



102nd ANNUAL CONFERENCE

**CHICAGO**

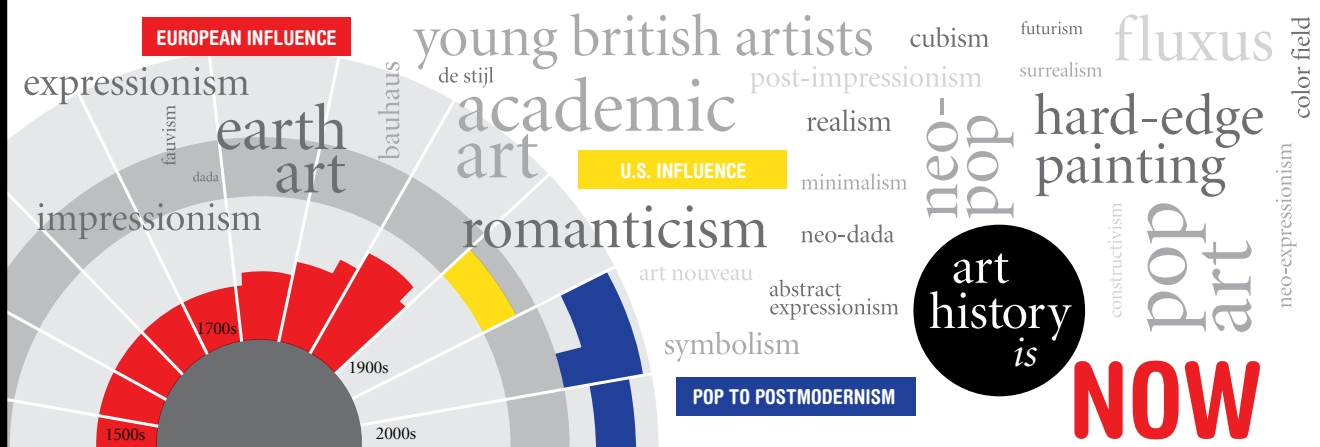
FEBRUARY 12-15, 2014

CONFERENCE PROGRAM





## Online Master of Arts in Modern Art History, Theory, and Criticism



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**BE TRANSFORMED.**

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



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## 102nd Annual Conference in Chicago

Wednesday, February 12–Saturday, February 15, 2014

### CONTENTS

7	<b>CONFERENCE AT A GLANCE</b>
8	<b>SESSIONS AT A GLANCE</b>
20	<b>CAA MEMBERSHIP</b>
21	<b>CHECK-IN AND ONSITE REGISTRATION</b>
21	Badges, <i>Program, Abstracts 2013, Directory of Attendees</i>
21	Audio Recordings
22	<b>LODGING AND TRAVEL</b>
22	Conference Hotels
22	Travel and Transportation
23	Services
23	Business Center
23	Child Care
23	Special Accommodations
24	<b>CAREER SERVICES</b>
24	Orientation
24	Candidate Center
24	Interview Hall: Booths and Tables
25	Professional-Development Workshops
25	Mentoring Sessions
25	Professional-Development Roundtables
26	<b>STUDENT AND EMERGING PROFESSIONALS LOUNGE</b>
27	<b>BOOK AND TRADE FAIR</b>
27	Exhibitor Sessions
28	<b>CAA BUSINESS</b>
28	Annual Members' Business Meeting
28	CAA Committee Meetings
29	<b>ARTSPACE</b>
31	ARTexchange
33	<b>SESSIONS</b>
33	Program Sessions
46, 55	Poster Sessions
70	<b>SPECIAL EVENTS</b>
70	CAA Convocation
74	Museums and Galleries
75	<b>REUNIONS AND RECEPTIONS</b>
77	<b>CAA BOARD, STAFF, AND PRESIDENTS</b>
146	<b>CONFERENCE FLOOR PLANS</b>
154	<b>INDEX OF EXHIBITORS</b>
156	<b>INDEX OF ADVERTISERS</b>
157	<b>INDEX OF PARTICIPANTS</b>

SAVE THE DATES! **NEW YORK** 103rd ANNUAL CONFERENCE **FEBRUARY 11–14, 2015**



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.

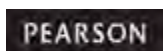
Thank You!

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 Loudon, Loudon 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:



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Art in America



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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**





# Conference Highlights

**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](http://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](http://conference.collegeart.org/app).







## CONFERENCE AT A GLANCE

	<b>TUESDAY FEBRUARY 11</b>	<b>WEDNESDAY FEBRUARY 12</b>	<b>THURSDAY FEBRUARY 13</b>	<b>FRIDAY FEBRUARY 14</b>	<b>SATURDAY FEBRUARY 15</b>
<b>Conference Registration</b>	5:00–7:00 PM	8:00 AM–7:00 PM	8:00 AM–7:00 PM	8:00 AM–7:00 PM	8:30 AM–2:30 PM
<b>CAA Membership</b>	5:00–7:00 PM	8:00 AM–7:00 PM	8:00 AM–7:00 PM	8:00 AM–7:00 PM	8:30 AM–2:30 PM
<b>Career Services</b>					
Orientation	6:30–8:00 PM				
Interviewer Center		8:00 AM–7:00 PM	8:00 AM–7:00 PM	8:00 AM–7:00 PM	
Candidate Center		9:00 AM–7:00 PM	9:00 AM–7:00 PM	9:00 AM–7:00 PM	
Interview Hall		9:00 AM–7:00 PM	9:00 AM–7:00 PM	9:00 AM–7:00 PM	9:00 AM–NOON
Mentoring Sessions			8:00 AM–5:00 PM	8:00 AM–5:00 PM	
<b>Sessions</b>		7:30–9:00 AM 9:30 AM–NOON 12:30–2:00 PM 2:30–5:00 PM	7:30–9:00 AM 9:30 AM–NOON 12:30–2:00 PM 2:30–5:00 PM 5:30–7:00 PM	7:30–9:00 AM 9:30 AM–NOON 12:30–2:00 PM 2:30–5:00 PM 5:30–7:00 PM	7:30–9:00 AM 9:30 AM–NOON 12:30–2:00 PM 2:30–5:00 PM
<b>ARTspace and Media Lounge</b>		8:00 AM–5:00 PM	8:00 AM–5:00 PM	8:00 AM–5:00 PM	8:00 AM–5:00 PM
<b>ARTexchange</b>				5:30 PM–7:30 PM	
<b>CAA Convocation and Reception</b>		5:30–9:00 PM			
<b>Book and Trade Fair</b>			9:00 AM–6:00 PM	9:00 AM–6:00 PM	9:00 AM–2:30 PM
<b>School and Department Reunions and Receptions</b>			7:30–9:00 AM 12:30–2:00 PM	7:30–9:00 AM 12:30–2:00 PM 5:30–7:00 PM	7:30–9:00 AM 12:30–2:00 PM
<b>Annual CAA Business Meeting</b> (open to all CAA members)				5:30–7:00 PM	



# 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. Oehlich, 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. Vilella, 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 Garménos, Museo Universitario de Arte  
Contemporáneo



**The Medium, Before and After Modernism, Part I**

Williford C, 3rd Floor

Chair: Roland Betancourt, Yale University

**On Sampled Time: Artists' Videos and Popular Culture**

Continental A, Lobby Level

Chair: Margot M. K. Bouman, The New School

ARTspace

**Articulating Abstraction**

Waldorf Room, 3rd Floor

Chairs: Sharon L. Butler, Brown University; Timothy Nolan, independent artist

**African American Artists in New Deal America**

Boulevard C, 2nd Floor

Chair: Mary Ann Calo, Colgate 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

Association of Historians of Nineteenth-Century Art

**The Image of Nineteenth-Century Money**

Grand Ballroom, 2nd Floor

Chair: Andre Dombrowski, University of Pennsylvania

**The Practice and Politics of Public Space**

Boulevard A&amp;B, 2nd Floor

Chairs: Benjamin Flowers, Georgia Institute of Technology; Joanna R. Merwood, Parsons The New School for Design

**The Rise of the Artist-as-Curator**

Continental B, Lobby Level

Chair: Gabrielle Gopinath, Humboldt State University

Studio Art Open Session

**Sensitive Instruments (A Painting Discussion)**

International North, 2nd Floor

Chair: Molly V. Hartung, School of the Art Institute of Chicago

**The Unlikely Self, Part I**

Marquette Room, 3rd Floor

Chairs: Anna Hetherington, Columbia University; Veronica Maria White, The Morgan Library and Museum

**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

**Ghettoes and the Spaces of Subculture(s)**

Lake Michigan, 8th Floor

Chairs: Lisa Pon and 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

**Maintaining the Past: Collecting and Collectors in Twenty-First-Century Museums, Part I**

Williford A&amp;B, 3rd Floor

Chairs: Janet L. Whitmore, Harrington College of Design; Gabriel P. Weisberg, University of Minnesota

**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&amp;B, 2nd Floor

Chair: Jeffrey Abt, Wayne State University

**Carolee Schneemann and the Long Sixties**

Lake Erie, 8th Floor

Chair: S. Elise Archias, University of Illinois at Chicago

ARTspace

International Committee

**Artists' Workspaces: Portability, Contingency, Virtuality**

Waldorf Room, 3rd Floor

Chair: Kathryn J. Brown, Tilburg University

**Conflict, Identity, and Protest in American Art**

Continental A, Lobby Level

Chairs: Miguel de Baca, Lake Forest College; Makeda D. Best, University of Vermont

**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

Italian Art Society

**Periodization Anxiety in Italian Art: Renaissance, Baroque, or Early Modern?**

Williford A&amp;B, 3rd Floor

Chairs: Frances M. Gage, Buffalo State, State University of New York; Eva Struhal, Université Laval

**Just What Is It that Makes Studio PhDs so Different, so Appealing?**

Lake Huron, 8th Floor

Chair: Laura Gonzalez, Glasgow School of Art

**Rethinking the Total Art of Socialism**

Lake Michigan, 8th Floor

Chairs: Christine I. Ho, Stanford University; Yan Geng, University of Heidelberg



**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 Straussman-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 Loudon, 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: Gwyn 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

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

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 Metropolises: 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. Lerer, University of Denver; Norie Sato, independent artist



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

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 Rakoncaj

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

Ithaca 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, Ithaca 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 Wolke, 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

**Aspects of Vitruvius's Reception: New Research in Architectural  
Practice and Theory in the Early Modern World**

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 Survival**

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

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



## **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, École 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; Pavlína 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 Pontifica 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
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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](http://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:

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

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

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

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

### INDIVIDUAL REGISTRATION RATES

	NONMEMBER	MEMBER	STUDENT/ RETIRED MEMBER
ONSITE	\$550	<b>\$310</b>	\$175
ONSITE SINGLE-TIME-SLOT TICKET	\$70	<b>\$50</b>	\$35
ONSITE SINGLE-DAY TICKET	\$195	<b>\$145</b>	\$100

## 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](mailto: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](http://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

	INSTITUTIONAL MEMBER		NONMEMBER	
	First Booth	Additional Booths	First Booth	Additional Booths
Onsite (as available)	\$325	\$240	\$375	\$290

## TABLE RENTAL RATES

	INSTITUTIONAL MEMBER		NONMEMBER	
	First Table	Additional Tables	First Table	Additional Tables
Onsite (as available)	\$275	\$195	\$325	\$245



## 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 for Artists' Portfolio Review and Career Development Mentoring is closed. No onsite enrollment is offered. CAA cannot accommodate substitutions.

## 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](http://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**

## 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 Faruquee, 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.



# CAA 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](mailto: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

## 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.

## 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 *ART<sup>2</sup> 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.

*ART<sup>2</sup> Make*, a co-production of CAA's Services to Artists Committee and the media artists collective v1b3, 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 *ART<sup>2</sup> Make* catalog at [conference.collegeart.org/art2make](http://conference.collegeart.org/art2make). *ART<sup>2</sup> Make* is organized by Conrad Gleber, Mat Rappaport, Gail Rubini, and Chris Manzione.

An *ART<sup>2</sup> 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.

## 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

## 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  
**ART<sup>2</sup> 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

## Friday, February 14

9:30 AM–6:00 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 Disenza, 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 Disenza, Les LeVeque, Stephanie Barber, Jesse McLean, and HalfLiferss

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

2:30–5:00 PM

### Articulating Abstraction

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

## 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

*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 Huseyin Bahri Alptekin’s Library as an Installation*

Sevil Enginsoy Ekinici, 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

12:30–2:00 PM

Services to Artists Committee

### Meta-Mentors: The Deluge

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



2:30–5:00 PM

### **Academic Porn**

Chair: Sharon Loudon, 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**

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.

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 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

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 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

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 Chosŏn 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 Gothicisms: 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, Significant 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, Emory University

*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 Occularity: 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 Allene 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

*Pointed 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&amp;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 Keiller*

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. Oehrich, Williams College

*Reading the Photographic: W.G. Sebald and the Industrial Sublime*

Kristen L. Oehrich, 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](mailto: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*

Malini Roy, The British Library, London

*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

*Arabisation 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 Garcia de Germenos, 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

*Between Latinoamericanisms: The Collection of Books Latin American Art Today edited by the Panamerican Union (1959–1969)*  
Nadia Ximena Moreno Moya, Universidad Nacional Autónoma de México

*Testimonios de América Latina: The Schmuck Magazine Missing Number*  
Ana Romandia Gomez, Museo Universitario Arte Contemporáneo

*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

*The Window-Washer and the DJ: Reflections on Iñigo Manglano-Ovalle's Le Baiser/The Kiss (1999–2000)*  
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, Intermuseum 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. Lerer, 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 Szeeman'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

*Criticism, 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&amp;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 Sarvé-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

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

*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 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

**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 Ephemerata 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



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*

*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. Kiaer, 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. Lipinski, 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*

Tom Loeser, University of Wisconsin-Madison

*Rethinking Damask: Pattern, Propriety, and Subversion*

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



## 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

#### *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 Exoticism*

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

#### *Visual Stars and Aural Steps: Emblem and Symbol in Curzio Mancini's Mass for Pope Clement VII (1598)*

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, Rutgers, The State University of New Jersey

#### *Performing the "Picture": Appropriation, Embodiment, and Critique in Eastern Europe*

Milena Tomic, 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, Scarlar 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 Faruquee, 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

**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

Petrushka Bazin Larsen, The Laundromat Project

Jose Serrano-McClain, Trust Art

James Duignan, DePaul University

Getty Research Institute

**Archives for Art History: Artists' Estates and Archives**

Lake Michigan, 8th Floor

Chair: Marcia C. Reed, Getty Research Institute

*The Life Cycle of an Artist's Archive: From Creation to Legacy*

Lisa Cambier, Getty Research Institute

*Appraising Archives: Identifying, Valuing, and Selling*

Catherine Williamson, Bonham's

*Best Practices: Future Planning for Artists, Collectors, and Estates*

Susan MacMichael John, Financial Focus

**Discussant:** Michael Lobel, Purchase College, State University of New York

Southeastern College Art Conference

**Collaboration in Art and Art Historical Practice**

Lake Ontario, 8th Floor

Chair: M. Kathryn Shields, Guilford College

*Rondom Rembrandt: Art History and Information Design in Europe between the World Wars*

Benjamin Benus, Loyola University New Orleans

*Why Collaborate at University?*

Scott Betz, Winston-Salem State University

*Geometric Aljama: A Visual Transliteration*

Reni Gower and Jorge Benitez, Virginia Commonwealth University

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 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

## 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 Heemskerck'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

*Enacting Local Change by Adapting the Global Lexicon: Chicago's New Direction, 1982–1997*

Lynne Warren, Museum of Contemporary Art Chicago

*Silenced Subversions: "Critical Messages" Exhibition at Artemisia Gallery, Chicago (1985)*

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 Loudon, 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 Rotheburg*  
 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 Schlingensiefel'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

*Paris/Ojibwa: Towards a Transcultural Materialism*

Jessica L. Horton, University of Rochester

*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: Gwyn 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*

Yookyong 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:** Kymerly Pinder, University of New Mexico

**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

*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 Mühsam, 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

*An Inelegant Solution: Beckett, LeWitt, and Krauss*

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 Solomon 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*

Parma 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 Scheffan 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

*Monet and Renoir at the Art Institute: Paintings and Drawings*

Gloria L. Groom, The Art Institute of Chicago

*The Robert Rauschenberg Research Project*

Sarah Roberts, San Francisco Museum of Modern Art

**Discussant:** Paul B. Jaskot, DePaul 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

Theaster 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

*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 Tezcacuitlapilli*

*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

### **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

*Women's Amateur Online Self-Imagining, 1996–2001: Feminist*

*(Conceptual)Photography as Riot Grrrl Tactic*

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

*Nordicism and Colonial Revival: American Identity and Racial Myths in Scandinavian-American Exchange, 1900–1930*  
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 Metropolises: 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: Mechtild 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 McMurtry

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. Lerer, 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 Université 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 Doulikaridou, Université Paris 1 Pantheon-Sorbonne



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

*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 Rakoncaj

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

**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

Ithaca 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, Ithaca 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

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 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*

Tal Dekel, Tel Aviv University

*Departing Mondrian: Charmion von Wiegand and Lygia Clark's*

*Transnational Language of Geometric Abstraction*

Aliza R. Edelman, independent scholar

*Women between Two Political Activisms: A Comparative Approach*

*to Art and Feminism in Argentina and Colombia*

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*

Änne Söll, University of Potsdam

**Aspects of Vitruvius's Reception: New Research in Architectural Practice and Theory in the Early Modern World**

Astoria Room, 3rd Floor

Chairs: Victor Luis Deupi, New York Institute of Technology;

Richard John, University of Miami

*Translating Vitruvius in the Quattrocento: Ancient Theory or Contemporary Practice?*

Angeliki Pollali, Deree-The American College of Greece

*Sundials and Water Organs: The Vitruvian Tradition in Italian Gardens*

Natsumi Nonaka, University of Texas at Austin

*Vitruvius and Pious Learning*

Susan Klaiber, Winterthur, Switzerland

*Vitruvius in Early Modern England: The Case of the Royal Society, 1660–1695*

Matthew Walker, University of Oxford

*James Gibbs's Rules for Drawing (1732) and Vitruvius's Method for the Ionic Order*

Richard John, University of Miami

**The Art of Display: Context and Meaning, 1700–1850**

Lake Huron, 8th Floor

Chair: Christina R. Ferando, Harvard University

*A Roman Venus in the Tsar's Baroque Garden: Orthodox Blasphemy, Soviet Scandal*

Margaret Samu, Yeshiva University Stern College

*Duobaoge: Artful Displays in Eighteenth-Century Qing China*

Eleanor Hyun, University of Chicago

*Unconventional Displays and Unacquainted Spectators:*

*The Impact of John Martin's Eccentric Exhibitionary Tactics*

Chris Coltrin, Shepherd University

*The Empire at Home: Displaying the Locker Collection at Greenwich Hospital, 1830–1843*

Catherine Roach, Virginia Commonwealth University

*Corot in Situ: The Studio as Exhibition Space*

Heather A. McPherson, University of Alabama at Birmingham

**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

*Coatlucue 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

*Documenting the Dissin's Guest House: Esther Bubley's Exploration of Jewish-American Identity, 1942–3*

Vrlean 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

*A Usable Past: Abstract Art in Context at "A Lesbian Show," 1978*

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

*Mediacity 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 Witwatersand

*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-Roeher, 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

*The Archive and the Repertoire*

Amber Ginsburg

*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

Valarie 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&amp;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 Julliard 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 Münster'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

*Flicker(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 Sybella MacNeil, University of Sydney

*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&amp;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

**Discussant:** Ellen K. Levy, Institute for Doctoral Studies in the Visual Arts

**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 Kunsthistorisches 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 Barberino'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

## 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

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

### **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 Noientel*

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 Prlja 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 Khyentse 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 af Klint and Spirituality: The Sword that Cuts Feminism Apart*

Katarina Wadstein MacLeod, Södertörn University, Stockholm

**Discussant:** Kalliopi Minioudaki, 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 Fetvacı, Boston University

*Books in Gift Exchange: Rethinking Persian Response to the Morgan "Bible"*

Sussan Babaie, Courtauld Institute of Art

*Portrait and Performance: Robert and Teresia 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; Pavlína 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*

Nicoletta 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

*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

*Azurest: 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 Scarcely 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 Yrievna Budanova, Courtauld Institute of Art

*Total War and Total Peace: Managerialism and Revolution on the Perceptual Front*

James Graham, Columbia University

**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 Biaoja'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

*Seizing the Clouds: Leonardo da Vinci's Reflections on the Paragone  
and the Making of the Virgin of the Rocks*  
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

*Objects at Stake: Lotteries of Art Works and Luxury Goods in Early  
Modern Europe*  
Sophie Raux-Carpentier, Université Lille 3

*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 Pontificia Universidade Católica

*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 Brasília



**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  
Price: \$16. Limit: 24 people.

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.

### 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](mailto:aboehm@saic.edu), 847-899-5098; front desk: [jfab@saic.edu](mailto:jfab@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.

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

### ART<sup>2</sup> Make Roundtable and Opening Reception

Center for Book and Paper Arts Gallery, Columbia College Chicago, 1104 South Wabash Avenue, 2nd Floor

*ART<sup>2</sup> 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 *ART<sup>2</sup> Make* catalog at [conference.collegeart.org/art2make](http://conference.collegeart.org/art2make). *ART<sup>2</sup> Make* is produced by CAA's Services to Artists Committee in collaboration with the media artists collective v1b3 ([v1b3.com](http://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.



### 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.

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](http://www.colum.edu/adgallery)
- The Arcade, 618 South Michigan Avenue, 2nd Floor, [www.colum.edu/Student\\_Life/DEPS/the-arcade/index.php](http://www.colum.edu/Student_Life/DEPS/the-arcade/index.php)
- C33, 33 East Congress, [www.colum.edu/Student\\_Life/DEPS/c33-gallery/index.php](http://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](http://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/](http://www.colum.edu/Academics/Fashion/)
- Galleries in the Library, 624 South Michigan Avenue, Floors 1–5, [www.lib.colum.edu](http://www.lib.colum.edu)
- Glass Curtain, 1104 South Wabash Avenue, [www.colum.edu/Student\\_Life/DEPS/glass-curtain-gallery/index.php](http://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](http://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/](http://iam.colum.edu/projectsAndEvents/gallery/)
- Museum of Contemporary Photography, 600 South Michigan Avenue, [www.mocp.org](http://www.mocp.org)
- ShopColumbia, 623 South Wabash Avenue, [www.colum.edu/shopcolumbia](http://www.colum.edu/shopcolumbia)

Galleries sponsoring open houses will include:

- Anchor Graphics, 623 South Wabash Avenue #201, [www.colum.edu/anchorgraphics](http://www.colum.edu/anchorgraphics)
- Center for Black Music Research, 618 South Michigan, 6th Floor, <http://www.colum.edu/CBMR/>

6:00–8:00 PM

### Reception

School of the Art Institute of Chicago Ballroom, 112 South Michigan Avenue

Open to all CAA Conference attendees and SAIC alumni. RSVP: [saicevents@saic.edu](mailto:saicevents@saic.edu).

## Friday, February 14

12:30–2:00 PM

### Department of Architecture, Interior Architecture, and Designed Objects (AIADO)

School of the Art Institute of Chicago, Sullivan Center, 36 South Wabash Avenue, 12th Floor

Group tours are limited to 15 people by reservation only. Contact Sarah Tietje, Administrator: [stietje@saic.edu](mailto:stietje@saic.edu); 312-629-6650.

CAA conference attendees are invited to explore the AIADO department, and in particular, the Designed Objects studios and classrooms. The department responds with significant alternatives in education. The faculty believes that future designers need to be thinking designers, practitioners willing to explore unknown territory and engage problems not yet defined, and encourage and practice a vibrant engagement with design at all scales, from body to environment.

Directions: From the Hilton Chicago, walk north on Michigan Avenue to Monroe Street. Make a left on Monroe Street for one block: Sullivan Center is located at the northwest corner of Wabash Avenue and Monroe Street.

### 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](mailto:lstone@saic.edu); 773-929-2452.

CAA conference attendees are invited to explore the Roger Brown Study Collection (RBSC), a house museum located in the renowned artist and SAIC alumnus Roger Brown's former home and studio. Brown's "Artists Museum" is a kaleidoscopic mélange of objects, including works by Chicago Imagists, self-taught artists, folk and tribal art from many cultures, found objects, costumes, textiles, furniture, travel souvenirs, and a Ford Mustang in the garage.

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 Schaer, 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.

6:00–10:00 PM

**Women’s Caucus for Art (WCA) 42nd Annual Lifetime Achievement Awards and Gala**

Museum of Contemporary Art, 220 East Chicago Avenue  
For tickets and more information, go to <http://www.nationalwca.org/applicants/raffle.php>.

WCA will award Phyllis Bramson, Harmony Hammond, Adrian Piper, and Faith Wilding with the Lifetime Achievement Award, and Janice Nesser-Chu and Hye-Seong Tak Lee with the President’s Art and Activism Award. The awards ceremony will take place from 6:00–7:30 PM followed by a gala from 8:00–10:00 PM.

Directions: Take the #3 bus at Michigan Avenue and 8th Street towards Michigan/Chicago to Chicago and Mies Van Der Rohe (about 14 stops).

**Sunday, February 16**

9:00 AM–1:00 PM

**Frank Lloyd Wright Bus Tour**

Sponsored by the Chicago Architecture Foundation  
Price: \$45. Limit: 45 people.

Discover the neighborhood where Wright’s famed Prairie Style of architecture evolved. The tour includes bus transportation to and from Oak Park with commentary, a one-hour interior tour of Wright’s Home and Studio, and a walking tour of the Frank Lloyd Wright Historic District, including all of the private homes he designed while developing his style. The interior tour of the Home and Studio is conducted by the Frank Lloyd Wright Preservation Trust. The homes to be viewed include the Nathan Moore house, Hills-De Caro, Hurtley, Laura Gale, Beachy, and Frank Thomas. The walking portion of the tour is approximately 3/4 mile in length.

Transportation: Bus leaves the Chicago Architecture Foundation Shop and Tour Center, 224 South Michigan Avenue, at 9:00 AM, and returns there at 1:00 PM.



# 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.

## 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*

Discount: The MCA Store will give attendees an extra 10% off or 15% off upon becoming a MCA Member.

Directions: Take the Red Line at the Harrison stop (one block west of the Hilton), towards Howard, to the Chicago stop. Or, take the #3 bus at Michigan and 8th Street, towards Michigan/Chicago, to the Chicago and Mies Van Der Rohe stop.

## 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](http://blockmuseum.northwestern.edu/visit).



# 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](http://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](mailto: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](mailto: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

Washington University, Art History and Archaeology Department  
PDR1, 3rd 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

## **Saturday, February 15**

7:30–9:00 AM

University of Pennsylvania History of Art Department  
Conference Room 4C, 4th Floor



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1980–1981

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Smithsonian Institution

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Cooper Union

1974–1976

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1970–1972

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1958–1960

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1949–1952

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1947–1949

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Smith College, Institute for  
Advanced Study

1941–1945

Sumner McK. Crosby  
Yale University

1939–1941

Ulrich Middendorf  
University of Chicago

1939

Walter S. Cook  
New York University

1923–1938

John Shapely  
Brown University, New York University,  
University of Chicago

1919–1923

David M. Robinson  
Johns Hopkins University

1916–1919

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1912–1913

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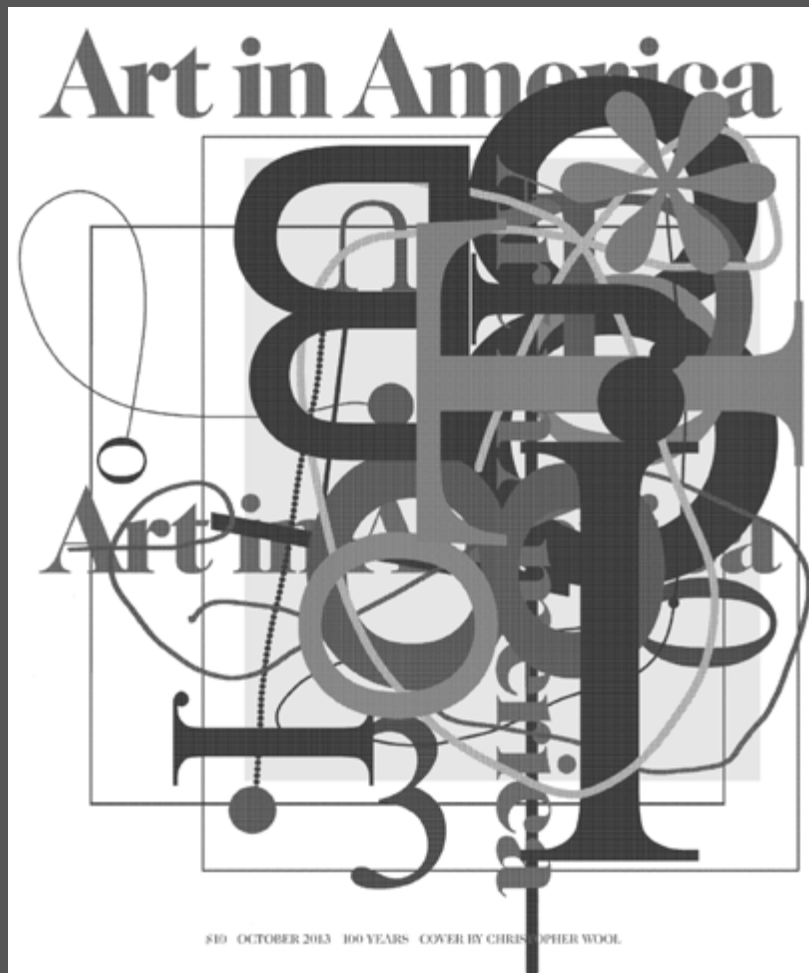
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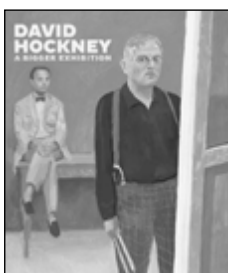
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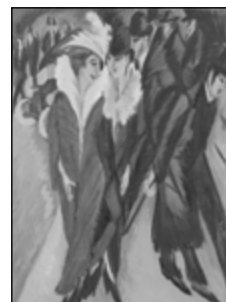
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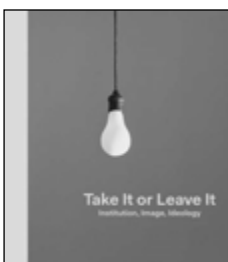
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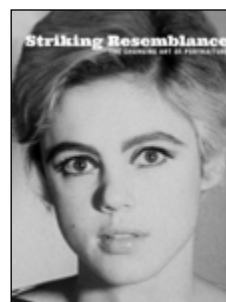
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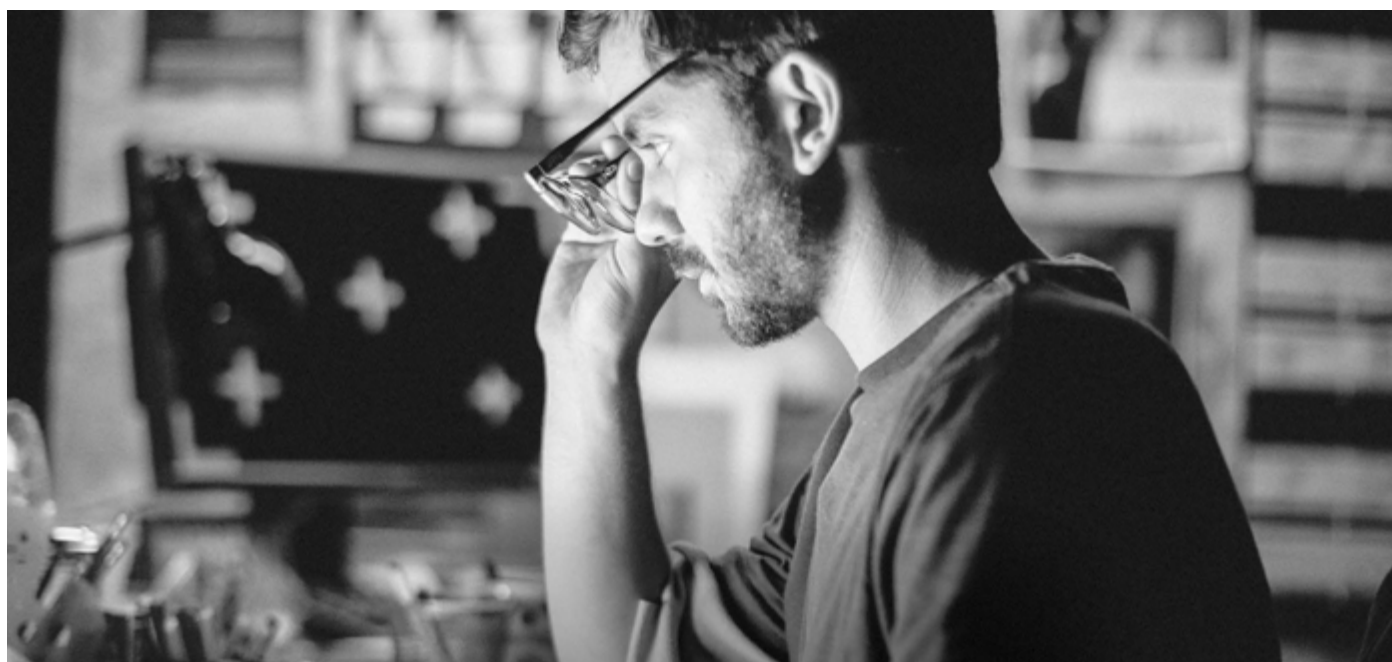


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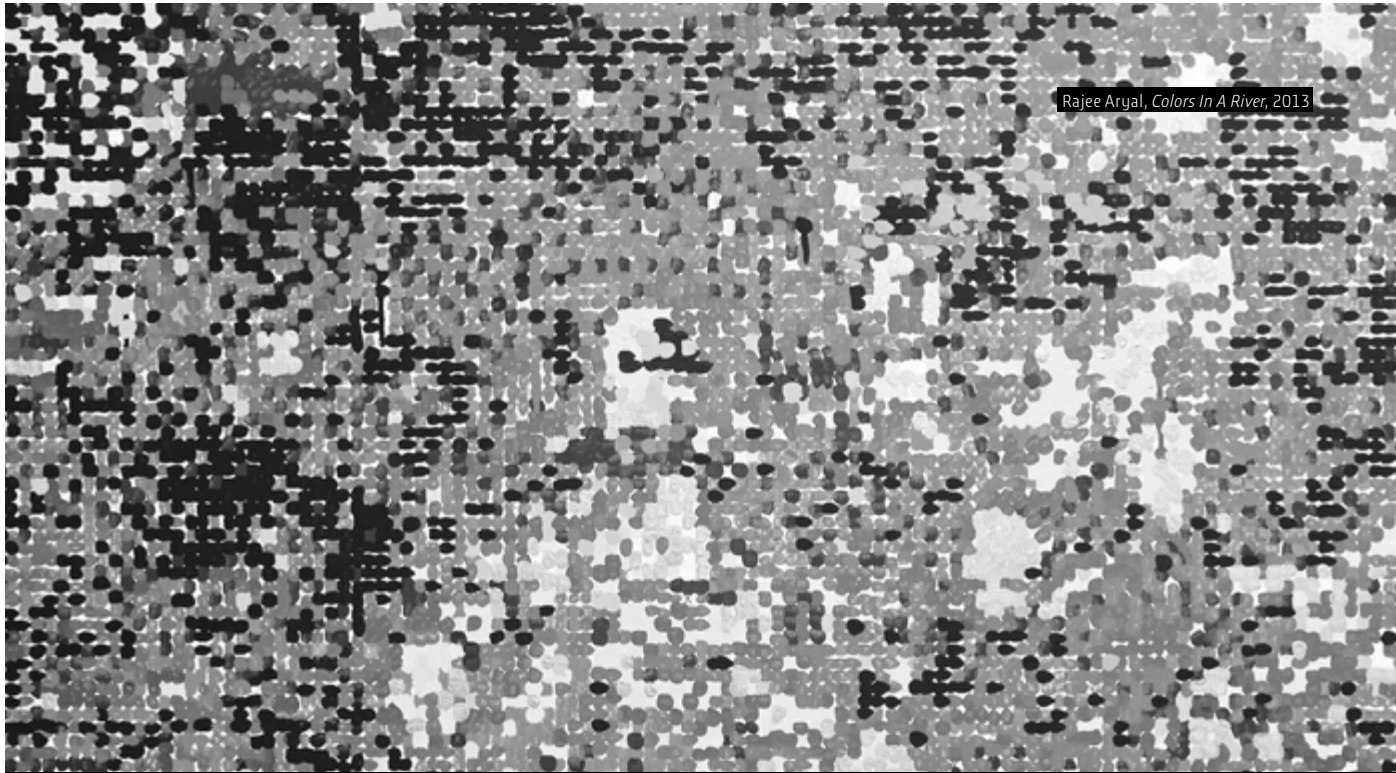
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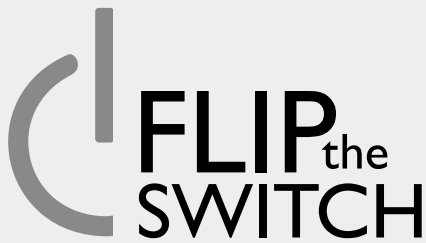


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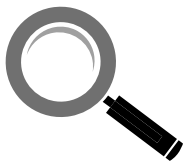
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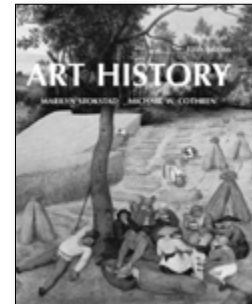
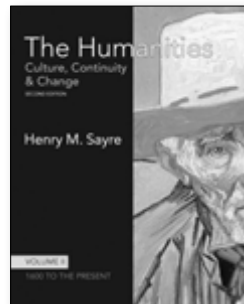
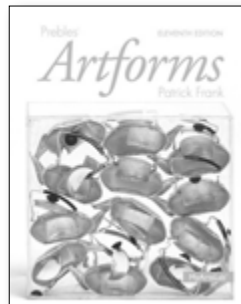
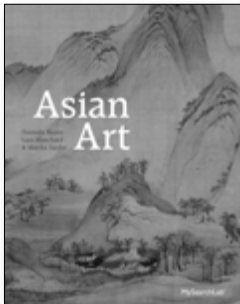
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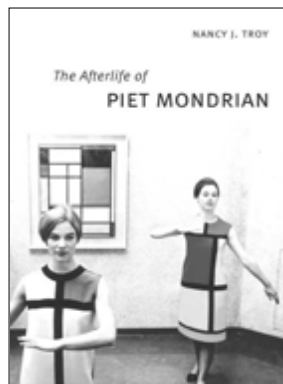


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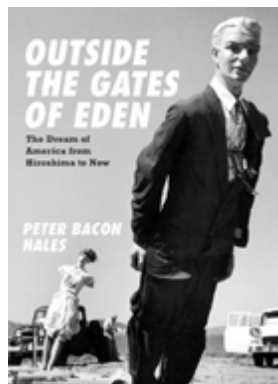
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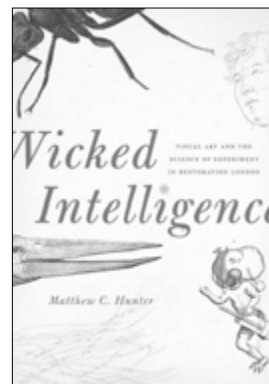


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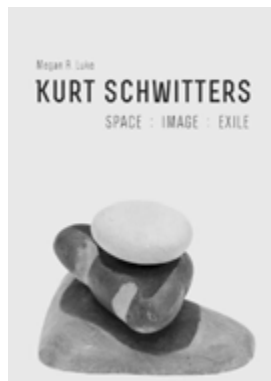
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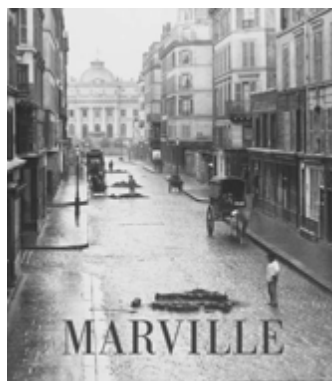


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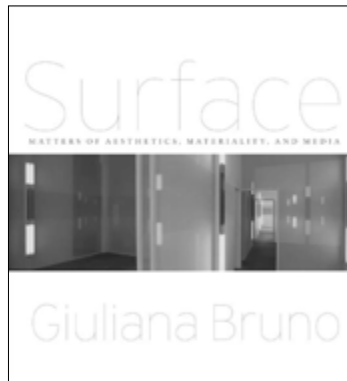
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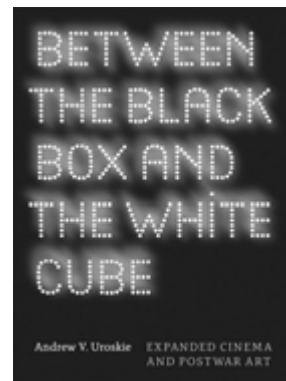
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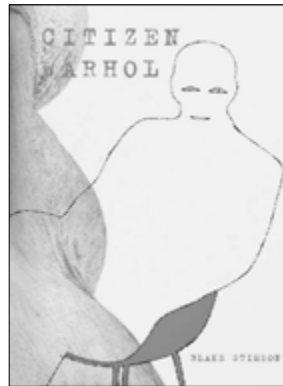
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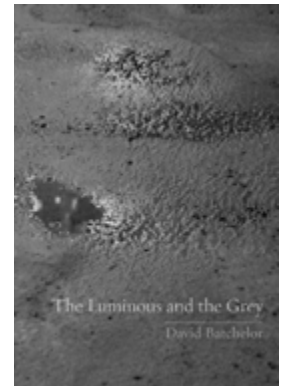
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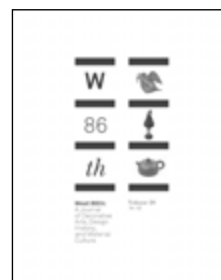
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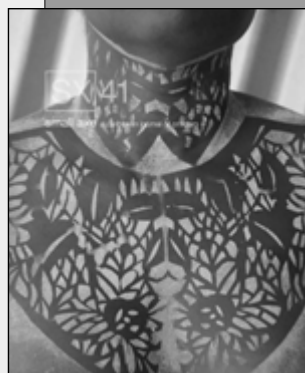


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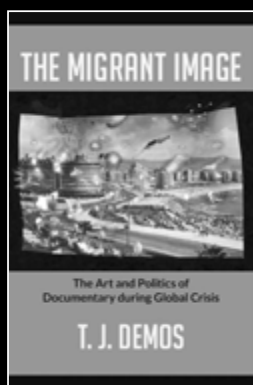
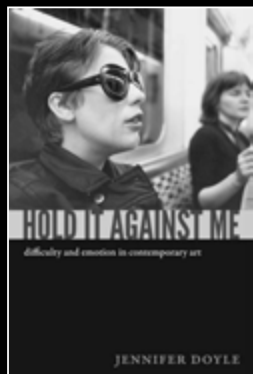
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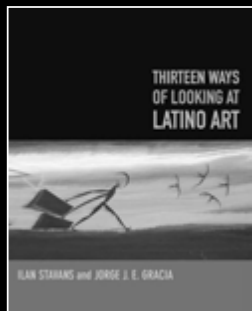
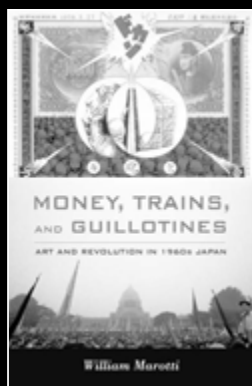
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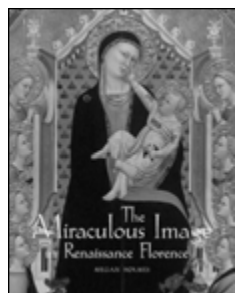
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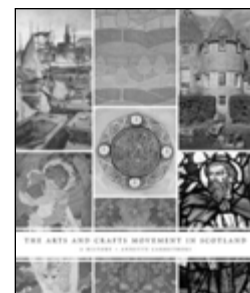
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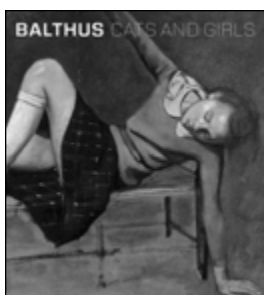
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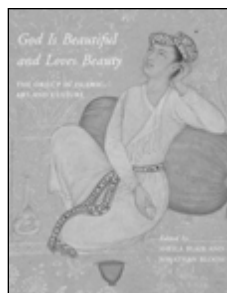
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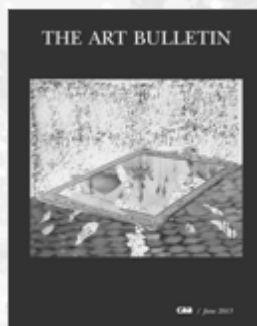
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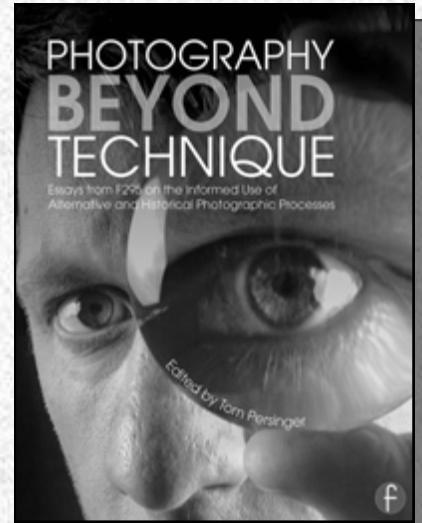
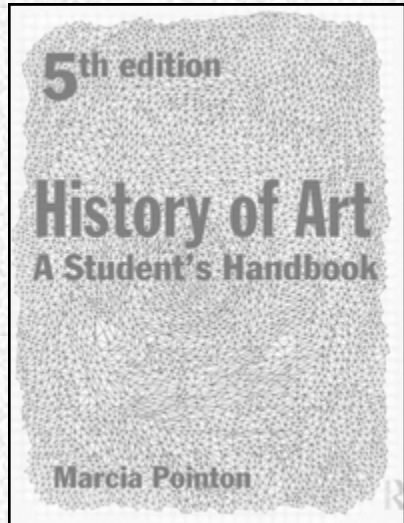
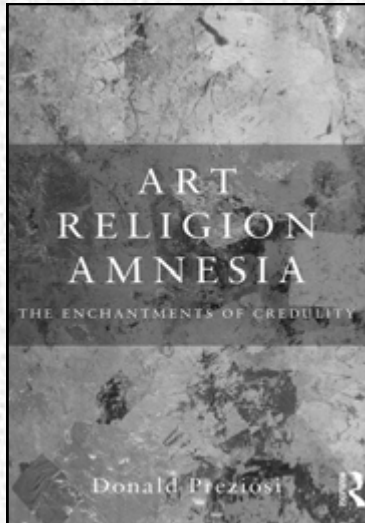
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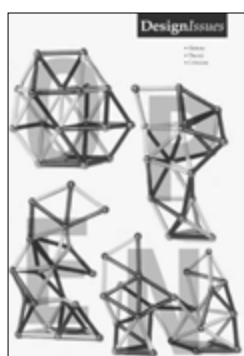
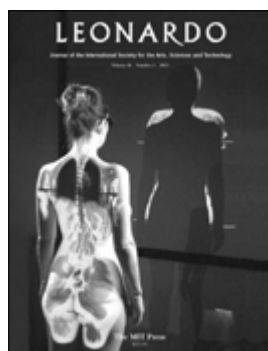


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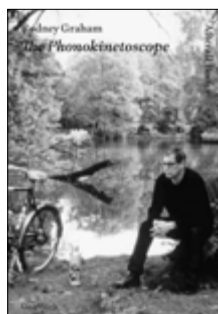
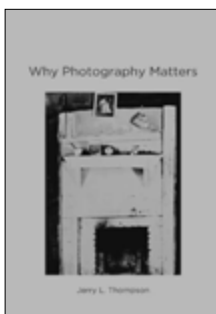
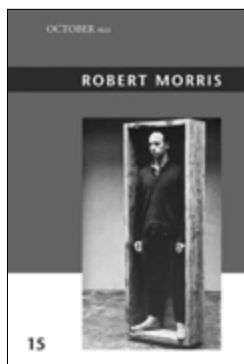
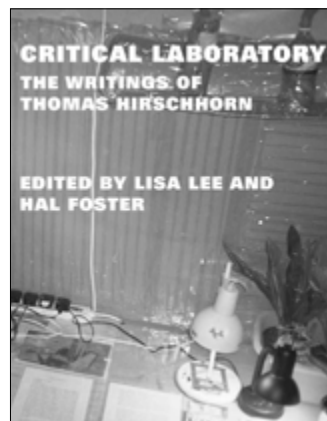
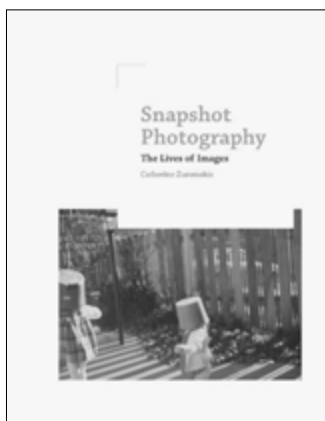
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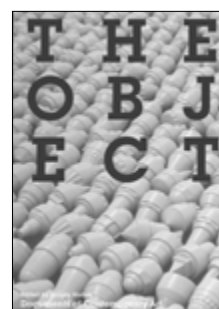
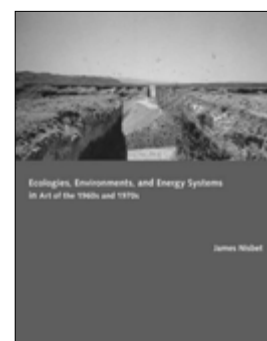
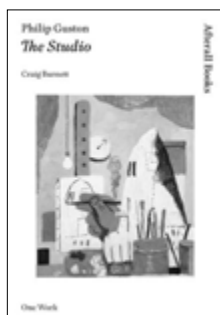
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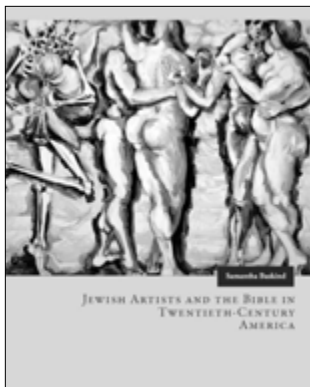
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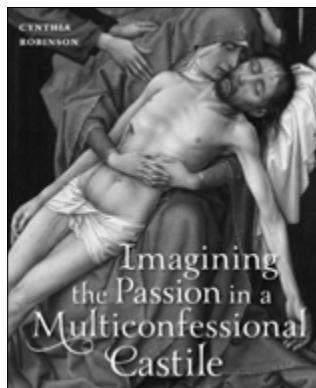
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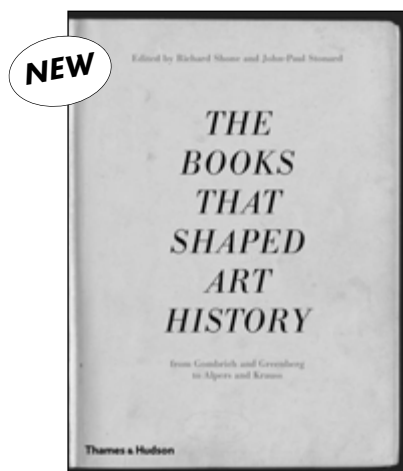
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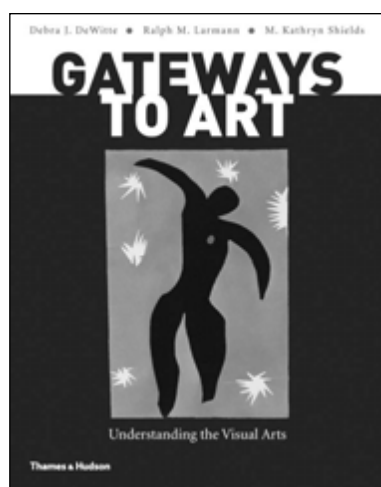


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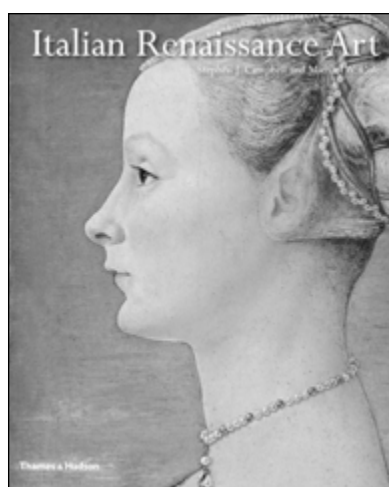
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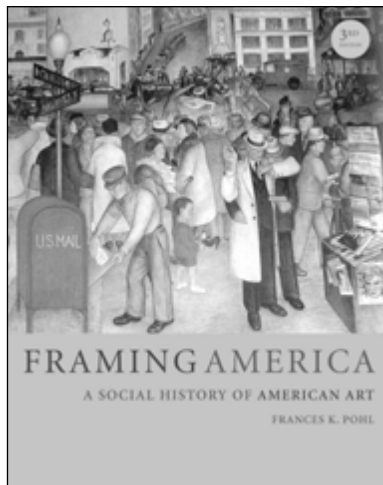


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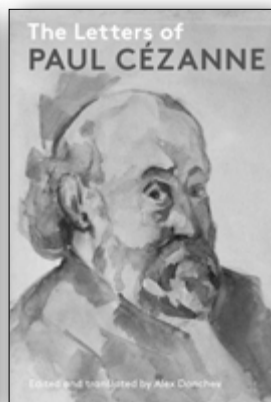
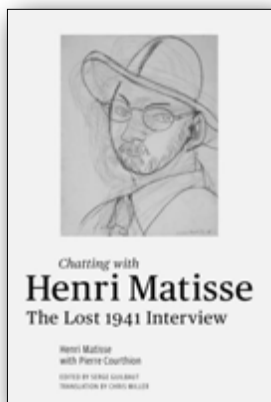
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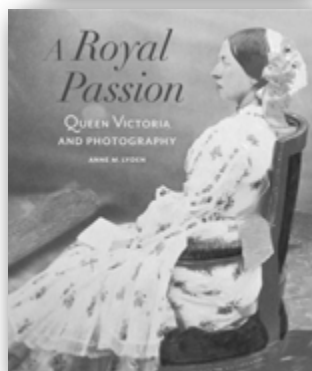
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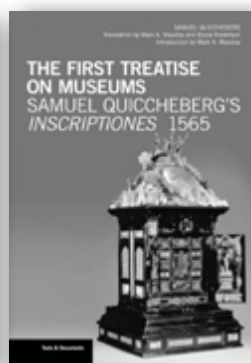
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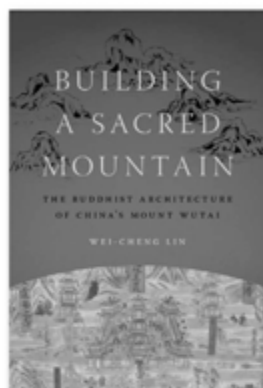
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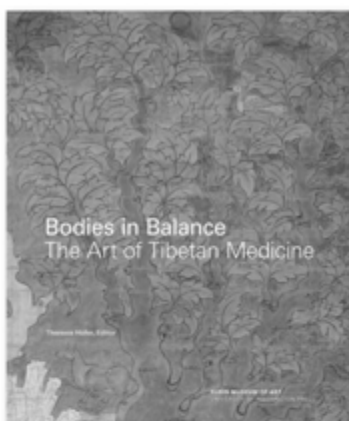
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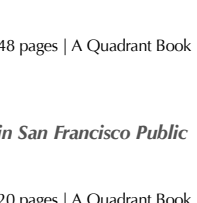
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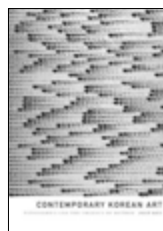
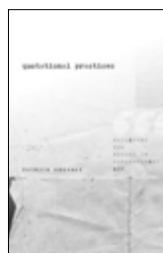
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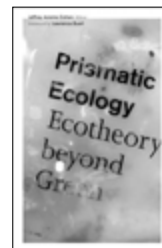
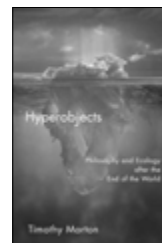
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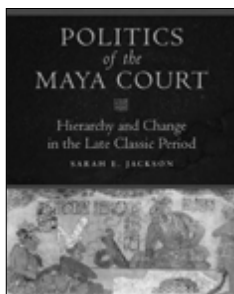
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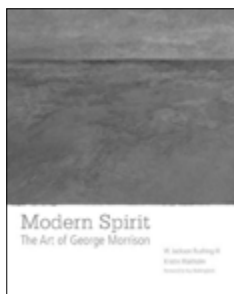
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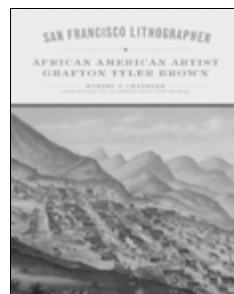




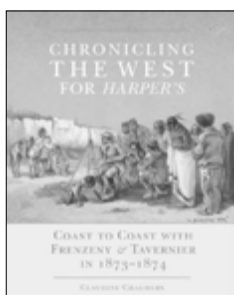
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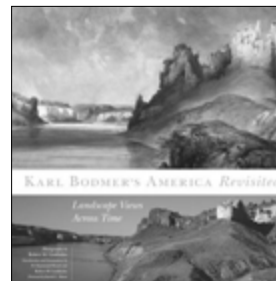
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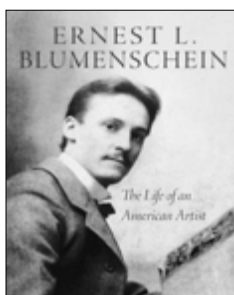
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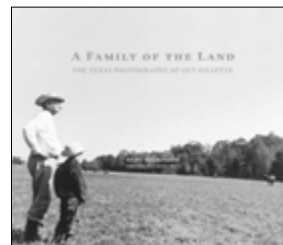
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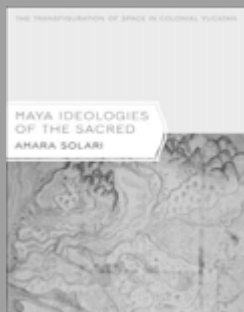


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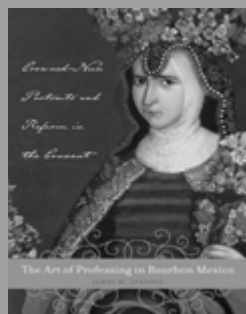
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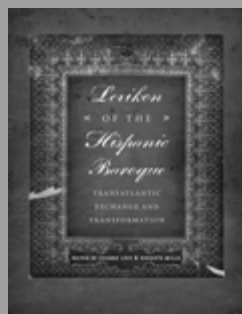
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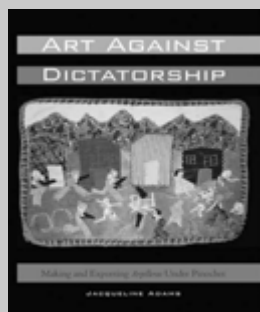
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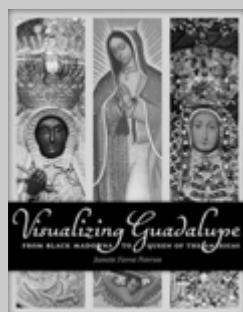
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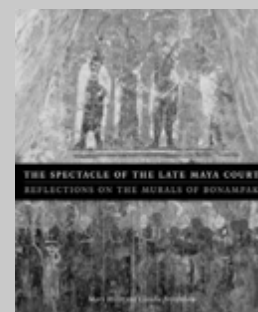
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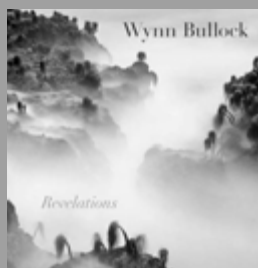
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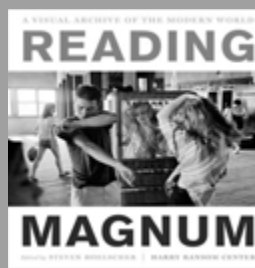
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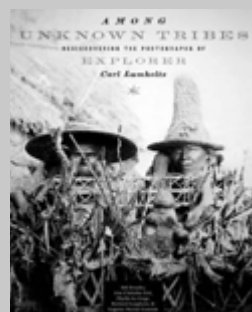
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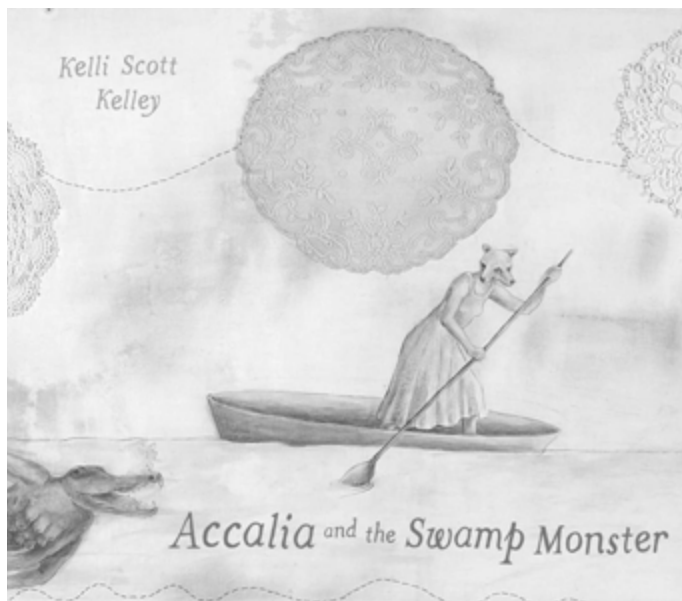
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### THURSDAY, FEB. 13

2:30 - 5:00 **CAA Panel: Unbecoming Animals**  
chaired by Stamps faculty Holly Hughes &  
Irina Aristarkhova, Lobby Level, Continental C

5:30 - 7:00 **CAA Reception: U-M Stamps School  
& History of Art Dept.**  
Hilton Boulevard Foyer

7:00 - 9:00 **Off the Wall Cabaret curated by  
Stamps faculty Holly Hughes**  
(Also showing Feb 14, 15, 16 at 7:00pm)  
Performances with video, animation and  
sound works by U-M faculty, staff, students  
and alumni, Links Hall, 3111 N Western

### FRIDAY, FEB. 14

9:30 - 12:00 **CAA Panel: Myth of Participation**  
with Stamps faculty Nick Tobier,  
Continental B, Lobby Level

2:30 - 5:00 **Research in Art & Design Colloquium**  
organized by Stamps and SAIC,  
SAIC MacLean Center Ballroom,  
112 S. Michigan

5:00 - 7:00 **Soft Drugs Exhibition Opening  
Reception at Dfbrl8r**  
curated by Teresa Silva and featuring  
Stamps alumni, 1136 N. Milwaukee

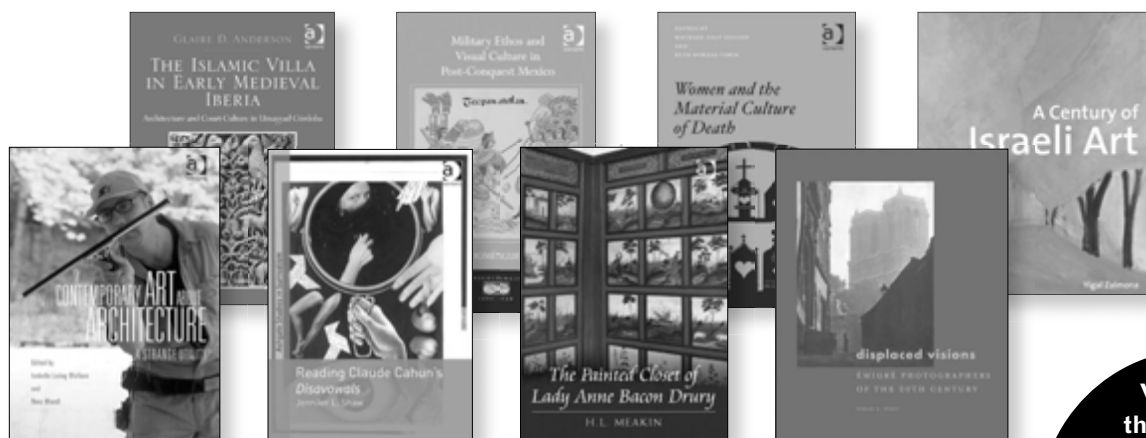
5:00 - 7:00 **3 Episodes on Design Exhibition  
Opening Reception**  
Featuring Stamps alums, students, and  
faculty, Lovely Bakery, 1130 N. Milwaukee

### SATURDAY, FEB. 15

10:00 - 11:30 **Dorchester Projects: In the  
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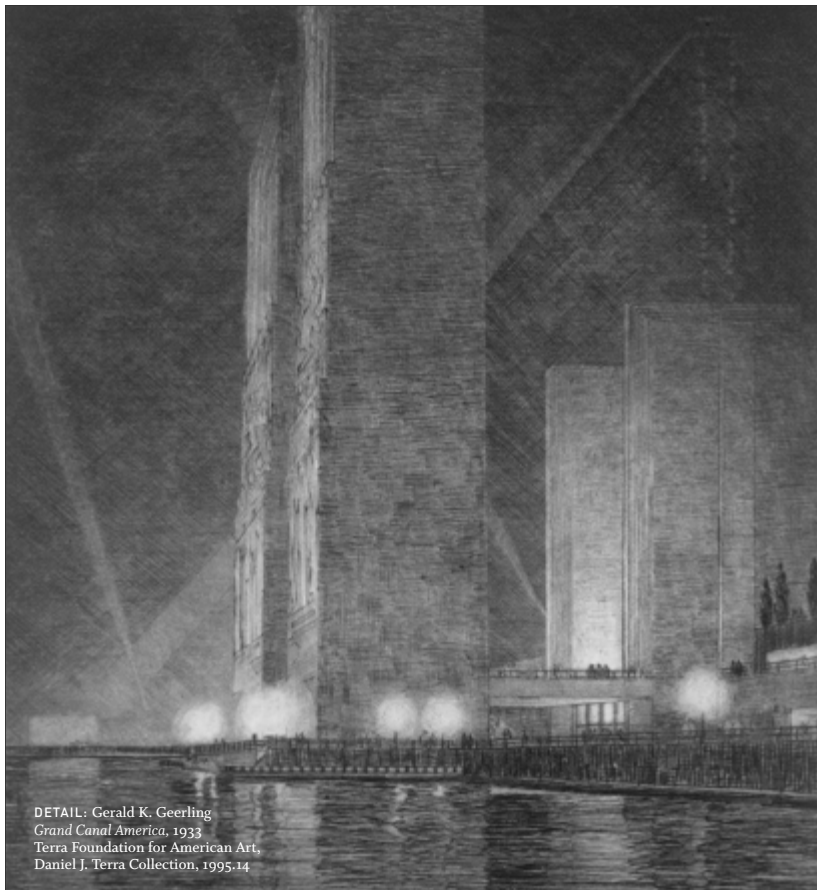
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### TERRY BARRETT

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 Werk*, 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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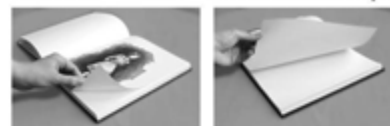
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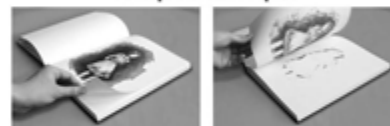


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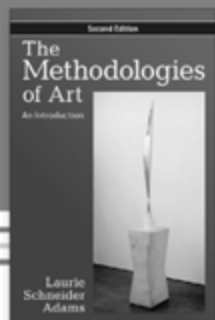
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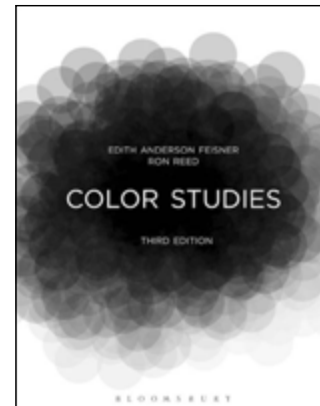
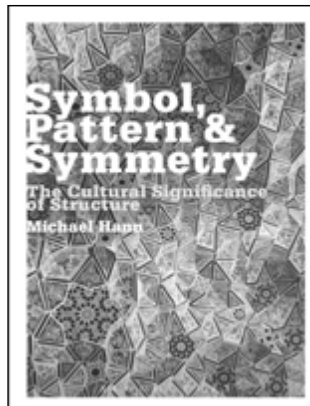
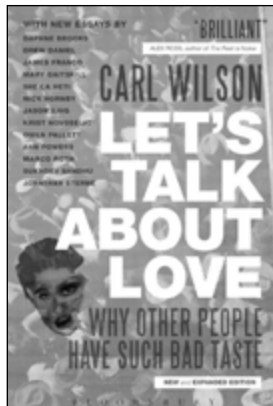
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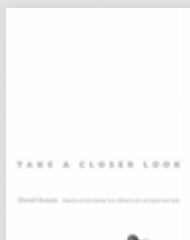
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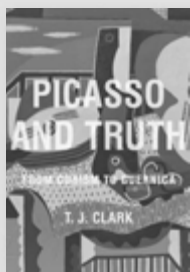
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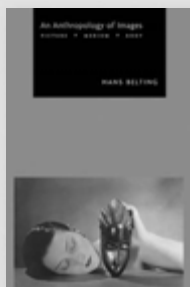
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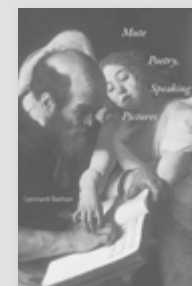
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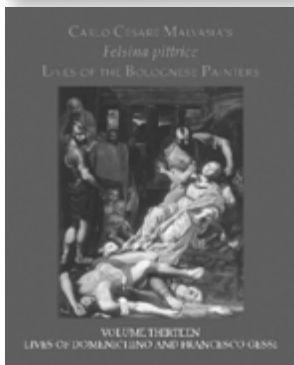
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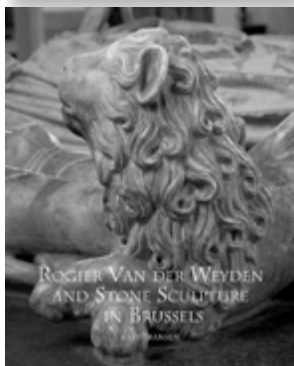
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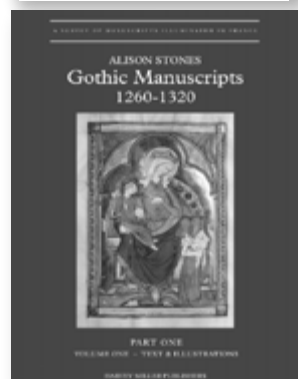
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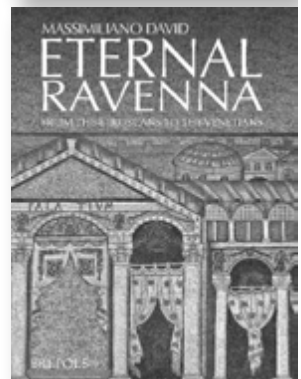
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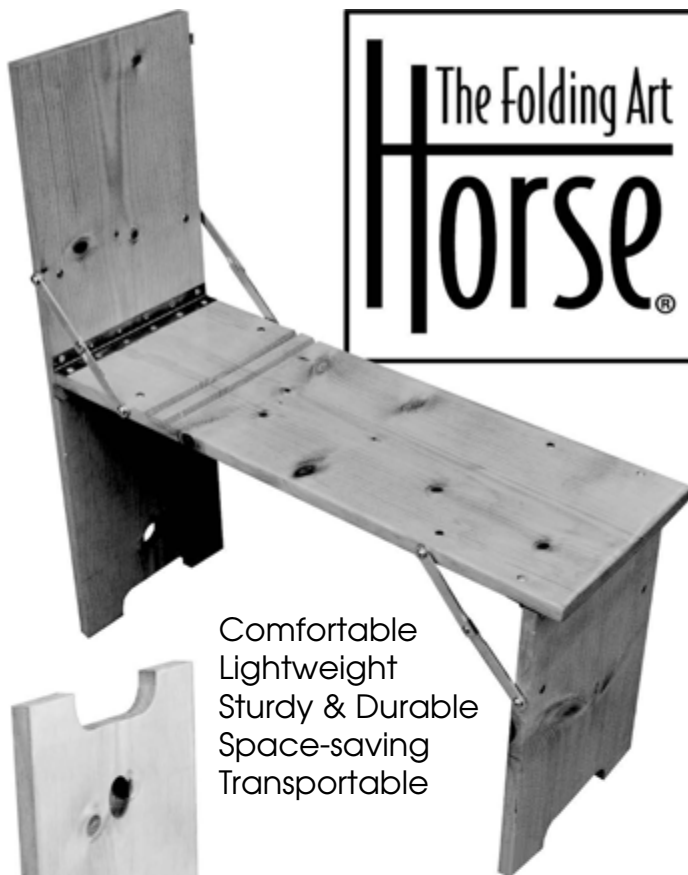


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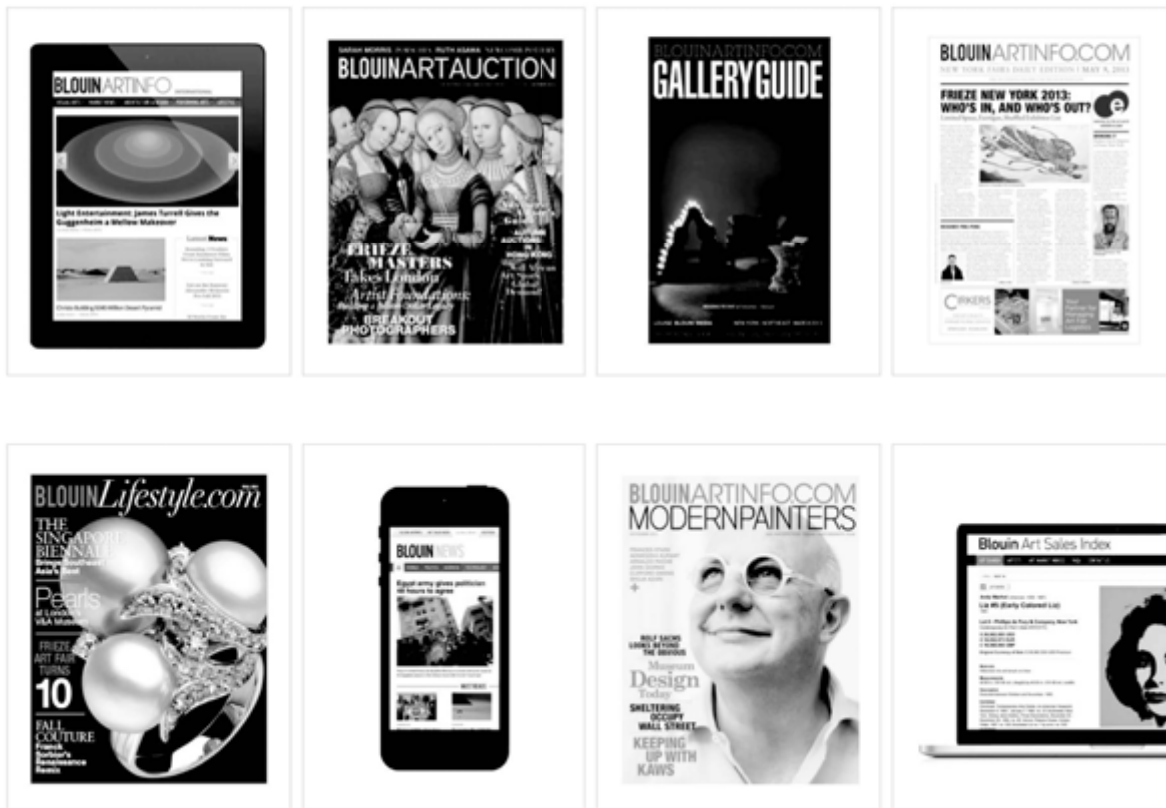
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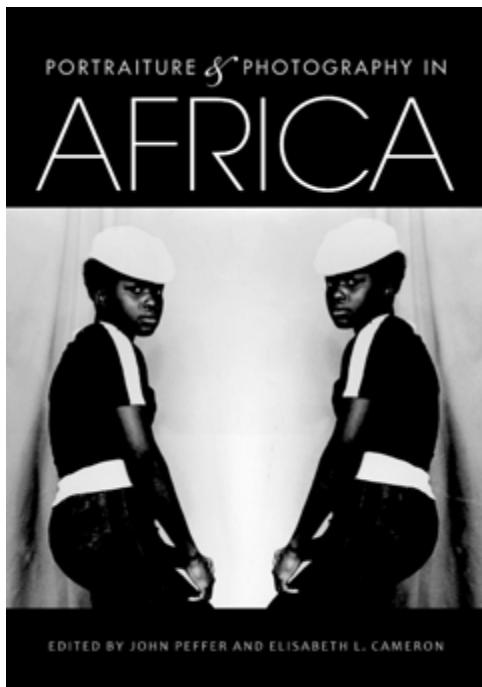
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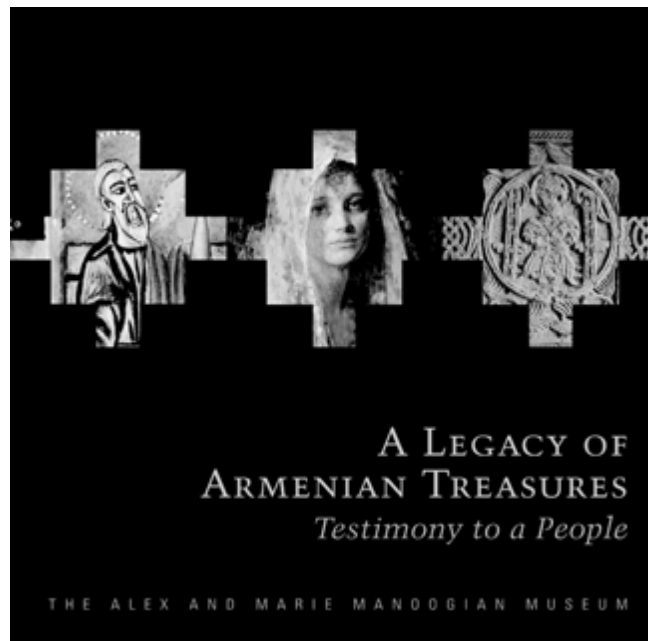


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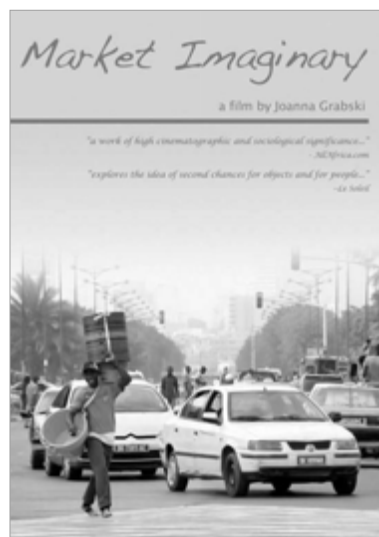
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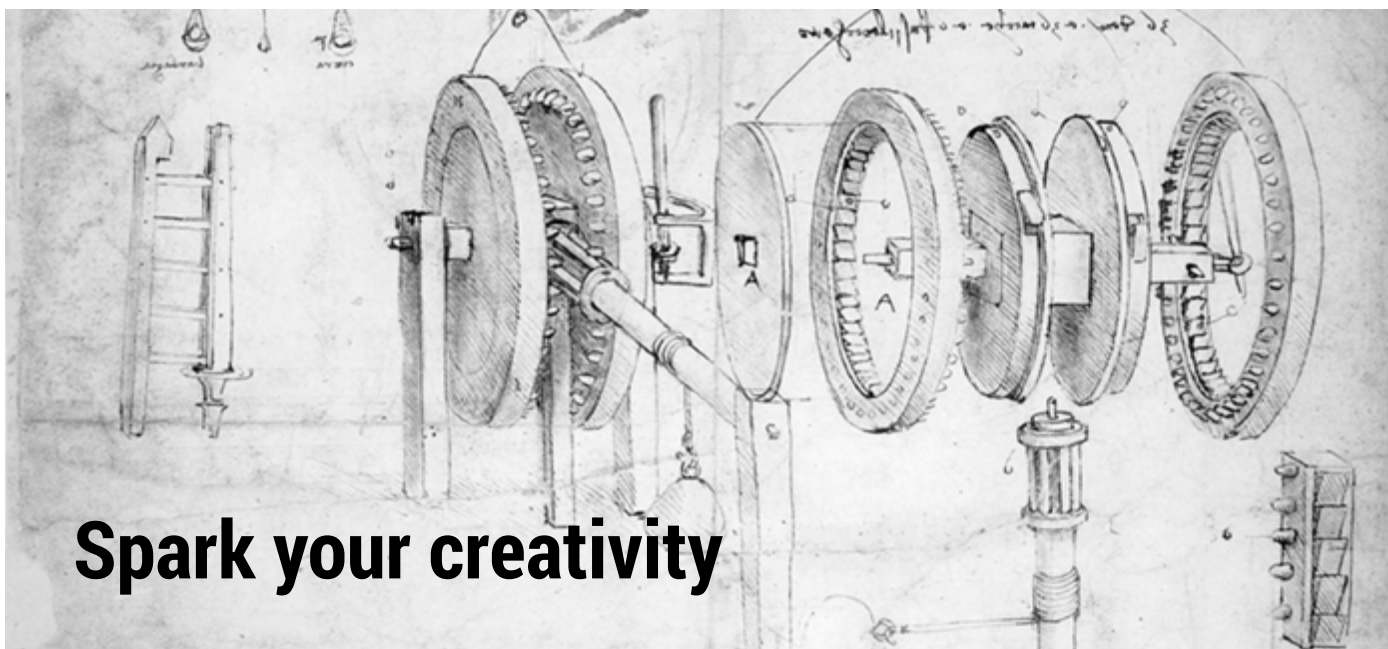
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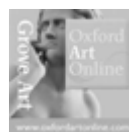
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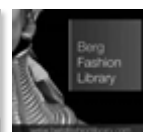
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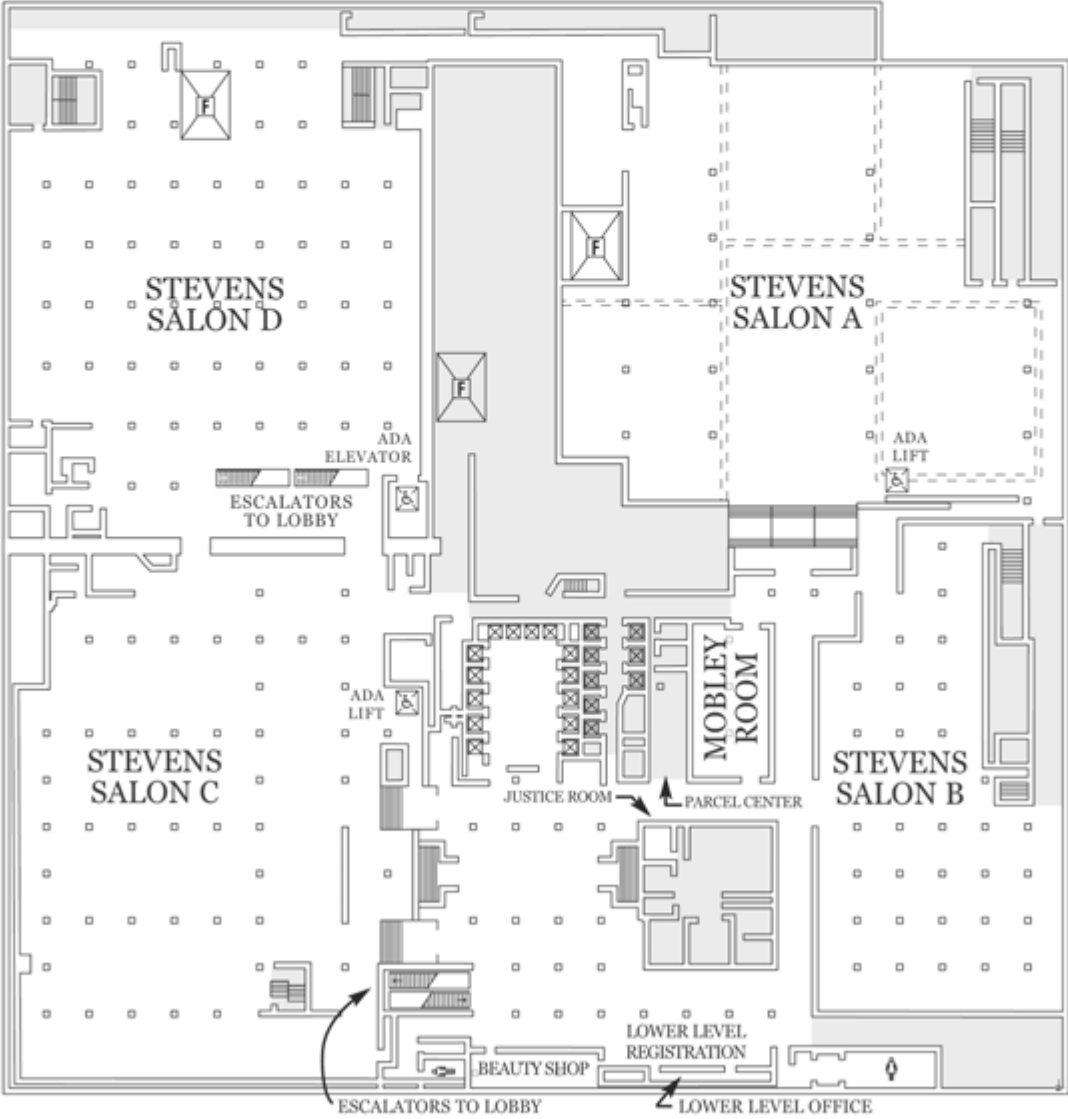


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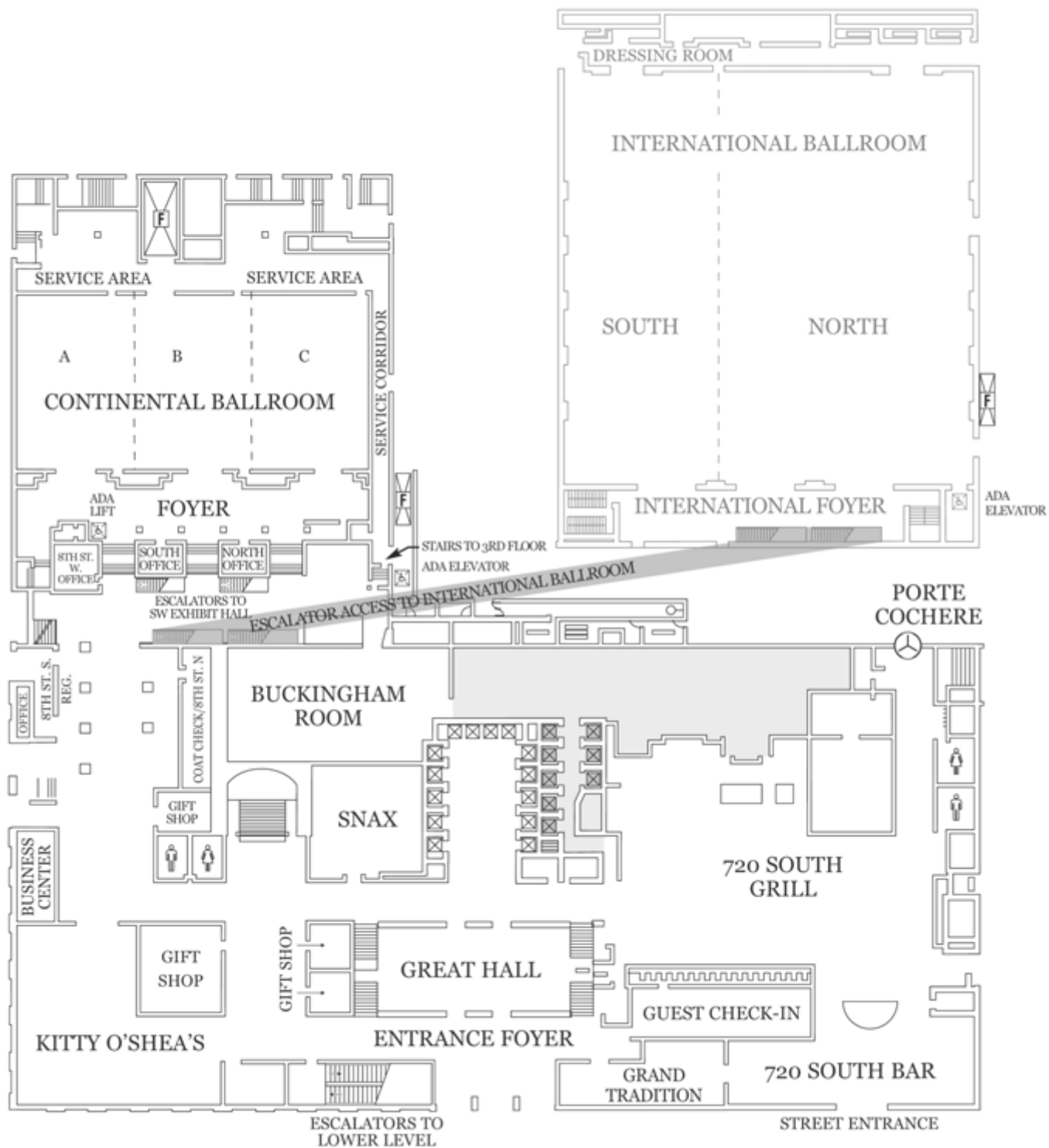


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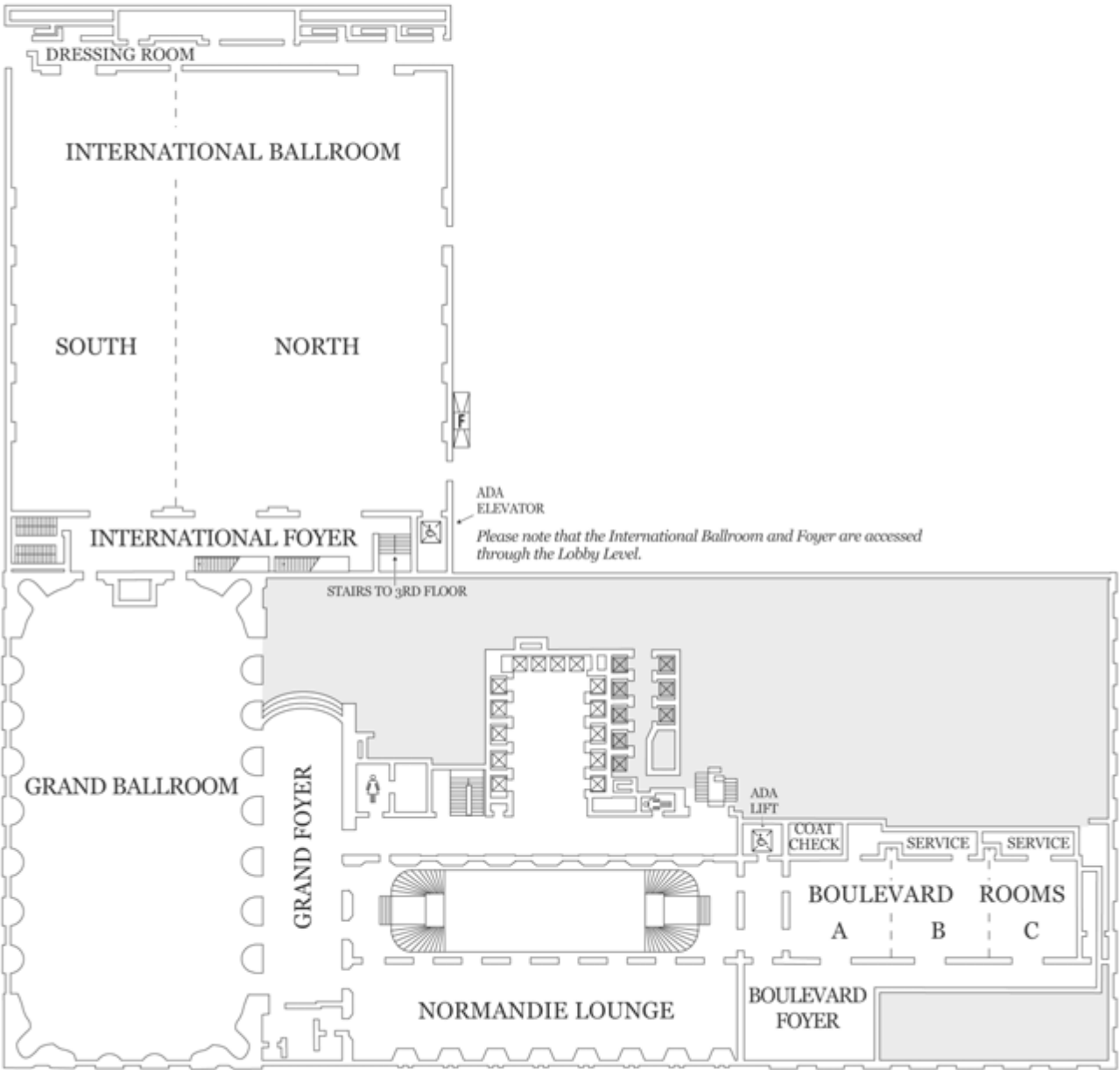


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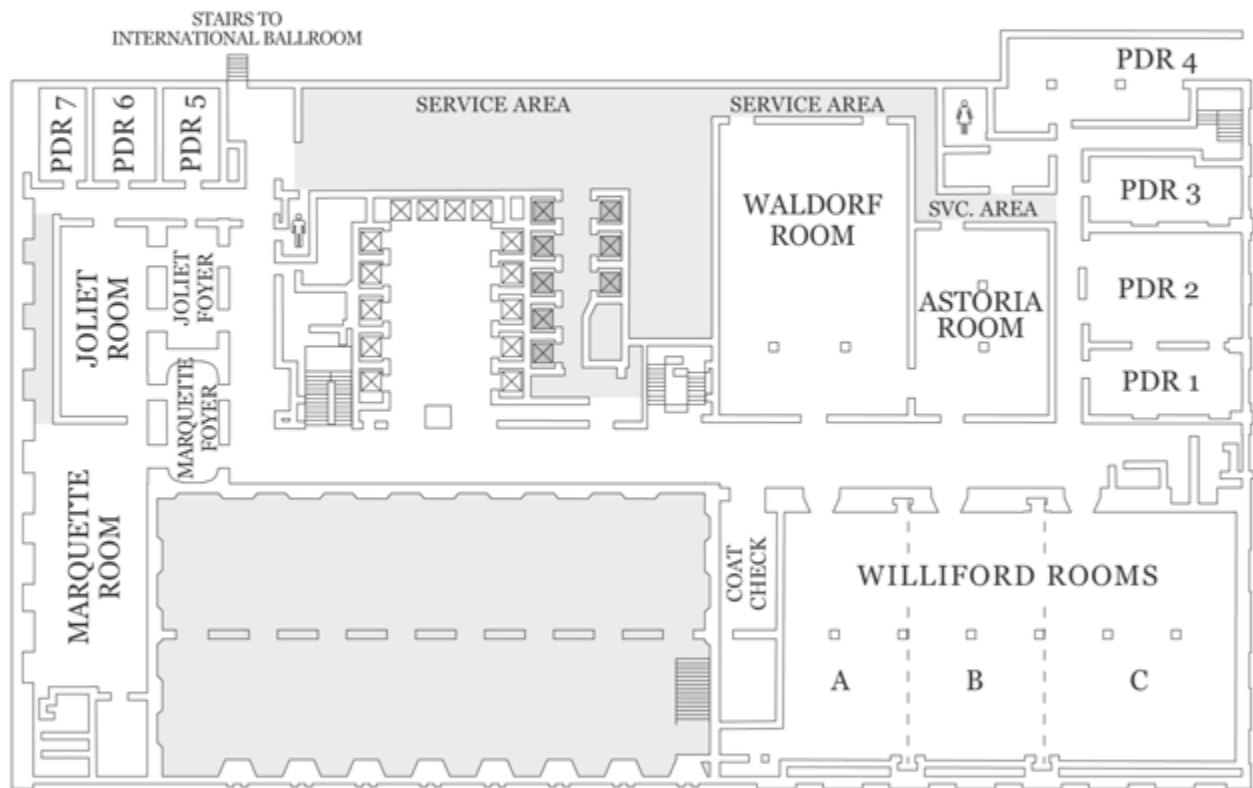


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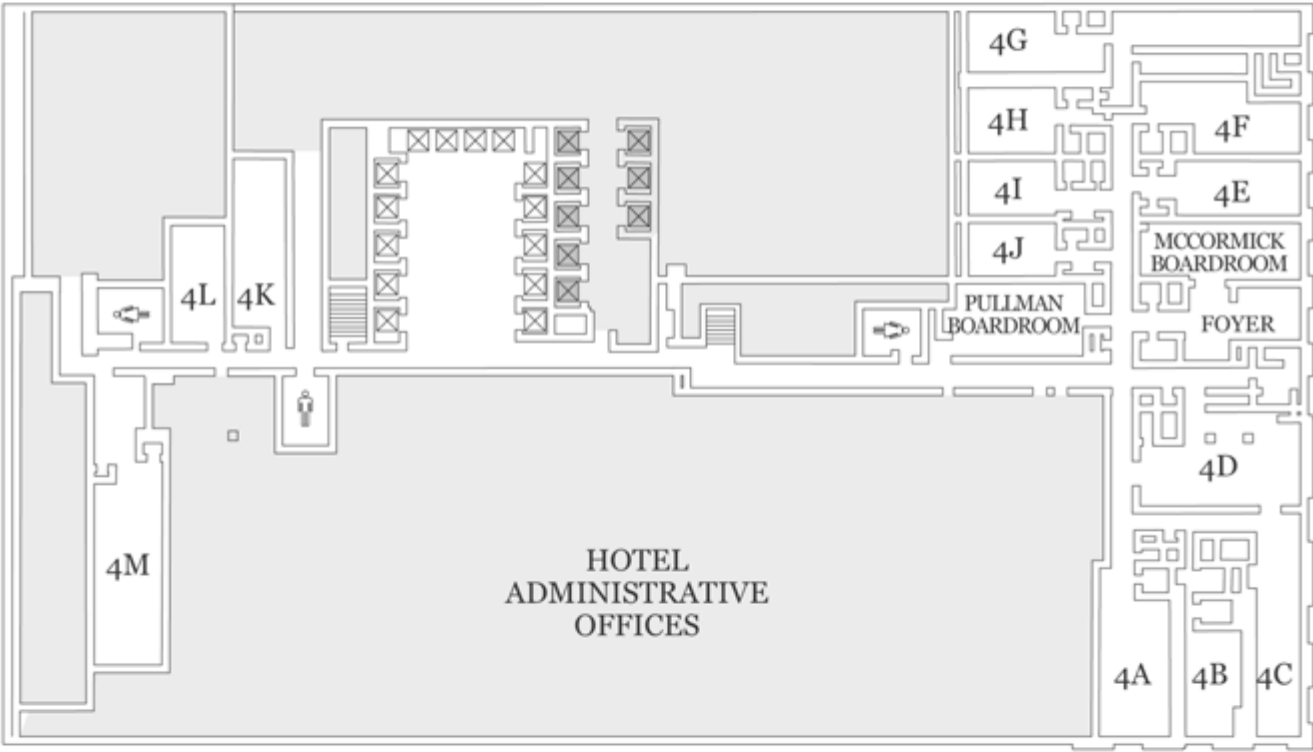


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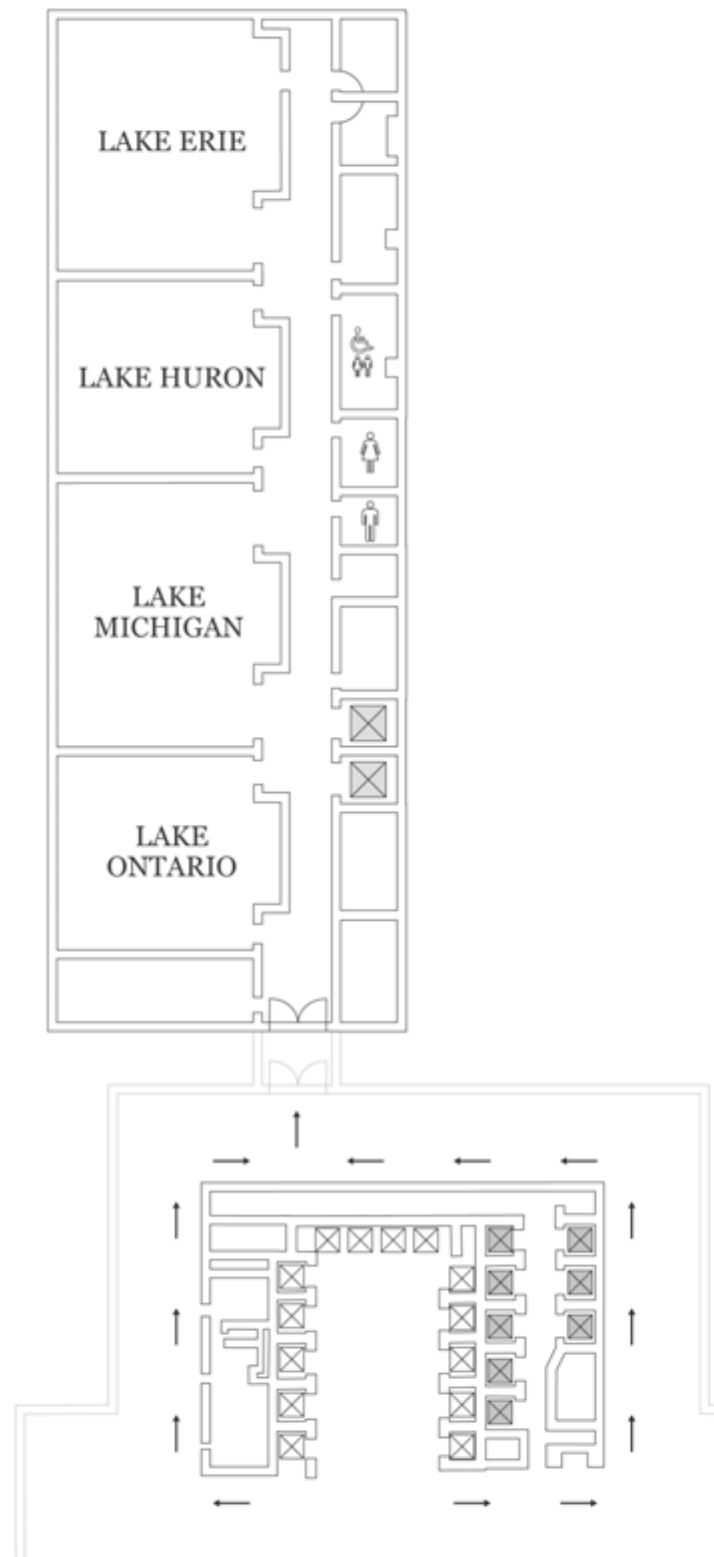


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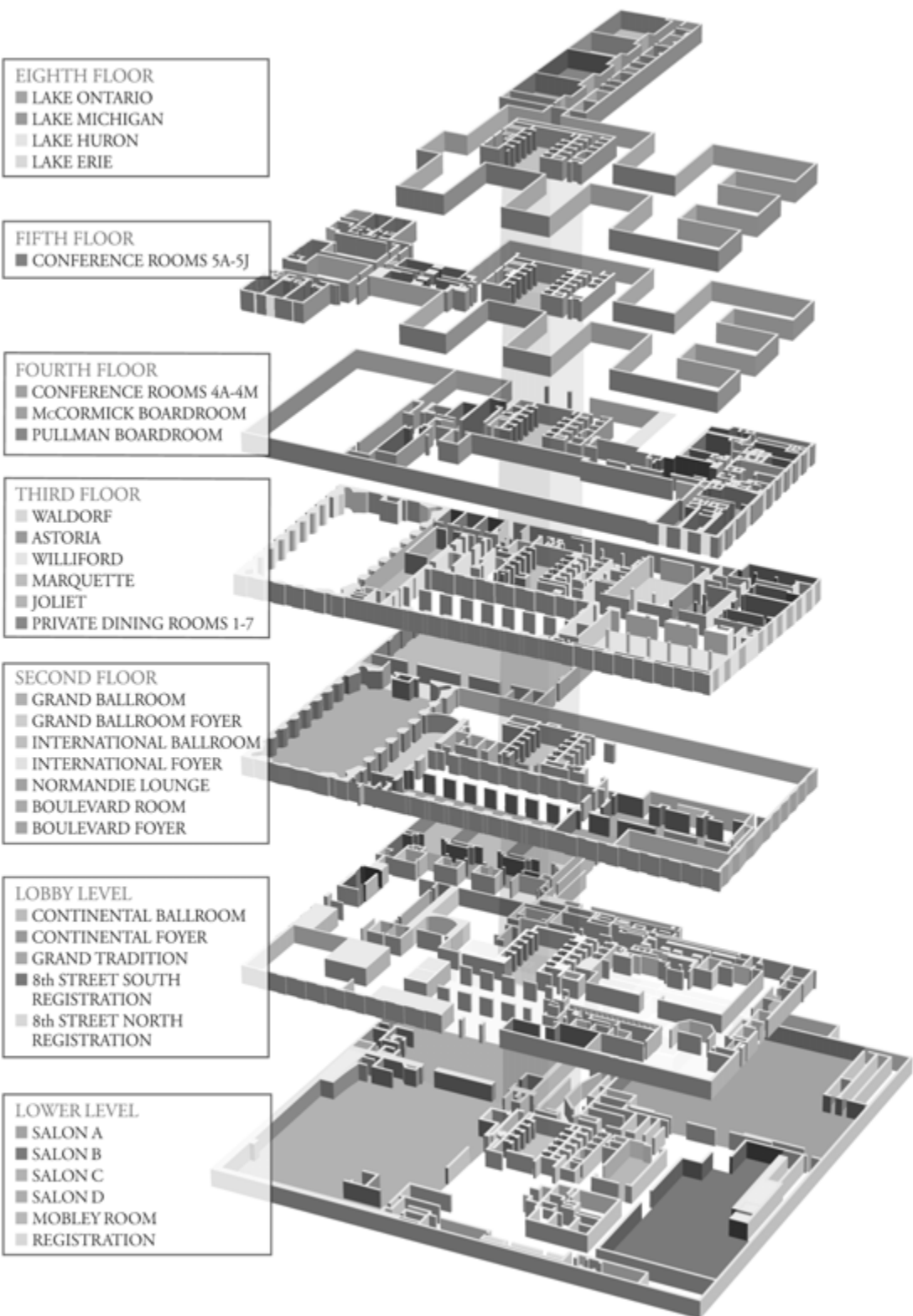


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## INDEX OF BOOK AND TRADE FAIR EXHIBITORS

3P QuickCure Clay	107
Abrams	512, 514
Archnet.org	516
Are Not Books & Publications	712
<i>Art in America</i>	305
ARTBOOK/D.A.P.	413
<i>Artforum/Bookforum</i>	302
Art Stock Books	611
ARTstor	403
Ashgate Publishing Company	415, 417, 419
Asian/Pacific/American Institute, NYU	318
Bad at Sports	230
Barnesville Easels	620
Bloomsbury	513, 515
Brepols Publishers	315
Brill	316
Bronze Horseman	706
Canson Incorporated	519, 521
CAPA International Education	111
Cengage Learning	321, 323
Chroma Inc.	618
ColArt	210, 212
College Art Association	301, 401
Columbia College Chicago	607, 609
Columbia College Chicago, Photography	119
Consortium Book Sales & Distribution	616
Courtauld Institute of Art	200
Crescent	113
Dick Blick Art Materials	201, 300
Dialogues on the New Plastic	105
Duke University Press	511
<i>East of Borneo</i>	405
Faber-Castell	622, 624
<i>First American Art Magazine</i>	516
Fractured Atlas	626
Freyda Miller Studio	330
Gamblin Artists Colors	608, 610
General Pencil	216
George Washington University	110
Getty Publications	310, 312
Golden Artist Colors Inc.	421, 423
GYST Ink	430
Haymarket Books	612
Henry Moore Institute	407
Hirmer Publishers	601, 603, 605, 700, 702, 704, 706
Holbein Artist Materials	325, 327
Institute for Doctoral Studies in the Visual Arts	510
Intellect	501
Jack Richeson & Co.	331
Kremer Pigments	101, 103
Laurence King Publishing Ltd	207
Kunst & Papier	227
Manifest Creative Research Gallery and Drawing Center	523
Marist College, Florence, Italy Branch Campus	525
Martin F. Weber Company	215, 217
Metropolitan Picture Framing	427
The MIT Press, Cambridge, MA	202, 204, 206
New York Professional Outreach Program (NYPOP)	121
New York Studio School	223



North Central College	504
<i>The New York Times</i>	613
Oxford University Press	306
Palgrave Macmillan	606
Penland School of Craft	106
Penn State University Press	409, 411
Prestel Publishing	500, 502
Princeton University Press	304
Prismacolor	112
Professional Artist Magazine	527
Reaktion	601, 603, 605, 700, 702, 704, 706
Renaissance Society	514
R&F Handmade Paints	431
Richmond, the American International University in London	213
Rizzoli International Publications	602, 604
Routledge	320, 322
Royal & Langnickle Brush	407
San Francisco Art Institute	104
Santa Reparata International School of Art (SRISA)	303
Savannah College of Art and Design	125
Savvy Soap	109
The Scholar's Choice	317, 319
School of the Art Institute of Chicago	600
School of the Museum of Fine Arts, Boston	113
Sobercove Press	710
Speedball Art Products/Akualnks	220
Starry Night Programs	506
Thames & Hudson	324, 326
The Folding Art Horse	221
The Monacelli Press	208
Universidad Nacional Autonoma de Mexico UNAM	211
University of California Press	307, 309
University of Chicago Press	601, 603, 605, 700, 702, 704, 706
University of Hawaii Press	612
University of Minnesota Press	205
University of New Mexico Press	507
University of Oklahoma Press	517
University of Texas Press	509
University of Washington Press	311, 313
University Press of New England	314
Westview Press	616
Wiley	503, 505
Williamsburg Handmade Oil Colors	425
<i>Woman's Art Journal</i>	308
Women's Caucus for Art	218
Yale University Press	520, 522, 524, 526

## ADVERTISERS INDEX

American Folk Art Museum	125
<i>Art in America</i>	81
<i>Artforum/Bookforum</i>	82-83
The Artist Book Foundation	139
The Artist for Artists Project	118
Ashgate Publishing	120
Azusa Pacific University, Art Department	Inside Front Cover
Bard Graduate Center	145
Barnesville Easels, Inc.	125
Blick	80



Bloomsbury Publishing	127
Brepols Publishers	130
California College of the Arts	137
Chicago Artists Coalition	136
Chicago Artists Resource	140
<i>Chicago Gallery News</i>	138
Columbia College Chicago	86
Crescent	124
Duke University	124
Duke University Press	95-97
<i>East of Borneo</i>	137
The Folding Art Horse	133
Frederik Meijer Gardens & Sculpture Park	Outside Back Cover
Getty Publications	110-111
Gund Gallery, Kenyon College	122
Indiana University Press	135
JSTOR	139
Korean Cultural Center, Chicago	133
Liverpool University Press	118
Maney Publishing	132
MIT Press	104-106
<i>Modern Painters</i>	134
Museum of Contemporary Photography	125
National Art Education Association (NAEA)	136
New York University, Department of Art History	123
Oxford University Press	142
Parsons The New School for Design	84
Pearson	88-89
Penn State Press	107
Prestel Publishing	85
Princeton University Press	129
Routledge	102-103
San Francisco Art Institute	144
School of the Art Institute of Chicago	87
School of the Museum of Fine Arts Boston	119
School of Visual Arts	123
Smart Museum of Art	143
Stanford University Press	119
Starry Night Programs	118
Temple University Press	137
Terra Foundation for American Art	122
Thames & Hudson	108-109
Tutku Tours	141
University of Chicago Press	90-94
University of Delaware, Department of Art History	121
University of Delaware Press	118
University of Fashion	128
University of Michigan, Stamps School of Art & Design	Inside Back Cover, 119
University of Minnesota Press	114
University of Oklahoma Press	115
University of Texas Press	116-117
University of Washington Press	112-113
Weber	131
Western Illinois University, Department of Art	79
Westview Press	126
Women's Caucus for Art	140
<i>X-TRA</i>	138
Yale University Press	98-101



## INDEX OF PARTICIPANTS

### A

Abdullah, Hannah 49  
 Abeles, Kim 54  
 Abrams, Wendy 55  
 Abt, Jeffrey 41, 51  
 Adamou, Natasha 39  
 Adelman, Marc J. 48  
 Adler, Tracy L. 59  
 Agro, Elisabeth 50  
 Akcan, Esra 38  
 Akehurst, Ann-Marie 67  
 Albano, Albert 39  
 Albritton, Ann H. 44  
 Aldana, Erin D. 68  
 Aldridge, Kelly Rae 53  
 Alisauskas, Alexandra Elizabeth 41  
 Alkalimat, Abdul 69  
 Allen, Hannah Smith 61  
 Allen-Kim, Erica S. 41  
 Allen, Lynne D. 59  
 Allen, Matthew 66  
 Altman, Susan M. 54  
 Alwin, Elizabeth A. 61  
 Amalya, Malachite M. 57  
 Ambrose, Kirk T. 49  
 Anania, Katherine Dolores 41  
 Anderson, Christy J. 68  
 Anderson, Eric 65  
 Anderson, Jennifer K. Cochran 60  
 Anderson-Perkins, Leslie Anne 34  
 Anreus, Alejandro 36  
 Antonini, Marco 43  
 Apostol, Corina Lucia 52  
 Apple, Jacki 47, 64  
 Applin, Jo 41  
 Arantes, Priscilla 68  
 Arcak, Sinem 66  
 Arceneaux, Edgar 46, 66  
 Archer, Nicole 49  
 Archer, Sarah 50  
 Archias, S. Elise 41  
 Archino, Sarah S. 35  
 Aristarkhova, Irina 46  
 Armstrong, Elissa 65  
 Arvin, Maile 65  
 Ataoguz, J. Kirsten 68  
 Ater, Renée 36  
 Atkinson, Niall S. 61  
 Aufderheide, Patricia 66  
 Averett, Matthew Knox 51  
 Avila, Theresa 57

### B

Baade, Brian 39, 54  
 Babaie, Sussan 66  
 Backus, Jessica Lyn 49

Baetens, Jan Dirk 38  
 Bagchee, Nandini 39  
 Bakker, Conrad Q. 45, 53  
 Bakkom, Matthew 45  
 Balducci, Temma S. 56, 66  
 Banach, Charmaine 46, 55  
 Banai, Noit 59  
 Baradel, Lacey 67  
 Barbata, Laura Anderson 58  
 Barber, Bruce A. 33  
 Barber, Charles 38  
 Baskind, Samantha 40  
 Baskins, Cristelle L. 66  
 Bass, Marisa A. 60  
 Batchen, Geoffrey J. 38  
 Batorova, Andrea Euringer 66  
 Baudez, Basile Charles 58  
 Beach, Caitlin 48  
 Becker, Jack 54  
 Beetham, Sarah 61  
 Behar, Katherine 49  
 Beil, Kimberly 51  
 Bell, Adrienne Baxter 56  
 Bellow, Juliet 34  
 Benfield, Dalida Maria 33  
 Benitez, Jorge 45  
 Benus, Benjamin 45  
 Beranek, Saskia 50  
 Berding, Thomas G. 36  
 Berenz, Elizabeth Darocha 59  
 Berg, Alicia 56  
 Bergeron, Anne 59  
 Berghuis, Thomas J. 43  
 Berman, Greta 60  
 Bernal, Maria Clara 38  
 Bernard, Lili 54  
 Berson, Nina F. 52  
 Best, Makeda D. 41  
 Betancourt, Roland 38, 66  
 Betz, Scott 45  
 Bhaumik, Sita Kuratomi 67  
 Bianchi, Nina 64  
 Bierhoff, Fabiola G. P. 66  
 Biro, Matthew Nicholas 60  
 Bischof, Libby 35  
 Bishop, Brian 69  
 Blakinger, John 41  
 Blandford, Robert 33  
 Bleicher, Steven 49  
 Blier, Suzanne Preston 61  
 Blocksom, Megan C. 50  
 Bloom, Phillip 62  
 Boaden, James D. 41  
 Bogad, L. M. 36  
 Bogart, Michele 61  
 Boivin, Katherine M. 47  
 Bonansinga, Kathryn A. 59  
 Bonde, Sheila 40  
 Bordowitz, Gregg 36

Boucher, Bruce A. 65  
 Bouman, Margot M. K. 38  
 Bouscaren, Tra 64  
 Bowdidge, Michael 42  
 Bowles, Amanda Elise 52  
 Bowles, John P. 39  
 Bradbury, Leonie 64  
 Braddock, Alan C. 68  
 Bramson, Phyllis M. 46  
 Brautigam, Collette Lunday 59  
 Brennan, Marcia G. 41  
 Brezine, Carrie J. 35  
 Briggs, Molly 51  
 Brisman, Shira 60  
 Brodsky, Judith K. 33  
 Broglio, Ron 46  
 Brothers, Lester D. 44  
 Brown, Kathryn J. 41  
 Brown, Michael 45  
 Broz, Dave 56  
 Bryzgel, Amy 66  
 Buckley, Bradford J. 33  
 Buckley, Cali 63  
 Budanova, Natalia Yrievna 67  
 Buller, Rachel A. Epp 51  
 Bullington, Judy B. 50, 51  
 Burdick, Catherine E. 68  
 Burk, Tara J. K. 57  
 Burkus-Chasson, Anne 68  
 Burns, Emily C. 67  
 Burstein, Phyllis 64  
 Burstein, Sarah 46  
 Buskirk, Jessica E. 68  
 Buszek, Maria Elena 54  
 Butler, Sharon L. 39  
 Butterfield-Rosen, Emmelyn 57  
 Buup, Robert 49

### C

Cachia, Amanda 35  
 Cahill, Clinton 49  
 Cahill, Zachery 56  
 Callas, Kimberly 62  
 Calo, Mary Ann 39  
 Cambier, Lisa 45  
 Campbell, Andrianna 34  
 Campbell, Anna 33  
 Campbell, C. Jean 42  
 Campbell, Mary K. 62  
 Canning, Susan M. 40  
 Capdevila-Werning, Remei 54  
 Čapková, Helena 44  
 Carabell, Paula 61  
 Carducci, Vince 40  
 Caro, Julie Levin 50  
 Cash, Sarah 42  
 Cassibry, Kimberly B. 40  
 Cates, Jon C. 33  
 Cave, Nick E. 64

Caviglia, Susanna 54  
 Cecchini, Laura Moure 55  
 Cesarone, Bernard J. 67  
 Cestaro, Gina 42  
 Chambers, Eddie Anthony 48  
 Chang, Alexandra 59  
 Charles, Cezanne J. 64  
 Chatterjee, Paroma 58  
 Checefsky, Bruce 39  
 Cheetham, Mark A. 42  
 Chen, Andrew 63  
 Cheney, Liana 44  
 Cheng, Joyce 51  
 Cheung, Julietta 53  
 Childs, Adrienne L. 36  
 Childs-Johnson, Elizabeth 62  
 Chlenova, Masha 44  
 Choi, Yookyong 48  
 Christensen, Peter Hewitt 38, 65  
 Chroman, Brooke 52  
 Chua, Kevin M. 67  
 Chua, Lawrence D. 67  
 Chu, Petra T. D. 58  
 Clancy, Flora S. 57  
 Clancy, Jonathan 34  
 Clark, Alexis 55  
 Clark, Leah R. 58  
 Clavo, Maria Inigo 68  
 Cleary, MaryKate 40  
 Clericuzio, Peter 39  
 Cochran, Jessica 58  
 Codell, Julie F. 57  
 Cohen, Aaron J. 67  
 Cohen, Cora 40  
 Cole, Catherine 44  
 Cole, Ethan M. 57  
 Cole, Lori 35  
 Collier, Delinda J. 66  
 Collins, Perry 44  
 Coltrin, Chris 57  
 Conley, Katharine 49  
 Connolly, Maeve 52  
 Conomos, John 33  
 Conway, Suzanne 51  
 Cook, Kelly D. 59  
 Cooke, Susan 36  
 Cooks, Bridget R. 53  
 Cooley, Jessica Allene 35  
 Coombs, Gretchen 64  
 Cordova, James M. 58  
 Corn, Wanda 48  
 Corso, Antonio 69  
 Cossa, Conny 67  
 Costache, Irina D. 42, 55  
 Cothren, Michael W. 56  
 Courts, Jennifer 62  
 Cox, Geoff 42  
 Cozzens, Tim 56  
 Crosby, Vanessa 62



Cseh, Katalin 66  
Cunard, Jeffrey 66  
Cupers, Kenny R. 63  
Curtis, Leslie 60

## D

Damluji, Mona 65  
Danilowitz, Brenda 45  
Darrow, Elizabeth J. 39  
Davidson, Jane Chin 44  
Davies, Veronica V. 57  
Davis, Jenelle 61  
Davis, Paul 53  
de Baca, Miguel 41  
de los Reyes, Jen 50  
De Mambro Santos, Ricardo 68  
de Souza, Martinez, Elisa 68  
de St. Croix, Blaine 51  
De Young, Justine R. 57  
deGhetaldi, Kristin Renee 39  
DeGiulio, Dana 40  
Deigaard, Lee 46  
Dekel, Tal 56  
Delahunty, Gavin 36  
Deloria, Philip J. 58  
DelPlato, Joan 50  
Demerdash, Nancy 38, 65  
DeRoo, Rebecca J. 39  
Deupi, Victor Luis 57  
DeVille, Abigail 40  
DeWitte, Debra 50  
Dickey, Stephanie S. 43  
DiFuria, Arthur J. 47  
Dillon, Sarah Marie 61  
Dinnen, Zara 54  
Dodson, Liz 55  
Doherty, Meghan C. 63  
Dombrowski, Andre 39  
Doremus, Susanne 40  
Doss, Erika 61  
Dossin, Catherine J. 59, 61  
Doulkaridou, Elli 54  
Doyle, Jennifer B. 44  
Dryansky, Larisa 61  
Duarte, Rob 35  
Duganne, Erina 41  
Duignan, James 45, 52  
Duke, Caroline 37  
Dumbadze, Alexander 36  
Duran, Adrian R. 59  
Dykhuys, Peter George 33

## E

Edelman, Aliza R. 56  
Eden, Xandra 33  
Edinberg, Ric 64  
Egan, Natasha H. 48  
Ekinci, Sevil Enginsoy 41  
Elam, Kimberly 46, 55  
Elder, Nika S. 39  
Elet, Yvonne 55  
Elias, Ann D. 42  
Elkins, James P. 63

Elman, Erin 46, 55  
Elston, Ashley 68  
Elwood, Sean 64  
Engelen, Leen 67  
Erdmann, Mark K. 58  
Eschelbacher, Andrew 36  
Esslinger, Sandra 44  
Estella, Ignacio 66  
Evans, Kathryn 45  
Evans, Lisa 46, 55  
Evans, Sarah P. 41  
Ezcurra, Mara Polgovsky 41  
Ezra, Kate 65

## F

Fallan, Kjetil 53  
Fantauzza, Jill 45  
Farago, Claire J. 42  
Faris, Jaimey E. Hamilton 63  
Farrell, Robyn 53  
Farrelly, Gwen 44  
Farrington, Kate 39  
Faruquee, Anoka 45  
Feldman, Nancy Gardner 49  
Feldman, Hannah 63  
Fels, Michael 59  
Feltens, Frank 34  
Ferando, Christina R. 57  
Ferrell, Elizabeth A. 41  
Ferris, Keltie 39  
Fetvaci, Emine 66  
Fidler, Luke A. 66  
Filippone, Christine A. 64  
Finegold, Andrew 57  
Firmin, Sandra Q. 64  
Fishburne, James Eynon 61  
Fisher, Susannah D. 43  
Fisk, Matthew H. 48  
Fletcher, Pamela M. 61  
Flood, Finbarr Barry 38  
Flowers, Benjamin 39  
Folland, Thomas F. 67  
Foong, Ping 62  
Fortes, Hugo Fernando Salinas 46  
Fortin, Sylvie 40  
Foster, Nicola 49  
Foutch, Ellery E. 61  
Fox, Carson 61  
Franck, Karen A. 54  
Frank, Nicholas 47  
Fraser, Karen 35  
Fraser, Pamela L. 63  
Fraser, Sarah E. 62  
Fraunhar, Alison 67  
Freddolini, Francesco 61  
Free, Wendy 64  
Frey, Jonathan 46, 55  
Fricke, Beate 38  
Frid, Dianna 46  
Frosinini, Cecilia 54  
Frumess, Richard 54  
Frye, Jenna 65

Fuget, Beth 64  
Fung, Richard 59

## G

Gaboury, Jacob 62  
Gage, Frances M. 42  
Galanter, Philip 33  
Gallagher, Rob 54  
Galliera, Izabel Anca 47  
Galpin, Amy 57  
Gamer, Meredith J. 65  
Garcia de Germeños, Pilar 38  
Gardner-Huggett, Joanna P. 47  
Gaskell, Ivan 37  
Gassaway, William 37  
Gates, Theaster 52, 64  
Gaztambide, Maria C. 36, 38  
Gearon, Tierney 54  
Gegisian, Aikaterini 66  
Geiser, Reto 35  
Gellatly, Scott 54  
Geng, Yan 42  
Gephart, Emily W. 43  
Gerschultz, Jessica 38  
Getsy, David J. 49, 57  
Gharipour, Mohammad 59  
Giebel, Douglas R. 56  
Gilberg, Julie A. 48  
Gillette, Amy 43  
Gilman, Bridget 60  
Gilvin, Amanda Kay 53  
Ginsburg, Amber 59  
Giroux, Joan M. 45  
Gisolfi, Diana 54  
Giuffrida, Noelle 63  
Giunta, Andrea G. 56  
Giuntini, Parme P. 51  
Gladston, Paul 43  
Gleissner, Stephen 34  
Glisson, James 40  
Glover, John 46, 55  
Glow, Beatrice 59  
Gluibizzi, Amanda 40  
Godbey, Emily 58  
Goggin, Nan E. 59  
Golahny, Amy 34  
Golden, Regan 56  
Goldsmith, Meredith 39  
Golebiewski, Tara 44  
Gollnick, Elizabeth 57  
Gomez, Ana Romandia 38  
Gonzalez, Laura 42  
Gonzalez, Jennifer A. 44  
Goodman, Eleanor 64  
Goodyear, Anne Collins 52, 56  
Gopinath, Gabrielle 39  
Gorman, Carma R. 46  
Gorse, George 68  
Gotlieb, Marc 38  
Gourianova, Nina 67  
Gower, Reni 45  
Grabner, Michelle 40, 47  
Graham, James 67

Graham, Lanier 48  
Granata, Francesca 52  
Greeley, Anne 51  
Green, Joshua 59  
Greenhill, Jennifer A. 58  
Greet, Michele M. 37, 61  
Gregory, Stamatina 54  
Gretton, Thomas H. 58  
Griffey, Randall R. 35  
Griffin, Randall C. 51  
Grillo, Michael 63  
Groom, Gloria L. 52  
Grossman, Heather E. 38  
Grudin, Anthony E. 52  
Grzinic, Marina 52  
Guernsey, Daniel R. 67  
Guldborg, Jørn 37  
Gu, Yi 42  
Gwyn, Melissa 51

## H

Hack, Brian E. 67  
Haden, Heather Jean 61  
Hage, Emily 53  
Haggerty, George 34  
Hahn, Christine Young-Kyung 61  
Haines, Chelsea 47  
Halaka, John 58  
Halpern, Orit 62  
Hamilton, Andrew 35  
Hamilton, Kevin J. 44, 62  
Han, Aram 49  
Hanson, Craig A. 44  
Hardman, Andrew 41  
Hargrave, Michelle 37  
Harney, Elizabeth A. 53  
Hart, Rebecca R. 33  
Hartman, Joseph R. 39  
Hartung, Molly V. 40, 45  
Hartzell, Freya T. 48  
Hauknes, Marius Bratsberg 43  
Haxall, Daniel L. 34  
Hayes, Christa-Maria Lerm 49  
Hebron, Micol 36, 54  
Hedrick, Christian A. 37  
Heer, Melissa Rose 43  
Helgason, Hlynur 41  
Helguera, Pablo 52  
Heller, Nancy G. 58  
Helmreich, Anne L. 52  
Henderson, Michael H. 33  
Henel, Jennifer 52  
Hennessey, Anna Madelyn 51  
Hennessey, William 59  
Herman, Nicholas A. 43  
Hernandez, Jillian 34  
Herrera, Olga U. 36  
Herschler, Andrew 42  
Hershberger, Andrew 46, 55  
Hetherington, Anna 40, 62  
Hiebert, Ted 61  
High, Kathy 46, 63  
Hill, Patricia 54



Hills, Patricia S. 39  
 Hinton, Marcie 35  
 Hitchings, M. Genevieve 46, 55  
 Ho, Christine I. 42  
 Hoelscher, Jason A. 69  
 Holden, Susan A. 61  
 Holian, Heather L. 58  
 Hollengreen, Laura H. 54  
 Holmes, Tiffany G. 63  
 Holohan, Kate 58  
 Holzman, Laura 36  
 Hooper, Rachel 36  
 Hopfensperger, James A. 36, 59  
 Horowitz, Frederick A. 45  
 Horowitz, Risa 42  
 Horton, Jessica L. 48  
 Housefield, James E. 61  
 Howenstein, Drea 69  
 Huang, Shih-Shan S. 62  
 Huber, Anna 40  
 Hudson, Suzanne 35  
 Hughes, Holly 46  
 Hyman, Aaron M. 47  
 Hyun, Eleanor 57

## I

Ickes, Charlotte 34  
 Igoe, Laura T. 42  
 Ingram, Liz 60  
 Ise, Claudine 46

## J

Jacob, Mary Jane 52  
 Jacobus-Parker, Frances Rachel 41  
 Jacques, Jillian St. 67  
 Jakubowska, Agata 56  
 Janes, Dominic 34  
 Jarosi, Susan 48  
 Jaskot, Paul B. 52, 56, 61  
 Jaszi, Peter 66  
 Jeanjean, Stephanie 59  
 Jefferies, Janis K. 49  
 Jensen, Robin M. 68  
 Jentleson, Katherine Laura 39, 48  
 Jeong, E. K. 46, 55  
 Jesty, Justin 65  
 Jim, Alice M. 59  
 Joachimides, Alexis 38  
 John, Richard 57  
 John, Susan MacMichael 45  
 Johnson, Danielle 43  
 Johnson, Geraldine A. 68  
 Johnson, Indira 55  
 Johnson, Samuel Tedmund 63  
 Johnson-Roehr, Susan 59  
 Johnston, Matt 58  
 Jones, Amelia G. 44, 67  
 Jones, Caroline A. 63  
 Jones, Pamela M. 66  
 Josten, Jennifer 37  
 Joyeux-Prunel, Béatrice 61  
 Joyner, Danielle B. 43

Joynes, Les 41  
 Juan, Jennifer 42

## K

Kaczynski, Kelly F. 52  
 Kaganovich, Yevgeniya 43  
 Kagan, Richard L. 45  
 Kaiser, Aviva 46  
 Kaiser, Zachary 46  
 Kalas, Gregor A. 40  
 Kalb, Jonathan 47  
 Kalinsky, Yelena 44  
 Kallmyer, Nina M. 34  
 Kamehiro, Stacy L. 65  
 Kao, Wan-Chuan 62  
 Karg, Josephine 60  
 Karim, Farhan S. 44  
 Kart, Susan 53  
 Kashef, Niku 36, 54  
 Kassianidou, Marina 42  
 Katz, Anna 35  
 Katz, Dana E. 40  
 Katz, Jonathan D. 64  
 Katzav, Hadara Scheffan 51  
 Kazarian, Choghakate 67  
 Kee, Joan 36  
 Keeler, Stuart 58  
 Keesling, Catherine M. 69  
 Kelley, Claire 50  
 Kelley, Emily D. 62  
 Kelly, Patricia 47  
 Kelly, Simon 56  
 Kemp-Welch, Klara 53  
 Keogh, Kristina 46, 55  
 Kerr, Chris 56  
 Kessler, Elizabeth A. 61  
 Khera, Dipti 37  
 Khullar, Sonal 58  
 Kiaer, Christina N. 42  
 Kienke, Chris J. 65  
 Kiese, Dara 65  
 Kilroy, Lauren Grace 52  
 Kimes, Don 47  
 Kim, Jinah 62  
 Kim, Joy Jeehye 62  
 Kina, Laura L. 67  
 King, Elliott H. 48  
 King, Margery 37  
 Kirshner, Judith 42  
 Kissick, John D. 36  
 Klaiber, Susan 57  
 Klein, Adrienne 45  
 Klein, Jennie 54  
 Klein, John 56  
 Knox, Giles 68  
 Koenig, Ingrid 45  
 Kohl, Allan 59  
 Kohn, Tara Gabrelle 35  
 Kokkori, Maria 67  
 Komie, Michelle 45  
 Kontar, Diane E. 46, 55  
 Kopenkina, Olga 52  
 Koss, Juliet 35

Kraus, Chris 47  
 Krcmar, Danielle 64  
 Kristan-Graham, Cynthia B. 52  
 Krivickas, Jennifer H. 50  
 Kroll, Alexander 39  
 Kunimoto, Namiko 65  
 Kunny, A. Clare 42  
 Kusserow, Karl E. 68  
 Kuttner, Ann 68

## L

Lamoni, Giulia 56  
 Landres, Sophie 33  
 Langa, Helen 64  
 Lanzoni, Kristin Huffman 61  
 Lapatin, Kenneth 69  
 Larsen, Petrushka Bazin 45  
 Latimer, Tirza T. 48, 57  
 Latsis, Dimitrios 33  
 Laughlin, Eleanor A. 35  
 Lauritis, Beth Anne 68  
 Lavin, Maud K. 52  
 Lawrence, Sarah E. 33  
 Leader, Anne 62  
 Leary, Erin 53  
 Leatherbury, Sean Villareal 68  
 Lederer, Joel 48  
 Lee, Lisa 35  
 Lee, Sohl 43  
 Lee, Sonya S. 42, 68  
 Lee, SooJin 52  
 Leeson, Lorraine 64  
 Lehman, Geoff 61  
 Leja, Michael 58  
 Lemmey, Karen Y. 67  
 Lenhard, Danielle A. 48  
 Leonard, Anne 37, 43  
 Lepine, Ayla 34  
 Lerer, Marisa D. 39, 54  
 Lerma, Jose 46  
 Leung, Godfre 38  
 Levin, Erica 41  
 Levine, Adam 68  
 Levine, Brett M. 33  
 Levy, Ellen K. 63  
 Lewis, Richard Anthony 40  
 LeZotte, Annette M. 34  
 Libby, Alexandra B. 50  
 Liernur, Jorge Francisco 44  
 Lima, Benjamin 59  
 Lingo, Estelle C. 42  
 Lin, Jenny 52  
 Lipinski, Lisa K. 42  
 Lippert, Sarah J. 68  
 Lobel, Michael 38, 45  
 Locke, Nancy 51  
 Loeser, Tom 43  
 Loiacono, Mark R. 41  
 Long, Matthew P. 56  
 Longfellow, Brenda 40  
 Lord, Carmen Belen 58  
 Lou, Richard A. 50  
 Loudon, Sharon 47

Loving, Charles 40  
 Lubin-Levy, Joshua 35  
 Lucento, Angelina 42  
 Lucy, Martha E. 34  
 Lurie, Janice 40  
 Lusheck, Catherine H. 54  
 Lussey, Natalie 43  
 Luther, C. Matthew 69

## M

Ma, Lesley 62  
 Macdonald, Shona M. 60  
 Machida, Margo L. 67  
 Machida, Nicholas 40  
 MacKenzie, Duncan G. 40  
 Mackh, Bruce 36  
 Mackrandilal, Maya Isabella 67  
 MacLeod, Katarina Wadstein 66  
 MacNamidhe, Margaret 52  
 MacNeil, Georgina Sybella 61  
 Madden, Bridget 59  
 Madura, Joe M. 57  
 Magenta, Muriel 33  
 Maguire, Cindy 45  
 Mahon, Alyce A. 48  
 Mani, Camran 56  
 Mansfield, Elizabeth C. 52  
 Mansour, Opher 66  
 Marcelino, Kimberly 55  
 Marchesi, Mariana 38  
 Marks, Rob 68  
 Marner, Dominic 51  
 Maroja, Camila Santoro 68  
 Marotti, William A. 65  
 Marroquin, Nicole 69  
 Marsh, Julia E. 61  
 Marshall, Jennifer J. 53  
 Martí-López, Elisa 58  
 Martin, Lois 57  
 Martohardjono, Zavé 67  
 Marvick, Andrew 60  
 Masteller, Kimberly 64  
 Mathews, Karen R. 62  
 Mathiowetz, Michael 52  
 Mayer, Lance 39  
 McBreen, Ellen M. 34  
 McCarthy, David P. 36  
 McClelland, Suzanne 40  
 McClure, Michael Jay 60  
 McCollam, Phil 46  
 McGee, Julie L. 48  
 McGehee, Abby L. 47  
 McGrady, Conor M. 47  
 McIntyre, Jessica 40  
 McMurry, Jamie 54  
 McNair, Amy 62  
 McPherson, Heather A. 57  
 McPherson, Tara 44, 49  
 McSherry, Siofra 42  
 McWilliam, Neil F. 34  
 Mecklenburger, Shane 33  
 Mednicov, Melissa L. 43  
 Meier, Prita Sandy 48



Melanson, Elizabeth Gage 39  
 Meredith, Janet 50  
 Merfish, Beth Matusoff 37  
 Merwood, Joanna R. 39  
 Mesch, Claudia 49  
 Metro, Judith 52  
 Meyer, James S. 35  
 Meyer, Richard 48  
 Meyer, Sarah 59  
 Middleman, Rachel S. 42  
 Milam, Jennifer D. 43  
 Mileev, Maria 67  
 Miller, Mary E. 57  
 Miller, Nicholas 48  
 Miller, Virginia E. 57  
 Miller, Wallis 65  
 Min, Susette S. 58  
 Ming, Leta Y. 67  
 Minioudaki, Kalliopi 56, 66  
 Misraje, Jenée 36  
 Mitchell, Mitch 60  
 Mix, Elizabeth K. 40  
 Mocek, BettyAnn 55  
 Monahan, Anne 48  
 Monroe, Dan 65  
 Moon, Young Min 43  
 Mooney, Amy 51  
 Moore, Emily 58  
 Morales, Jr., Reinaldo 52  
 Morehead, Allison K. 39  
 Morgan, Jo-Ann 41  
 Morganova, Pavlína 66  
 Morrall, Andrew 68  
 Morris, Rebecca 39  
 Morrisroe, Julia 45  
 Morshed, Adnan Zillur 44  
 Morton, Marsha L. 39  
 The Moving Crew 60  
 Moya, Nadia Ximena Moreno 38  
 Mühsam, Armin 49  
 Muller, Ellen 49  
 Mulroney, Lucy 50  
 Murray, Derek C. 34  
 Murray, Soraya 34  
 Musteata, Natalie 47  
 Muzaffar, M. Ijlal 44  
 Myers, Alex 54  
 Myers, Gay 39  
 Myers, Julian D. 41  
 Myers, Seth D. 35

## N

Napoli, J. Nicholas 55  
 Narath, Albert 42  
 Nawi, Diana M. 33  
 Neagley, Linda E. 47  
 Neckles-Ortiz, Shervone 51  
 Neff, Emily B. 54  
 Neginsky, Rosina 60  
 Nelson, Solveig 38  
 Nelson, Steven D. 63  
 Nesin, Kate 35  
 Nettleton, Anitra C. E. 58  
 Newman, Emily L. 52

Ng, Diana Yi-man 40  
 Ngan, Quincy 34  
 Nielsen, David 37  
 Nolan, Timothy 39  
 Nonaka, Natsumi 57  
 Norton, Jennifer 64  
 Noth, Julianne 62  
 Nygard, Travis E. 54  
 Nys, Tom 51

## O

Obler, Bibiana K. 48  
 Obniski, Monica M. 53  
 O'Brien, Elaine 44  
 O'Brien, William J. 45  
 O'Dwyer, Deirdre 40  
 Oehler, Sarah Kelly 53  
 Oehlich, Kristen L. 37  
 Ogata, Amy F. 39  
 O'Hanlon, George 39  
 Olds, Kirsten F. 53  
 Olin, Ferris 33  
 Oliver, Liza L. 65  
 Olszanowski, Magdalena 52  
 Olynyk, Patricia J. 61, 63  
 O'Malley, Therese 42, 68  
 Onians, John 47  
 Onuf, Alexandra K. 47  
 Oring, Sheryl A. 45, 53  
 Ospina, Adriana 36  
 Osthoff, Simone 68  
 Ott, John W. 53  
 Ott, Sabina D. 47  
 Owens, Gwendolyn 36  
 Öztürk, Onur 51

## P

Packer, Jennifer 40  
 Packer, Lelia 63  
 Pafford, Isabelle 69  
 Pagani, Cathy 59  
 Page-Lieberman, Neysa 33  
 Park, Carolyn 33  
 Park, Eun Jung 67  
 Park, J. P. 58  
 Parr, Debra R. 52  
 Partida, Elena 69  
 Patel, Alpesh 57  
 Patten, Mary 47  
 Peacock, Martha Moffitt 50  
 Peariso, Craig J. 52  
 Pearson, Andrea G. 50  
 Peel, Harriette 62  
 Penteado, Álvares 42  
 Pentecost, Claire M. 43, 58  
 Perchuk, Alison Locke 55  
 Perez, Trinidad 44  
 Perkins, Jonathan M. 62  
 Perkins, Stephen E. 53  
 Perrill, Elizabeth A. 53  
 Persinger, Cindy 54  
 Peterson, Laurel O. 65  
 Petkus, Yvonne 40  
 Petrovich, Dushan 63

Phelan, Peggy 64  
 Phillips, Patricia C. 54  
 Phipps, Elena 35  
 Piatek, Frank 54  
 Pierre, Caterina Y. 67  
 Piggush, Yvette R. 51  
 Pilliod, Elizabeth 43  
 Pinder, Jefferson 50  
 Pinder, Kymberly 48  
 Plante, Isabel 38  
 Plax, Julie A. 59  
 Pohl, Frances K. 36  
 Pohrt, Tanya M. 51  
 Pollali, Angeliki 57  
 Pon, Lisa 40  
 Pope, L. William 56, 64  
 Porter, Austin L. 57  
 Poshek, Joe 59  
 Potter, Melissa Hilliard 58  
 Powell, Valerie 35  
 Powers, Katherine 44  
 Presciutti, Diana Bullen 51  
 Prieto, Monique 40  
 Puckett, Margaret 56  
 Puett, J. Morgan 52  
 Pugh, Emily 65  
 Purpura, Allyson 58  
 Purves, Theodore R. 53  
 Pytlinski, Deanne 33

## Q

Quinn, Kelly 41  
 Quinn, Therese 33

## R

Rabie, Haneen 43  
 Rachele, Cara P. 54  
 Raff, Katharine A. 40  
 Rafferty, Sara G. 63  
 Ragain, Melissa S. 33  
 Rahmlow, Kurt E. 68  
 Raizman, David 37  
 Rakoncay, Arlene 55  
 Rakowitz, Michael 52  
 Raux-Carpentier, Sophie 68  
 Raynsford, Anthony W. 39  
 Reed, Christopher G. 57  
 Reed, Marcia C. 45  
 Reeder, Jennifer 45  
 Reeve, Matthew Mark 34  
 Reilly, Lisa A. 61  
 Reilly, Patricia L. 54  
 Reist, Inge J. 44  
 Reitz, Christopher 49  
 Reyes, Hector D. 52  
 Rhabyt, Gwyon 48  
 Rice, Karen Gonzales 67  
 Rice, Yael R. 47  
 Richard, Laura M. 41  
 Ricketts, Rowland 49  
 Rivers, Elisabeth Tina 33  
 Roach, Catherine 57  
 Roberts, Claire Margaret 62  
 Roberts, Mary L. 38

Roberts, Sarah 52  
 Robertson, Breanne 34  
 Robertson, Kirsty M. 49  
 Robey, Ethan 38  
 Robinson, Macushla 61  
 Rodini, Elizabeth 65  
 Roeder, Katherine 58  
 Roelstraete, Dieter 36  
 Rojas, Felipe 68  
 Romberg, Kristin E. 44  
 Rose-Curti, Gabrielle L. 34  
 Rosen, Kay 56  
 Rosenzweig, Daphne Lange 44  
 Roskam, Cole 67  
 Roslak, Robyn 55  
 Rourke, Daniel 54  
 Rousseva, Nicoletta 66  
 Rowlett, Samuel J. 60  
 Roy, Malini 37  
 Rozanc, Gary 64  
 Rubinstein, Raphael 39  
 Ruby, Louisa Wood 36  
 Rudolph, Conrad 44  
 Rush, George S. 60  
 Rushfield, Rebecca A. 37  
 Ryan, Susan Elizabeth 43  
 Ryker-Crawford, Jessie 44

## S

Sadler, Donna L. 47  
 Salami, Gitti 53  
 Salort-Pons, Salvador 45  
 Salseda, Rose G. 48  
 Salvator, Marilee 60  
 Salvesen, Britt M. 52  
 Samkoff, Aneta Celina 62  
 Samu, Margaret 57  
 Sanchez, Marisa C. 49  
 Santone, Jessica L. 53  
 Sapir, Itay 42  
 Sarvé-Tarr, Marin 41  
 Satinsky, Abigail B. 53  
 Sato, Norie 54  
 Savage, Kirk E. 54  
 Sayre, Henry M. 41  
 Schatz, Mark 65  
 Scher, Sarahh E. M. 57  
 Schissel, Amy 69  
 Schmid, Petra 63  
 Schmid, Vanessa Ingrid 60  
 Schmidt, Suzanne Karr 47, 63  
 Schneider, Claire E. 33  
 Schneider, Erika 38  
 Schonfeld, Roger C. 56  
 Schreyach, Michael 48  
 Schwabsky, Barry 39, 47  
 Schwarz, Martin 63  
 Schweizer, Anton 59  
 Schwemmer, Patrick Reinhart 34  
 Scott, Emily Eliza 56  
 Scott, Hallie 63  
 Scott, Mary Katherine 35  
 Scott, Sascha T. 58



- Scott, Victoria H. F. 54  
 Sealy, Peter 67  
 Seaman, Kristen E. 69  
 Segal, Eric J. 64  
 Seggerman, Alexandra Dika 65  
 Selzer, Shane Aslan 53  
 Seo, Yoonjung 34  
 Serrano-McClain, Jose 45  
 Shaffer, Holly 37  
 Shambroom, Paul 48  
 Shannon, Joshua A. 52  
 Sharma, Yuthika 37  
 Shaw, Gwendolyn DuBois 48  
 Shaw, Samuel 33  
 Shaw, Wendy Miriam Kural 38  
 Shea, Eiren Lee 62  
 Sheehan, Tanya 53  
 Sheng, Angela 62  
 Shephard, Tim 43  
 Shields, M. Kathryn 45  
 Sholette, Gregory G. 43  
 Shore, Debra 55  
 Shulman, James 42  
 Sidoti, Sarah 44  
 Siegel, Elizabeth E. 52  
 Siegesmund, Richard 40  
 Siegfried, Susan L. 57  
 Sienkewicz, Julia A. 62  
 Sigur, Hannah 37  
 Simonds, Sylvie L. 41  
 Simons, Patricia L. 43  
 Singletary, Suzanne M. 43  
 Skelly, Julia 49  
 Skov, Marie Arleth 49  
 Skrebowski, Luke 62  
 Slifkin, Robert 52  
 Sliwinska, Basia 66  
 Smalls, James 36  
 Smentek, Kristel 65  
 Smith, Cauleen 64  
 Smith, Sarah 38  
 Smith, Sarah-Neel 65  
 Smucker, David 48  
 Smulevitz, Cara 53  
 Snider, Stefanie 35  
 Snodgrass, Susan A. 40  
 Soe, Valerie 59  
 Sokolow, Deb 46  
 Solien, T. L. 46  
 Söll, Anne 57  
 Sorkin, Jenni 43  
 Speaks, Elyse 41  
 Spector, Buzz 40  
 Spector, Tom 44  
 Spira, Freyda 47  
 Stahr, Christina 51  
 Standfest, Ryan L. 48  
 Staples, Cary I. 48  
 Steff, Jerry 64  
 Stern, Eddo 33  
 Stewart, Andrew F. 69  
 Stewart, Zachary 47  
 Stierli, Martino 35  
 Stockholder, Jessica 39
- Stokic, Jovana 33  
 Stone, Rebecca R. 35  
 Strand, Michael 50  
 Stratton, Shannon 45  
 Straussman-Pflanzer, Eve 45  
 Streffen, Isabella 42  
 Strickland, Debra H. 43  
 Struhal, Eva 42  
 Stryker, Eric Matthew 40  
 Sturman, Peter 62  
 Sudhalter, Adrian V. 35  
 Suffolk, Rand 59  
 Sullivan, Megan A. 35  
 Sundt, Christine L. 66  
 Sunwoo, Irene 35  
 Susik, Abigail 48  
 Svinhufvud, Leena 53  
 Swanson, Linda 59  
 Swartz, Anne 43  
 Sweet, Leah G. 35  
 Swenson, Kirsten J. 67  
 Swetnam-Burland, Maria 40  
 Szewczyk, Monika 47
- T**  
 Taft, Maggie 53  
 Taggart, Vriean Diether 57  
 Tain, John 63  
 Tamaira, Marata 65  
 Tanga, Martina Maria 61  
 Tannenbaum, Barbara 50  
 Taroutina, Maria 41  
 Tavares, Jonathan 63  
 Taylor, Alexi 49  
 Taylor, Garland Martin 46, 55  
 Taylor, Jacqueline S. 67  
 Teilmann-Lock, Stina 46  
 Templeton, Kathryn Ada 39  
 Terranova, Charissa N. 33  
 Teves, Stephanie Nohelani 65  
 Thayer, Preston 39  
 Theodore, Molleen 63  
 Thomas, Joe A. 43  
 Thomas, Paul 45  
 Thomas, Thelma K. 49  
 Thompson, Erin 63  
 Thompson, Krista 37  
 Thompson, Larry D. 35  
 Thompson, Sarah E. 34  
 Thunø, Erick 43  
 Thurston, Nick 49  
 Tibbs, Millee R. 62  
 Tiffany, Tanya J. 51  
 Tigerman, Bobbye 53  
 Tilghman, Benjamin C. 48  
 Timpano, Nathan J. 51  
 Tinari, Anastasia Karpova 63  
 Tiongson, Philip 45  
 Tobier, Nick 53  
 Todd, Ellen Wiley 48  
 Tokofsky, Peter 42  
 Tom, Lisa W. 51  
 Tomic, Milena 44  
 Tomii, Reiko 61
- Toolin, Jack 63  
 Touma, Josephine 65  
 Trost, Melanie 35  
 Trotman, Nat 37  
 Tsai, Joyce 60  
 Tsantsanoglou, Maria 67  
 Tseng, Shao-Chien 44  
 Tsukamoto, Maromitsu 34  
 Tucker, Daniel Oliver 47  
 Tucker, Thomas J. 51  
 Tumbas, Jasmina 52  
 Tuttle, Beth 59  
 Tyson, John Alistair 53
- U**  
 Umbrico, Penelope C. 48  
 Upchurch, John 56  
 Upper, L. Elizabeth 63  
 Uranchimeg-Tsultemin, Orna 66  
 Ursprung, Philip N. 35
- V**  
 Valiusaityte, Meta Marija 55  
 van der Meulen, Sjoukje S. 38  
 Van Horn, Jennifer C. 53  
 van Putten, Jasper Cornelis 60  
 Vargas-Santiago, Luis 37  
 Vazquez, Edward A. 35  
 Vazquez, Oscar E. 58  
 Venturi, Riccardo 68  
 Villafranca, Maria 66  
 Villela, Khristaan D. 37  
 Vinebaum, Lisa 49  
 Vinson, Heather J. 34  
 Visona, Monica Blackmun 53  
 Viswanathan, Rashmi 55  
 Voeller, Megan 42  
 Volk, Alicia 65  
 Volpe, Lisa Marie 51
- W**  
 Wahl, Kimberly Anne 57  
 Wali, Alaka 55  
 Walker, Hamza 36, 56  
 Walker, Matthew 57  
 Walker, Nathaniel 67  
 Wallace, Brian C. 41  
 Wallace, Isabelle L. 38  
 Wallach, Alan 52  
 Walton, Lee M. 33  
 Walz, Jonathan F. 35  
 Wang, Cheng-hua 62  
 Wang, Ching-Ling 34  
 Wang, Eugene Y. 62  
 Wang, Michelle C. 58  
 Wang, Peggy 66  
 Warak, Melissa 61  
 Warlick, M. E. 43  
 Warren, Lynne 47  
 Wasow, Oliver N. 48  
 Wasserman, Martabel 64  
 Watson, Keri 36  
 Weber, John Pitman 69  
 Webster, Sally 40
- Weikop, Christian 49  
 Weiner, Andrew S. 47  
 Weintraub, Linda 36, 64  
 Weisberg, Gabriel P. 40, 63  
 Weisberg-Roberts, Alicia 66  
 Weiss, Jessica 60  
 Weissman, Terri 62  
 West, Diana Kurkovsky 42  
 Westerfield, Liz 50  
 Westerman, Jonah 47  
 White, Roger 47, 63  
 White, Tony 50  
 White, Veronica Maria 40, 62  
 Whiteman, Stephen 59  
 Whiting, Cécile 48  
 Whitmore, Janet L. 40, 63  
 Whitson, Sue 49  
 Widrich, Mechtild 54  
 Wiggers, Namita G. 50  
 Wilding, Faith 33  
 Wile, Aaron 67  
 Williams, Bernard 69  
 Williams, Gregory H. 49  
 Williams, Hannah 67  
 Williams, Valarie 59  
 Williamson, Bess 46  
 Williamson, Catherine 45  
 Willis, Hyla 33  
 Wilson, Anne 43  
 Wilson, Fo D. 43  
 Winn, Lance L. 69  
 Winograd, Abigail 68  
 Wisotzki, Paula 56  
 Wissoker, Ken 64  
 Wolfthal, Diane B. 62  
 Wolke, Jay 56  
 Wong, May Ee 58  
 Woodham, Ed 45  
 Wouk, Edward H. 47, 63  
 Wright, Kristina Dziedzic 58
- Y**  
 Yahr, Jayme 33  
 Yang, Andrew 43  
 Yapp, Hentyle Taiwan 58  
 Yarrington, Alison W. 37  
 Yasumura, Grace 34  
 Yates, Carolyn 47  
 Yates, Chris 65  
 Yoffe, Justin 64  
 Yohe, Jill Ahlberg 58  
 Young, Allison Kate 66  
 Young, Benjamin J. 47  
 Young, Marnin 39  
 Young, Megan K. 37, 65
- Z**  
 Zalewski, Leanne 46, 55  
 Zalman, Sandra 49  
 Zheng, Bo 43  
 Zides, Steven 45  
 Zimmerman, Claire 35  
 Zinman, Gregory 60  
 Zorach, Rebecca E. 69



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