the Garden Houses Complex at Ostia: The Decorative, Architectural, and Legal Evidence
Katharine A. Raff, The Art Institute of Chicago
Acquiring the Antique in Early Medieval Rome: Economics and Architectural Reuse at S. Maria Antiqua
Gregor A. Kalas, University of Tennessee
Afterlife of the Arena
Sheila Bonde, Brown University

Ghettoes and the Spaces of Subculture(s)
Lake Michigan, 8th Floor
Chairs: Lisa Pon and Eric Matthew Stryker, Southern Methodist University
Making Margins in Early Modern Venice
Dana E. Katz, Reed College
Still “Ghetto Graduates” in the Twenty-First Century: Jews and the Exclusions in American Art
Samantha Baskind, Cleveland State University
Insurgent Sculpture
Nicholas Machida, University of California, Los Angeles
Discussant: Eric Matthew Stryker, Southern Methodist University

Wide Eyed Reading: The Legacy of the New Art Examiner
International South, 2nd Floor
Chair: Buzz Spector, Washington University in St. Louis
John Dewey, Pragmatic Criticism, and the New Art Examiner
Richard Siegesmund, Northern Illinois University
New Art Examiner: A Critical Field of Dreams
Vince Carducci, College for Creative Studies
The New Art Examiner: Grass Roots Criticism and Connectivity
Susan A. Snodgrass, School of the Art Institute of Chicago
Criticisms, Judgment, Context, and an Internet: What Is an Arts Writer to Do?
Duncan G. MacKenzie, Columbia College Chicago
Legacies, Myths, and Justifications: Criticism and Social Reproduction
Sylvie Fortin, Biennale de Montreal

Maintaining the Past: Collecting and Collectors in Twenty-First-Century Museums, Part I
Williford A&B, 3rd Floor
Chairs: Janet L. Whitmore, Harrington College of Design; Gabriel P. Weisberg, University of Minnesota
The Boys Have Not Received One Cent: Maintaining the Marshall Marcell Collection at the Louisiana State Museum
Richard Anthony Lewis, Louisiana State Museum
Kindred Spirits, the New York Public Library, and the Deaccessioning of New York City's Patrimony
Sally Webster, Lehman College and The Graduate Center, City University of New York
Paul Rosenberg and the Museum of Modern Art
MaryKate Cleary, The Museum of Modern Art
The University Art Museum and Its Collections: Interpreting Uses for Public and Students
Charles Loving, Snite Museum, University of Notre Dame
Preserving Museum History for Posterity: Establishing an Archives for the Minneapolis Institute of Arts
Janice Lurie and Jessica McIntyre, Minneapolis Institute of Arts
When Past and Present Collide: Teyler's Collective Cabinet of Curiosity
Elizabeth K. Mix, Butler University
Thursday, February 13
7:30–9:00 AM
Northern California Art Historians
Business Meeting
Williford C, 3rd Floor

Thursday, February 13
9:30 AM–12:00 PM
Religion and the Avant-Garde, Part I
Boulevard A&B, 2nd Floor
Chair: Jeffrey Abt, Wayne State University
The Iconic Subconscious: Vassily Kandinsky and the “Russian Religious Renaissance”
Maria Taroutina, Yale University
Reinventing the Messiah: Isou’s Lettrism and the Avant-Garde as Religion in Postwar France
Marin Sarvē-Tarr, University of Chicago
Disco Mystic: Doubt and Belief in Andy Warhol’s Shadows
Mark R. Loiacono, Institute of Fine Arts, New York University
Sacred Dissensus: The Latin American Neo-Avant-Garde (Re)reads the Bible
Mara Polgovsky Ezcurra, University of Cambridge
Discussant: Marcia G. Brennan, Rice University

Carolee Schneemann and the Long Sixties
Lake Erie, 8th Floor
Chair: S. Elise Archias, University of Illinois at Chicago
Carolee Schneemann and Stan Brakhage a Tangled Cat’s Cradle
James D. Boaden, University of York
A Portrait for Stan Brakhage: Painting as an Expanded Medium
Sylvie L. Simonds, York University
The Art of Duration: Carolee Schneemann’s Viet-Flakes and the Possibilities of Music Video
Henry M. Sayre, Oregon State University
Schneemann’s Circuits: Social Bodies/Intimate Networks
Erica Levin, University of California, Berkeley
The Axis and the Act: Emphatics, Perception, and Schneemann’s Marks
Katherine Dolores Anania, University of Texas at Austin
Traits of the Artist: Narrative and Form in Early and Current Works of Carolee Schneemann
Brian C. Wallace, Bryn Mawr College

Workshops of the Gallery Form: Alternative Artist Spaces in Poland
Alexandra Elizabeth Alisauskas, Minneapolis College of Art and Design
From a Workspace to a Café: Reconstructing Huseyn Bahar Alptekin’s Library as an Installation
Sevil Enginsoy Ekinci, Middle East Technical University
Niels Hafstein: Authorship and Authority
Hlynur Helgason, University of Iceland
FormLAB: A Nomadic Studio that Engages Collaborative Processes in Museums and Public Spaces
Les Joynes, Renmin University of China

Conflict, Identity, and Protest in American Art
Continental A, Lobby Level
Chairs: Miguel de Baca, Lake Forest College; Makeda D. Best, University of Vermont
Camouflage Aesthetics: Gyorgy Kepes and a Theory of Protective Concealment
John Blakinger, Stanford University
War Redux: Vija Celmins and the Representation of Violence in the 1960s
Frances Rachel Jacobus-Parker, Princeton University
From “Free Speech” to “Free Huey:” Visual Ephemera and the Collaboration of Black Power with White Resistance
Jo-Ann Morgan, Western Illinois University
The Presentness of Central America: Photography and Memory in Group Material’s 1984 Timeline
Erina Duganne, Texas State University-San Marcos
Saigon and the Suburbs: Protest, Exclusion, and Visibility at Vietnam War Memorials
Erica S. Allen-Kim, University of Toronto

Studio Shots: Representations of Women as Artists
Grand Ballroom, 2nd Floor
Chairs: Elizabeth A. Ferrell, University of California, Davis; Sarah P. Evans, Northern Illinois University
Not Working: Lee Lozano vs. the Studio
Jo Applin, University of York
Painting Difficulties: Agnes Martin
Andrew Hardman, University of Manchester
Lynda Benglis in Process
Julian D. Myers, California College of the Arts
Alma Thomas: Picturing the Life and Work of a Black Woman Artist
Kelly Quinn, Archives of American Art, Smithsonian Institution
Portraits of an Artist: Picturing Lee Bontecou and Her Studio
Elyse Speaks, University of Notre Dame

ARTspace
International Committee
Artists’ Workspaces: Portability, Contingency, Virtuality
Waldorf Room, 3rd Floor
Chair: Kathryn J. Brown, Tilburg University
Post Studio and On Location: Triangulating Politics in the Room Works of Maria Nordman
Laura M. Richard, University of California, Berkeley
Italian Art Society

Periodization Anxiety in Italian Art: Renaissance, Baroque, or Early Modern?
Williford A&B, 3rd Floor
Chairs: Frances M. Gage, Buffalo State, State University of New York; Eva Struhal, Université Laval

Late Medieval, Early Modern, and Vasari’s First Age
C. Jean Campbell, Emory University

The Repressed Watershed: 1600, the Early Modern, and the Moderne
Itay Sapir, Université de Québec à Montréal

Sculpture, Rupture, and the “Baroque”
Estelle C. Lingo, University of Washington

Troubling Time: When Is Art “Renaissance,” “Baroque,” or “Early Modern”?
Claire J. Farago, University of Colorado at Boulder

Just What Is It that Makes Studio PhDs so Different, so Appealing?
Lake Huron, 8th Floor
Chair: Laura Gonzalez, Glasgow School of Art

PhD as Source Code
Geoff Cox, Aarhus University

From Making to Writing to Reading and Back: A Quick Cycle Through a Studio PhD
Marina Kassianidou, University of the Arts London

Practice and Theory: Potentials, Pitfalls, and Some Suggestions in Relation to Moving Forward Sideways
Michael Bowdidge, Transart Institute

Some Other Kind of Practitioner: Navigating the Studio PhD
Risa Horowitz, University of Regina

Rethinking the Total Art of Socialism
Lake Michigan, 8th Floor
Chairs: Christine I. Ho, Stanford University; Yan Geng, University of Heidelberg

The Conflicted Origins of Soviet Visual Media: Painting, Photography, and Communication in Socialist Russia
Angelina Lucento, Northwestern University

Revolution by Other Means: Abstraction and Monumentality in Socialist Yugoslavia
Andrew Herscher, University of Michigan

Optimal Objects: The Total Art of Late-Soviet Design
Diana Kurkovsky West, Princeton University

Socialist Landscape and the Chinese Canon of World Art
Yi Gu, University of Toronto

Discussant: Christina N. Kiae, Northwestern University

Finding Common Ground: Academics, Artists, and Museums
International South, 2nd Floor
Chairs: A. Clare Kunny, independent scholar; Irina D. Costache, California State University, Channel Islands

A Woven History: These Baskets All Started with a Story
Gina Cestaro, Tohono O’odham Community College; Jennifer Juan, Tohono O’odham Nation Cultural Center and Museum

Encouraging American Genius: Creative Exchange at the Corcoran Gallery of Art and the Corcoran College of Art and Design
Sarah Cash and Lisa K. Lipskini, Corcoran Gallery of Art

IDEAS: The Art Museum as Laboratory for Learning
Rachel S. Middleman, Utah State University

Attract, Engage, Partner: Forming Museum-Academic Relationships
Peter Tokofsky, The J. Paul Getty Museum

The Art of Attending: Training Interdisciplinary Healthcare Graduate Students at the University of South Florida Contemporary Art Museum
Megan Voeller, University of South Florida Contemporary Art Museum

Rights and Trust: ARTstor’s Work to Distinguish Academic Work from Selling Shower Curtains
James Shulman, ARTstor

Exploring Common Ground
Judith Kirshner, The Art Institute of Chicago; Lisa Wainwright, School of the Art Institute of Chicago

A Third Place: The &/ Project
Siofra McSherry, Freie Universität; Isabella Streffen, Oxford Brookes University

Ecoart History, Part I
Williford C, 3rd Floor
Chairs: Sonya S. Lee, University of Southern California; Therese O’Malley, Center for Advanced Studies in the Visual Arts, National Gallery of Art

The Borders of Art History and Ecoart
Mark A. Cheetham, University of Toronto

Copying the Beauties of Nature: Ecological Imagination in Benjamin Latrobe’s Philadelphia Waterworks
Laura T. Igoe, Temple University

Finding W. J. Burchell’s Covered Bridge
Maria Cristina Wolff de Carvalho, Fundação Armando Álvares Penteado

Second Life: Chicago’s “Bahama Islands Diorama”
Ann D. Elias, Sydney College of the Arts

The Historiography of Mud: Vincent Scully, Ralph Knowles, and the Architecture of Performance
Albert Narath, University of Oregon
Music and Visual Culture: Assessing the State of the Field
Lake Ontario, 8th Floor
Chairs: Anne R. Leonard, University of Chicago; Tim Shephard, University of Sheffield
Now the Angelic Crowd Rejoices: Musical Angels in Monastic Art, ca. 1000–1200
Amy Gillette, Temple University
Wagner vs. Wagnerism: The Case of the Gesamtkunstwerk, or Will the Real Wagner Please Stand Up
Suzanne M. Singletary, Philadelphia University
Pictorial Harmony: Arthur B. Davies’s Musical Mural
Emily W. Gephart, School of the Museum of Fine Arts
Music Is Dangerous: Belgian Surrealism and Music
Danielle Johnson, The Museum of Modern Art
How to Hear a Painting: Looking and Listening to Pop Art
Melissa L. Mednicov, Sam Houston State University

Roadside Picnic: Experiments in Art and Science Fiction
International North, 2nd Floor
Chair: Gregory G. Sholette, Queens College, City University of New York
Aftermaths and Polymaths
Claire M. Pentecost, School of the Art Institute of Chicago
Beauty and the Bits: Wearable Technology as Science Fantasy
Susan Elizabeth Ryan, Louisiana State University
The Obsolete in Reverse: Robert Smithson and Science Fiction
Marco Antonini, NURTUREart
Discussant: Andrew Yang, School of the Art Institute of Chicago

International Center of Medieval Art
Time and Painting in the Middle Ages
Continental C, Lobby Level
Chair: Debra H. Strickland, University of Glasgow
Gesturing across Time: Gesture and Speech in Ottonian Painting
Susannah D. Fisher, Bard Graduate Center
Temporal Painting in Thirteenth-Century Rome
Marius Bratsberg Hauknes, Princeton University
Prophetic Time and the Mosaics of San Marco
Nicholas A. Herman, New York University and Courtauld Institute of Art
Assembling, Disassembling, and Playing with Times in Twelfth-Century Manuscripts
Danielle B. Joyner, University of Notre Dame
Time and Repetition: The Early Medieval Apse Mosaic in Rome
Erick Thunø, Rutgers, The State University of New Jersey

THATCamp CAA: What Happened and What’s Next
Marquette Room, 3rd Floor
Chair: Anne Swartz, Savannah College of Art and Design

The Erotic Gaze in Early Modern Europe
Continental B, Lobby Level
Chairs: Joe A. Thomas, Kennesaw State University; Elizabeth Pilliod, Rutgers University-Camden, The State University of New Jersey
Devotion, Desire, and Difference: Images of Christ and of Susanna
Patricia L. Simons, University of Michigan
Alchemy: The Erotic Science
M. E. Warlick, University of Denver
Pleasure on Paper: Agostino Carracci’s Lascivie Prints and the Gaze that Met Them
Natalie Lussey, University of Edinburgh
Disgust and Desire: Responses to Rembrandt’s Nudes
Stephanie S. Dickey, Queen’s University
Doggie Style: Rococo Representations of Interspecies Sensuality and the Pursuit of Volupté
Jennifer D. Milam, University of Sydney

The Decorative Impulse and the New Aesthetic Democracy
Astoria Room, 3rd Floor
Chairs: Fo D. Wilson, Columbia College Chicago; Yevgeniya Kaganovich, University of Wisconsin-Milwaukee
The Decorative Impulse and the New Aesthetic Democracy
Fo D. Wilson, Columbia College Chicago
Patina as Ornament in Reuse Design
Haneen Rabie, Princeton University
Beyond Aesthetics and Ornament: The Decorative as Conceptual Engine
Anne Wilson, School of the Art Institute of Chicago
Anti-Decorative Arts
Jenni Sorkin, University of California, Santa Barbara

Contemporary Art and Radical Democracy in Asia
Boulevard C, 2nd Floor
Chairs: Bo Zheng, City University of Hong Kong; Sohl Lee, University of Rochester
Contemporary Art through the Collective/Polemic Interventions in Radical Art and Democracy in Asia: With Focus on Indonesia
Thomas J. Berghuis, Guggenheim Museum
Polylectical Resistance: Contemporary Art and the Pursuit of Radical Democracy in “Reform Period” China
Paul Gladston, University of Nottingham
Performance, Belonging, and Radical Democracy in Samudra Kajal Saikia’s Disposable House Project (2012) in Guwahati, Assam
Melissa Rose Heer, University of Minnesota
Failure, Trauma, and Radical Art in South Korea
Young Min Moon, University of Massachusetts, Amherst
Tuesday, February 13
12:30–2:00 PM

CAA International Committee

**Topics in Global Art History: Historical Connections**
Lake Erie, 8th Floor
Chairs: Ann H. Albritton, Ringling College of Art and Design; Gwen Farrelly, Rhode Island School of Design

**Mapping Mimesis**
Elaine O’Brien, California State University, Sacramento

**Hokusai Meets Monet**
Daphne Lange Rosenzweig, Ringling College of Art and Design

**Reenchanting the Modern World: Henri Rousseau’s Performative Exotism**
Shao-Chien Tseng, National Central University, Taiwan

**The Ecuadorian Art Scene in the Reconfiguration of the Geopolitical Map of the Late Nineteenth and Early Twentieth Century: The Role of the School of Fine Arts**
Trinidad Perez, Facultad Latinoamericana de Ciencias Sociales

**Discussant:** Gwen Farrelly, Rhode Island School of Design

**Exhibitor Session**

**How to Get Published and How to Get Read**
PDR2, 3rd Floor
Chairs: Sarah Sidoti, Kath Burton, and Tara Golebiewski, Routledge, Taylor & Francis

**Association for Textual Scholarship in Art History**

**Music in Art**
Continental C, Lobby Level
Chair: Liana Cheney, Universidade da Coruña

**The Recorder in Italian Renaissance Art: Musical Performance and Iconography**
Katherine Powers, California State University, Fullerton

Lester D. Brothers, University of North Texas

**Jacopo Tintoretto’s Female Concert: Musica e Bellezza**
Liana Cheney, Universidade da Coruña

**Society of Historians of East European, Eurasian, and Russian Art and Architecture**

**Decentering Art of the Former East**
Astoria Room, 3rd Floor
Chairs: Masha Chlenova, The Museum of Modern Art; Kristin E. Romberg, University of Illinois at Urbana-Champaign

**Transnational Modernism in Interwar Tokyo: Bedřich Feuerstein and the New Soviet Embassy**
Helena Čapková, Waseda University, Tokyo

**Collective Actions’ Theory of Empty Action**
Yelena Kalinsky, The State University of New Jersey

**Performing the “Picture”: Appropriation, Embodiment, and Critique in Eastern Europe**
Milena Tomić, OCAD University

National Endowment for the Humanities

**Digital Projects at the NEH: Current Work and Funding Opportunities**
Boulevard A&B, 2nd Floor
Chair: Perry Collins, National Endowment for the Humanities

**Reframing the Online Video Archive: A Prototype Interface for America’s Nuclear Test Films**
Kevin J. Hamilton, University of Illinois at Urbana-Champaign

**FACES: Faces, Art, and Computerized Evaluation Systems**
Conrad Rudolph, University of California, Riverside

**Reimagining the Archive**
Tara McPherson, Scalar and University of Southern California

**Digitization of Endangered Images of Works of Art in American Collections: The Frick Art Reference Library Photoarchive**
Inge J. Reist, Frick Art Reference Library

**Teaching the Digital Humanities through the Curation of Cultural Objects**
Jessie Ryker-Crawford, Institute of American Indian Arts

Art Historians of Southern California

**The Coalition of the Art Association: California Public Education and the Promise of the Humanities**
Boulevard C, 2nd Floor
Chair: Jane Chin Davidson, California State University, San Bernardino

Amelia G. Jones, McGill University

Catherine Cole, University of California, Berkeley

Jennifer B. Doyle, University of California, Riverside

Jennifer A. Gonzalez, University of California, Santa Cruz

Sandra Esslinger, Mt. San Antonio College

**Historians of British Art**

**British Country Houses: Architecture, Collections, and Gardens**
Williford A&B, 3rd Floor
Chair: Craig A. Hanson, Calvin College

**Society of Architectural Historians**

**Framing Public Interest Architecture: Changing Notions of Public, Practice, and Profession**
International South, 2nd Floor
Chair: Farhan S. Karim, University of Kansas

**The Public Good of Architecture: Who Is the Public and What Is Its Good?**
Tom Spector, Oklahoma State University

**PID: The Unfinished Project of Modern Architecture**
Jorge Francisco Liernur, Universidad Torcuato Di Tella

**Architecture, Gender Justice, and the Politics of Empowerment**
Adnan Zillur Morshed, The Catholic University of America

**Dew Points**
M. Ijlal Muzaffar, Rhode Island School of Design
Leonardo Education and Art Forum

The Art/Science Curriculum in the Classroom and in the Cloud
Continental B, Lobby Level
Chair: Adrienne Klein, The Graduate Center, City University of New York

Creating Art/Science Cloud Curriculum
Paul Thomas, University of New South Wales

Breaking Down the Silos: Curriculum Development in the Arts, Sciences, and Humanities
Kathryn Evans, University of Texas at Dallas

Integrated Art and Engineering Courses
Jill Fantauzza, Texas State University

Black Holes and Other Transformations of Energy
Ingrid Koenig, Emily Carr University of Art and Design

Physical Aesthetics: An Educational Symbiosis through Metaphor
Steven Zides, Wofford College

Exhibitor Session

Fifty Years of Interaction of Color: Reinventing a Classic Book for the Twenty-First Century
International North, 2nd Floor
Chair: Michelle Komie, Yale University Press

Brenda Danilowitz, The Josef and Anni Albers Foundation

Anoka Faruqee, Yale University

Frederick A. Horowitz, co-author of Josef Albers: To Open Eyes

Philip Tiongson, Potion Design

Education Committee

Creating the Commons
Stage Two, Columbia College Chicago, 618 South Michigan, 2nd Floor
Chairs: Cindy Maguire, Adelphi University; Joan M. Giroux, Columbia College Chicago

ARTspace
Services to Artists Committee

Meta-Mentors: The Deluge
Waldorf Room, 3rd Floor
Chairs: Julia Morrisroe, University of Florida; Molly V. Hartung, School of the Art Institute of Chicago

Shannon Stratton, threewalls

Jennifer Reeder, University of Illinois at Chicago

Conrad Q. Bakker, University of Illinois at Urbana-Champaign

Matthew Bakkom, University of Wisconsin-Madison

William J. O’Brien, School of the Art Institute of Chicago

American Society for Hispanic Art Historical Studies

Collecting of Spanish and Latin American Art in North America between the Coasts
Williford C, 3rd Floor
Chair: Eve Straussman-Pflanzer, The Davis Museum, Wellesley College

Searching for a Velázquez: Spanish Art at the Detroit Institute of Arts (1889–2013)
Salvador Salort-Pons, Detroit Institute of Arts

From the Andes to the Rockies: A History of Collecting Hispanic Arts in the American West
Michael Brown, Denver Art Museum

From Chicago to Catalonia and Back: Charles Deering as Collector of Spanish Art
Richard L. Kagan, Johns Hopkins University

Queer Caucus for Art
Strange Bedfellows
Marquette Room, 3rd Floor
Chair: Lily Woodruff, Michigan State University

American Council for Southern Asian Art

Business Meeting
Lake Huron, 8th Floor

New Media Caucus
Business Meeting
Grand Ballroom, 2nd Floor
Thursday, February 13
12:30 PM–2:00 PM
Salon B, Stevens Meeting Center, Lower Level

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.

What Makes a Button a Button?
Charmaine Banach, Quinnipiac University

Geometry of Art and Design
Kimberly Elam, Ringling College of Art and Design

Evaluating how Participation in an Arts Intensive University Summer Program Can Impact a Teen's Future Relationship to the Arts as Consumer and Creator
Erin Elman, University of the Arts

The Class of 2018
Lisa Evans, University of Illinois Laboratory High

Pratt Free Library: Book Exchange
Jonathan Frey, Pratt Institute

Camera/Vision: The Story of Alfred Stieglitz's Impact upon Photographic Theory via His Two Most Frequently Anthologized Articles, 1897–2013
Andrew Hersberger, Bowling Green State University

Design for Social Good, a Client Based Challenge in the Classroom
M. Genevieve Hitchings, New York City College of Technology, City University of New York,

The Tapestry Project
E. K. Jeong, Southwestern Oklahoma State University

The Artist in the Library: Research Services for Creators
Kristina Keogh and John Glover, Virginia Commonwealth University

General Education and Art History: Objectives and Outcomes
Diane E. Kontar, University of Findlay

Out of Jest: The Art of Henry Jackson Lewis
Garland Martin Taylor, Br'er Studio and the DuSable Museum of African American History

Rebranding the Nineteenth Century
Leanne Zalewski, Randolph College

Thursday, February 13
2:30–5:00 PM

Unbecoming Animals
Continental C, Lobby Level
Chairs: Irina Aristarkhova and Holly Hughes, University of Michigan

Fleeing: The Fate of Escaped Animals
Kathy High, Rensselaer Polytechnic Institute

Looking at Animals Because They Also Look at Us
Hugo Fernando Salinas Fortes, Jr., Universidade de São Paulo

A Final Frontier: Art beyond Culture
Ron Broglio, Arizona State University

Unbidden
Lee Deigaard, independent artist

Studio Art Open Session
Where Does Drawing Go? Contemporary Drawing as an Expanded Field of Practice
Grand Ballroom, 2nd Floor
Chair: Phyllis M. Bramson, School of the Art Institute of Chicago

Claudine Ise, University of Illinois at Chicago
Deb Sokolow, Northwestern University
Jose Lerma, School of the Art Institute of Chicago
T. L. Solien, University of Wisconsin-Madison
Dianna Frid, University of Illinois at Chicago
Edgar Arceneaux, Studio Arceneaux

Design and the Law
Continental A, Lobby Level
Chair: Carma R. Gorman, University of Texas at Austin

Constraints and Potentials of Law: Design and Copyright
Stina Teilmann-Lock, University of Southern Denmark

Costly Designs
Sarah Burstein, University of Oklahoma

America Doesn't Have to Be F*cked: Revising Ethics in Design Practice
Phil McCollam, West Virginia Wesleyan College

Not Special or Separate: Universal Design as a Response to Accessibility Law
Bess Williamson, Art Institute of Chicago

Proliferating Platforms, the Logical Layer, and the Normative Language Gap: Contemporary Conflicts in Creativity and Copyright
Zachary Kaiser, Massachusetts College of Art and Design; Aviva Kaiser, University of Wisconsin-Madison
The Center Will Not Hold
The LeRoy Neiman Center, 1st Floor, School of the Art Institute of Chicago, 37 South Wabash Avenue
Chairs: Michelle A. Grabner, School of the Art Institute of Chicago; Sabina D. Ott, Columbia College Chicago
Chris Kraus, European Graduate School
Barry Schwabsky, The Nation Magazine and Artforum
Monika Szewczyk, University of Chicago
Roger White, independent artist
Nicholas Frank, independent artist

Objectifying Prints: Hybrid Media 1450–1800, Part I
Lake Ontario, 8th Floor
Chairs: Suzanne Karr Schmidt, The Art Institute of Chicago; Edward H. Wouk, University of Manchester
Augsburg's Armor Industry: Fostering Printmaking and Objectifying Prints
Freyda Spira, The Metropolitan Museum of Art
The Concettismo of Triumph: Maerten van Heemskerk's Prints and Spanish Omnipotence in a Late-Sixteenth-Century Writing Cabinet
Arthur J. DiFuria, Savannah College of Art and Design
Lines of Perception: European Prints at the Mughal Court
Yael R. Rice, Amherst College
From Print to Paint and Back Again: Transformations of the Local Landscape in Early Modern Antwerp
Alexandra K. Onuf, University of Hartford
Facing a Paper Canon: Prints and Authorship in Viceregal New Spain
Aaron M. Hyman, University of California, Berkeley

Connecting the Dots: Post-1960s Activist Networks and Creative Practice in Chicago
Lake Huron, 8th Floor
Chairs: Patricia Kelly, Emily Carr University of Art and Design; Joanna P. Gardner-Huggett, DePaul University
Community Formation and Chicano Activism: Muralism in Pilsen, 1968–1974
Carolyn Yates, The Graduate Center, City University of New York
Lynne Warren, Museum of Contemporary Art Chicago
Joanna P. Gardner-Huggett, DePaul University
Emergency Aesthetics: From Axe Street Arena to Memorials against Torture
Mary Patten, School of the Art Institute of Chicago
Struggles for Life
Daniel Oliver Tucker, University of Illinois at Chicago

ARTspace
Academic Porn
Waldorf Room, 3rd Floor
Chair: Sharon Louden, independent artist
Jacki Apple, Art Center College of Design
David Cohen, artcritical.com
Jonathan Kalb, Hunter College, City University of New York
Don Kimes, American University and Chautauqua Institution

Aesthetics and Performance in Late Gothic Architecture
Williford A&B, 3rd Floor
Chairs: Abby L. McGehee, Oregon College of Art and Craft; Linda E. Neagley, Rice University
The Hundred Years War: The Spectacle that Shaped the Neural Resources that Shaped Perpendicular and Flamboyant
John Onians, University of East Anglia
The Parish Hall-Church as Heterotopia in Late Medieval England
Zachary Stewart, Columbia University
Competition and Communal Identity in Late Medieval Rothenburg
Katherine M. Boivin, Bard College
Performing Piety from the Mourners on the Tomb of Philip the Bold to the Entombment of Christ
Donna L. Sadler, Agnes Scott College

Acts of Dissent: Reflections on Art and Politics in the Twenty-First Century
Lake Erie, 8th Floor
Chair: Natalie Musteata, The Graduate Center, City University of New York
Street, Square, Screen: Recent Actions in the Arab Public Sphere
Andrew S. Weiner, California College of the Arts
Civic Arena: Reconsidering Exhibitions and Their Histories Following the Arab Spring
Chelsea Haines, The Graduate Center, City University of New York,
Self-Institutionalization as Political Agency: The Department of Art in Public Space, Bucharest
Izabel Anca Galliera, University of Pittsburgh
Inside Out: Christoph Schlingensief’s Multimedia Exorcisms
Jonah Westerman, The Graduate Center, City University of New York
Challenging Hegemony? Critical Opposition, Subversive Affirmation, and Over-Identification in Contemporary Art
Conor M. McGrady, Burren College of Art
Escape from Fantasy Island: Activist Adventures in the Pseudo-Public Sphere
Benjamin J. Young, University of California, Berkeley
Objects, Objectives, Objections: The Goals and Limits of the New Materialisms in Art History
Astoria Room, 3rd Floor
Chairs: Bibiana K. Obler, George Washington University; Benjamin C. Tilghman, Lawrence University

Object Lessons from East Africa
Prita Sandy Meier, Cornell University

Things and Their Thingliness: Object Agency in the Designs of Richard Riemerschmid
Freyja T. Hartzell, Parsons The New School for Design

Documenta 13: The Rise of the Vitrines
Susan Jarosi, University of Louisville

New Materialism’s Renunciation of Meaning
Michael Schreyach, Trinity University

Games and Engagement: Play Your Way into Their Hearts
International South, 2nd Floor
Chair: Gwyan Rhabyt, California State University, East Bay

The Promise of Game-Based Approaches in College Art History Courses
Matthew H. Fisk, University of California, Santa Barbara

Level Up Your Classroom: Tools for Gamifying Art Foundations Curriculum
Julie A. Gilberg, Art Institute of Pittsburgh

Pedagogical Consumption: The Fantasy Collecting Game
Katherine Laura Jentleson, Duke University

Survey Games: How Group Improvisation and “Yes/And” Aid Memory and Build Community
Danielle A. Lenhard, State University of New York at Stony Brook

DESIGN(er) META Game
Cary I. Staples, University of Tennessee

Association for Critical Race Art History

Visualizing the Riot
Boulevard A&B, 2nd Floor
Chairs: Rose G. Salseda and Eddie Anthony Chambers, University of Texas at Austin

Reclaiming Corporeality: Meta Warrick Fuller, Mary Turner, and the Memory of Mob Violence
Caitlin Beach, Columbia University

The Defining Moments for Korean Americans: Representing the 1992 Los Angeles Riot
Yookyoung Choi, University of Maryland,

Aesthetics of the Abstract and Explosive
Julie L. McGee, University of Delaware

Vulnerable to Violence: Jeff Donaldson’s Ala Shango and the Erasure of Diasporic Difference
Nicholas Miller, Northwestern University

Faith Ringgold’s Die: The Riot and Its Reception
Anne Monahan, independent scholar

Discussant: Kymberly Pinder, University of New Mexico

Regarding the Photographs of Others: The Promise and Problem of Sourced Images
Williford C, 3rd Floor
Chairs: Paul Shambrrook, University of Minnesota; Oliver N. Wasow, School of Visual Arts

Archived State
Natasha H. Egan, Museum of Contemporary Photography, Columbia College Chicago

Cruising the Web: Queer Memorialization, Permission, and Privacy
Marc J. Adelman

Photography in Cyberspace
Joel Lederer, Baruch College, City University of New York

Cracks in the Street View: Artists Reframing Google’s Imagery
David Smucker, State University of New York at Stony Brook

Changing the Subject
Penelope C. Umbrico, School of Visual Arts

CAA Distinguished Scholar Session Honoring Wanda Corn
International North, 2nd Floor
Chair: Gwendolyn DuBois Shaw, University of Pennsylvania

Lanier Graham, California State University, East Bay and the Institute for Aesthetic Development

Cécile Whiting, University of California, Irvine

Richard Meyer, Stanford University

Ellen Wiley Todd, George Mason University

Tirza T. Latimer, California College of the Arts

A distinguished scholar and devoted teacher of the history of American art, Wanda Corn is the Robert and Ruth Halperin Professor in Art History, Emerita, at Stanford University. CAA is deeply grateful to the Terra Foundation for American Art for its generous support of this year’s Distinguished Scholar Session.

A reception will immediately follow.

Surrealism and Counterculture, 1960–1980
Lake Michigan, 8th Floor
Chairs: Abigail Susik, Willamette University; Elliott H. King, Washington and Lee University

Surrealism and Marat/Sade
Alyce A. Mahon, University of Cambridge

Humour Noir: André Breton and the Transgressive Humor of 1960s America
Ryan L. Standfest, Rotland Press
Down with Art, Up with Revolution: Surrealism as a Site of Protest in 1968
Sandra Zalman, University of Houston

Surrealism and Punk: A Case Analysis of Three Artworks by COUM Transmissions
Marie Arleth Skov, University of Copenhagen and Universität Leipzig

Surrealism and (Post?)Modernism in Susan Hiller’s Sisters of Menon (1972)
Katharine Conley, College of William and Mary

Crafting Community: Textiles, Collaboration, and Social Space
Boulevard C, 2nd Floor
Chairs: Lisa Vinebaum, School of the Art Institute of Chicago; Kirsty M. Robertson, University of Western Ontario

Crafting Threads and Social Space in Late Medieval Paris
Nancy Gardner Feldman, School of the Art Institute Chicago

Insecurity Blankets
Nicole Archer, San Francisco Art Institute

Crocheted Strategies: Women Crafting Their Own Communities
Janis K. Jefferies, Goldsmiths, University of London

I Am Ai, We Are Ai: Confirming and Connecting the Collective Tradition of Indigo in Japan
Rowland Ricketts, III, Indiana University

Baked Goods: Interweaving Cake, Craft, and Cocaine
Julia Skelly, Concordia University

A Community of Non-Citizens: Proving Worth of Citizenship through Stitching Samplers
Aram Han, School of the Art Institute of Chicago

The American Reception of German Painting after 1960: From “Neo-Expressionism” to the “New Leipzig School”
Marquette Room, 3rd Floor
Chair: Christian Weikop, University of Edinburgh

Queer Neoexpressionism and Cold War Nationalism
Claudia Mesch, Arizona State University

Critical Delay: The International Reception of Michael Krebber
Gregory H. Williams, Boston University

Souvenirs of Instability: Martin Kippenberger’s Painting from Photography
Christopher Reitz, Princeton University

Postmodernism, Allegory, and Vergangenheitsbewältigung in East German Art: Werner Tübke’s Life Memories of Dr. jur. Schulze
Jessica Backus, Hunter College, City University of New York

The “New Leipzig School”: Pop Art in the Former GDR
Hannah Abdullah, Technische Universität Dresden

Thursday, February 13
5:30–7:00 PM

Mid America College Art Association
Drawing Today
Lake Michigan, 8th Floor
Chair: Steven Bleicher, Coastal Carolina University

Across the Board: Using Drawing Marathons to Engage and Equalize in the Course Required for Everyone
Robert Buup, Wichita State University

Copy, Synth, Morph
Ellen Muller, West Virginia Wesleyan College

Thinking Drawing
Armin Mühsm, Northwest Missouri State University

The Oration of a Professional Artist
Sue Whitson, independent artist

Publications Committee
The Art Bulletin’s Digital Future?
Grand Ballroom, 2nd Floor
Chair: David J. Getsy, School of the Art Institute of Chicago

Thelma K. Thomas, Institute of Fine Arts, New York University
Alexi Taylor, Scalar and New York University
Tara McPherson, Scalar and University of Southern California
Katherine Behar, Baruch College, City University of New York
Kirk T. Ambrose, University of Colorado at Boulder

International Association of Word and Image Studies
Conceptual Writing: A Word and Image Continuum
Lake Erie, 8th Floor
Chair: Christa-Maria Lerm Hayes, University of Ulster

Heidegger’s Later Work as Conceptual Writing
Nicola Foster, The Open University

Drawing in the Dark: James Joyce’s Finnegans Wake
Clinton Cahill, Manchester Metropolitan University

Marisa C. Sanchez, University of British Columbia, Vancouver

Who Is Taking Responsibility for That Text?
Nick Thurston, Leeds University

Discussant: Christa-Maria Lerm Hayes, University of Ulster
Committee on Diversity Practices
The Art of Inclusion: Workshopping Diversity into the Art History and Studio Arts Classroom
Lake Ontario, 8th Floor
Chair: Julie Levin Caro, Warren Wilson College
From Margin to Center: Actualizing Your Mission
Richard A. Lou, University of Memphis
Rethinking What to Put in and What to Leave Out: The Challenges of Globalizing the Art History Curriculum at a Small Liberal Arts College
Joan DelPlato, Bard College at Simon's Rock
Breaking Boundaries: Engaging Diversity Issues and Experiences in a Contemporary Studio Practices Course
Jefferson Pinder, School of the Art Institute of Chicago

Archives of American Art, Smithsonian Institution
Experience and Impact: Retired Art Museum Directors on Career, Leadership, and Changes
Lake Huron, 8th Floor
Chairs: Janet Meredith and Liz Westerfield, 21st Century Voices Project

Society for the Study of Early Modern Women
Women and the Visual Arts in the Dutch Golden Age
Boulevard A&B, 2nd Floor
Chair: Andrea G. Pearson, American University
Living Memory: Amalia van Solms and the Dutch Garden
Saskia Beranek, University of Pittsburgh
Selling Silk or Selling Souls? Frans van Mieris's Cloth Shop and Female Entrepreneurship
Megan C. Blocksom, University of Kansas
Power and Propaganda in The Triumph of the Eucharist Tapestry Series: The Solomonic Ambitions of Isabel Clara Eugenia
Alexandra B. Libby, University of Maryland
The Visual and Textual Self-Fashioning of Anna Maria van Schurman
Martha Moffitt Peacock, Brigham Young University

Art Libraries Society of North America
It Is What It Is: Artists’ Books or Artists’ Publishing
Williford A&B, 3rd Floor
Chair: Tony White, Maryland Institute College of Art
Beyond Artists’ Books: Self Publishing Now
Tony White, Maryland Institute College of Art
Roaring Parnassus: The Futurebook and the Historical Avant-Garde
Claire Kelley, independent scholar
Twenty-First-Century DIY Artists’ Publications: A Contemporary Literature of Decadence?
Jennifer H. Krivickas, University of Cincinnati
Going Public: Artists’ Publications before the Digital Age
Lucy Mulroney, Syracuse University Libraries
Artists’ Books as the Tree of Knowledge
Barbara Tannenbaum, The Cleveland Museum of Art

Critical Craft Forum
Craft and Social Practice
Boulevard C, 2nd Floor
Chairs: Namita G. Wiggers, Museum of Contemporary Craft, Pacific Northwest College of Art; Elisabeth Agro, Philadelphia Museum of Art
Michael Strand, North Dakota State University
Jen de los Reyes, Portland State University
Sarah Archer, Philadelphia Art Alliance

American Society for Hispanic Art Historical Studies
Business Meeting
Williford C, 3rd Floor

Association of Historians of American Art
Business Meeting
Continental C, Lobby Level

Association of Historians of Nineteenth-Century Art
Business Meeting
International South, 2nd Floor

Catalogue Raisonné Scholars Association
Business Meeting
Continental A, Lobby Level

Historians of British Art
Business Meeting
Marquette Room, 3rd Floor

Leonardo Education and Art Forum
Business Meeting
Continental B, Lobby Level

Society of Historians of East European, Eurasian, and Russian Art and Architecture
Business Meeting
Astoria Room, 3rd Floor

Friday, February 14
7:30–9:00 AM

Art Historians Interested in Pedagogy and Technology
Visual Histories in Virtual Spaces: Engaging Students through Technology
Marquette Room, 3rd Floor
Chair: Judy B. Bullington, Belmont University
Assessment of Rabbit for Studies in the Visual Arts
Debra DeWitte, University of Texas at Arlington
Recreating Historical Sites Using Augmented Reality as an Instructional Tool
Thomas J. Tucker, Virginia Polytechnic Institute and State University; Dominic Marner, University of Guelph

An Introduction to Visual Culture in a Virtual Environment: The Collections Project
Onur Öztürk and Amy Mooney, Columbia College Chicago

Discussant: Judy B. Bullington, Belmont University

Joan Mitchell Foundation
Creating a Living Legacy (CALL): Building Awareness on the Value of Artists’ Legacies
Boulevard A&B, 2nd Floor
Chair: Joan Mitchell Foundation Representative
Blane de St. Croix, CALL Artist
Shervone Neckles-Ortiz, Joan Mitchell Foundation

Community College Professors of Art and Art History
Business Meeting
Williford C, 3rd Floor

Italian Art Society
Business Meeting
Williford A&B, 3rd Floor

Women’s Caucus for Art
Business Meeting
Continental C, Lobby Level

Friday, February 14
9:30 AM–12:00 PM

Religion and the Avant-Garde, Part II
Lake Michigan, 8th Floor
Chair: Jeffrey Abt, Wayne State University

“And What Shall I Worship if Not the Enigma?” De Chirico’s Religion of Mystery
Anne Greeley, Indiana Wesleyan University

The Color of Supreme Spirituality: Franz Marc and the Religion of Art
Nathan J. Timpano, University of Miami

Useless Love: Matisse’s Vence Chapel and the Question of Religiosity in Modern Art
Joyce Cheng, University of Oregon

Georgia O’Keeffe’s Meditations on Roman Catholic Spirituality in New Mexico
Randall C. Griffin, Southern Methodist University

Discussant: Nancy Locke, Pennsylvania State University

The Early-Modern Child in Art and History
Astoria Room, 3rd Floor
Chair: Matthew Knox Averett, Creighton University

The (Holy) Innocents: Visualizing the Foundling in Fifteenth-Century Florence
Diana Bullen Presciutti, College of Wooster

Princely Portraits of Adolescence in the Court of Philip II in the Mid-Sixteenth Century
Lisa W. Tom, Brown University

Little Idols and the Infant Jesus: The Sacred Rituals of a Royal Spanish Nun
Tanya J. Tiffany, University of Wisconsin-Milwaukee

Dressing the Part: Picturing and Promoting the Early Modern Child
Parme P. Giuntini, Otis College of Art and Design

New Parents of the New Child in Eighteenth-Century French Art
Suzanne Conway, Chestnut Hill College

Museums in Disguise: Visual Art and Performance in the Long Nineteenth Century
Williford A&B, 3rd Floor
Chair: Kimberly Beil, University of California, Santa Cruz

William Dunlap’s Christ Rejected: Theater and Touring Painting Exhibitions in Early National America
Tanya M. Pohrt, Yale University Art Gallery

The Drama of History in “The Afric-American Picture Gallery”
Yvette R. Piggush, College of St. Benedict and St. John’s University

We Exhibited Fugitive Slaves: American Display and Conflict at the Crystal Palace
Lisa Marie Volpe, Wichita Art Museum

Seeing through Chicago’s West Parks: Panorama and Landscape Performance
Molly Briggs, University of Illinois at Urbana-Champaign

Women’s Caucus for Art
The Maternal Body Exposed: Fecundity, Birth Control, and Countering Infertility in Contemporary Art
Grand Ballroom, 2nd Floor
Chair: Rachel A. Epp Buller, Bethel College

All My Fabergés
Melissa Gwyn, University of California, Santa Cruz

Say Goodbye to Coat Hangers: Abortion as a Theme in Contemporary Visual Arts and How It Can Reduce Abortion Stigma
Tom Nys, independent critic

Birth Art and the Transformation of Religious Imagery: Representations of Birth and Motherhood as Contemporary Forms of the Sacred
Anna Madelyn Hennessey

Abjection as a Springboard for Maternal Subjectivity
Hadara Scheflan Katzav, Hakibbuzim College of Education,

Discussant: Christina Stahr, independent artist
Digital Publishing in Art History: The Online Scholarly Catalogue Initiative  
Continental C, Lobby Level  
Chair: Anne Collins Goodyear, Bowdoin College Museum of Art  
Overview of the Online Scholarly Catalogue Initiative  
Anne L. Helmreich, Getty Foundation  
Dutch Paintings of the Seventeenth Century  
Judith Metro and Jennifer Henel, National Gallery of Art  
The Robert Rauschenberg Research Project  
Sarah Roberts, San Francisco Museum of Modern Art  
Discussant: Paul B. Jaskot, DePaul University

Performing the Exhausted Performative: Exploring Persona Construction in the Age of Surveillance  
Amanda Elise Bowles, independent artist  
Altered Physicality in Contemporary Art: Histories and Practices  
Maeve Connolly, Institute of Art, Design and Technology, Dublin

Without Borders: Rethinking Mesoamerican Art  
Marquette Room, 3rd Floor  
Chairs: Lauren Grace Kilroy, Brooklyn College, City University of New York; Nina F. Berson, Mount Saint Mary’s College  
Burden Bearers of the Sun: The Symbolism of Tezcatlipoca and the Origin of the New Fire Ceremonies in Greater Mesoamerican and the American Southwest  
Michael Mathiowetz, California State University, Dominguez Hills  
Did Everyone Know Everything in the Precolumbian Caribbean?  
Reinaldo Morales, Jr., University of Central Arkansas  
Home Work: Deep History as a Window into a Northern Mexico-Hohokam Shared Tradition of Domestic Architecture  
Cynthia B. Kristan-Graham, Auburn University

The Present Prospects of Social Art History  
Continental A, Lobby Level  
Chairs: Anthony E. Grudin, University of Vermont; Robert Slifkin, Institute of Fine Arts, New York University  
Marat’s Two Bodies  
Hector D. Reyes, University of California, Los Angeles  
Social Art History: A Retrospective  
Elizabeth C. Mansfield, National Humanities Center  
Looking beyond Context: The Specifics of Picasso's Early Painting  
Margaret MacNamidhe, University College Dublin  
Can Bourdieu Save the Social History of Art?  
Alan Wallach, College of William and Mary  
The Role of Form in the Social History of Art  
Joshua A. Shannon, University of Maryland

Exhibiting Socially Engaged Art: A Chicago Case Study  
International North, 2nd Floor  
Chairs: Mary Jane Jacob, School of the Art Institute of Chicago; Pablo Helguera, The Museum of Modern Art  
James Duignan, DePaul University  
Theater Gates, University of Chicago  
J. Morgan Puett, Mildred’s Lane  
Michael Rakowitz, Northwestern University

Virtually Physically Speaking  
Boulevard C, 2nd Floor  
Chair: Kelly F. Kaczynski, Northwestern University  
Why We Inhabit: The Contemporary Politics of Space  
Craig J. Peariso, Boise State University  
Looking at Looking: A Brief History of the Mediated 3D Experience  
Britt M. Salvesen, Los Angeles County Museum of Art; Elizabeth E. Siegel, Art Institute of Chicago

Riots, No Diets: Construction of Oppositional Identity in Feminist Activist Art  
Lake Erie, 8th Floor  
Chairs: Olga Kopenkina, New York University; Corina Lucia Apostol, Jane Voorhees Zimmerli Art Museum  
Gypsy Witches and Other Derogatory Myths: Roma Women Artists Fighting Discriminatory Politics of Difference  
Jasmina Tumbas, Duke University  
New Leftist Feminism: Parallel Convergences in the Former Socialist Bloc  
Corina Lucia Apostol, Jane Voorhees Zimmerli Art Museum  
The Necropolitical Cold Capitalism of Dispossession and Violence against LGBTQI, Migrants, Refugees, and "Non"-Citizen Workers  
Marina Grzinic, Slovenian Academy of Science and Art  
Magdalena Olszanowski, Concordia University

À La Mode: The Contemporary Art and Fashion System  
Boulevard A&B, 2nd Floor  
Chair: Jenny Lin, University of Oregon  
Rethinking Art Criticism through Fashion  
SooJin Lee, University of Illinois at Chicago  
Fashionable Flesh: Meat as Clothing  
Emily L. Newman, Texas A&M University  
Exploring Borders: Leigh Bowery’s Art and Fashion  
Francesca Granata, New York University  
Taking off A Formal Coat: How Bill Cunningham’s Photographs Rethink the Aesthetic Discourses of Fashion Today  
Brooke Chroman  
Glitter and Rubble: Chaos to Couture (and Back Again) in the Late Capitalist Fashion and Art Industries  
Debra R. Parr, Columbia College Chicago

Discussant: Maud K. Lavin, School of the Art Institute of Chicago
ARTspace

**A New and Unsettled Connectivity: The Network as an Artistic Practice**
Waldorf Room, 3rd Floor
Chairs: Kirsten F. Olds, University of Tulsa; Emily Hage, Saint Joseph University

**Fans of Fluxus: Producers and Consumers of Performance**
Jessica L. Santone, Columbia College Chicago

**Network(ed) TV: Collaboration and Intervention at Fernsehgalerie**
Gerry Schum, 1969–1971
Robyn Farrell, School of the Art Institute of Chicago

**NET: Artworks as Connectors in 1970s Central Europe**
Klara Kemp-Welch, Courtauld Institute of Art

**Smile Magazine: Collective Publishing and the Multiple Name Concept**
Stephen E. Perkins, University of Wisconsin-Green Bay

**Picturing Connections: Networks in (and as) Art in Three Works by Miranda July**
Cara Smulevitz, Illinois Institute of Art, Chicago

**American Art in Black and White**
International South, 2nd Floor
Chair: John W. Ott, James Madison University

**Painting Slaves: Intersections of Slavery and Early American Art**
Jennifer C. Van Horn, George Mason University

**Fugitive Histories: William Edmondson and the New Criticism**
Jennifer J. Marshall, University of Minnesota

**Friends: Margaret Taylor Goss Burroughs and Racial Cooperation in Chicago**
Sarah Kelly Oehler, The Art Institute of Chicago

**Virtual Exhibitions and Real Rhetoric: Alain Locke’s Re-Vision of Art History**
John Alistair Tyson, Emory University

**Redrawing the Lines: Black and White in the Art of Jacob Lawrence**
Tanya Sheehan, Colby College

**Discussant:** Bridget R. Cooks, University of California, Irvine

**The Myth of Participation and the Growing Realities of Critical Exchange**
Continental B, Lobby Level
Chairs: Shane Aslan Selzer, Parsons The New School for Design; Theodore R. Purves, California College of the Arts

**Facebook Doesn’t Listen: Locating Meaning in Participatory Performance**
Sheryl A. Oring, University of North Carolina at Greensboro

**A Modest Occupation: Artist-Run Businesses as Art**
Abigail B. Satinsky, threewalls

**The Critical Thing about Participation is the Thing**
Conrad Q. Bakker, University of Illinois at Urbana-Champaign

**Hosting the Enemy: The Restaurant and Relational Art in Michael Rakowitz’s Spoils**
Kelly Rae Aldridge, State University of New York at Stony Brook

**Participation as Commodity**
Julietta Cheung, Florida State University

**Marvelous Guests**
Nick Tobier, University of Michigan

**The Influence of Scandinavian Design in America**
Lake Huron, 8th Floor
Chair: Bobbye Tigerman, Los Angeles County Museum of Art

Erin Leary, University of Rochester

**Scandinavian Hand Weaving at Cranbrook: Exploring the Origin and Meanings of a Craft Tradition**
Leena Svinhufvud, Design Museum Helsinki

**The Movement toward Lightness: Retailing “Scandinavian Design” in Chicago**
Monica M. Obniski, The Art Institute of Chicago

**Danish Modern’s Shaker Roots**
Maggie Taft, University of Chicago

**Discussant:** Kjetil Fallan, University of Oslo

**Arts Council of the African Studies Association**

**African Artistic Centers and Distant Metropoles: Intersecting Modernisms of the Twentieth Century**
Lake Ontario, 8th Floor
Chair: Monica Blackmun Visona, University of Kentucky

**Traditional Arrivals, Modern Departures? African Artists at the 1937 Exposition Internationale des Arts et Techniques**
Amanda Kay Gilvin, Mount Holyoke College and Smith College

**Anw taara ka segin (We Left to Come Back): Malian Student-Painters at Foreign Art Institutions and Visual Discourses of Personhood**
Paul Davis, University of Witwatersrand Art Museum

**Cosmopolitan Modernisms: Networks, Utopias, Temporalities**
Elizabeth A. Harney, University of Toronto

**James Oliver Hall: Interstitial African Modernism**
Elizabeth A. Perrill, University of North Carolina at Greensboro

**Dakar/Paris: Moustapha Dimé’s Found Object Sculptures in Transnational Encounters**
Susan Kart, Lehigh University

**Discussant:** Gitti Salami, Pacific Northwest College of Art
The Countermonument: Thirty Years Later
Williford C, 3rd Floor
Chairs: Mechthild Widrich, ETH Zurich; Kirk E. Savage, University of Pittsburgh

Als Vençuts: A Precarious and Massive (Counter)Monument
Remei Capdevila-Werning, Universitat Autònoma de Barcelona

Against this Monument: Opposition to Designs for the Franklin Delano Roosevelt Memorial
Karen A. Franck, New Jersey Institute of Technology

Memorializing Civil War History?
Laura H. Hollengreen, Georgia Institute of Technology

Monument to Cold War Victory
Stamatina Gregory, The Graduate Center, City University of New York

Discussant: Patricia C. Phillips, Rhode Island School of Design

Friday, February 14
12:30–2:00 PM

Community College Professors of Art and Art History
Starting the Conversation: Engaging Students in the Studio and Art History
Williford C, 3rd Floor
Chair: Susan M. Altman, Middlesex County College

Exhibitor Session
Is Art Materials Education Being Neglected? And What Are We Doing About It?
Boulevard A&B, 2nd Floor
Chair: Richard Frumess, R & F Handmade Paints
Brian Baade, University of Delaware
Scott Gellatly, Gamblin Artist Colors
Patricia Hill, Millersville University
Frank Piatek, School of the Art Institute of Chicago
Diana Gisolfi, Pratt in Venice, Pratt Institute

ARTspace
Services to Artists Committee
Balancing Act: Art, Family, and Other Distractions
Waldorf Room, 3rd Floor
Chairs: Niku Kashef, California State University, Northridge, and Woodbury University; Micol Hebron, Chapman University
Kim Abeles
Tierney Gearon
Maria Elena Buszek, University of Colorado, Denver
Jamie McMurry
Lili Bernard
Jennie Klein, Ohio University

Public Art Dialogue
Public Art and Its Role in Placemaking from an International Perspective
Lake Michigan, 8th Floor
Chairs: Marisa D. Lerner, University of Denver; Norie Sato, independent artist
Jack Becker, Forecast Public Art

Northern California Art Historians
Drawing Foundations in Early Modern Europe
Lake Ontario, 8th Floor
Chairs: Catherine H. Lusheck, University of San Francisco; Patricia L. Reilly, Swarthmore College

The Guild of Goldsmiths and the Education of Artists: The “Por Santa Maria School” in Renaissance Florence
Cecilia Frosinini, Opificio delle Pietre Dure, Florence

Defined through Disegno: Architecture as a Fine Art in Early Sixteenth-Century Italy
Cara P. Rachele, Harvard University and Kunsthistorisches Institut in Florenz

Drawing New Foundations for History Painting: Life Drawing and the Crisis of Historia at the French Royal Academy
Susanna Caviglia, University of Chicago and Universite de Limoges

New Media Caucus
Exaptation and the Digital Now
International South, 2nd Floor
Chairs: Alex Myers, Bellevue University; Daniel Rourke, Goldsmiths, University of London

Hollaback: Holographic Exaptation
Zara Dinnen

Exaptation, Interpretation, PlayStation
Rob Gallagher

Fire in the Hole
Alex Myers, Bellevue University

I Like the Glow that Flashes Red Like Our Krypton Sun. But Not This Irritating Noise. Make Way.
Daniel Rourke, Goldsmiths, University of London

Association of Art Museum Curators
The Art Museum Curator: Persevere, Adapt, or Reinvent
International North, 2nd Floor
Chair: Emily B. Neff, Museum of Fine Arts, Houston

Radical Art Caucus
Radical Approaches to Online Issues in Academia
Continental A, Lobby Level
Chair: Travis E. Nygard, Radical Art Caucus

An Ancient Approach to Teaching Art History in Online and Flipped Classes
Cindy Persinger, California University of Pennsylvania

What Is Open Access Art History?
Victoria H. F. Scott; David Boffa, Beloit College

Crimes and Misdemeanors in Digital Art History
Elli Doulikardou, Université Paris 1 Pantheon-Sorbonne
Italian Art Society

**Futuro Anteriore: Cultural Self-Appropriation as Catalyst in the Art of Italy**

Willford A&B, 3rd Floor

Chairs: Alison Locke Perchuk and Irina D. Costache, California State University, Channel Islands

**Fanzago and Antiquity: The Universal Claims of Neapolitan Baroque Classicism**

J. Nicholas Napoli, Pratt Institute

**Adolfo Wildt and the Reimagining of Baroque Sculpture during Fascism**

Laura Moure Cecchini, Duke University

**Reinterpreting Raphael in Fascist Rome**

Yvonne Elet, Vassar College

**Gino Severini's Return to Italianità**

Meta Marija Valiusaityte, Freie Universität and Kunsthistorisches Institut, Florenz

**Women’s Caucus for Art**

**Water: A Universal Human Right or Commodity?**

Continental C, Lobby Level

Chair: Arlene Rakoncay

BettyAnn Mocek, Concordia University

Wendy Abrams, Cool Globes

Liz Dodson, Women and Water Rights

Indira Johnson, independent artist

Debra Shore, Metropolitan Water Reclamation District of Greater Chicago

Alaka Wali, The Field Museum

**Association of Historians of Nineteenth-Century Art**

**Future Directions in Nineteenth-Century Art History**

Grand Ballroom, 2nd Floor

Chair: Robyn Roslak, University of Minnesota Duluth

**Of Markets and Museums: The Curious Formations of an “Anthropology” of India**

Rashmi Viswanathan, Institute of Fine Arts, New York University

**Disappearance and Depiction: Itinerant Traders in the Social Imaginary of Nineteenth-Century Paris**

Kimberly Marcelino, The Graduate Center, City University of New York

**A Republic of the Arts: Constructing Nineteenth-Century Art History at the Musée national du Luxembourg, 1900–1914**

Alexis Clark, Duke University

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**Friday, February 14**

12:30 PM–2:00 PM

Salon B, Stevens Meeting Center, Lower Level

**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.

**What Makes a Button a Button?**

Charmaine Banach, Quinnipiac University

**Geometry of Art and Design**

Kimberly Elam, Ringling College of Art and Design

**Evaluating how Participation in an Arts Intensive University Summer Program Can Impact a Teen’s Future Relationship to the Arts as Consumer and Creator**

Erin Elman, University of the Arts

**The Class of 2018**

Lisa Evans, University of Illinois Laboratory High

**Pratt Free Library: Book Exchange**

Jonathan Frey, Pratt Institute

**Camera/Vision: The Story of Alfred Stieglitz’s Impact upon Photographic Theory via His Two Most Frequently Anthologized Articles, 1897–2013**

Andrew Hershberger, Bowling Green State University

**Design for Social Good, a Client Based Challenge in the Classroom**

M. Genevieve Hitchings, New York City College of Technology, City University of New York,

**The Tapestry Project**

E. K. Jeong, Southwestern Oklahoma State University

**The Artist in the Library: Research Services for Creators**

Kristina Keogh and John Glover, Virginia Commonwealth University

**General Education and Art History: Objectives and Outcomes**

Diane E. Kontar, University of Findlay

**Out of Jest: The Art of Henry Jackson Lewis**

Garland Martin Taylor, Br’er Studio and the DuSable Museum of African American History

**Rebranding the Nineteenth Century**

Leanne Zalewski, Randolph College
Friday, February 14
12:30 PM–2:00 PM

Ithaka S+R
Research Support Services and the Changing Research Habits of Art Historians
Boulevard C, 2nd Floor
Chairs: Roger C. Schonfeld and Matthew P. Long, Ithaka S+R
Michael W. Cothren, Swarthmore College
Anne Collins Goodyear, Bowdoin College Museum of Art
Paul B. Jaskot, DePaul University

Midwest Art History Society
Icons of the Midwest: Matisse's Bathers with a Turtle at the Saint Louis Art Museum
Lake Erie, 8th Floor
Chair: Paula Wisotzki, Midwest Art History Society
Henri Matisse and Karl-Ernst Osthaus: The Anatomy of a Friendship and Bathers with a Turtle
Simon Kelly, Saint Louis Art Museum
Decoration vs. Narrative in Matisse’s Bathers with a Turtle
John Klein, Washington University in St. Louis
A “Moment of the Artist,” A Moment of the Viewer: The Pentimenti in Matisse’s Bathers with a Turtle
Camran Mani

An Art Educator’s Dream: Designing New Facilities alongside New Curricula
Columbia College Chicago, 623 South Wabash Avenue, Room 807
Chair: Jay Wolke, Columbia College Chicago
Alicia Berg, Columbia College Chicago
Dave Broz, Columbia College Chicago
Tim Cozzens, Columbia College Chicago
Chris Kerr, Columbia College Chicago
John Upchurch, Columbia College Chicago

Art Historians Interested in Pedagogy and Technology
Business Meeting
Marquette Room, 3rd Floor

ArtTable
Business Meeting
Continental B, Lobby Level

Diasporic Asian Art Network
Business Meeting
Astoria Room, 3rd Floor

Friday, February 14
2:30–5:00 PM

ARTspace
Annual Distinguished Artists’ Interviews
Waldorf Room, 3rd Floor
Hamza Walker, The Renaissance Society, and Zachery Cahill, University of Chicago, will interview William Pope.L; Kenneth Goldsmith, University of Pennsylvania, will interview Kay Rosen.

Committee on Women in the Arts
Towards Transnational Feminisms in the Arts, Part I
Williford C, 3rd Floor
Chair: Temma S. Balducci, Arkansas State University
Contemporary Israeli-Ethiopian Women Artists in a Transnational Age
Andrea G. Giunta, University of Texas at Austin
Transferring Feminism across the Iron Curtain: The Case of Natalia LL
Agata Jakubowska, Adam Mickiewicz University
Lourdes Castro: A Transnational Cartography
Giulia Lamoni, Instituto de Historia da Arte Universidade Nova de Lisboa

Discussant: Kalliopi Minioudaki, independent scholar

Association of Historians of American Art
Still on Terra Firma? The American Landscape in Contemporary Art
Williford A&B, 3rd Floor
Chair: Adrienne Baxter Bell, Marymount Manhattan College
Contemporary American Arcadian Landscapes
Douglas R. Giebel, Roberts Wesleyan College
Sensing Landscape: Making Pictures while Walking on a Slippery Slope
Regan Golden, independent artist
Lick this Landscape: Interdisciplinary Approaches to Raising Ecological Consciousness
Margaret Puckett, independent artist
Denaturalizing the American Landscape: From Art in the Land to the Politics of Land Use
Emily Eliza Scott, Institute for the History and Theory of Architecture

Discussant: Adrienne Baxter Bell, Marymount Manhattan College
Re-examining Fashion in Western Art, 1775–1975
Boulevard C, 2nd Floor
Chair: Justine R. De Young, Harvard University

The Historical Imaginary in Fashion and Art of the 1820s and 1830s
Susan L. Siegfried, University of Michigan

The Mannequin de mode and the Monkey in Seurat’s Grande-Jatte
Emmelyn Butterfield-Rosen, Princeton University

Defying Fashion: Dress, Eroticism, and Female Agency in Victorian Painting
Julie F. Codell, Arizona State University

Silencing Fashion in Early Twentieth-Century Feminism: The Sartorial Story of Suffrage
Kimberly Anne Wahl, Ryerson University

Patterns of Masculinities: Fashion, Tailoring, and the Male Body in New Objectivity Painting
Anne Söll, University of Potsdam

New Interpretations of Violence in Ancient American Art
Continental B, Lobby Level
Chairs: Andrew Finegold, Wake Forest University; Ethan M. Cole, University of California, Los Angeles

On the Surface: Malleable Victims at Huaca de la Luna
Sarahh E. M. Scher, Emporia State University

The Bound Figure in the Arts of Tikal, Guatemala: Document and Image
Flora S. Clancy, University of New Mexico

Head and Heart: Warfare and Human Sacrifice at Chichén Itzá
Virginia E. Miller, University of Illinois at Chicago

Coatlicue as Chicomecoatl: Rattlesnakes, Corn, and Aztec Science
Lois Martin, Art Institute of New York City

Discussant: Mary E. Miller, Yale University

Women, War, and Industry
Continental C, Lobby Level
Chair: Amy Galpin, San Diego Museum of Art

Exhibiting Womanpower: Photographs of Working Women during World War II
Austin L. Porter, Kenyon College

Did You Like That? Intersections of Desire, Torture, and Anti-Queer Violence, A Reading of Zackary Drucker’s Experimental Video
Lost Lake
Malachite M. Amalya, San Francisco Art Institute

Vriean Diether Taggart, Brigham Young University

If She Can Do What She Has Done in War, What May She Not Do in Peace? Women as Contributors to Production in Second World War Britain
Veronica V. Davies, The Open University

Constructs of Women before and after the Mexican Revolution
Theresa Avila, University of New Mexico

Abstraction and Difference
Continental A, Lobby Level
Chairs: David J. Getsy, School of the Art Institute of Chicago; Tirza T. Latimer, California College of the Arts

Subversive Light: Mary Corse and the Light and Space Movement
Elizabeth Gollnick, Columbia University

Queer Zen and the Networked Body: Abstraction and Identity in the 1950s and 1960s
Alpesh Patel, Florida International University

Tara J. K. Burk, The Graduate Center, City University of New York

A Coincident Minimalism
Joe M. Madura, Emory University

Influence, Appropriation, and Abstraction: Meaning in Mark Tobey’s Marks
Christopher G. Reed, Pennsylvania State University
Mass-Market Image Ecologies
International North, 2nd Floor
Chairs: Michael Leja, University of Pennsylvania; Jennifer A. Greenhill, University of Illinois at Urbana-Champaign

Industrial Graphic Technologies in Symbiosis with the World of Art: The Illustrated London News and the Graphic ca. 1870–1890
Thomas H. Gretton, University College London

All the World May Look into Your Shop: Business Transactions, Stationary, and Corporate Branding, 1875–1925
Matt Johnston, Lewis and Clark College

Making Mass-Market Commodities Unique: The Postcard Example
Emily Godbey, Iowa State University

Picture Stories for Unruly Readers
Katherine Roeder, independent scholar

The Professional Muse: Investigating the Role and Artistic Individuality of the Purposefully Unrecognizable (Pixar) Animation Artist
Heather L. Holian, University of North Carolina at Greensboro

Other Asias
Lake Ontario, 8th Floor
Chair: Susette S. Min, University of California, Davis

If the World Changed: Reworlding Southeast Asia in the 2013 Singapore Biennale
May Ee Wong, University of California, Davis

East of Venice: The 2012 Kochi-Muziris Biennale
Sonal Khullar, University of Washington

World on the Horizon: Exhibiting the Arts of the Swahili Coast and Western Indian Ocean
Allyson Purpura, University of Illinois at Urbana-Champaign

Mediacy Seoul: Art and Urban Identity in the Digital Age
Kristina Dziedzic Wright, Seoul National University; Gimo Yi, Seoul Museum of Art

Curating Chinese Universal History: Liu Ding and Affect as Method
Hentyle Taiwan Yapp, University of California, Berkeley

Studio Art Open Session

From Paper to Practice: Tactics and Publics in Socially Engaged Art
Grand Ballroom, 2nd Floor
Chair: Melissa Hilliard Potter, Columbia College Chicago

The Repatriation of Julia Pastrana: Transdisciplinary/Transnational Social Art Practice
Laura Anderson Barbata, Escuela Nacional de Pintura, Escultura y Grabado La Esmeralda

Who Are You Fooling? The Failure in Social Practice Is the Best Part
Stuart Keeler, Art Gallery of Mississauga

Social Paper, Social Practice
Jessica Cochran and Melissa Hilliard Potter, Columbia College Chicago

Claire Pentecost, School of the Art Institute of Chicago

The Art of Survivance
Marquette Room, 3rd Floor
Chair: Sascha T. Scott, Syracuse University

Survivance and Resistance: Speaking Back to Power through Beaded Bodies in the Eastern Cape
Anitra C. E. Nettleton, University of the Witwatersrand

Against the Archive: Staking Claims in the New Deal Totem Parks
Emily Moore, Colorado State University

Tangible Survivance: Weaving Knowledge, Circulation, and Silence in a Contemporary Navajo Community
Jill Ahlberg Yohe, Saint Louis Art Museum

Memory as Resistance: Narratives of Palestinian Survivance
John Halaka, University of San Diego

Discussant: Philip J. Deloria, University of Michigan

American Society for Hispanic Art Historical Studies
Death in Spain and Ibero-America: Representing an “Obsession”
Lake Erie, 8th Floor
Chair: Oscar E. Vazquez, University of Illinois at Urbana-Champaign

The Abject Vision: Death, De-Territorialization, and Everyday Life in Nineteenth-Century Barcelona
Elisa Martí-López, Northwestern University

The Architecture of Death in Enlightenment Spain, a Political Tool of Reformation
Basile Charles Baudez, Université Paris-Sorbonne, Paris IV

Love, Death and Motherhood: Joaquín Sorolla’s Otra Margarita Carmen Belen Lord, University of Oregon

El Velorio del Angelito: Spanish Paintings of Children’s Wakes
Nancy G. Heller, The University of the Arts

Portraiture and the Politics of Death in Colonial Mexican Convents
James M. Cordova, University of Colorado at Boulder

The Absent Image
Boulevard A&B, 2nd Floor
Chair: Michelle C. Wang, Georgetown University

Reading Byzantine Sculpture
Paroma Chatterjee, University of Michigan

Art without Images: Latin American Objects at the Spanish Habsburg Court
Kate Holohan, Institute of Fine Arts, New York University

Moving beyond the Azuchi Castle Reconstructive Model
Mark K. Erdmann, Harvard University

Storytelling and the Absent Image: Bridging the Gap Between the Original and the Copy in Quattrocento Italy
Leah R. Clark, The Open University

The Artist Was Present: Documentation, Reconstruction, and Interpretation in Chinese Performance Art
J. P. Park, University of California, Riverside

Discussant: Petra T. D. Chu, Seton Hall University
Early Modern Imperial Landscapes in Comparative Perspective
Lake Michigan, 8th Floor
Chair: Stephen Whiteman, Center for Advanced Study in the Visual Arts, National Gallery of Art

Jean-Baptiste Oudry’s Tapestry Series, Chasses Royales or L’Histoire de Louis XV: Landscapes of Power, Prosperity, and Peace
Julie A. Plax, University of Arizona

The “Imperial Aesthetic” in the Early Modern Rajput Pleasure Garden
Susan Johnson-Roehr, University of Illinois at Urbana-Champaign

La Maison Rustique: Tracing Imperial Ambition and Landscape in Sixteenth-Century France
Kelly D. Cook, Cornell University

Hideyoshi’s Capitals: Mapping Power in Early Modern Japan
Anton Schweizer, Institute of Fine Arts, New York University

A “Garden Street” in Isfahan: The Safavid Urban Landscape in Its Global Context
Mohammad Gharipour, Morgan State University

Friday, February 14
5:30 PM–7:00 PM

Annual Members’ Business Meeting
SPEAK OUT! OPEN DISCUSSION ON THE FUTURE OF CAA
Announcement of New Members of the CAA Board of Directors
International South, 2nd Floor
Reception to follow

ArtTable
The Art and Science of Museum Engagement
Continental B, Lobby Level
Chair: Tracy L. Adler, Ruth and Elmer Wellin Museum of Art, Hamilton College

Anne Bergeron, Dallas Museum of Art
Beth Tuttle, Cultural Data Project
Rand Suffolk, Philbrook Museum of Art
William Hennessey, Chrysler Museum of Art

Visual Resources Association
Collaborating with Faculty: Building Special Visual Resources Collections
Continental A, Lobby Level
Chair: Elizabeth Darocha Berenz, ARTstor

Heritage Seeds: Preserving a Scholar-Photographer’s Legacy Slides in a Digital Environment
Allan Kohl, Minneapolis College of Art and Design

Capturing the Present for the Future: Image Collections that Highlight the Creative Output of Students and Faculty at Lawrence University
Collette Lunday Brautigam, Lawrence University

Past Works Presented: Creating an Online Digital Collection for Chicago’s South Side Community Art Center
Bridget Madden, University of Chicago

European Postwar and Contemporary Art Forum
European Postwar and Contemporary Scholarship in a Global Context
Boulevard C, 2nd Floor
Chairs: Catherine J. Dossin, Purdue University; Stephanie Jeanjean, Pace University

A Time of Synthesis: Post-Millennial Approaches to Postwar Italy
Adrian R. Duran, University of Nebraska at Omaha

Postwar German Art: The State of Research
Benjamin Lima, University of Texas at Arlington

The Problem of Europe: A Critical Reassessment
Noit Banai, Tufts University

National Council on Education for the Ceramic Arts
Material and Investigation: 2013 NCECA Emerging Artists
Lake Erie, 8th Floor
Chair: Joshua Green, National Council on Education for the Ceramic Arts

In a Material World: The Experiential Nature of Ceramics
Linda Swanson

National Council of Arts Administrators
Hot Problems/Cool Solutions in Arts Leadership
Williford C, 3rd Floor
Chair: James A. Hopfensperger, Western Michigan University

Lynne D. Allen, Boston University
Kathryn A. Bonansinga, University of Cincinnati
Nan E. Goggin, University of Illinois at Urbana-Champaign
Cathy Pagani, University of Alabama
Joe Poshek, Orange Coast College
Valerie Williams, The Ohio State University
James A. Hopfensperger, Western Michigan University
Sarah Meyer, California State Polytechnic University, Pomona
Michael Fels, Elon University

Diasporic Asian Art Network
Asian/Americas: Praxis and Pedagogy
Boulevard A&B, 2nd Floor
Chair: Alice M. Jim, Concordia University

Richard Fung, OCAD University
Valerie Soe, San Francisco State University
Beatrice Glow, New York University
Alexandra Chang, New York University
Art, Literature and Music in Symbolism and Decadence
Myth, History, and Dreams in the Symbolist Imagination
Continental C, Lobby Level
Chair: Rosina Neginsky, University of Illinois at Springfield
Myth, History and Dreams in the Symbolist Imagination and
Symbolist Movement: Odilon Redon’s Orpheus
Greta Berman, The Juilliard School
The Sisters of Atalanta: Distortions of the Classical Ideal in
Fin-de-siècle Art
Andrew Marvick, Southern Utah University
Shifting Concepts: National Heritage and Sacred Space as Stimuli for
Modernity—The Abramcevo-Circle and Blue Rose Group in Moscow
Josephine Karg, Justus-Liebig University
From Disembodiment to Abstraction: Odilon Redon, Symbolist
Mythologies, and the Origins of Early Twentieth-Century Art
Leslie Curtis, John Carroll University
SGC International
Printmaking Installation: Three Individual Artists and One
Print Collective
Marquette Room, 3rd Floor
Chair: Marilee Salvator, Metropolitan State University of Denver
From Printmaking to Print Installation: A Personal Journey
Liz Ingram, University of Alberta
Graphic Multiple in the Post Industry Studio
Mitch Mitchell, Concordia University
The Moving Crew: The World’s Largest Art Collective
The Moving Crew
Art Historians of Southern California
Business Meeting
Williford A&B, 3rd Floor

Historians of Islamic Art Association
Business Meeting
Lake Huron, 8th Floor

Japan Art History Forum
Business Meeting
Astoria Room, 3rd Floor

Mid America College Art Association
Business Meeting
Lake Ontario, 8th Floor

Public Art Dialogue
Business Meeting and Awards Ceremony
Lake Michigan, 8th Floor
The 2014 PAD Award for Achievement in the Field of
Public Art will be awarded to Jack Becker.

Saturday, February 15
7:30–9:00 AM
Foundations in Art: Theory and Education
Business Meeting
Continental C, Lobby Level
Radical Art Caucus
Business Meeting
Williford C, 3rd Floor

Saturday, February 15
9:30 AM–12:00 PM
Historians of Netherlandish Art
Moving Images: The Art of Personal Exchange in the
Netherlands and Beyond
Lake Erie, 8th Floor
Chair: Marisa A. Bass, Washington University in St. Louis
Panel Paintings as Status Symbols: The Afterlife of the Retablo de
Isabel and Spanish-Hapsburg Dynastic Identity
Jessica Weiss, University of Texas at Austin
The Worth of a Ring, Rewritten
Shira Brisman, Columbia University
Book Fairs and Hanse Merchants: Sebastian Münn’s Use of
Trade Networks to Acquire City Views
Jasper Cornelis van Putten, Harvard University
Wooden Devotional Figures, Illicit Importations, and Personal
Connections Between Ireland and the Catholic Netherlands
Jennifer K. Cochran Anderson, Pennsylvania State University
Admirals Amongst Themselves: Portrait Exchange and Collecting
in Dutch Naval Culture
Vanessa Ingrid Schmid, New York University

Contemporary Painting and Technology
Williford C, 3rd Floor
Chair: Matthew Nicholas Biro, University of Michigan
Painting’s Plasticity: The Late Work of László Moholy-Nagy
Joyce Tsai, University of Florida
West Coast Painting and the Photographic Impulse
Bridget Gilman, University of California, Davis
Nam June Paik’s Intermedial Painting
Gregory Zinman, New York University
Touch Screen: Barnaby Furnas, Jenny Saville, and the Limit of Flatness
Michael Jay McClure, University of Wisconsin-Madison
Flickr(ing) Eye Lids
Shona M. Macdonald, University of Massachusetts, Amherst
Look/Touch: The Screen and Pictorial and Tactile Elements in
Contemporary Painting
George S. Rush, The Ohio State University
Not Ideas about the Thing, but the Thing Itself
Samuel J. Rowlett, Landmark College
The Renaissance and Contemporary Critical Theory
Lake Michigan, 8th Floor
Chair: Paula Carabell, Southern New Hampshire University
Outside/Inside: Derrida’s Parergon in the Villa Barbero
Geoff Lehman, ECLA of Bard
Proxemics and the Space of the Court in Early Modern Florence
Francesco Freddolini, Luther College, University of Regina
The Call of the Wild: John the Baptist and Foucault’s Heterotropic Wilderness in Quattrocento Florentine Art
Georgina Syabella MacNeil, University of California, Los Angeles
Semiotics and Renaissance Numismatics: Interpreting Sign Systems in the Portrait Medals of Pope Julius II
James Eynon Fishburne, University of California, Los Angeles
Remediation and Early Modern Reliquaries
Sarah Marie Dillon, Kingsborough Community College, City University of New York

Public Art Dialogue
Vandalism, Removal, Relocation, Destruction: The Dilemma of Public Art’s Permanence
Boulevard A&B, 2nd Floor
Chair: Erika Doss, University of Notre Dame
Yankees, Automobiles, and Other Hazards: Shattered Monuments and the Problem of Confederate Memory
Sarah Beetham, University of Delaware
Marking Memory: Ambiguity and Amnesia in the Monument to Soviet Tank Crews in Prague
Jenelle Davis, University of Illinois at Urbana-Champaign
Maintaining Problematic Public Art
Christine Young-Kyung Hahn, Kalamazoo College
Distant Stars, Black Holes, and Burned Out Sculptures: Media Obsolescence and the Trouble with Public Art
Julia E. Marsh, independent scholar
The Sordid Pasts of Public Art and How We Go About Protecting Them
Michele Bogart, State University of New York at Stony Brook

Towards a Spatial (Digital) Art History
Marquette Room, 3rd Floor
Chairs: Catherine J. Dossin, Purdue University; Béatrice Joyeux-Prunel, École normale supérieure, Paris
Change over Time: Neatline and the Study of Architectural History
Lisa A. Reilly, University of Virginia
Florentia Illustrata: Digital Mapping and the Return of Renaissance Geographies
Niall S. Atkinson, University of Chicago
Visualizing Venice: Mapping the Digital onto Art History
Kristin Huffman Lanzoni, Duke University
Mapping Cultural Exchange: Strategies for Locating the Narrative in the Digital World
Michele M. Greet, George Mason University
Spatial Analysis and Vernacular Architecture: The Case of the Built Environment at Auschwitz
Paul B. Jaskot, DePaul University

Discussants: Suzanne Preston Blier, Harvard University; Pamela M. Fletcher, Bowdoin College

Leonardo Education and Art Forum
Time and Space Concepts in Postwar Art
Lake Huron, 8th Floor
Chairs: Larisa Dryansky, Université Paris-Sorbonne; Melissa Warak, Sam Houston State University
Matsuzawa Yutaka’s Cosmic Conceptualism: Transcending Physical Time-Space
Reiko Tomii, PoNJA-GenKon
A Tale of Two Jetties: Time, Space, and Memory in Chris Marker’s La Jetée and Robert Smithson’s Spiral Jetty
James E. Housefield, University of California, Davis
Urban Perturbations: Space-Time and Monumentality in Nicolas Schöffer’s SCAM
Susan A. Holden, University of Queensland
Urban Rhythms: Ugo La Pietra’s Artistic Investigations in 1970s Italy
Martina Maria Tanga, Boston University
Cosmic Space and Time: Mapping the Universe and Trevor Paglen’s The Last Pictures
Elizabeth A. Kessler, Stanford University

Ephemeral
Continental A, Lobby Level
Chair: Carson Fox, Adelphi University
Mutable Archives
Patricia J. Olynyk, Washington University in St. Louis
Re-presenting History: Photography, the Ephemeral, and Our Future Pasts
Hannah Smith Allen, Adelphi University
Flowers that Never Fade: Harvard’s Glass Flowers, Ephemerality, and the Desire for Permanence
Ellery E. Foutch, University of Wisconsin-Madison
Indian Summer: Temporal Delay in the Work of Olafur Eliasson and Berndnaut Smilde
Heather Jean Haden, Kent State University
This Presentation Is Haunted: Digital Culture and Ephemeral Practices
Ted Hiebert, University of Washington Bothell
Grief for the Object
Macushla Robinson, Art Gallery of New South Wales
Forging the Infra-Thin
Elizabeth A. Alwin, Cooper Union
National Committee on the History of Art

**State of the Field: New Frontiers in Chinese Art**
Williford A&B, 3rd Floor
Chairs: Sarah E. Fraser, University of Heidelberg; Eugene Y. Wang, Harvard University

*The Birth of the Chinese Ancestor Cult: The Shang and Their Ritual Bronzes*
Elizabeth Childs-Johnson, *Oxford Handbook of Chinese Art*

*Liturgical Art, Liturgical Function? Excavating the Visual Imagination of the Water-Land Retreat*
Phillip Bloom, Indiana University

*A Global Perspective on the Art of the High Qing Period*
Cheng-hua Wang, Institute of Modern History, Academia Sinica

*Intermediality and Translation in Landscape Painting of the 1930s*
Juliane Noth, Freie Universität Berlin

*The Mountains and Rivers Remain: The Construction of a Chinese Visuality via Taiwan and America in the 1960s*
Lesley Ma, University of California, San Diego

*Curatorial Practice as Art Historical Method: Recovering Artistic Agency in the Art and Visual Culture of China in the World*
Claire Margaret Roberts, University of Adelaide

*On Emperors and Painters: Issues of Institutional Patronage and Transmitted Hierarchies*
Ping Foong, University of Chicago

**Discussants:** Peter Sturman, University of California, Santa Barbara; Amy McNair, University of Kansas

**Beyond Big Data: The Politics of Vision in Complex Systems**
International South, 2nd Floor
Chairs: Kevin J. Hamilton and Terri Weissman, University of Illinois at Urbana-Champaign

*Screen Images: Lee Friedlander’s Picturing of the Proto-Digital*
Joy Jeehye Kim, Yale University

*Feedback Forms and Flow Charts: Hans Haacke and the Retooling of the Contemporary Art Museum*
Luke Skrebowski, University of Cambridge

*Beautiful Data: Cybernetics, Design, and the Reformulation of Vision since 1945*
Orit Halpern, The New School for Social Research

**Discussant:** Jacob Gaboury, New York University

**The Unlikely Self, Part II**
Grand Ballroom, 2nd Floor
Chairs: Anna Hetherington, Columbia University; Veronica Maria White, The Morgan Library and Museum

*Portrait of the Ecological Self*
Kimberly Callas, independent artist

*And He Gazes in Dismay at His Own Self: Charles Ellis Johnson’s Polygamous Narcissus*
Mary K. Campbell, University of Tennessee, Knoxville

**Gender Problems in Paul Klee’s Self-Portraits**
Jonathan M. Perkins, University of Illinois at Springfield

**Phantom Sighting: Benjamin Henry Latrobe, James Beattie, and Rendering the Self as the Artist-Hero**
Julia A. Sienkewicz, Duquesne University

**Missing Persons: Snapshots and the Absent Self**
Millee R. Tibbs, independent artist

**Global Art History in the Middle Ages: China and Cross-Cultural Exchange, 500–1500**
Continental B, Lobby Level
Chairs: Shih-Shan S. Huang and Diane B. Wolfthal, Rice University

**Hybrid Expressions: The Role of Dress in the Formation of a Mongol Aesthetic (1250–1350)**
Eiren Lee Shea, University of Pennsylvania

**A Lump of Fat**
Wan-Chuan Kao, Washington and Lee University

**Circulating the Roundel: Knowledge Mobilization in Textile Design and Technology between China and the Mediterranean Shores, 500–1500**
Angela Sheng, McMaster University

**Merchants of the Cosmopolitan Villages of the Northern Caucasus: Strangers or Citizens?**
Aneta Celina Samkoff, The Graduate Center, City University of New York

**China in Medieval Indian Imagination: Production of China-Inspired Images in Eastern India and Nepal**
Jinah Kim, Harvard University

**Discussants:** Shih-Shan S. Huang and Diane B. Wolfthal, Rice University

**Memorials for Merchants: The Funerary Culture of Late Medieval Europe’s New Elite**
Astoria Room, 3rd Floor
Chairs: Emily D. Kelley, Saginaw Valley State University; Vanessa Crosby, Northwestern University

**Commemorating Merchants in Late Medieval Florence**
Anne Leader, independent scholar

**Recycling for Eternity: The Reuse of Ancient Sarcophagi by the Pisan Merchant Elite in the Twelfth to Fourteenth Centuries**
Karen R. Mathews, University of Miami

**Private Chapels of the New Nobility in Fifteenth-Century France**
Jennifer Courts, University of Southern Mississippi

**The Politics of Family Commemoration during the Flemish Civil War**
Harriette Peel, Courtauld Institute of Art
The Global Sixties: Art in the Cold War  
International North, 2nd Floor  
Chairs: Steven D. Nelson, University of California, Los Angeles; Caroline A. Jones, Massachusetts Institute of Technology  
What Does Decolonization Look Like? Cultural Reparation and the Transversal Recuperation of Revolution, Algiers, 1964  
Hannah Feldman, Northwestern University  
Prefab Modernities: Mass Housing in Cold War Film  
Kenny R. Cupers, University of Illinois at Urbana-Champaign  
Hanne Darboven: Seriality between Rio, Paris, and New York  
Samuel Tedmund Johnson, Harvard University  
Model Furniture: A Cold-War Comedy  
Jaimey E. Hamilton Faris, University of Hawai‘i at Mānoa  
Discussant: James P. Elkins, School of the Art Institute of Chicago

New Foundations?  
Continental C, Lobby Level  
Chairs: Dushan Petrovich, Boston University; Roger White, independent artist  
Perspectives on Making and Meaning  
Pamela L. Fraser, University of Vermont  
The Art School Assignment ca. 1970  
Hallie Scott, The Graduate Center, City University of New York  
Bauhaus Fundamentals  
John Tain, Getty Research Institute  
Literally Askewed  
Sara G. Rafferty, Hampshire College

Interdisciplinary, Transdisciplinary, Cross-Disciplinary: Pedagogical Challenges in an Era of Expanded Disciplines  
Lake Ontario, 8th Floor  
Chair: Jack Toolin, Pratt Institute and Polytechnic Institute at New York University  
New Art and Science Pedagogy: SAIC and Northwestern University Team up to Teach Visualization  
Tiffany G. Holmes, School of the Art Institute of Chicago  
Teaching about Living Systems and Art  
Kathy High, Rensselaer Polytechnic Institute  
Art and the Two Way Trade: Crossing Disciplinary Divides in the Research Institution  
Patricia J. Olynyk, Washington University in St. Louis  

Maintaining the Past: Collecting and Collectors in Twenty-First-Century Museums, Part II  
Conference Room 4D, 4th Floor  
Chairs: Janet L. Whitmore, Harrington College of Design; Gabriel P. Weisberg, University of Minnesota  
Collecting Loss: Similarities and Differences in Museum Guidelines for Collections of Nazi-Looted Art and Smuggled Antiquities  
Erin Thompson, John Jay College, City University of New York  
Collectors, Memory, Context  
Molleen Theodore, Yale University Art Gallery  
Collecting for the Future: Putting Seminal Gifts into Perspective  
Meghan C. Doherty, Berea College  
The Onya La Tour Collection: The Indiana Museum for Modern Art Opens at the Farmhouse  
Anastasia Karpova Tinari, Indianapolis Museum of Art  
Mimeographs, Missives, Index Cards, and Invoices: Reconstructing the History of Sherman E. Lee’s Chinese Painting Collecting in Postwar America  
Noelle Giuffrida, Case Western Reserve University

Trecento Pictoriality  
Boulevard C, 2nd Floor  
Chair: Karl P. Whittington, The Ohio State University  
Flagellant Confraternal Donor Images as Pictures of Ritual Visualization  
Andrew Chen, Trinity College Cambridge and Kunsthistoriches Institut in Florenz  
The Triumph of Thomas in Pisa: Painting and the Spectacle of Truth in the Mendicant Rivalry  
Martin Schwarz, University of Chicago  
Francesco da Berberino’s Documenti d’Amore: (Re-)Constructing Allegorical Meaning in the Early Trecento  
Petra Schmid, Freie Universität Berlin  
More than Representation: Trecento Painting as Phenomenological Index  
Michael Grillo, University of Maine

Objectifying Prints: Hybrid Media 1450–1800, Part II  
Conference Room 4M, 4th Floor  
Chairs: Edward H. Wouk, University of Manchester; Suzanne Karr Schmidt, The Art Institute of Chicago  
Early Modern “Decals”: Printing Intarsia in the German-Speaking Lands, ca. 1550–1650  
L. Elizabeth Upper, Cambridge University  
Hunting Erotica: Print Culture and a Seventeenth-Century Rifle in the Collection of the Hessisches Landesmuseum, Darmstadt  
Jonathan Tavares, The Art Institute of Chicago  
Prints as Paintings? Dutch Pen Painting ca. 1650  
Lelia Packer, The National Gallery, London  
Designing Women: The Material Evolution of Early Modern Anatomical Models  
Cali Buckley, Pennsylvania State University
**Saturday, February 15**

**10:00 AM–2:00 PM**

**ARTspace**

**Designing a Better Future: A Participatory Platform for Exchange**
Waldorf Room, 3rd Floor
Chairs: Jackie Apple, Art Center College of Design; Mat Rappaport, Columbia College Chicago

**Resonant City: Design, Urbanism, and Technology in Detroit**
Nina Bianchi, Detroit Project Archive and The Work Department; Cezanne J. Charles, ArtServe Michigan

**One Small Step: A Case Study in Two Parts**
Gretchen Coombs, Queensland University of Technology

**Culture Eats Strategy (and Design) for Breakfast**
Ric Edinberg, INSITUM

**Active Energy**
Lorraine Leeson, University of Westminster

**How Can We Train Students to Solve Twenty-First-Century Problems in an Era of Collaborative Innovation**
Gary Rozanc, University of Maryland, Baltimore

**The Nature of Beauty: A Subversive Provocation**
Linda Weintraub, The New School and Artnowpublications

**Manifesting Our Ideal Future**
Justin Yoffe, Arts:Earth Partnership

**Creative Capital Foundation**

**They Do Things that They Don’t Do on Broadway: Chicago and the Performed as Visual**
Marquette Room, 3rd Floor
Chair: Sean Elwood, Creative Capital Foundation

Nick E. Cave, independent artist
Theaster Gates, independent artist
William Pope.L, independent artist
Cauleen Smith, independent artist

**Committee on Women in the Arts**

**Always Causing Trouble: The “Lesbian” within Queer and Feminist Art Today**
Grand Ballroom, 2nd Floor
Chairs: Christine A. Filippone, Millersville University; Jonathan D. Katz, University at Buffalo, State University of New York

**Art History and the Future of Lesbian Art**
Peggy Phelan, Stanford University

**A Closet Barely Opened: Challenging the Invisibility of Lesbians in American Art History**
Helen Langa, American University

**Fire in Her Belly: The Legacy of the Culture Wars in Lesbian Representation**
Martabel Wasserman

**Saturday, February 15**

**12:30–2:00 PM**

**Association of Academic Museums and Galleries**

**Beyond the Gallery Walls**
Continental B, Lobby Level
Chair: Leonie Bradbury, Montserrat College of Art

**Break Out: Laying the Groundwork and Building Museum Programs that Reach the Campus**
Eric J. Segal, Samuel P. Harn Museum of Art, University of Florida

**Increasing Engagement through Art Interventions in Liminal Spaces**
Danielle Krcmar, Babson College

**My Future Ex: The City as Museum**
Sandra Q. Firmin, University at Buffalo Art Galleries; Tra Bouscaren, University at Buffalo, State University of New York

**The Advanced Placement Program of The College Board**

**Developments in Advanced Placement Art History and Studio Art Programs**
Williford C, 3rd Floor
Chair: Wendy Free, The College Board

**Responding to Tradition and Change within the Discipline: Introducing the Updated AP Art History Course and Exam**
Kimberly Masteller, The Nelson-Atkins Museum of Art

**Sustained Investigation: Developing Sophisticated Concepts and Imagery in the AP Studio Art Portfolio to Align with Foundations Coursework**
Jerry Stefl, School of the Art Institute of Chicago; Phyllis Burstein, Walter Payton College Preparatory School, Chicago

**Getting Published in the Digital Age: A Guide for Art Historians**
Lake Michigan, 8th Floor
Chair: Eleanor Goodman, Penn State University Press

Jennifer Norton, Penn State University Press
Ken Wissoker, Duke University Press
Beth Fuget, University of Washington Press
Pacific Art Association

**Unsettling Pacific Visions: Complicity and Contestation in Kanaka Maoli (Native Hawaiian) and Sāmoan Contemporary Art**

Boulevard A&B, 2nd Floor
Chair: Stacy L. Kamehiro, University of California, Santa Cruz

Through the Keyhole: Encountering Kanaka Maoli Art at the 'Aulani, a Disney Resort and Spa
Marata Tamaira, Australian National University College of Asia and the Pacific

How to Do Things With Aloha: Kanaka Maoli (Native Hawaiian) Performance and Strategic Disavowals
Stephanie Nohelani Teves, University of California, Berkeley

Polynesian Types: Refracted Visions of Race and Indigeneity in Hawai'i and the Pacific
Maile Arvin, University of California, Santa Cruz

Foundations in Art: Theory and Education

**A Hybrid Practice: Getting Rid of Digital Media Courses**
Continental C, Lobby Level
Chair: Chris J. Kienke, University of Illinois at Urbana-Champaign

From the Pencil to the Laser Engraver
Elissa Armstrong, Virginia Commonwealth University

The Make Cool Stuff Lab: An Inquiry-Based Approach to Learning and Making with Creative Technologies
Jenna Frye, Maryland Institute College of Art

**Blurring Boundaries**
Mark Schatz, Kent State University

**Foundation Studies: Digital Implementation**
Chris Yates, Columbus College of Art and Design

Japan Art History Forum

**Approaches to Art and Politics in Postwar Japanese Art**
Lake Huron, 8th Floor
Chair: Namiko Kunimoto, The Ohio State University

Art and Cultural Enfranchisement in Early Postwar Japan
Justin Jesty, University of Washington

Gender and Nation in Postwar Japan
Namiko Kunimoto, The Ohio State University

The Micropolitics of Art: Reading Art and Everyday in Japan's 1960s
William A. Marotti, University of California, Los Angeles

**Discussant:** Alicia Volk, University of Maryland

Historians of German and Central European Art and Architecture

**Popularizing Architecture in Germany and Central Europe**
Williford A&B, 3rd Floor
Chair: Wallis Miller, University of Kentucky

The Viennese Interior and Its Media
Eric Anderson, Rhode Island School of Design

Building Unleashed: Building as Public Discourse in the 1929–1930 Bauhaus Traveling Exhibition
Dara Kiese, Pratt Institute

“**You Are Now Entering Occupied Berlin:** Architects and Rehab-Squatters in West Berlin
Emily Pugh, Center for Advanced Study in the Visual Arts, National Gallery of Art

Museum Committee

**Future Careers in Museums of the Future**
Lake Ontario, 8th Floor
Chairs: Laurel O. Peterson, Yale University; Bruce A. Boucher, The Fralin Museum of Art, University of Virginia

Kate Ezra, Yale University Art Gallery
Dan Monroe, Peabody Essex Museum
Elizabeth Rodini, Johns Hopkins University
Megan K. Young, Dishman Art Museum

Association for Modern and Contemporary Art of the Arab World, Iran, and Turkey

**Unstable Fields: Research Practices and Political Upheaval in the Middle East**
Lake Erie, 8th Floor
Chairs: Alexandra Dika Seggerman, Yale University; Sarah-Neel Smith, University of California, Los Angeles

Negotiating Egyptian Collections after January 25th
Alexandra Dika Seggerman, Yale University

Reading the Past in Gezi Park
Sarah-Neel Smith, University of California, Los Angeles

Challenges and Opportunities Researching the Ottoman Rail Network
Peter Hewett Christensen, Harvard University and Technische Universität München

Reconstructing the Past in a Political Hotbed: Reflections on Current Archival Research on the Modern Maghreb
Nancy Demerdash, Princeton University

Beg, Borrow, and Steal: Navigating Iraqi Visual Archives
Mona Damluji, Wheaton College

Historians of Eighteenth-Century Art and Architecture

**New Scholars Open Session: The Eighteenth Century, Global and Local**
International South, 2nd Floor
Chair: Kristel Smentek, Massachusetts Institute of Technology

The Threads that Bind: Luxury, Slavery, and the Circulation of South Asian Textiles between France and India
Liza L. Oliver, Northwestern University

Objects of Terror: The Image and Spectacle of Punishment in Hogarth's London
Meredith J. Gamer, Yale University

Monkeys and Momus: Theatricality in Watteau's Decorations for the Hôtel de Nointel
Josephine Touma, University of Sydney and Art Gallery of New South Wales
Committee on Intellectual Property
**Fair Use: How, Why, Where, When, and for Whom?**
International North, 2nd Floor
Chair: Christine L. Sundt, *Visual Resources: An International Journal of Documentation*
Peter Jaszi and Patricia Aufderheide, American University
Jeffrey Cunard, Debevoise & Plimpton LLP

New York Foundation for the Arts
**Artist as Entrepreneur: Core Principles for Building a Sustainable Practice**
Conference Room 4D, 4th Floor
Chair: Maria Villafranca, New York Foundation for the Arts

Association for Critical Race Art History
**Business Meeting**
Astoria Room, 3rd Floor

Visual Culture Caucus
**Business Meeting**
Continental A, Lobby Level

Visual Resources Association
**Business Meeting**
Boulevard C, 2nd Floor

**Saturday, February 15**
2:30–5:00 PM

**ARTspace**
**New Financial Architectures for Creative Communities**
Waldorf Room, 3rd Floor
Moderator: Edgar Arceneaux, independent artist

Committee on Women in the Arts
**Towards Transnational Feminisms in the Arts, Part II**
Conference Room 4D, 4th Floor
Chair: Temma S. Balducci, Arkansas State University

Where Are All the Women?
Aikaterini Gegisian, University of Westminster

*Mapping the Other: Testing the Concept of “Home” Transnationally in the Works of Nada Prilja and Joanna Rajkowska*
Basia Sliwinska, University of Southampton

*Maternal Body as Self-Portrait: Mugi’s Feminist Space in Post-Socialist Mongolia*
Orna Uranchimeg-Tsultemin, National University of Mongolia and Khentse Foundation

*The Intimacy of the Index: Zarina Bhimji and UK Feminism(s) in the 1970s–1980s*
Allison Kate Young, Institute of Fine Arts, New York University

*Hilma of Klint and Spirituality: The Sword that Cuts Feminism Apart*
Katarina Wadstein MacLeod, Södertörn University, Stockholm

**Discussant:** Kalliopi Minoudaki, independent scholar

**Italy, Persia, and Early Modern Globalism**
Astoria Room, 3rd Floor
Chairs: Cristelle L. Baskins, Tufts University; Pamela M. Jones, University of Massachusetts, Boston

*How to Tell a Persian from a Turk: Safavid Ambassadors and the Visual Culture of the Papal Court from Gregory XIII (1572–1585) to Paul V (1605–1620)*
Opher Mansour, University of Hong Kong

*The Persian “Madonna and Child:” Commodified Gifts between Diplomacy and Armed Struggle*
Sinem Arcak, European University Institute

*Italy and Persia in Istanbul*
Emine fetvaci, Boston University

*Books in Gift Exchange: Rethinking Persian Response to the Morgan “Bible”*
Sussan Babaie, Courtauld Institute of Art

*Portrait and Performance: Robert and Teresa Sherley’s Embassies to the Holy See*
Alicia Weisberg-Roberts, University of Hong Kong

**The Medium, Before and After Modernism, Part II**
Lake Erie, 8th Floor
Chair: Roland Betancourt, Yale University

*Anachronic Grosseteste: Frampton, Irwin, and the Medium of Moving Light*
Luke A. Fidler, Northwestern University

*Scratching the Vitalist Itch: Electricity as Medium in Africa*
Delinda J. Collier, School of the Art Institute of Chicago

*The Screenshot as Medium and Model: Sketchpad and the Myth of Computation*
Matthew Allen, University of Toronto

*Material Witness: Medium and Media in Contemporary Chinese Art*
Peggy Wang, Bowdoin College

**Performance Art in Central and Eastern Europe**
Williford C, 3rd Floor
Chairs: Amy Bryzgel, University of Aberdeen; Pavlina Morganova, Academy of Fine Arts, Prague

*Appropriation in East German Performance Art: The Legacy of Joseph Beuys*
Fabiola G. P. Bierhoff, Freie Universität Berlin

*Chained: Bodies and Monuments of Hierarchy in Hungarian Performance Art*
Katalin Cseh, University of Vienna

*Fluxus and George Maciunas: Performing “Eastness”*
Ignacio Estella, Universidad Autónoma de Madrid

*Mapping the Crossovers of Tradition, Neo-Avant-Garde, and Postmodern Strategies in Slovak Action Art of 1960s and 1970s*
Andrea Euringer Batorova, Academy of Fine Art and Design, Bratislava

*A Stain on the Soul: Action and Ritual in Igor Grubic’s Black Peristyle*
Nicolette Rousseva, University of California, Davis
Historians of Eighteenth-Century Art and Architecture

**After the Secular: Art and Religion in the Eighteenth Century**
Williford A&B, 3rd Floor
Chair: Kevin M. Chua, Texas Tech University

The Dôme des Invalides: Sublimity, Religious Rhetoric, and Aesthetic Experience in Early Eighteenth-Century France
Aaron Wile, Harvard University

Theism and Secularization in James Barry’s Society of Arts Murals
Daniel R. Guernsey, Florida International University

The Saving Heart-Knowledge, and the Soaring Airy Head-Knowledge: Quaker Aesthetics as an Agent of Cure in Lunatic Asylum Design
Ann-Marie Akehurst, University of York

The Mother of Light in New Spain
Bernard J. Cesarone, University of Illinois at Urbana-Champaign

The Dôme des Invalides: Sublimity, Religious Rhetoric, and Aesthetic Experience in Early Eighteenth-Century France
Aaron Wile, Harvard University

Miracles in the Age of Reason
Hannah Williams, University of Oxford

Industry, Utopia, and Modern World Architecture
Marquette Room, 3rd Floor
Chairs: Lawrence D. Chua, Hamilton College; Nathaniel Walker, Brown University

Mario Palanti: Architecture between South America and Italy, Utopia and Madness
Conny Cossa, Goethe-Universität Frankfurt

The Hotel as Other Space in Post-Revolutionary China
Cole Roskam, University of Hong Kong

Visions of Utopia in Alain Resnais’s Toute la mémoire du monde
Peter Sealy, Harvard University

Azured: A Black Modernist Utopia of the Real
Jacqueline S. Taylor, University of Virginia

Refiguring Masculinities in Conceptual Art
Continental C, Lobby Level
Chairs: Thomas F. Folland and Leta Y. Ming, Santa Monica College

Sexing the Monk: Masculinity and Monastic Discipline in American Endurance Art ca. 1975
Karen Gonzales Rice, Connecticut College

Lucio Fontana’s Concetto spaziale as a Reenactment of the Male Artist as Demiurgic Body
Choghakate Kazarian, Musée d’Art Moderne de la Ville de Paris

SoL LeWitt's Absent Body
Kirsten J. Swenson, University of Massachusetts, Lowell

Nail Me To A Car! Spill My Seed on the Floor! Acts of Vulnerable Machismo in 1970s Performance Art
Jillian St. Jacques, Oregon State University

**Discussant:** Amelia G. Jones, McGill University

Ethereal Permanence: The Lasting Legacy of Temporary Public Sculpture
International North, 2nd Floor
Chairs: Brian E. Hack and Caterina Y. Pierre, Kingsborough Community College, City University of New York

Innovation and Inspiration: The Lasting Legacy of John J. Boyle’s Sculptural Program at the 1893 Chicago World’s Fair in Karl Bitter’s Spirit of Transportation
Lacey Baradel, University of Pennsylvania

Material Constraints, Cultural Politics, and the American West: American Sculpture in Fin-de-siècle Paris
Emily C. Burns, Smithsonian American Art Museum

Monumental Sculptor: The Remington We Scarceley Know
Karen Y. Lemmey, Smithsonian American Art Museum

Ephemeral Memories: The Case of Eight Temporary Monuments for the Festive Reentry of the Belgian Royal Family in Brussels in 1918
Leen Engelen, Leuven University

Miscegenating Racial Representations: Critical Mixed Race Strategies and the Visual Arts
International South, 2nd Floor
Chairs: Laura L. Kina, DePaul University; Margo L. Machida, University of Connecticut

Beyond the Bronze Venus
Alison Fraunhar, Saint Xavier University

Sensory Miscegenations: Representing Multiracial Bodies
Sita Kuratomi Bhaumik, California College of the Arts

Lacuna
Maya Isabella Mackrandilal, independent artist

Liminal Embodiments
Zavé Martohardjono, independent artist

Risky Subjectivity: Select Works by Korean Adoptee Artists
Eun Jung Park, independent scholar

Russian Avant-Garde and the First World War: Culture, Contacts, and Contexts
Continental A, Lobby Level
Chairs: Maria Kokkori, The Art Institute of Chicago; Maria Mileeva, Courtauld Institute of Art

Masters of the Material World: The Russian Art World, the Avant-Garde, and the Experience of World War I, 1914–7
Aaron J. Cohen, California State University, Sacramento

What Is This “New Teaching about War”?
Maria Tsantsanoglou, The State Museum of Contemporary Art of Thessaloniki

Penetrating the Men’s Territory: Works of Russian Avant-Garde Women Inspired by the First World War
Natalia Griev Budanova, Courtauld Institute of Art

**Discussant:** Nina Gourianova, Northwestern University
Ecoart History, Part II
Conference Room 4M, 4th Floor
Chairs: Sonya S. Lee, University of Southern California; Therese O’Malley, Center for Advanced Studies in the Visual Arts, National Gallery of Art

Attending to Nature: From Matter to Materials in Renaissance Building
Christy J. Anderson, University of Toronto

Qi Biaojia’s Garden
Anne Burkus-Chasson, University of Illinois at Urbana-Champaign

Archaeology of the Future: On Alberto Burri’s Grande Cretto
Riccardo Venturi, Institut National d’Histoire de l’Art, Paris

At Crossroads: Landmark Ecoart and Social Practice
Beth Anne Lauritis, Clemson University

Exhibiting Ecoart History: A Museum Case Study
Alan C. Braddock, College of William and Mary; Karl E. Kusserow, Princeton University Art Museum

Localism, Micro-identities, and the Art of the Late Antique Mediterranean
Boulevard C, 2nd Floor
Chairs: Adam Levine, Toledo Museum of Art; Sean Villareal Leatherbury, Bard Graduate Center

Hittite Landscape Monuments in Byzantine Anatolia
Felipe Rojas, Brown University

Christian Desecration and Destruction of Pagan Cult Statues as a Pious Practice
Robin M. Jensen, Vanderbilt University

The Plasticity of the Past and Late Antique Identities
Ann Kuttner, University of Pennsylvania

At the Far Reaches of Antiquity: The Monastery of Saint John in Müstair and the Late Antique Tradition of Church Decoration
J. Kirsten Ataoguz, Indiana University-Purdue University Fort Wayne

Discussants: Sean Villareal Leatherbury, Bard Graduate Center; Adam Levine, Toledo Museum of Art

Association for Textual Scholarship in Art History

Hegemony and Hierarchy: Rivalry in the Theory and Practice of the Visual Arts
Continental B, Lobby Level
Chair: Sarah J. Lippert, University of Michigan-Flint

Duccio’s Maestà and Layered Presence in Siena Cathedral
Ashley Elston, Berea College

Ricardo De Mambro Santos, Willamette University

Collapsing the Paragone: Rembrandt’s Aristotle with a Bust of Homer
Giles Knox, Indiana University

“The Conversations Were Electric:” Competition and Collaboration in Vincent van Gogh’s Studio of the South
Kurt E. Rahmlow, University of North Texas

The Rivalry between Seeing and Saying: The Silent Treatment of Richard Serra’s Steel Surfaces
Rob Marks, independent scholar

Renaissance Society of America

The “Object” in the Renaissance
Grand Ballroom, 2nd Floor
Chairs: Andrew Morrall, Bard Graduate Center; George Gorse, Pomona College

You Should Have Been There: Locating the Renaissance Object in the Practices of Art History
Geraldine A. Johnson, University of Oxford

The Devotional Portrait Diptych as Transitional Object: The Affective Pull of an Andachtsbild
Jessica E. Buskirk, Technical University, Dresden

Collecting (across) Cultures: Cartographic Exotica in Tabula Geographica Regni Chile (1646)
Catherine E. Burdick, Pontificia Universidad Católica de Chile

Curating Latin American Art: Reclaiming Artistic Legacies, Archives, and Political Traditions
Boulevard A&B, 2nd Floor
Chairs: Simone Osthoff, Pennsylvania State University; Priscilla Arantes, Paco das Artes and Pontifica Universidade Catolica

An Art for the Region: The First Mercosul Biennial (1997)
Camila Santoro Maroja, Duke University

Versiones del Sur: Reframing Latin America
Abigail Winograd, University of Texas at Austin

The Concept of Latin America in Losing the Human Form
Erin D. Aldana, independent scholar

Curating Latin American History: That Terrible 2010
María Inigo Clavo, Universidad Nacional de Educación a Distancia

Distance/Proximity: Analyzing La Triennale 2012
Elisa de Souza Martinez, Universidad de Brasilia
Painting in the Digital Age: Twenty-First-Century Recontextualization
Lake Ontario, 8th Floor
Chair: Amy Schissel, Algonquin College

Abstraction: Negotiating through Digitization
Amy Schissel, Algonquin College

The Work of Painting....
Lance L. Winn, University of Delaware

Looking through Painting: Nature, Ecology, and Digital Amnesia
C. Matthew Luther, Carroll University

Painting in the Age of the Screen
Brian Bishop, Framingham State University

Diffused Art and Diffracted Objecthood: Painting in the Distributed Field
Jason A. Hoelscher, Institute for Doctoral Studies in the Visual Arts

Drachma-tic Art: The Economics of Ancient Greek Visual Culture
Lake Huron, 8th Floor
Chairs: Kristen E. Seaman, Kennesaw State University; Andrew F. Stewart, University of California, Berkeley

Workaholics? Banausic Scenes in Precious Materials
Kenneth Lapatin, The J. Paul Getty Museum

Signatures without Sculptors: Retrospective Signatures and the Value of the Classical Greek Sculptor
Catherine M. Keesling, Georgetown University

What the Lists Tell Us: Value, Beauty, and Curiosity in the Inventory Lists of Greek Sanctuaries
Isabelle Pafford, San Francisco State University

A Statue of Aphrodite in Corinth and the Prosperity of This Polis
Antonio Corso, Centro Studi Vitruviani

Glances at the Human Resources behind Architectural Accomplishments at Delphi
Elena Partida, Hellenic Ministry of Culture, Delphi Museum

The Wall of Respect and People’s Art since 1967
Lake Michigan, 8th Floor
Chairs: Rebecca E. Zorach, University of Chicago; Drea Howenstein, School of the Art Institute of Chicago

OBAC and The Wall of Respect: The Art and Politics of Black Liberation in Chicago
Abdul Alkalimat, University of Illinois at Urbana-Champaign

Control of Public Expression: Police vs. Muralists
John Pitman Weber, Elmhurst College

Black Murals, Black Times, and Black Pop
Bernard Williams, independent artist

Redeveloping a People’s Movement in Chicago
Nicole Marroquin, School of the Art Institute of Chicago

Discussant: Rebecca E. Zorach, University of Chicago
SPECIAL EVENTS

For updates on current listings and information on additional offerings, please visit http://conference.collegeart.org/2014/events.

Wednesday, February 12

5:30–7:00 PM
CAA Convocation and Awards Presentation
Grand Ballroom, 2nd Floor, Hilton Chicago
Free and open to the public
Presentation of CAA Awards, Anne Collins Goodyear, CAA President
Keynote Address, Jessica Stockholder

7:00–9:30 PM
CAA Opening Reception
Modern Wing, Art Institute of Chicago
159 East Monroe Street
Price: $35, member; $45, nonmember. Ticket required for admission. Limited availability. Tickets will not be sold at the Art Institute of Chicago.
The Reception will take place in the Art Institute of Chicago's recently inaugurated Modern Wing. Designed by Pritzker Prize-winning architect Renzo Piano, this stunning addition provides a new home for the museum's renowned collection of twentieth- and twenty-first-century art.

Thursday, February 13

12:30–2:00 PM
Historic Downtown Walking Tour: Rise of the Skyscraper
Sponsored by the Chicago Architecture Foundation
Chicago is not only the birthplace of the skyscraper, it's also where most innovations of skyscraper design originated! Take a step back in time to learn the stories behind some world-famous early skyscrapers. Highlights include: Burnham and Root's Rookery (1888), with its Moorish revival exterior and restored Frank Lloyd Wright interior; Adler and Sullivan's Auditorium Building (1889), a masterpiece of engineering, design, and acoustics; Holabird and Roche's Marquette Building (1895), an outstanding example of the Chicago School of design; and Holabird and Root's Chicago Board of Trade Building (1930), one of the city's most glamorous Art Deco skyscrapers.
Meet the docent at the Chicago Art Foundation Shop and Tour Center at 224 South Michigan Avenue, about a ten-minute walk north from the Hilton Chicago.

2:30–5:00 PM
CAA Distinguished Scholar Session Honoring Wanda Corn
International North, 2nd Floor, Hilton Chicago
A reception will immediately follow.

2:30–5:00 and 5:30–8:00 PM
ART² Make Roundtable and Opening Reception
Center for Book and Paper Arts Gallery, Columbia College Chicago, 1104 South Wabash Avenue, 2nd Floor

ART² Make is an exhibition of sculptural objects presented as digital files that may be printed using a 3D printer. The catalog, which functions as a visual index of the artworks, provides links to the digital files to allow anyone to print and own the sculptures. Download the ART² Make catalog at conference.collegeart.org/art2make.
ART² Make is produced by CAA's Services to Artists Committee in collaboration with the media artists collective v1b3 (v1b3.com), and it is organized by Conrad Gleber, Mat Rappaport, Gail Rubini, and Chris Manzione.

Gallery hours: Monday–Wednesday and Friday, 10:00 AM–6:00 PM; Thursdays, 10:00 AM–8:00 PM; special gallery hours for CAA conference attendees, Saturday, 9:00 AM–6:00 PM

5:30–7:00 PM
Opening Reception
Christopher Art Gallery, Prairie State College, 202 South Halsted, Chicago Heights

On view: Metaphorical: Works by Robert Magrisso, Rene McGinnis, Ana Fernandez, Sophia Nahli Allison, and Joanna Pinsky
Directions: Take Dan Ryan Expressway (90/94) going South to Bishop Ford Highway. Take the Interstate 294 West exit. Follow 294 West until the Halsted Street exit. Go south on Halsted about three miles to 201 South Halsted. The Gallery is in the main building, through the Atrium, heading west along the corridor.

Flaxman Library Special Collections
School of the Art Institute of Chicago, Sharp Building
37 South Wabash Avenue, 5th Floor, Room 508
Reservation required. Limit: 20 people. Contact: Doro Boehme, curator: aboehm@saic.edu, 847-899-5098; front desk: jfabc@saic.edu, 312-899-7486. Other appointments are possible by contacting the Collections directly.

CAA conference attendees are invited to explore the Flaxman Library Special Collections, and in particular, the Joan Flasch Artists’ Book Collection. It serves as a repository for a variety of experimental art forms that span the last five decades, drawing from any type of media that may exemplify how visual conventions and dominant artistic practices during that time period are questioned and modified.

Directions: Take the #6 bus at Balbo and Michigan towards Wacker/Columbus. Get off at the Michigan and Monroe stop; head north on Michigan, make a left on East Monroe, then turn right onto Wabash.

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Opening Reception
DePaul Art Museum, 935 West Fullerton Avenue
On view: The Sochi Project: An Atlas of War and Tourism in the Caucasus
Directions: Take the Red Line stop at State and Harrison north to the Fullerton stop; the museum is directly adjacent to the Red Line station at 935 West Fullerton Avenue.

Reception
Museum of Contemporary Photography, Columbia College Chicago, 600 South Michigan Avenue
On view: Archive State: Arianna Arcara and Luca Santese, Simon Menner, Thomas Savvin, and Akram Zaatari
Directions: Located one block north of the Hilton.

Creative Social Hour: At the Threshold
Smart Museum of Art, University of Chicago
On view: Performing Images: Opera in Chinese Visual Culture
Directions: Take Lake Shore Drive South to 57th Street exit. Turn right at first stoplight onto Hyde Park Boulevard. Turn left at 55th Street. Go one mile and turn left on Greenwood Avenue.

Friday, February 14

5:30–8:30 PM
An Evening at Columbia College Chicago
Galleries sponsoring exhibition receptions will include:
• A+D Gallery, 619 South Wabash Avenue, www.colum.edu/adgallery
• The Arcade, 618 South Michigan Avenue, 2nd Floor, www.colum.edu/Student_Life/DEPS/the-arcade/index.php
• C33, 33 East Congress, www.colum.edu/Student_Life/DEPS/c33-gallery/index.php
• Center for Book + Paper Arts, 1104 South Wabash Avenue, www.colum.edu/book_and_paper
• The Elephant Room Gallery, 704 South Wabash Avenue, http://www.elephantroomgallery.com
• Fashion Studies Exhibition Windows, 618 South Michigan Avenue and 33 East Congress, www.colum.edu/Academics/Fashion/
• Galleries in the Library, 624 South Michigan Avenue, Floors 1–5, www.lib.colum.edu
• Glass Curtain, 1104 South Wabash Avenue, www.colum.edu/Student_Life/DEPS/glass-curtain-gallery/index.php
• The Hokin Project, 623 South Wabash Avenue, www.colum.edu/Student_Life/DEPS/hokin-gallery/index.php
• Interactive Arts and Media Lobby Gallery, 916 South Wabash Avenue, iam.colum.edu/projectsAndEvents/gallery/
• Museum of Contemporary Photography, 600 South Michigan Avenue, www.mocp.org
• ShopColumbia, 623 South Wabash Avenue, www.colum.edu/shopcolumbia

Roger Brown Study Collection, School of the Art Institute of Chicago
1926 North Halsted Street
Reservation required. Limit: 20 people. Contact: Lisa Stone, curator; lstone@saic.edu; 773-929-2452.

An exhibition of praying hands memorabilia based on Albrecht Dürer’s famous drawing, from the collection of SAIC faculty member Rolf Achilles and Maral Hashemi, will be on view in the orientation/project space.

Directions: Head north on Michigan to East Balbo Avenue; turn left, then right onto State Street. Take the red line at Harrison towards Howard. Depart at North/Clybourn. Head east on North and turn left on Halsted.
2:30–5:00 PM
ARTspace
Annual Distinguished Artists’ Interviews
Waldorf Room, 3rd Floor, Hilton Chicago
William Pope.L and Kay Rosen will be interviewed.

5:30–7:00 PM
CAA Annual Business Meeting and Reception
SPEAK OUT! OPEN DISCUSSION ON THE FUTURE OF CAA
Announcement of New Members of the CAA Board of Directors
International South, 2nd Floor, Hilton Chicago

5:30–7:00 PM
New Media Caucus Ten-Year Anniversary Reception and Juried Exhibition
Chicago Cultural Center, 78 East Washington Street
Free and open to the public.
On view: NMC 10 Video Program; Jan Tichy: Gates to the Cultural Center; Mecca Flats
Directions: From the Hilton, go eight blocks north on Michigan Avenue. The Chicago Cultural Center is on the corner of Michigan and East Washington.

5:30–10:00 PM
West Loop Gallery Walk and Reception and Performance at threewalls
119 North Peoria, #2C
Free and open to the public.
Over ten contemporary art galleries will be participating in the gallery walk. Threewalls will host a reception and performance by Faith Wilding, from 6:00–9:00 PM. This debut performance by Faith Wilding, who will be honored with a Lifetime Achievement and President’s Art and Activism Award from The Women’s Caucus for Art, has been specially conceived for the exhibition.
Directions: Threewalls is located at 119 North Peoria, #2C. From the Hilton Chicago, take the J14 bus at Balbo and Michigan towards Washington/Jefferson. Get off at Jefferson and Washington (about 10 stops); walk west on Washington to North Peoria. Or, walk south on South Michigan to Roosevelt Road and take the green line towards Harlem. Get off at the Morgan-Lake stop; walk south on Morgan to West Randolph Street. Walk east on Randolph to North Peoria.

Saturday, February 15
9:00 AM–6:00 PM
The Bodhi Tree and the Orchid: A Symposium in Honor of Catherine B. and Frederick M. Asher
University of Chicago Department of Art History, 157 Cochrane Woods Art Center, 5540 South Greenwood Avenue
Organizers: Rebecca M. Brown and Deborah S. Hutton
To register and for more information, go to http://ashers2014.wordpress.com/.

9:00 AM–5:00 PM
The Feminist Art Project
The M Word: Motherhood and Representation
Columbia College Chicago, Stage Two, 618 South Michigan Avenue, 2nd Floor
Free and open to the public
Organizers: Myrel Chernick, Pratt Institute; and Jennie Klein, Ohio University
The theme of the 2014 TFAP day of panels is the representation of the maternal in art and visual culture. Topics of discussion include art historical readings of maternity, the maternal body, exhibitions that address maternity/motherhood, collaboration with children, and what it means to be a mother and an artist today in relationship to the issue of M/E/A/N/I/N/G on artists/mothers.

9:00–9:10 AM
Welcome and Introductory Remarks
9:10–10:30 AM
Historical Perspectives on Representing the Maternal
Chair: Denise Amy Baxter, University of North Texas
Panelists: Heather Belnap Jensen, Brigham Young University; Laura Larson, Ohio University; Paula J. Birnbaum, University of San Francisco; Andrea Liss, California State University San Marcos
Building upon burgeoning scholarship such as Rachel Epp Buller’s anthology, Reconciling Art and Motherhood, Myrel Chernick’s and Jennie Klein’s, The M Word: Real Mothers in Contemporary Art, and the work of the MaMSIE (Mapping Maternal Subjectivities, Identities, and Ethics) network, this panel presents historical perspectives on maternal subject positions and the depiction of maternal imagery.

10:40 AM–12:00 PM
Motherhood and the Exhibitionary Platform: Considering the Implications of Maternity through the Curatorial Lens
Chair: Jessica Cochran, Columbia College Chicago
Panelists: Iris Anna Regan and Rebecca Niederlander, BROODWORK; Bruria Finkel, independent artist and curator; Lucian Gomoll, Wesleyan University; Rebecca Trawick and Denise M. Johnson, Chaffey College; Laura Schaeffer, independent artist
This session will address exhibitions that have been premised upon the idea of motherhood and the maternal, within the broader context of feminism and the history and theory of exhibition making. In addition to considering the curatorial role itself through a “curator as maternalist” paradigm, presentations will reflect various curatorial methodologies from traditional museum scale exhibitions to hybrid or itinerant curatorial projects that engage various forms of social space, including the home. The goal of this session is to chart an evolution of practice via exemplary models for thinking and doing.
12:40–2:00 PM

From Sentiment to Sexuality: Revisiting the Maternal Body as Threat
Chair: Natalie Loveless, University of Alberta, Edmonton
Panelists: Jess Dobkin, independent artist; Laura Allred Hurtado, Church of Jesus Christ of Latter Day Saints; Christen Clifford, Purchase College, State University of New York; Miriam Schaefer, Columbia College Chicago; Margaret Morgan, independent artist

This panel revisits the “threat” of the maternal body, both in practice and theory. Amongst other topics, papers will address the historical rejection of sentimentality by feminist artist mothers, the sexuality of the mother-child relationship, nonreproductive and nonheteronormative maternal bodies, and the changing perspectives on essentialism and the female/maternal body today.

2:10–3:30 PM

Mothers/Artists/Children
Chair: Rachel Epp Buller, Bethel College
Panelists: Lynn Somers-Davis, Drew University; Jill Miller, San Francisco Art Institute; Marni Kotak, Microscope Gallery, Brooklyn; Lise Haller Baggesen, independent artist; Courtney Kessel, The Dairy Barn Arts Center

What are the implications when an artist brings her children into her work? Where is the line between collaboration and exploitation? When can children give consent, or even be considered artists in their own right? This panel addresses twentieth-century and contemporary incarnations of the often-controversial mother/artist/child triangle.

3:40–5:00 PM

Revisiting M/E/A/N/I/N/G #12
Panelists: Sharon Butler, Brown University; Laura Letinsky, University of Chicago; Irene Lusztig, University of California, Santa Cruz; Beverly Naidus, University of Washington, Tacoma; Jennifer Wroblewski, Purchase College, State University of New York

In 1992, Susan Bee and Mira Schor, editors of the art journal M/E/A/N/I/N/G, published “Forum: On Motherhood, Art, and Apple Pie.” They invited a group of artist/mothers to respond to a series of questions about their artistic careers and lives as mothers. Although none of the women regretted becoming mothers, most of them talked about their difficult choices, and how they maintained a strict separation between family and studio practice. Twenty years later, we believe we are seeing many more women who are interested in integrating their familial and artistic lives. After a short statement from Susan Bee, five artists respond to the M/E/A/N/I/N/G issue in relationship to their lives and work now.

12:30–2:00 PM

Fashion Resource Center, School of the Art Institute of Chicago
Sullivan Center, Room 735, 36 South Wabash Avenue
Reservation required. Limit: 12 people. Contact Caroline Bellios, Assistant Director; cbellios@saic.edu; 312-629-6731. Other appointments are possible by contacting the FRC directly.

For more than twenty years the Fashion Resource Center (FRC) has maintained a unique hands-on collection of late-20th- and 21st-century designer garments and accessories representing extreme innovation. The collection includes more than 800 garments and accessories for examination. More than 3,200 fashion publications, scholarly texts, and contemporary designer biographies and interviews are housed in the FRC’s noncirculating research setting. Also available for viewing is an expanding collection of 800 videos of ready-to-wear and couture runway presentations, technical instruction, interviews, and fashion history.

Directions: Head north on Michigan to East Balbo Avenue; turn left, then right onto State Street. Take the red line at Harrison towards Howard. Depart at the Monroe-Red stop. Head east on Monroe and turn left onto Wabash.
MUSEUMS AND GALLERIES

Present your CAA conference badge for free admission. CAA is grateful to all the institutions that have opened their doors to CAA conference attendees.

The Art Institute of Chicago
111 South Michigan Avenue
Hours: Monday–Wednesday, 10:30 AM–5:00 PM; Thursday, 10:30 AM–8:00 PM; Friday–Sunday, 10:30 AM–5:00 PM
On view: Dreams and Echoes: Drawings and Sculpture in the David and Celia Hilliard Collection; When the Greeks Ruled Egypt; and Christopher Williams: The Production Line of Happiness
Directions: The Art Institute of Chicago is about a ten-minute walk from the Hilton. Alternatively, take the J14 bus at Balbo and Michigan towards Washington/Jefferson. Depart at Michigan and Jackson.

John M. Flaxman Library Special Collections at the School of the Art Institute of Chicago
37 South Wabash, 5th Floor
Hours: Monday–Thursday, 9:00 AM–7:30 PM; Friday, 9:00 AM–4:00 PM; Saturday, 12:00–3:00 PM
On view: Foot Print: Ephemera and Publications from Artists’ Walks
Directions: Walk six blocks north on Michigan Avenue, make a left on Monroe, and walk one block west. The building is at the corner of Monroe and Wabash. The Special Collections Reading Room and exhibition space is on the 5th floor. Though free and open to the public, visitors must show a photo ID at the security desk.

Mary and Leigh Block Museum of Art, Northwestern University
40 Arts Circle Drive, Evanston
Hours: Tuesday, 10:00 AM–5:00 PM; Wednesday–Friday, 10:00 AM–8:00 PM; Saturday–Sunday, 10:00 AM–5:00 PM
On view: The Left Front: Radical Art in the “Red Decade,” 1929–1940 and Steichen|Warhol: Picturing Fame
Directions: Take the Red Line at Harrison to the Purple Line, Foster stop. Proceed east to the Northwestern campus. If driving, take North Lake Shore Drive to Sheridan. Follow Sheridan into Evanston. Turn right at Campus Drive onto the Northwestern campus. Detailed directions at blockmuseum.northwestern.edu/visit.

Museum of Contemporary Photography at Columbia College Chicago
600 South Michigan Avenue
Hours: Monday–Saturday, 10:00 AM–5:00 PM; Thursday, 10:00 AM–8:00 PM; Sunday, 12:00–5:00 PM
On view: Archive State: Arianna Arcara and Luca Santese, Simon Menner, Thomas Savvin, and Akram Zaatari
Directions: The museum is one block north of the Hilton.

Museum of Contemporary Art
220 East Chicago Avenue
Hours: Tuesday, 10:00 AM–8:00 PM; Wednesday–Sunday, 10:00 AM–5:00 PM
On view: The Way of the Shovel: Art as Archaeology; William J. O’Brien; MCA DNA: Warhol and Marisol; MCA DNA: Alexander Calder; CITY SELF; and BMO Harris Bank Chicago Works: Lilli Carré
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REUNIONS AND RECEPTIONS

Unless otherwise stated all receptions are at the Hilton Chicago, 720 South Michigan Avenue.

Thursday, February 13

7:30–9:00 AM
University of Delaware, Department of Art History
Conference Room 4G, 4th Floor

University of Pittsburgh, History of Art and Architecture Department
Conference Room 4B, 4th Floor

12:30–2:00 PM
Bryn Mawr College, Department of History of Art
Conference Room 4A, 4th Floor

National Gallery of Art, Center for Advanced Study for the Visual Arts
Boulevard Foyer, 2nd Floor

Penn State University, School of Visual Arts and Department of Art History
Conference Room 4G, 4th Floor

5:30–7:00 PM
Annual Metropolitan Museum of Art Former Fellows’ Reception
Terzo Piano Restaurant at the Art Institute of Chicago
159 East Monroe Street

Brown University
Conference Room 4L, 4th Floor

California College of the Arts
Conference Room 4A, 4th Floor

Harvard University, History of Art and Architecture and Harvard Art Museums
Buckingham Room, Lobby Level

Rensselaer Polytechnic Institute
Conference Room 4E, 4th Floor

San Francisco Art Institute
Grand Tradition, Lobby Level

Southern Illinois University, Edwardsville
Department of Art and Design
Conference Room 4G, 4th Floor

Syracuse University Alumni, College of Visual and Performing Arts
PDR4, 3rd Floor

University of Connecticut, Department of Art and Art History
The Gage, 24 South Michigan Avenue

University of Michigan, History of Art and Penny W. Stamps School of Art and Design
Boulevard Foyer, 2nd Floor

University of Wisconsin, Madison, Department of Art
Normandie Lounge, 2nd Floor

Wayne State University
Conference Room 4C, 4th Floor

Yale University, Department of the History of Art
PDR1, 3rd Floor

6:00–7:30 PM
International Center for Medieval Art Meeting and Reception
Fine Arts Building (Studebaker Building)
410 South Michigan Avenue, Room 825
For information: www.Fineartsbuilding.com or Ryan Frisinger at 212-928-1146

6:00–8:00 PM
Cranbrook Academy of Art Alumni Reception
For location information, please visit http://www.cranbrookart.edu/Pages/AlumniEvents.html
RSVP: awong@cranbrook.edu

6:30–8:30 PM
Northwestern University, Department of Art History and the Department of Art Theory & Practice
Cresthill Room, Palmer House Hilton, 17 East Monroe Street
RSVP: Luke Fidler, l-fidler@northwestern.edu

Friday, February 14

7:30–9:00 AM
Boston University
Conference Room 4A, 4th Floor

CUNY Graduate Center, PhD Program in Art History
Conference Room 4B, 4th Floor

National Committee for the History of Art Business Meeting
Conference Room 4G, 4th Floor

Smithsonian American Art Museum Intern and SI Fellow Alumni Reception
Normandie Lounge, 2nd Floor

University of Iowa, The School of Art and Art History
PDR1, 3rd Floor
12:30–2:00 PM
The Clark Research and Academic Program and Williams College, Graduate Program in the History of Art
Normandie Lounge, 2nd Floor

NYU Institute of Fine Arts
PDR1, 3rd Floor

Princeton University, Art and Archaeology
PDR4, 3rd Floor

Virginia Commonwealth University, Department of Art History
Conference Room 4A, 4th Floor

5:30–7:00 PM
Grinnell College, Department of Art and Art History
PDR4, 3rd Floor

Historians of Netherlandish Art
Boulevard Foyer, 2nd Floor

Institute for Doctoral Studies in the Visual Arts
Conference Room 4G, 4th Floor

The J. Paul Getty Trust
Buckingham Room, Lobby Level

Maryland Institute College of Art
Grand Tradition, Lobby Level

Rhode Island School of Design
Conference Room 4C, 4th Floor

Stanford University, Department of Art and Art History
Conference Room 4E, 4th Floor

Vermont College of Fine Arts
Normandie Lounge, 2nd Floor

University of Southern California, Department of Art History
Conference Room 4B, 4th Floor

The University of Chicago, Department of Art History
The Gage, 24 South Michigan Avenue

Saturday, February 15
7:30–9:00 AM
University of Pennsylvania History of Art Department
Conference Room 4C, 4th Floor

6:00–8:00 PM
American Academy in Rome/Society of Fellows
The home of Richard Rezac and Julia Fish
RSVP: s.miller@aarome.org

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TERRY BARRETT
Author, Editor, and Professor
Terry Barrett is the author of Criticizing Art, Interpreting Art, Criticizing Photographs, Why is That Art?, Talking about Student Art, and Making Art. He is editor of Lessons for Teaching Art Criticism and Kunst Werkt, an educational project of interpreting contemporary art in the Netherlands. He is former editor of the research journal Studies in Art Education, and of The Arts Education Review of Books and Columbus Art, a regional publication of art criticism. Barrett is a professor emeritus, Ohio State University, where he received a distinguished teaching award, and is currently professor of art education and art history at the University of North Texas.

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RESIDENCE: San Diego, California
PROFESSION: Artist
MEDIUMS: Oil, mixed media

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