



103rd ANNUAL CONFERENCE

**NEW YORK**

FEBRUARY 11-14, 2015

CONFERENCE PROGRAM

Join Us at the League  
Friday, February 13 at 2:00PM

Free Panel Discussion & Reception

*Learning to See Anew:  
Priorities in Drawing and Education*

(At 215 West 57th Street, an 8-minute walk from the Hilton)



## The Art Students League of New York

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(Re)connect with the League: Booth 2104







## **103rd Annual Conference in New York**

Wednesday, February 11–Saturday, February 14, 2015

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SAVE THE DATES!

**WASHINGTON, DC 104rd ANNUAL CONFERENCE FEBRUARY 3-6, 2016**

The *Conference Program* is published in conjunction with the 103rd 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>. Please note that information is subject to change.

The conference will be held at the New York Hilton Midtown, 1335 Avenue of the Americas, from February 11–14, 2015. 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 2015 program: Jacqueline Francis, California College of Arts, Vice President for Annual Conference; Al Acres, Georgetown University; Ray Hernández-Durán, University of New Mexico; Sharon Loudon, Loudon Studio; Jennifer Milam, University of Sydney; Sheila Pepe, Pratt Institute; Doralynn Pines, Metropolitan Museum of Art, retired; and John Richardson, Wayne State University. Regional Representatives: Julie McGee, University of Delaware; and Casey Ruble, Fordham University. We also thank all the volunteers and staff members who help to make the conference possible.

CAA is deeply grateful to Glenn Lowry, Director of The Museum of Modern Art, for hosting this year's reception.

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Photo: Dave Rittinger

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Art in America



# Welcome to New York!

## Dear Friends:

New York City, with its incomparably diverse array of cultural attractions, provides the setting for the 2015 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.

The conference will be officially 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 Dave Hickey, the distinguished art critic. Following Convocation, The Museum of Modern Art will host this year's Opening 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 Robert Farris Thompson, the eminent scholar of African art, and the Distinguished Artists Interviews in ARTspace, which will be headlined by William Pope.L and Ursula von Rydingsvard.

Preceding the Annual Conference CAA is hosting THATCamp (The Humanities and Technology Camp), an unconference which offers participants the opportunity to explore with others the latest developments in digital art and humanities. The results of THATCamp will be shared at the Annual Conference at a session held on Thursday, February 12, from 9:30 AM–noon.

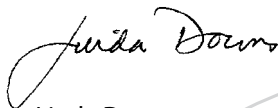
As the world's best-attended international art conference, CAA's New York meeting will facilitate networking opportunities and enable you to exchange information and ideas with colleagues from across the globe. Career opportunities abound in conjunction with the single largest job placement service for art professionals in all fields. Mentoring workshops will help students, emerging scholars, and early-career artists to 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 New York'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!



DeWitt Godfrey  
CAA President



Linda Downs  
CAA Executive Director

# **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
- Convocation Keynote address by Dave Hickey
- Opening Reception at The Museum of Modern Art
- The Thirteenth Annual Distinguished Scholar session honoring Robert Farris Thompson
- The CAA Awards for Distinction, including the Distinguished Artist Award for Lifetime Achievement, the Charles Rufus Morey Book Award, and others
- The Annual Distinguished Artists' Interviews with William Pope.L and Ursula von Rydingsvard
- At the Book and Trade Fair, 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 New York Hilton Midtown

## **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 10</b>	<b>WEDNESDAY FEBRUARY 11</b>	<b>THURSDAY FEBRUARY 12</b>	<b>FRIDAY FEBRUARY 13</b>	<b>SATURDAY FEBRUARY 14</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>				5:30–7:30 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	

# SESSIONS AT A GLANCE

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

## Wednesday, February 11

7:30–9:00 AM

Catalogue Raisonné Scholars Association

### Business Meeting

Gramercy B, 2nd Floor

## Wednesday, February 11

9:30 AM–12:00 PM

### Curating Virtually: New Media and Digital Arts Global Interventions

Mercury Ballroom, 3rd Floor

Chair: Jan Christian Bernabe, Center for Art and Thought

### American Illustration and the Art Historical Canon

Rendezvous Trianon, 3rd Floor

Chair: Dennis Dittrich, New Jersey City University

### Installing Abstraction

Nassau Suite, 2nd Floor

Chair: Paul Galvez, Wellesley College

### The Budapest Sunday Circle and Art History: Lukács, Mannheim, Antal, Hauser, Balázs, and the Critique of Culture

West Ballroom, 3rd Floor

Chairs: Paul Jaskot, DePaul University; Andrew F. Hemingway, University College London

### Performative Architecture before the Modern Era

Beekman Parlor, 2nd Floor

Chair: Wei-cheng Lin, University of North Carolina at Chapel Hill

### Original Copies: Art and the Practice of Copying

Sutton Parlor South, 2nd Floor

Chair: Stephanie Porras, Tulane University

Committee on Women in the Arts

### Women in the Marketplace: The Rise of the Artisan Cooperative

Trianon Ballroom, 3rd Floor

Chair: Claudia Sbrissa, St. John's University

### Mesoamerican Iconography: Interactions of Images and Texts, and Images as Texts

Regent Parlor, 2nd Floor

Chair: George Scheper, Johns Hopkins University

### Money Matters: The Art Market in Late Imperial and Modern China

Petit Trianon, 3rd Floor

Chairs: Kuiyi Shen, Stanford University; Rui Zhang, Tsinghua University

### Composite Art in the Colonies of Europe: Stealing, Smiting, Enshrining, Erasing, Recarving, and Recontextualizing

Sutton Parlor North, 2nd Floor

Chairs: Kaylee Spencer, University of Wisconsin-River Falls; Linnea H. Wren, Gustavus Adolphus College

### Truth Telling and Parafiction: Practice and Theory

Gramercy A, 2nd Floor

Chairs: Monica Steinberg, The Graduate Center, City University of New York; Sarah S. Archino, Institut national d'histoire de l'art, Paris

### Art + Speak: The State of English Language Education in Art Schools

Sutton Parlor Center, 2nd Floor

Chairs: Allison Yasukawa, Maryland Institute College of Art; Mark Augustine, School of the Art Institute of Chicago

## Wednesday, February 11

12:30–2:00 PM

Education Committee

### Learning to Teach and Teaching to Learn: Developing a Scholarship of Teaching and Learning for Art History

Petit Trianon, 3rd Floor

Chairs: Leda Cempellin, South Dakota State University; Julia A. Sienkewicz, Duquesne University

Catalogue Raisonné Scholars Association

### Catalogue Raisonné Case Studies: New Findings, Fresh Insights, and Important Reconsiderations

Gramercy B, 2nd Floor

Chair: Susan Cooke, Estate of David Smith

Association for Critical Race Art History

### Building a Multiracial American Past

Sutton Parlor North, 2nd Floor

Chair: Susanna Gold, New York Public Library, Schomburg Center for Research in Black Culture

Services to Artists Committee

### Advanced Degrees in Art and Design: Different Directions and Perspectives

Rendezvous Trianon, 3rd Floor

Chair: Jim Hopfensperger, Western Michigan University

Society of Contemporary Art Historians

### Histories and Economies of Contemporary Art

Gramercy A, 2nd Floor

Chairs: Suzanne Hudson, University of Southern California; Kirsten J. Swenson, University of Massachusetts, Lowell

International Association of Word and Image Studies

### Questioning Artist's Books

Morgan Suite, 2nd Floor

Chair: Philippe Kaenel, Université de Lausanne

European Postwar and Contemporary Art Forum

### The Cobra Movement: New Perspectives

Madison Suite, 2nd Floor

Chair: Karen Kurczynski, University of Massachusetts, Amherst



Midwestern Art History Society  
**Icons of the Midwest: Rembrandt's *Lucretia* at the Minneapolis Institute of Arts**  
Clinton Suite, 2nd Floor  
Chair: Henry Luttikhuisen, Calvin College

Italian Art Society  
**Di politica: Intersections of Italian Art and Politics since World War II**  
Nassau Suite, 2nd Floor  
Chairs: Elizabeth Mangini, California College of the Arts;  
Christopher Bennett, independent scholar

Pacific Arts Association  
**Mission Accomplished? The Legacy of Religious Missionary Movements on the Art of Oceania**  
Regent Parlor, 2nd Floor  
Chair: Carol Mayer, University of British Columbia

Association of Art Museum Curators  
**Exploring New Models of Curatorial Scholarship**  
Sutton Parlor South, 2nd Floor  
Chair: Emily Neff, Association of Art Museum Curators

Mellon Research Initiative  
**Field/Work: Object and Site, Archaeology**  
Lecture Hall, 1st Floor, Institute of Fine Arts, 1 East 78th Street  
Chair: David O'Connor, Institute of Fine Arts, New York University

Visual Culture Caucus  
**Occupation and Representation**  
Mercury Ballroom, 3rd Floor  
Chair: Kristen Oehrich, Williams College

Association of Academic Museums and Galleries  
**Engaging Intersections: The Academic Gallery as a Catalyst for Connection**  
Trianon Ballroom, 3rd Floor  
Chairs: Neysa Page-Lieberman, Columbia College Chicago;  
Shelly Rosenblum, University of British Columbia

ARTspace  
Services to Artists Committee  
**Are We There Yet: Creative Communities Outside of Art Centers**  
Murray Hill Suite, 2nd Floor  
Chairs: Steven Rossi, State University of New York at New Paltz;  
David J. Brown, Fine Art Museum, Western Carolina University

International Association of Art Critics  
**How Dare We Criticize: Contemporary Art Critics on the State of Their Art**  
Beekman Parlor, 2nd Floor  
Chair: Barry Schwabsky, *The Nation*

Student and Emerging Professionals Committee  
**The ArtLife Connundrum: Creating Balance between a Career in the Arts and Life Concerns**  
Sutton Parlor Center, 2nd Floor  
Chair: Megan Young, Dishman Art Museum

National Council on Education for the Ceramic Arts  
**Terracotta...the New Black: Clay Crosses Over**  
West Ballroom, 3rd Floor  
Chairs: Paul Sacaridiz, University of Wisconsin–Madison;  
Joshua Green, National Council on Education for the Ceramic Arts

## Wednesday, February 11

2:30–5:00 PM

**Walt Disney and the “Birth of an American Art”**  
Gramercy B, 2nd Floor  
Chair: Garry Apgar, independent scholar

**The Studio History of Art**  
Trianon Ballroom, 3rd Floor  
Chairs: Benjamin Binstock, the Cooper Union for the Advancement of Science and Art; Margaret MacNamidhe, School of the Art Institute of Chicago

**Reading Chinese Art**  
Petit Trianon, 3rd Floor  
Chairs: Elizabeth Childs-Johnson, independent scholar;  
Katharine P. Burnett, University of California, Davis

**Biblical Archetypes in the Middle Ages**  
Sutton Parlor Center, 2nd Floor  
Chairs: Meredith Cohen, University of California, Los Angeles;  
Mailan S. Doquang, Princeton University

**Rethinking American Art and the Italian Experience, 1760–1918**  
Rendezvous Trianon, 3rd Floor  
Chairs: Melissa Dabakis, Kenyon College; Paul Kaplan, Purchase College, State University of New York

**Copyright and the Visual Arts in America: A Historical Perspective**  
Nassau Suite, 2nd Floor  
Chairs: Marie-Stephanie Delamaire, Columbia University;  
Mazie M. Harris, J. Paul Getty Museum

**Skeuomorphic: The Skeuomorph from the Acropolis to iOS**  
Bryant Suite, 2nd Floor  
Chairs: Nicholas Herman and Sarah M. Guerin, Université de Montréal

**Architecture in Islamic Painting**  
Morgan Suite, 2nd Floor  
Chair: Abdallah Kahil, Lebanese American University

**Casualties of Culture War: Sexuality in the North American Museum**  
East Ballroom, 3rd Floor  
Chair: Jonathan D. Katz, University at Buffalo, State University of New York

### **Fashion and the Contemporary Avant-Garde**

Beekman Parlor, 2nd Floor

Chair: Charlene Lau, York University

### **The Posthumous Author-Function: Artists' Estates and the Writing of Art History**

West Ballroom, 3rd Floor

Chairs: Rachel Middleman, California State University, Chico;  
Anne Monahan, The Phillips Collection and George Washington University

### **Collective Consciousness: A Dialogue on Drawing**

Gramercy A, 2nd Floor

Chair: Richard Moninski, University of Wisconsin-Platteville

### **Global Peripheries: Art Biennials as Networks of Cultural Representation and Contestation**

Regent Parlor, 2nd Floor

Chairs: Cristian Nae, George Enescu University of Arts; Judy Peter, University of Johannesburg

ARTspace

### **Surveillance as Art Practice**

Murray Hill Suite, 2nd Floor

Chairs: Trish Stone, University of California, San Diego;  
Jessamyn Lovell, University of New Mexico

### **Preserving the Artistic Legacies of the 1960s and 1970s**

Sutton Parlor South, 2nd Floor

Chairs: Molleen Theodore and Anne Turner Gunnison, Yale University Art Gallery

### **Sculptural Hybrids: Current Approaches to the Intersection of Sculpture, Science, and Technology**

Madison Suite, 2nd Floor

Chair: Elona Van Gent, University of Michigan

### **The Period of the Period Room: Past or Present?**

Sutton Parlor North, 2nd Floor

Chair: Elizabeth Williams, Rhode Island School of Design Museum

## **Thursday, February 12**

7:30–9:00 AM

American Society for Eighteenth-Century Studies

### **Business Meeting**

Morgan Suite, 2nd Floor

Italian Art Society

### **Business Meeting**

Madison Suite, 2nd Floor

Women's Caucus for Art

### **Business Meeting**

East Ballroom, 3rd Floor

## **Thursday, February 12**

9:30 AM–12:00 PM

### **Seeing Others Seeing: Interpersonal Experience in Contemporary Art**

Rendezvous Trianon, 3rd Floor

Chairs: Cristina Albu, University of Missouri-Kansas City;  
Dawna L. Schuld, Indiana University

ARTspace

### **Art Collectives and the Contemporary World**

Murray Hill Suite, 2nd Floor

Chairs: Brianne Cohen, Université Catholique de Louvain;  
Robert Bailey, University of Oklahoma

### **A Social Medium: Photography's History of Sharing**

Nassau Suite, 2nd Floor

Chairs: Elizabeth Cronin and Stephen C. Pinson, New York Public Library

### **The Architecture of Synagogues in the Islamic World**

Madison Suite, 2nd Floor

Chair: Mohammad Gharipour, Morgan State University

### **Dance in the Art Museum**

Gramercy A, 2nd Floor

Chairs: Jennie Goldstein, Stony Brook University, State University of New York; Amanda Jane Graham, Northwestern University

Women's Caucus for Art

### **The Difference Disability Makes: Disability, Community, and Art**

East Ballroom, 3rd Floor

Chair: Petra Kuppers, University of Michigan

### **Unfolding the Enlightenment**

Beekman Parlor, 2nd Floor

Chairs: Alyce Mahon, University of Cambridge; Nebahat Avcioglu, Hunter College, City University of New York

### **Science Is Measurement: Nineteenth-Century Science, Art, and Visual Culture, Part I**

Sutton Parlor South, 2nd Floor

Chair: Nancy Marshall, University of Wisconsin-Madison

### **Indigenous Contemporary Art**

Gramercy B, 2nd Floor

Chair: Kate Morris, Santa Clara University

### **Patron of Diversity: The Golden State, the People's University, and the "Rise of the Rest"**

Bryant Suite, 2nd Floor

Chair: Elaine O'Brien, California State University, Sacramento

### **The Turbulent Decade: East Asian Art in the Global 1960s**

Petit Trianon, 3rd Floor

Chair: Thomas O'Leary, Saddleback College

### **The Art and Architecture of Religious Pluralism**

Morgan Suite, 2nd Floor

Chair: Timothy Parker, Norwich University

### **Guerilla Approaches to the Decorative Arts and Design**

Mercury Ballroom, 3rd Floor

Chairs: Haneen Rabie, Princeton University; Catherine L. Whalen, The Bard Graduate Center

### **THATcamp CAA: What Happened and What's Next**

Sutton Parlor Center, 2nd Floor

Chairs: Joyce Rudinsky, University of North Carolina at Chapel Hill; Victoria Szabo, Duke University

Public Art Dialogue

### **Museums and Public Art: Coexistence or Collaboration?**

West Ballroom, 3rd Floor

Chairs: Harriet Senie, City College, City University of New York; Cher Krause Knight, Emerson College

### **The Global History of Design and Material Culture**

Sutton Parlor North, 2nd Floor

Chair: Paul Stirton, Bard Graduate Center

### **Early Modern Cross-Cultural Conversions**

Regent Parlor, 2nd Floor

Chairs: Bronwen Wilson, Sainsbury Institute for Art; Claudia Swan, Northwestern University

### **Imagining a US Latina/o Art History, Part I**

Trianon Ballroom, 3rd Floor

Chair: Adriana Zavala, Tufts University

## **Thursday, February 12**

12:30–2:00 PM

Renaissance Society of America

### **Spatial Histories of the Early Modern Italian City: Social Configurations of Time and Space**

Petit Trianon, 3rd Floor

Chair: Karen-Edis Barzman, Binghamton University, State University of New York

Association for Textual Scholarship in Art History

### **Mannerism and Maniera: Beauty and Spirituality**

Sutton Parlor South, 2nd Floor

Chairs: Tina Bizzarro, Rosemont College; Liana Cheney, Università di Aldo Moro

International Survey of Jewish Monuments

### **Trends and New Initiatives in Jewish Heritage Documentation and Preservation**

West Ballroom, 3rd Floor

Chair: Samuel Gruber, International Survey of Jewish Monuments

CAA Museum Committee

### **The Global Museum: Art Museum Leadership in the Twenty-First Century**

Gramercy B, 2nd Floor

Chairs: Antoniette Guglielmo, Getty Leadership Institute; Leslee Katrina Michelsen, Museum of Islamic Art, Doha

Community College Professors of Art and Art History

### **Foundations Flipped? Active Learning in Art History and the Studio**

Morgan Suite, 2nd Floor

Chair: Monica Hahn, Community College of Philadelphia

National Council of Arts Administrators

### **Yes Is a World: Creativity in an Expanding Field**

Sutton Parlor North, 2nd Floor

Chairs: Jim Hopfensperger, Western Michigan University; Nan E. Goggin, University of Illinois at Urbana-Champaign

Association for Latin American Art

### **Emerging Scholars of Latin American Art**

Regent Parlor, 2nd Floor

Chair: Margaret Jackson, University of New Mexico

Women's Caucus for Art

### **Igniting Regions through Art and Activism**

East Ballroom, 3rd Floor

Chairs: Catherine Judge, Moongate Studio; Krista Giannacopoulos, independent artist

New Media Caucus

### **Technologies of Wonder**

Sutton Parlor Center, 2nd Floor

Chair: Aleksandra Kaminska, Simon Fraser University

Mellon Research Initiative

### **Field/Work: Object and Site, Conservation and the Future of Art**

Lecture Hall, 1st Floor, Institute of Fine Arts, 1 East 78th Street

Chair: Michele Marincola, Institute of Fine Arts, New York University

Art Historians of Southern California

### **The Study of Visual Culture in the Age of Zeroes and Ones**

Beekman Parlor, 2nd Floor

Chair: Walter Meyer, Santa Monica College

ARTspace

Services to Artists Committee

### **Breaking the Rules: The "Other" Career Paths**

Murray Hill Suite, 2nd Floor

Chairs: Stacy Miller, Parsons The New School for Design; Niku Kashef, California State University, Northridge, and Woodbury University

Historians of British Art

### **Home Subjects: Domestic Space and the Arts in Britain, 1753–1900**

Rendezvous Trianon, 3rd Floor

Chairs: Morna O'Neill, Wake Forest University; Anne Nellis Richter, American University

CAA International Committee

### **Global Art History: Historical Connections**

Mercury Ballroom, 3rd Floor

Chairs: Rosemary O'Neill, Parsons The New School for Design; Gwendoline M. Farrelly, Rhode Island School of Design



CAA Publications Committee  
**A Digital Publications Future**

Trianon Ballroom, 3rd Floor  
Chair: Suzanne Preston Blier, Harvard University

Archives of American Art, Smithsonian Institution

**Handwriting and American Art**

Nassau Suite, 2nd Floor  
Chairs: Mary Savig, Archives of American Art; Akela M. Reason, University of Georgia

Association of Historians of American Art

**American Art in Unlikely Places: Exhibitions beyond the Transatlantic Axis**

Gramercy A, 2nd Floor  
Chair: Alex Taylor, Tate

American Council for Southern Asian Art

**Business Meeting**

Bryant Suite, 2nd Floor

Art Historians Interested in Pedagogy and Technology

**Business Meeting**

Madison Suite, 2nd Floor

**Thursday, February 12**

2:30–5:00 PM

Renaissance Society of America

**Comparative Spatial Histories of the Early Modern City: A Transregional Study**

Petit Trianon, 3rd Floor  
Chair: Karen-Edis Barzman, Binghamton University, State University of New York

ARTspace

CAA Services to Artists Committee

**Art from Research**

Murray Hill Suite, 2nd Floor  
Chairs: Blane De St. Croix, Indiana University; Martha Schwendener, New York University

Historians of Netherlandish Art

**Blessed and Cursed: Exemplarity and (in)fama in Northern Art of the Early Modern Period**

Bryant Suite, 2nd Floor  
Chair: John Decker, Georgia State University

**China in the Japanese Visual Imagination**

Madison Suite, 2nd Floor  
Chair: Karen Fraser, Santa Clara University

**Rosso Reconsidered**

Morgan Suite, 2nd Floor  
Chairs: Vivien Greene, Guggenheim Museum; Heather P. Ewing, Center for Italian Modern Art

**Rethinking the Decorative Woman in Central Europe, 1900–1950**

Nassau Suite, 2nd Floor  
Chairs: Olivia Gruber Florek, independent scholar; Megan Brandow-Faller, Georgetown University

**Distinguished Scholar Session Honoring**

**Robert Farris Thompson**

East Ballroom, 3rd Floor  
Chair: Grey Gundaker, College of William and Mary

**Games and Gambits in Contemporary Art**

Gramercy A, 2nd Floor  
Chairs: Jaimey Hamilton Faris, University of Hawai'i at Mānoa; Mari Dumett, Fashion Institute of Technology

**The Meaning of Prices in the History of Art**

Regent Parlor, 2nd Floor  
Chairs: Christian Huemer, Getty Research Institute; Hans J. Van Miegroet, Duke University

**Anemic Cinema: Dada/Surrealism and Film in the Americas**

Sutton Parlor South, 2nd Floor  
Chairs: Samantha Kavky, Penn State Berks; Jonathan P. Eburne, Penn State University

**DIY Education Experiments: Artist-Run Education or Education as Art? Part I**

Mercury Ballroom, 3rd Floor  
Chair: Michael Mandiberg, College of Staten Island, City University of New York

Association of Historians of Nineteenth-Century Art

**What Is Realism? Part I**

Beekman Parlor, 2nd Floor  
Chair: Elizabeth Mansfield, National Humanities Center

**The Tiny and the Fragmented: Miniature, Broken, and Otherwise "Incomplete" Objects in the Ancient World**

Sutton Parlor North, 2nd Floor  
Chairs: Susan Rebecca Martin, Boston University; Stephanie M. Langin-Hooper, Southern Methodist University

**The Global in the Local: Art under and between World Systems, 1250–1550**

Trianon Ballroom, 3rd Floor  
Chairs: Jennifer Purtle, University of Toronto; Alexander Nagel, Institute of Fine Arts, New York University

**The Performative Audience of Contemporary Art**

Gramercy B, 2nd Floor  
Chair: Jessica Santone, University of Kentucky

**Creativity and the Contemporary Workshop**

Sutton Parlor Center, 2nd Floor  
Chairs: Jessica Stephenson and Linda A. Hightower, Kennesaw State University

Queer Caucus for Art

**Irreverent: A Conversation about Sex and Censorship**

Rendezvous Trianon, 3rd Floor  
Chairs: Anne Swartz, Savannah College of Art Design; Jennifer Tyburczy, University of South Carolina

## **The Ethics of Social Practice**

West Ballroom, 3rd Floor

Chair: Jonathan Wallis, Moore College of Art and Design

## **Thursday, February 12**

5:30–7:00 PM

American Council for Southern Asian Art

### **Dialogues in Stone: Rock as Medium and Message in South and Southeast Asian Art**

Bryant Suite, 2nd Floor

Chair: Catherine Becker, University of Illinois at Chicago

Coalition of Women in the Arts Organization

### **Women Artists and Installation Art**

Nassau Suite, 2nd Floor

Chair: Kyra Belan, Broward College

Visual Resources Association

### **From Creation to Classification to Consideration: How Technology is Changing the Role of Artist Archives**

Sutton Parlor North, 2nd Floor

Chair: Melissa Brown, Pratt Institute

Leonardo Education and Art Forum

### **Navigating the Digital Divide**

Gramercy A, 2nd Floor

Chair: David Familian, University of California, Irvine

CAA Committee on Diversity Practices

### **Global Art History: Historical Connections Roundtable**

Mercury Ballroom, 3rd Floor

Chairs: Rosemary O'Neill, Parsons The New School for Design;

Gwendoline M. Farrelly, Rhode Island School of Design

ARTspace

Tremaine Foundation

### **Best Practices: Teaching Best Practices to Artists**

Murray Hill Suite, 2nd Floor

Chair: Heather Pontonio, Tremaine Foundation

Mellon Research Initiative

### **Field/Work: Object and Site, The Field of Art History and Its Work**

Lecture Hall, 1st Floor, Institute of Fine Arts, 1 East 78th Street

Chair: Patricia Rubin, Institute of Fine Arts, New York University

CAA Services to Artists Committee

### **Pedagogy and Diversity: The Global Factor**

Rendezvous Trianon, 3rd Floor

Chair: Sunanda Sanyal, Art Institute of Boston at Lesley University

Historians of Netherlandish Art

### **Crowd-Sourcing the State of the Field: The Interpretation of Northern European Art in the Twenty-First Century**

Beekman Parlor, 2nd Floor

Chair: Catherine Scallen, Case Western Reserve University

Art Historians Interested in Pedagogy and Technology

### **Using the Scientific Method and Online Resources: A Hands-On Technology and Pedagogy Session**

Madison Suite, 2nd Floor

Chairs: Sarah Scott, Wagner College; Marjorie A. Och, University of Mary Washington

New York Foundation for the Arts

### **Artist as Entrepreneur: Core Principles for Building a Sustainable Practice**

Trianon Ballroom, 3rd Floor

Chair: David Terry, New York Foundation for the Arts

Art Libraries Society of North America

### **Documenting Artists: Creating, Collecting, and Preserving Ephemeral Materials**

Petit Trianon, 3rd Floor

Chairs: Tony White, Maryland Institute College of Art;

Francine Snyder, Guggenheim Museum

American Society for Hispanic Art Historical Studies

### **George Kubler's Portugal, Spain, and Latin America: The Art Historian on the Banks of a River**

Gramercy B, 2nd Floor

Chair: Reva Wolf, State University of New York at New Paltz

Association for Latin American Art

### **Business Meeting**

Regent Parlor, 2nd Floor

Association of Historians of Nineteenth-Century Art

### **Business Meeting**

Sutton Parlor South, 2nd Floor

New Media Caucus

### **Business Meeting**

Sutton Parlor Center, 2nd Floor

Queer Caucus for Art

### **Business Meeting**

Morgan Suite, 2nd Floor

## **Friday, February 13**

7:30–9:00 AM

Community College Professors of Art and Art History

### **Business Meeting**

Morgan Suite, 2nd Floor

Design Studies Forum

### **Business Meeting**

Bryant Suite, 2nd Floor

Historians of Eighteenth-Century Art and Architecture

### **Business Meeting**

Madison Suite, 2nd Floor

## Friday, February 13

9:30 AM–12:00 PM

### **The Double-Sided Object in the Renaissance**

Rendezvous Trianon, 3rd Floor

Chair: Shira Brisman, University of Wisconsin

Design Studies Forum

### **Rethinking Labor**

Beekman Parlor, 2nd Floor

Chair: David Brody, Parsons The New School for Design

### **Artistic Exchange between the Spanish and British Empires, 1550–1900**

Madison Suite, 2nd Floor

Chairs: Michael Brown, San Diego Museum of Art;

Niria E. Leyva-Gutierrez, LIU Post

### **How Should We Train the Next Generation of Art Critics?**

Trianon Ballroom, 3rd Floor

Chair: John Corso, Oakland University

### **Remaking the American Gallery**

Sutton Parlor North, 2nd Floor

Chair: Sharon Corwin, Colby College Museum of Art

### **Making and Being Made: Visual Representation and/of Citizenship, Part I**

Sutton Parlor Center, 2nd Floor

Chairs: Corey Dzenko, Monmouth University; Theresa Avila, independent scholar

### **In the Field: Artists' Use and Misuse of Social Science since 1960**

Sutton Parlor South, 2nd Floor

Chairs: Ruth Erickson, Institute of Contemporary Art;

Catherine Elizabeth Spencer, University of St. Andrews

### **The Art of Travel: People and Things in Motion in the Early Modern Mediterranean**

Regent Parlor, 2nd Floor

Chair: Elisabeth Fraser, University of South Florida

Research and Academic Program, Clark Art Institute

### **Clark Key Issues: Influence**

East Ballroom, 3rd Floor

Chair: Rachel Haidu, University of Rochester

### **Historic Preservation and Changing Architectural Function**

Gramercy A, 2nd Floor

Chair: Maile Hutterer, University of Oregon

### **Art Historical Scholarship and Publishing in the Digital World**

West Ballroom, 3rd Floor

Chairs: Emily Pugh, The Getty Research Institute; Petra T. D. Chu, Seton Hall University

### **The Gaze, the Stare, and the Look Away: New Images of Resistance in the Aesthetics of Disability**

Gramercy B, 2nd Floor

Chair: JoAnn Purcell, Seneca College

### **At the Expositions: An Art History of National Displays of Culture, Technology, Design, Part I**

Mercury Ballroom, 3rd Floor

Chair: Victoria Rovine, University of North Carolina at Chapel Hill

### **"Good Business is the Best Art": Corporate, Commercial, and Business Models as Medium**

Petit Trianon, 3rd Floor

Chairs: Virginia Solomon, University of Southern California;

Sarah Hollenberg, University of Utah

ARTspace

### **The Not-So-Silent Partner: Artistic Practice and Collaboration, Part I**

Murray Hill Suite, 2nd Floor

Chairs: MacKenzie Stevens, Hammer Museum;

Monica Jovanovich-Kelley, Millsaps College

### **Pursuing Perception: Contemporary Approaches to Color Theory**

Bryant Suite, 2nd Floor

Chair: Katherine Sullivan, Hope College

### **Contemporary Asian Craft Worlds**

Morgan Suite, 2nd Floor

Chairs: Jennifer Way, University of North Texas; Rebecca M. Brown, Johns Hopkins University

### **Motion Pictures: Contemporary Visual Practices of Movement and Stillness**

Nassau Suite, 2nd Floor

Chairs: Marta Zarzycka, Utrecht University; Bettina Papenburg, Heinrich-Heine-Universität Düsseldorf

## Friday, February 13

12:30–2:00 PM

Association of Historians of Nineteenth-Century Art

### **Future Directions in Nineteenth-Century Art History**

Rendezvous Trianon, 3rd Floor

Chair: Bridget Alsdorf, Princeton University

Society of Architectural Historians

### **Expanding the Modern Debate: Architects' Writings in Latin America**

Sutton Parlor South, 2nd Floor

Chairs: Luis Castaneda, Syracuse University; Patricio del Real, Museum of Modern Art

National Endowment for the Humanities

### **Pushing the Boundaries: NEH Funding for Global Art History**

Gramercy B, 2nd Floor

Chair: Perry Collins, National Endowment for the Humanities

Design Studies Forum

### **Design and the Socially Mediated**

Sutton Parlor North, 2nd Floor

Chair: Peter Fine, University of Wyoming

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

**Infiltrating the Pedagogical Canon**

Regent Parlor, 2nd Floor

Chair: Marie Gasper-Hulvat, Kent State University at Stark

Historians of German and Central European Art and Architecture

**Charting Cubism across Central and Eastern Europe**

Nassau Suite, 2nd Floor

Chairs: Anna Jozefacka and Luise Mahler, Hunter College, City University of New York

ARTspace

Committee on Women in the Arts

**Balancing Act, Part II: Art, Family, and Other Distractions**

Murray Hill Suite, 2nd Floor

Chairs: Niku Kashef, California State University, Northridge, and Woodbury University; Micol Hebron, Chapman University

Diasporic Asian Art Network

**Geography of the Imagination: The Island**

Bryant Suite, 2nd Floor

Chairs: Margo Machida, University of Connecticut; Leila Philip

Committee on Intellectual Property

**Presenting a Code of Best Practices for Fair Use in the Creation, Curation, and Scholarly Publication of Art**

Trianon Ballroom, 3rd Floor

Chair: Judy Metro, National Gallery of Art

Radical Art Caucus

**Activist Architecture: Contemplating the Criticality of Built Structure**

Gramercy A, 2nd Floor

Chair: Stephanie Rhyner

Public Art Dialogue

**Student Debt, Real Estate, and the Arts**

Mercury Ballroom, 3rd Floor

Chairs: Juilee Decker, Rochester Institute of Technology; Norie Sato, independent artist

Northern California Art Historians

**Old Spaces, New Narratives: Islamic Architecture in the Twentieth and Twenty-First Centuries**

Petit Trianon, 3rd Floor

Chair: Jennifer Roberson, Sonoma State University

American Institute for Conservation of Historic and Artistic Works

**Learning to Look: The Transition from Egg Tempera to Oil Paint in Fifteenth-Century Italy**

Great Hall, The Metropolitan Museum of Art, 1000 5th Avenue

Chair: Rebecca Rushfield

Exhibitor Session

**Testing for Quality in Artists Materials: What It Can Mean for the Future of Your Art**

West Ballroom, 3rd Floor

Chair: Sarah Sands, Golden Artist Colors

Mid America College Art Association

**Alternative Exhibition**

Sutton Parlor Center, 2nd Floor

Chair: Scott Sherer, University of Texas at San Antonio

American Society for Eighteenth-Century Studies

**The Materiality of Art and Experience in the Eighteenth Century**

Beekman Parlor, 2nd Floor

Chairs: Kristel Smentek, Massachusetts Institute of Technology; Michael E. Yonan, University of Missouri-Columbia

Association of Historians of American Art

**Business Meeting**

Madison Suite, 2nd Floor

Pacific Arts Association

**Business Meeting**

Morgan Suite, 2nd Floor

**Friday, February 13**

2:30–5:00 PM

ARTspace

**Annual Distinguished Artists' Interviews**

Murray Hill Suite, 2nd Floor

William Pope.L will be interviewed by Jenny Schlenzka, MoMA PS 1. Ursula von Rydingsvard will be interviewed by Mark Stevens, *New York* magazine.

**Four Perspectives on Sound Art: History, Practice, Structure, and Perception**

East Ballroom, 3rd Floor

Chairs: China Blue, The Engine Institute, Inc.; Margaret Schedel, Stony Brook University

**The Market for Medieval Art in America**

Gramercy B, 2nd Floor

Chairs: Christine Brennan, The Metropolitan Museum of Art; Marianne Wardle, Nasher Museum of Art at Duke University

**Queer Experimental Film and Video**

Petit Trianon, 3rd Floor

Chair: Cecilia Dougherty, College of Staten Island, City University of New York

**Two for One: Doppelgängers, Alter Egos, Mirror Images, and Other Duples in Western Art, 1900–2000, Part I**

Mercury Ballroom, 3rd Floor

Chair: Mary Edwards, Pratt Institute

Association of Historians of American Art

**Crowds in the American Imagination**

Rendezvous Trianon, 3rd Floor

Chairs: James Glisson, The Huntington Library, Art Collections, and Botanical Gardens; Leslie J. Ureña, National Gallery of Art

**Divine Impersonators: Substance and Presence of Precolumbian Embodiments**

Nassau Suite, 2nd Floor

Chairs: Patrick Hajovsky, Southwestern University;  
Kimberly L. Jones, Dallas Museum of Art

**What Have You Done for Art History Lately? Initiatives for the Future of a Discipline**

West Ballroom, 3rd Floor

Chairs: Amy Hamlin, St. Catherine University; Karen J. Leader, Florida Atlantic University

**White People: The Image of the European in Nonwestern Art during the "Age of Exploration" (1400–1750)**

Gramercy A, 2nd Floor

Chairs: James Harper, University of Oregon; Philip Scher, University of Oregon

**Dreams of Utopia: Postcolonial Art, Institutions, and Curatorial Practices**

Regent Parlor, 2nd Floor

Chair: Erica James, Yale University

**Old Technologies in Contemporary Latin American Art**

Madison Suite, 2nd Floor

Chair: Daniela Kern, Federal University of Rio Grande do Sul

**New York 1880: Art, Architecture, and the Establishment of a Cultural Capital**

Beekman Parlor, 2nd Floor

Chairs: Margaret Laster, New-York Historical Society;  
Chelsea Bruner, independent scholar

**Techniques of Reversal**

Morgan Suite, 2nd Floor

Chairs: David Pullins, Harvard University; Jennifer L. Roberts, Harvard University

**Global Baroques: Shared Artistic Sensibilities in the Seventeenth and Eighteenth Centuries**

Sutton Parlor North, 2nd Floor

Chair: Ünver Rüstem, University of Cambridge

**Shifting Sands: "Ancient" Art and the Art Historical Canon Today**

Trianon Ballroom, 3rd Floor

Chairs: Ann Shafer, Brown University; Amy Gansell, St. John's University

**In the Name of Affect**

Sutton Parlor Center, 2nd Floor

Chairs: Jeannine Tang, Center for Curatorial Studies, Bard College;  
Soyoung Yoon, The New School

Leonardo Education and Art Forum

**BIOS: Biology in Art, Architecture, and Design**

Bryant Suite, 2nd Floor

Chair: Charissa Terranova, University of Texas at Dallas

**Expanded Animation: Breaking the Frame**

Sutton Parlor South, 2nd Floor

Chair: Lynn Tomlinson, Towson University

**Friday, February 13**

5:30–7:00 PM

**Annual Members' Business Meeting**

**SPEAK OUT! OPEN DISCUSSION ON THE FUTURE OF CAA**

Rendezvous Trianon, 3rd Floor

The College Board Advanced Placement Art History Program

**Ignition Sequence Initiated, Prepare for Launch: The Redesigned Advanced Placement (AP) Art History Experience**

Petit Trianon, 3rd Floor

Chair: Wendy Free, The College Board

International Center of Medieval Art

**Moving Women, Moving Objects (300–1500)**

Gramercy A, 2nd Floor

Chairs: Tracy Chapman Hamilton, Sweet Briar College;  
Mariah Proctor-Tiffany, California State University, Long Beach

Foundations in Art: Theory and Education

**What Do Foundation Professors Do in the Studio?**

Sutton Parlor Center, 2nd Floor

Chair: Chris Kienke, University of Illinois at Urbana-Champaign

Society for the Study of Early Modern Women

**The Spectatrix in Early Modern Art**

Gramercy B, 2nd Floor

Chair: Maria Maurer, University of Alabama at Birmingham

Critical Craft Forum

**Curating and Craft: What Happens Now?**

Sutton Parlor South, 2nd Floor

Chair: Namita Gupta Wiggers, Critical Craft Forum and independent scholar

American Society for Hispanic Art Historical Studies

**Business Meeting**

Madison Suite, 2nd Floor

Diasporic Asian Art Network

**Business Meeting**

Bryant Suite, 2nd Floor

Historians of German and Central European Art and Architecture

**Business Meeting**

Nassau Suite, 2nd Floor

Historians of Islamic Art Association

**Business Meeting**

Morgan Suite, 2nd Floor

Japan Art History Forum

**Business Meeting**

Beekman Parlor, 2nd Floor



Leonardo Education and Art Forum

**Business Meeting**

Sutton Parlor North, 2nd Floor

Public Art Dialogue

**Awards Ceremony**

Mercury Ballroom, 3rd Floor

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

**Business Meeting**

The Metropolitan Museum of Art, Watson Library

1000 Fifth Avenue

**Friday, February 13**

6:30–9:00 PM

**DIY Education Experiments: Artist-Run Education or Education as Art? Part II**

Martin E. Segal Theatre Center, The Graduate Center, 365 Fifth Avenue

Chair: Michael Mandiberg, College of Staten Island, City University of New York

**Saturday, February 14**

7:30 AM–9:00 AM

North American Association for the History of Photography

**Business Meeting**

Bryant Suite, 2nd Floor

**Saturday, February 14**

9:30 AM–12:00 PM

**The Talisman: A Critical Genealogy, Part I**

West Ballroom, 3rd Floor

Chairs: Benjamin Anderson, Cornell University; Yael R. Rice, Amherst College

**Photography and Failure: Examining the Histories and Historiography of a Medium**

Nassau Suite, 2nd Floor

Chair: Kris Belden-Adams, University of Mississippi

**Distance Making? Studio Pedagogy Online and Offline**

Morgan Suite, 2nd Floor

Chair: Deborah Bright, Pratt Institute

**The Art of the Deal: Dealers and the Global Art Market from 1860 to 1940, Part I**

Gramercy A, 2nd Floor

Chairs: Lynn Catterson, Columbia University; Charlotte Vignon, The Frick Collection

**Contemporary Art of Central America and Its Diaspora**

Regent Parlor, 2nd Floor

Chairs: Kency Cornejo, University of New Mexico;

Tatiana Reinoza, University of Texas at Austin

Arts Council of the African Studies Association

**African Art and Economics in Urban Spaces**

Bryant Suite, 2nd Floor

Chair: Jordan Fenton, Ferris State University

**The Material Imagination: Critical Inquiry into Performance and Display of Medieval Art**

Gramercy B, 2nd Floor

Chairs: Elina Gertsman, Case Western Reserve University;

Bissera V. Pentcheva, Stanford University

American Council for Southern Asian Art

**Art Lovers and Literaturewallahs: Communities of Image and Text in South and Southeast Asia**

Rendezvous Trianon, 3rd Floor

Chair: Sonal Khullar, University of Washington

**The Philosophy and Forms of Handmade Pottery**

Mercury Ballroom, 3rd Floor

Chair: Janet Koplos, *Art in America*

**Complicating the Picture: Intersections of Photography with Printmaking since 1990**

Sutton Parlor North, 2nd Floor

Chairs: Jimin Lee, University of California, Santa Cruz;

Ruth Pelzer-Montada, Edinburgh College of Art

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

**Reconsidering Art and Politics: Towards New Narratives of Russian and Eastern European Art, Part I**

Beekman Parlor, 2nd Floor

Chairs: Galina Mardilovich, independent scholar; Maria Taroutina, Yale-NUS College

**New Genealogies of American Modernism at Midcentury, Part I**

East Ballroom, 3rd Floor

Chairs: Angela Miller, Washington University in St. Louis;

Jody Patterson, Plymouth University

**Should You Stay or Should You Go? Discussing the Debt to Asset Ratio of the MFA**

Petit Trianon, 3rd Floor

Chairs: Leah Modigliani, Tyler School of Art, Temple University;

Stephanie Syjuco, University of California, Berkeley

**Global Perspectives on the Museum**

Sutton Parlor Center, 2nd Floor

Chair: Elizabeth Rodini, Johns Hopkins University

**Solid as a Rock? African American Sculptural Traditions and Practices**

Sutton Parlor South, 2nd Floor

Chair: James Smalls, University of Maryland, Baltimore County

**Comic Modern**

Trianon Ballroom, 3rd Floor

Chairs: Margaret Werth, University of Delaware;

Heather Campbell Coyle, Delaware Art Museum

## Saturday, February 14

10:00–11:30 AM

ARTspace

### **Towards a Better Future: Art, Activism, Ideas, and Opportunities beyond the Studio, Part I**

Murray Hill Suite, 2nd Floor

Chairs: David Brown, Fine Art Museum, Western Carolina University; Everlena-Zoe Charlton, American University

## Saturday, February 14

10:30–12:00 PM

### **Doing Digital Art History**

Concourse G, Concourse Level

Chairs: Anne Goodyear, Bowdoin College; Anne L. Helmreich, Getty Foundation; Paul B. Jaskot, DePaul University

## Saturday, February 14

12:00–1:30 PM

ARTspace

### **Towards a Better Future: Art, Activism, Ideas, and Opportunities beyond the Studio, Part II**

Murray Hill Suite, 2nd Floor

Chair: David Brown, Fine Art Museum, Western Carolina University

## Saturday, February 14

12:30–2:00 PM

Queer Caucus for Art

### **Queer Threads Unraveled**

Mercury Ballroom, 3rd Floor

Chairs: John Chaich, Queer Threads; Jeanne Vaccaro

Art, Literature and Music in Symbolism and Decadence

### **Symbolist Art and the Unconscious**

Bryant Suite, 2nd Floor

Chair: Deborah Cibelli, Art, Literature and Music in Symbolism and Decadence

The College Board Advanced Placement Studio Art

### **Purpose, Process, Preparation and Their Relationship to Foundation Programs**

Sutton Parlor South, 2nd Floor

Chairs: Dale Clifford, Savannah College of Art and Design; M. Colleen Harrigan, Clarkstown South High School

Historians of Eighteenth-Century Art and Architecture

### **Donald Posner and the Study of Seventeenth- and Eighteenth-Century French and Italian Art**

Sutton Parlor North, 2nd Floor

Chairs: Andria Derstine, Allen Memorial Art Museum, Oberlin College; Rena M. Hoisington, The Baltimore Museum of Art

Creative Capital Foundation

### **Creative Capital's Professional Development Program**

Rendezvous Trianon, 3rd Floor

Chair: Sean Elwood, Creative Capital Foundation

American Institute of Graphic Arts/AIGA

### **Why Do They Do What They Do as They Do? Examining Select Approaches to Graduate Education in "Graphic Design"**

Petit Trianon, 3rd Floor

Chair: Michael R. Gibson, University of North Texas

Oxford University Press

### **Encyclopedia of Aesthetics, 2nd Edition**

Sutton Parlor Center, 2nd Floor

Chair: Gregg Horowitz, Pratt Institute

Association of Art Editors

### **Did You Read That? Art Editing on the Web**

Madison Suite, 2nd Floor

Chair: Christopher Howard, College Art Association

Southeastern College Art Conference

### **Art and Traveling: Inspiration from Far Away Places**

Gramercy A, 2nd Floor

Chair: Jason John, University of North Florida

Japan Art History Forum

### **The Presence of Japanese Art and Its Collections in Spain**

Morgan Suite, 2nd Floor

Chairs: Yayoi Kawamura, Universidad de Oviedo; Muriel Gomez, Universitat Oberta de Catalunya

### **Funding Strategies for Feminist Artists and Scholars**

Concourse G, Concourse Level

Chairs: Donna Moran, Pratt Institute; Margaret Murphy

Association for Modern and Contemporary Art of the Arab World, Iran, and Turkey

### **What Is Contemporary Islamic Art?**

Beekman Parlor, 2nd Floor

Chairs: Nada Shabout, University of North Texas; Sarah A. Rogers, Association for Modern and Contemporary Art of the Arab World, Iran, and Turkey (AMCA)

Exhibitor Session

### **How to Get Published and How to Get Read**

Trianon Ballroom, 3rd Floor

Chairs: Sarah Sidoti, Kath Burton, and Tara Golebiewski, Taylor & Francis Group

SGC International

### **Printmaking as a Watering Hole**

Gramercy B, 2nd Floor

Chair: Jon Swindler, University of Georgia

Association for Critical Race Art History

**Business Meeting**

Nassau Suite, 2nd Floor

Foundations in Art: Theory and Education

**Business Meeting**

Regent Parlor, 2nd Floor

**Saturday, February 14**

2:30–5:00 PM

**The Talisman: A Critical Genealogy, Part II**

West Ballroom, 3rd Floor

Chairs: Benjamin Anderson, Cornell University; Yael R. Rice, Amherst College

**The Art of the Deal: Dealers and the Global Art Market from 1860 to 1940, Part II**

Gramercy A, 2nd Floor

Chairs: Lynn Catterson, Columbia University; Charlotte Vignon, The Frick Collection

**Making and Being Made: Visual Representation and/of Citizenship, Part II**

Morgan Suite, 2nd Floor

Chairs: Corey Dzenko, Monmouth University; Theresa Avila, independent scholar

**Two for One: Doppelgänger, Alter Egos, Reflected Images, and Other Dupes in Western Art, 1900–2000, Part II**

Regent Parlor, 2nd Floor

Chair: Mary Edwards, Pratt Institute

**After Emory: Redefining Art and Art History in the American University**

Trianon Ballroom, 3rd Floor

Chairs: Bill Gaskins, Cornell University; Kirsten Pai Buick, University of New Mexico

**Semi-Automatic Images: Making Art after the Internet**

Sutton Parlor South, 2nd Floor

Chairs: Cadence Kinsey, University College London; John Hill, LuckyPDF and Flat Time House

**When Nobody's Looking: Art in the Absence of Viewers**

Sutton Parlor Center, 2nd Floor

Chairs: Beatrice Kitzinger, Harvard University; Gregory Michael Vershbow, University of Wisconsin-Madison

**Blurring the Boundaries: Allusion, Evocation, and Imitation in Ancient and Medieval Surface Decoration**

Gramercy B, 2nd Floor

Chairs: Sarah Lepinski, National Endowment for the Humanities; Susanna McFadden, Fordham University

Association of Historians of Nineteenth-Century Art

**What Is Realism? Part II**

Nassau Suite, 2nd Floor

Chair: Elizabeth Mansfield, National Humanities Center

**Science is Measurement: Nineteenth-Century Science, Art, and Visual Culture, Part II**

Madison Suite, 2nd Floor

Chair: Nancy Marshall, University of Wisconsin-Madison

**New Genealogies of American Modernism at Midcentury, Part II**

East Ballroom, 3rd Floor

Chairs: Angela Miller, Washington University in St. Louis; Jody Patterson, Plymouth University

**Video across Borders: Global Histories, Local Practices**

Rendezvous Trianon, 3rd Floor

Chairs: Rebecca Peabody, Getty Research Institute; Kenneth Rogers, York University

**At the Expositions: An Art History of National Displays of Culture, Technology, Design, Part II**

Petit Trianon, 3rd Floor

Chair: Victoria Rovine, University of North Carolina at Chapel Hill

**Collecting and the Institutionalization of Contemporary Art (1990–2015)**

Sutton Parlor North, 2nd Floor

Chairs: Roberta Serpolli, independent scholar; Eleonora Charans, independent scholar

**The Not-So-Silent Partner: Artistic Practice and Collaboration, Part II**

Mercury Ballroom, 3rd Floor

Chairs: Mackenzie Stevens, Hammer Museum; Monica Jovanovich-Kelley, Millsaps College

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

**Reconsidering Art and Politics: Towards New Narratives of Russian and Eastern European Art, Part II**

Beekman Parlor, 2nd Floor

Chairs: Maria Taroutina, Yale-NUS College; Galina Mardilovich, independent scholar

**Imagining a US Latina/o Art History, Part II**

Bryant Suite, 2nd Floor

Chair: Adriana Zavala, Tufts University

# MEMBERSHIP

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Become a CAA member and save money on your conference registration. The Annual Conference is CAA's premier membership event. If you are not a current member or if your CAA membership has lapsed or is about to, we urge you to join, rejoin, or renew now to save money on your registration, and take advantage of the many other benefits of membership throughout the year. For a list of membership benefits, and to join, rejoin, or renew your membership online, please visit [www.collegeart.org/membership](http://www.collegeart.org/membership).

CAA members save on conference registration. Now's the time to renew your membership and take advantage of CAA's many benefits:

- **NEW!** Access new issues online along with the back catalogue of *The Art Bulletin*, the preeminent journal for art historians first published in 1913, and *Art Journal*, a cutting-edge publication of contemporary art and ideas
- Receive print copies of *The Art Bulletin* or *Art Journal* in your mailbox
- **NEW!** Online access to three additional journals in the Taylor & Francis collection (*Word and Image*, *Digital Creativity*, and *Public Art Dialogue*) at no extra cost
- Register at member rates for the 103rd Annual Conference and save up to \$225!
- 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
- 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
- List your recent solo exhibition, book published, new position, or grant received on the CAA website
- Receive special rates on products and services such as subscriptions to more than forty art magazines and journals, including *Artforum*, *Art in America*, the *Oxford Art Journal*, and a 50 percent discount on JPASS, JSTOR's individual access plan
- Receive the online weekly newsletter, *CAA News*
- Nominate and vote for candidates for the Board of Directors and serve on the Board of Directors and CAA committees

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 areas, Second and Third Floor Promenades, 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 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

Second Floor Promenade, New York Hilton Midtown

- Information
- Membership
- Onsite Registration
- Purchase of single-time-slot, single-day, special-event, and Book and Trade Fair tickets, and *Abstracts 2015*
- Replacement badges

Third Floor West Promenade, New York Hilton Midtown

- 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	BASIC MEMBER	PREMIUM/DONOR MEMBER*	INSTITUTIONAL MEMBER	PART-TIME FACULTY/INDEPENDENT MEMBER	RETIRED MEMBER	CAA STUDENT MEMBER
ONSITE	\$685	\$550	\$310	Not available onsite	\$310	\$210	\$185
ONSITE SINGLE-TIME-SLOT TICKET	\$70	\$50	\$50	Not available onsite	\$35	\$35	\$35
ONSITE SINGLE-DAY TICKET	\$195	\$145	\$145	Not available onsite	\$100	\$100	\$100

**\*Members with categories that are no longer available (Annual Income levels, Associate, and Sponsoring) will receive the Premium Member rate for registration.**

## 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 2015*, entrance to the Book and Trade Fair and to select area museums and galleries, or *Directory of Attendees*. Price per ticket: \$70 (nonmember); \$50 (member); \$35 (CAA student, retired or part-time/independent member); 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 2015* or *Directory of Attendees* or entrance to the Book and Trade Fair. Price per day: \$195 (nonmember); \$145 (member); and \$100 (CAA student, retired or part-time independent 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 individuals may register at the onsite rate.

## BADGES, CONFERENCE PROGRAM, DIRECTORY OF ATTENDEES, ABSTRACTS 2015

You will receive your conference badge, *Conference Program*, and tote at the conference registration and check-in area beginning on Tuesday at 5:00 PM. Each registrant is entitled to one *Program* and online access to *Abstracts 2015* 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. 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 eligible to be listed in the *Directory*.

**Abstracts 2015:** The online *Abstracts 2015* is free for conference registrants and \$35 for nonregistrants (payable onsite with credit card, check, or cash).



# LODGING AND TRAVEL

## CONFERENCE HOTELS

### NEW YORK HILTON MIDTOWN (HEADQUARTERS HOTEL)

1335 Avenue of the Americas  
New York, NY 10010  
212-586-7000 / 800-445-8667

Located at the crossroads of midtown, at Sixth Avenue between West 53rd and West 54th Streets, the New York Hilton Midtown is within close proximity to the city's best recreational and tourist attractions including Central Park, Fifth Avenue, Rockefeller Center, Radio City Music Hall, Broadway, Times Square, and renowned cultural institutions such as the Museum of Modern Art (MoMA) and Carnegie Hall.

### SHERATON NEW YORK TIMES SQUARE HOTEL

811 Seventh Avenue at 53rd Street  
New York, NY 10019  
212-581-1000 / 800-325-3535

One of the most iconic buildings in the Big Apple, the Sheraton New York Times Square Hotel has stood proudly against the city skyline since 1962. Now better than ever, this sophisticated stopover features 1,781 recently renovated accommodations in the heart of Midtown. The Sheraton is just one block away from the Hilton New York.

### THE MANHATTAN AT TIMES SQUARE HOTEL

790 Seventh Avenue  
New York, NY 10019  
800-610-5386

Located a block from the Hilton, The Manhattan at Times Square Hotel is just two blocks from Rockefeller Center and four blocks from MoMA. The hotel is close to nearly every New York subway line for direct access to all areas of Manhattan and New York City.

### THE MANHATTAN AT TIMES SQUARE HOTEL (STUDENT BLOCK)

A valid student ID card will be required at check-in to secure the discounted student rate.

## TRAVEL AND TRANSPORTATION

### SUPER SHUTTLE

#### Discounted fares on airport transportation!

#### Use Code CAA15

All conference attendees traveling to and from Manhattan and LaGuardia Airport (LGA), John F. Kennedy International Airport (JFK), and Newark International Airport (EWR) are entitled to \$5 off roundtrip shared ride, \$2 off one-way shared ride, and 10% off private van service. There is also \$2 off Hilton Express Service with nonstop service from the Hilton to LGA and JFK airports only. Book online at <http://groups.supershuttle.com/collegartassociation.html> using code CAA15.

### AVIS

#### Discounted fares on rental cars!

#### 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 using the Avis book-now link or contact Avis at 800-331-1600 using code D173699. Offer valid for reservations between February 8 and February 17, 2015.

### TO AND FROM AIRPORTS

#### By Taxi

For trips between (to and from) Manhattan and JFK International Airport, the flat fare is \$52 plus any tolls. A New York State Tax Surcharge of \$0.50 will be added to each trip. For a trip to Newark Airport the fare is the amount shown on the taximeter, which includes a surcharge of \$17.50, plus any tolls. From LaGuardia Airport, fares to midtown Manhattan range from \$25–37.

#### By Subway or Bus

AirTrain JFK links the A and E trains directly to JFK. It takes about an hour from most parts of the city, and just like the subway, AirTrain runs 24/7. Travel to and from JFK via AirTrain is \$5 as you enter or exit the system. Children under 5 ride free. You pay the fare with Pay-Per-Ride MetroCard at either the Sutphin Boulevard or Howard Beach stations (unlimited ride cards are not accepted for AirTrain).

For service between LaGuardia and Midtown Manhattan, take the Q70 Limited or Q47 buses. Connections to the E, F, M, R and 7 trains on the New York City subway are available at Roosevelt Avenue/74th Street. For more information, visit the MTA's website [http://web.mta.info/nyct/service/NewQ70LimitedStopService\\_brochure.htm](http://web.mta.info/nyct/service/NewQ70LimitedStopService_brochure.htm).

Transportation to Newark Airport is via New Jersey Transit. From Newark Airport, connect to the New Jersey Transit station via AirTrain. From Penn Station, take the Northeast Corridor or North Jersey Coast lines to Newark Liberty International Airport Station. A New Jersey Transit ticket purchased at Penn Station or Newark Airport includes the price of AirTrain. Be sure to take the ticket when entering or leaving the airport, since the ticket must be shown to the train conductor upon entering and used upon leaving the airport via AirTrain.

## GETTING AROUND NEW YORK

### By Bus and Subway

The fare for a subway or local bus ride is \$2.50; if purchasing a new MetroCard, there is a \$1 fee. You can buy or add money to MetroCards at MetroCard Vending Machines, which are located in subway stations. The larger machines accept cash, credit cards, or ATM/debit cards. The small MetroCard Vending Machines are for credit cards or ATM/debit cards only. Buses take MetroCards or exact change in coins; bills are not accepted.

A SingleRide ticket costs \$2.75 and is sold only at vending machines. The SingleRide ticket is good for a subway or bus trip within two hours of purchase, and no transfers are included.

Pay-Per-Ride Bonus adds an additional 5% to your MetroCard with the purchase or addition of \$5 or more. In addition, MetroCard Vending Machines sell 7-Day Unlimited or 30-Day Unlimited Ride MetroCards; 7-Day Express Bus Plus MetroCard (\$55); and 1-Day Unlimited Ride Fun Pass (\$8.25).

### By Taxi

Yellow cabs take both cash and credit/debit cards. The rates for taxicabs are as follows: initial fare is \$2.50; each 1/5 mile (4 blocks) is an additional \$0.50. Each one minute idle is \$0.50. There is a peak surcharge of \$1.00 (after 4:00 PM until 8:00 PM, Monday–Friday); there is a night surcharge of \$0.50 (after 8:00 PM until 6:00 AM). New York State tax is an additional \$0.50 per ride. Tolls are extra, but additional riders are free.

## SERVICES

### Internet Access

The New York Hilton Midtown provides wireless service in the lobby and all guest rooms, for \$14.99/24 hours.

### Business Center

The Hilton's full-service business center, located on the second floor, provides copy services, faxing, shipping, and computer access for email. Business hours are Monday through Friday, 7:00 AM–9:00 PM; Saturday and Sunday, 7:00 AM–7:00 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 has many dining options. Herb N' Kitchen, the Hilton's new concept restaurant, is open daily from 6:00 AM–1:00 AM. For cocktails and light fare, visit the Lobby Lounge, which is open daily from 11:00 AM to midnight, or Bridges Bar, which is open Monday–Saturday from 5:30 PM–2:00 AM. For late night entertainment, Minus5° Ice Bar is open daily from 2:00 PM–1:00 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 9, 2015.

# 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
- And more!

## CAREER SERVICES ORIENTATION AND NAVIGATING THE CONFERENCE

Tuesday, February 10, 6:30–8:00 PM  
Mercury Ballroom, 3rd Floor, New York Hilton Midtown

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 it. 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 will also be made available on the conference website.

## CANDIDATE CENTER

Wednesday, February 11–Friday, February 13, 9:00 AM–7:00 PM  
Concourse A, Concourse Level, New York Hilton Midtown

At the conference, 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 11–Friday, February 13, 9:00 AM–7:00 PM  
Saturday, February 14, 9:00 AM–12:00 PM  
Rhineland Gallery Center and South, Second Floor, New York Hilton Midtown

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 11, 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 11

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

Concourse E, Concourse Level

2:30–4:30 PM

#### **Making Sense of Digital Images**

Presenter: Blaise Tobia, Drexel University

Concourse G, Concourse Level

3:00–5:00 PM

#### **Building Scholarly Digital Archives and Exhibits with Omeka**

Presenter: Amanda French, George Mason University

Concourse E, Concourse Level

### Thursday, February 12

9:30–11:00 AM

#### **Your Artist Talk: How to Talk to Anyone Anywhere about Your Art**

Presenter: Gigi Rosenberg

Concourse E, Concourse Level

2:00–4:30 PM

#### **Grant Writing for Artists**

Presenter: Barbara Bernstein, Virginia Center for the Creative Arts and University of Virginia

Concourse E, Concourse Level

### Friday, February 13

9:00–11:00 AM

#### **Advice for Beginning/Inexperienced Instructors**

Presenter: Mika Cho, California State University, Los Angeles

Concourse E, Concourse Level

9:00–11:00 AM

#### **The Syllabus: Mapping Out Your Semester**

Presenter: Steven Bleicher, Coastal Carolina University

Concourse G, Concourse Level

2:00–4:00 PM

#### **Staying on Track with the Tenure Track**

Presenter: Michael Aurbach, Vanderbilt University

Concourse G, Concourse Level

2:30–4:30 PM

#### **Scalar**

Presenter: Curtis Fletcher, University of Southern California

Concourse E, Concourse Level

## MENTORING SESSIONS

Thursday, February 12, and Friday, February 13

Concourse C and D, Concourse Level, New York Hilton Midtown

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 12, 12:30–2:00 PM

Concourse G, Concourse Level, New York Hilton Midtown

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

### **How Can We Make CAA More Relevant for Today's Academic Job Seekers?**

Led by: Dennis Ichiyama, Purdue University

### **Instructors and Adjuncts: Navigating Higher Education in a Busted Economy**

Led by: Peter Kaniaris, Anderson University; and Brian Curtis, University of Miami

### **If Not Teaching, What Then?**

Led by: Suzanne Lemakis

### **Balancing Your Creative and Academic Life**

Led by: Leo Morrissey, Georgian Court University

# STUDENT AND EMERGING PROFESSIONALS LOUNGE

Wednesday–Friday, February 11–13, 9:00 AM–8:00 PM

Saturday, February 14, 9:00 AM–5:00 PM

Mercury Rotunda, 3rd floor, New York Hilton Midtown

Open to all conference attendees

Sponsored 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 with and enjoy exceptional company.

## Wednesday, February 11

4:00–5:00 PM

**Brown Bag Lunch: Networking and Follow-Up Etiquette**

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. There will be VERY limited signup space onsite.

## Thursday, February 12

8:30–9:45 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**

11:00 AM–1:00 PM

**Mock Interviews**

3:00–5:00 PM

**Mock Interviews**

## Friday, February 13

9:00 AM–11:00 AM

**Mock Interviews**

11:15–12:15 PM

**Brown Bag Lunch: Copyright and Intellectual Property Rights**

1:00–3:00 PM

**Mock Interviews**

3:30–4:30 PM

**Brown Bag Lunch: Application 101**

## Saturday, February 14

10:30 AM–11:30 AM

**Brown Bag Lunch: Teaching Portfolios**

Cosponsored by the Education Committee

12:00–1:00 PM

**Brown Bag Lunch: Tenure Expectations**



# BOOK AND TRADE FAIR

Thursday–Friday, February 12–13, 9:00 AM–6:00 PM  
Saturday, February 14, 9:00 AM–2:30 PM  
Americas Exhibit Hall, Levels I and II, New York Hilton Midtown

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

## Friday, February 13

12:30–2:00 PM  
West Ballroom, 3rd Floor

### Testing for Quality in Artists Materials: What It Can Mean for the Future of Your Art

Chair: Sarah Sands, Golden Artist Colors

A discussion around the types of quality testing that artist materials undergo but which often go unnoticed or are taken for granted. From lightfastness to flexibility, from adhesion to chemical sensitivity, all of these areas of testing can impact and shape the future of your artwork. Do you know what tests your own art materials have undergone? How does one have confidence in how these materials will perform and age?

Participants will include Michael Skalka, National Gallery of Art; Robert Gamblin, Gamblin Artist Colors; and Richard Frumess, R&F Handmade Paints.

## Saturday, February 14

12:30–2:00 PM  
**How to Get Published and How to Get Read**  
Trianon Ballroom, 3rd Floor  
Chairs: Sarah Sidoti, Kath Burton, and Tara Golebiewski, Taylor & Francis Group

# CAA BUSINESS

## Cast Your Vote in CAA's 2015 Board of Directors Election

The election of four new members to CAA's Board of Directors began in early January 2015, when CAA posted on its website the statements, biographies, endorsements, and video presentations of the six candidates who are running for the 2015–2019 term. All current CAA members received an email with instructions for online voting and may cast their votes or submit their proxies until 5:00 PM (Eastern Standard Time) on Friday, February 13, 2015. 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 13

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**

Rendezvous Trianon, 3rd Floor, New York Hilton Midtown

# CAA COMMITTEE MEETINGS

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

## Wednesday, February 11

7:30–9:00 AM

International Committee

Harlem Suite, 4th Floor

Professional Practices Committee

East Suite, 4th Floor

9:30–10:30 AM

Task Force on Governance

New York Suite, 4th Floor

10:30–11:30 AM

Task Force on Committees

New York Suite, 4th Floor

12:00–2:30 PM

*Art Journal* Editorial Board

Green Room, 4th Floor

12:30–2:00 PM

Annual Conference Committee

Harlem Suite, 4th Floor

Committee on Diversity Practices

Midtown Suite, 4th Floor

## Thursday, February 12

7:30–9:00 AM

*The Art Bulletin* Editorial Board

Green Room, 4th Floor

Committee on Women in the Arts

Lincoln Suite, 4th Floor

5:30–7:00 PM

Services to Artists Committee

Midtown Suite, 4th Floor

## Friday, February 13

7:30–9:00 AM

*caa.reviews* Council of Field Editors

Green Room, 4th Floor

Museum Committee

Holland Suite, 4th Floor

8:00–9:00 AM  
Affiliated Societies Meeting  
Beekman Parlor, 2nd Floor

9:30–11:00 AM  
Nominating Committee  
Harlem Suite, 4th Floor

4:00–5:30 PM  
*caa.reviews* Editorial Board  
Harlem Suite, 4th Floor

## Saturday, February 14

7:30–9:00 AM  
Committee on Intellectual Property  
East Suite, 4th Floor

Student and Emerging Professionals Committee  
Harlem Suite, 4th Floor

9:00–11:00 AM  
Publications Committee  
Holland Suite, 4th Floor

10:00–11:00 AM  
Vice President for Committees with Professional Interests, Practices, and Standards Committee Chairs and Award Jury Chairs  
New York Suite, 4th Floor

11:00 AM–NOON  
Board of Directors with all Committee and Award Jury Chairs  
New York Suite, 4th Floor

12:30–1:30 PM  
Task Force on Fair Use  
Lincoln Suite, 4th Floor

12:30–2:00 PM  
Education Committee  
East Suite, 4th Floor

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

## Sunday, February 15

8:00 AM– 2:30 PM  
Board of Directors  
Regent Parlor, 2nd Floor

# ARTSPACE

### Catalog Exhibition: Art 2 Drone

Curators: Chris Manzione, Conrad Gleber, Gail Rubini, and Mat Rappaport

Art 2 Drone is a catalog exhibition that brings together the work of artists who investigate drone technology and its cultural implications. The artworks will highlight political, social, scientific and artistic impacts of drone technology. The catalog is distributed by the College Art Association and v1b3 as a printable PDF. Each project will link to a website to view additional media. Included in the catalog is a critical essay by Meredith Hoy.

The online and downloadable catalog can be found at <http://v1b3.com/project/art2drone/>

## Wednesday, February 11

12:30–2:00 PM

Services to Artists Committee

### Are We There Yet: Creative Communities Outside of Art Centers

Murray Hill Suite, 2nd Floor

Chairs: Steven Rossi, State University of New York at New Paltz; David J. Brown, Fine Art Museum, Western Carolina University

Marcus Civin, Maryland Institute College of Art

Olivia Nitis and Ciprian Ciuclea, Experimental Project Association

Emma Wilcox and Evonne Davis, Gallery Aferro

George Scheer, Elsewhere

Matthew Slaats, The Bridge Progressive Arts Initiative

## Wednesday, February 11

2:30–5:00 PM

### Surveillance as Art Practice

Murray Hill Suite, 2nd Floor

Chairs: Trish Stone, University of California, San Diego; Jessamyn Lovell, University of New Mexico

*Covert Operations: Investigating the Known Unknowns*

Claire C. Carter, Scottsdale Museum of Contemporary Art

*You Lookin' at Me? An Artist's Navigation through Personal Technology, Privacy, and Public Space*

Wendy Richmond, independent artist

*URME Surveillance: Transforming Expression into Function*

Leonardo Selvaggio, independent artist

## Thursday, February 12

9:30 AM–12:00 PM

### **Art Collectives and the Contemporary World**

Murray Hill Suite, 2nd Floor

Chairs: Brianne Cohen, Université Catholique de Louvain;  
Robert Bailey, University of Oklahoma

*Citizen Action: Art Collectives and Contemporary Politics  
in Serbia and Slovenia*

Adair Rounthwaite, McGill University

*Stiev Selapak's Critical Interventions in the Cambodian Contemporary*  
Roger Nelson, University of Melbourne

*Political Art from Neoliberal Crisis to "Post-Neoliberalism": Artists,  
the State, and Popular Movements in Buenos Aires since 2000*  
Jennifer Sternad, Harvard University

## Thursday, February 12

12:30–2:00 PM

Services to Artists Committee

### **Breaking the Rules: The "Other" Career Paths**

Murray Hill Suite, 2nd Floor

Chairs: Stacy Miller, Parsons The New School for Design;  
Niku Kashef, California State University, Northridge, and  
Woodbury University

Susan Clausen, AS220

Larry Ossei-Mensah, The MEDIUM Group

Steve Englander, ABC No Rio

Amelia Winger-Bearskin, New York University

## Thursday, February 12

2:30–5:00 PM

Services to Artists Committee

### **Art from Research**

Murray Hill Suite, 2nd Floor

Chairs: Blane De St. Croix, Indiana University;  
Martha Schwendener, New York University

## Friday, February 13

9:30–12:00 PM

### **The Not-So-Silent Partner: Artistic Practice and Collaboration, Part I**

Murray Hill Suite, 2nd Floor

Chairs: MacKenzie Stevens, Hammer Museum;  
Monica Jovanovich-Kelley, Millsaps College

*Between Artists, Publishers, and Printmakers: Collaborations on  
"L'Art arabe," a Nineteenth-Century French Book about Egyptian  
Islamic Architecture*

Paulina Banas, Binghamton University, State University of  
New York

*"Tearing One Another Apart": Denis Wirth-Miller and  
Francis Bacon*  
Katharina Guenther

*Sewn and Stuffed: Collaborative Crafting in Claes Oldenburg  
and Patty Mucha's Soft Sculptures*  
Jennifer S. Brown, Los Angeles County Museum of Art

*Contemporary New Orleans Tintype Photography: A Performance of  
the Collective Historical and the Private Present*  
Isa Murdock-Hinrichs, Tulane University

**Discussant:** Richard E. Meyer, Stanford University

## Friday, February 13

12:30–2:00 PM

Committee on Women in the Arts

### **Balancing Act, Part II: Art, Family, and Other Distractions**

Murray Hill Suite, 2nd Floor

Chairs: Niku Kashef, California State University, Northridge, and  
Woodbury University; Micol Hebron, Chapman University

Rachel Epp Buller, Bethel College and Studio 219m

Myrel Chernick, independent artist and writer

Tierney Gearon, independent artist

Seth Kaufman, independent artist, Art Center College of Design

Ellina Kevorkian, independent artist

Jennifer Reeder, University of Illinois at Chicago

## Friday, February 13

2:30 PM—5:00 PM

### **Annual Distinguished Artists' Interviews**

Murray Hill Suite, 2nd Floor

William Pope.L will be interviewed by Jenny Schlenzka, MoMA  
PS 1. Ursula von Rydingsvard will be interviewed by Mark Stevens,  
*New York* magazine.

## Friday, February 13

5:30–7:00 PM

Tremaine Foundation

### **Best Practices: Teaching Best Practices to Artist**

Murray Hill Suite, 2nd Floor

Chair: Heather Pontonio, Tremaine Foundation

## Friday, February 13

5:30–7:30 PM

### **ARTexchange**

East Ballroom Foyer, 3rd Floor

Free and open to the public; a cash bar will be available.

## Saturday, February 14

10:00–11:30 AM

### **Towards a Better Future: Art, Activism, Ideas, and Opportunities beyond the Studio, Part I**

Murray Hill Suite, 2nd Floor

Chairs: David Brown, Fine Art Museum, Western Carolina University; Everlena-Zoe Charlton, American University

Jules Rochelle, Social Practices Art Network

Sarah Grant, Eyebeam

Natalie Jeremijenko, xDesign

Wendy DesChene and Jeff Schmuki,  
PlantBot Genetics

12:00–1:30 PM

### **Towards a Better Future: Art, Activism, Ideas, and Opportunities beyond the Studio, Part II**

Murray Hill Suite, 2nd Floor

Chair: David Brown, Fine Art Museum, Western Carolina University

Elizabeth Thompson, Buckminster Fuller Challenge

Mitchell Joachim, Terraform One (Open Network Ecology)

Amina Ross, 3rd Language

The Autonomous Energy Research Lab

## MEDIA LOUNGE

Gibson Room, 2nd Floor

Free and open to the public

During the 2015 CAA Annual Conference, the Media Lounge and ARTspace will host programming with the shared theme, “alternative economies.” These programs consider models of social, cultural and technological economies that transform, changing conditions for critical discourse and art-making. *Alternative Economies* aims to create a platform that brings together artists, art collectives, new media practitioners, video artists, film curators, academics, creative thinkers, economists, writers and activists, with the aspiration to create a space to reflect on intersections of art, culture, and new media technologies. The program is conceived and organized by Jenny Marketou (chair), Stacy Miller, and Mat Rappaport. The video screenings are curated by Rachael Rakes and Jenny Marketou in collaboration with Rebecca Cleman, Electronic Arts Intermix (EAI).

## Wednesday, February 11

9:00 AM–1:00 PM

### **Workshop: Imagining an Alternative School of Art**

Led by: Melissa Liu, Daniel Tuss, Antonio Serna, Yana Dimitrova, and James Douglas Whitman, OWS Arts & Labor | Alternative Economies Working Group

2:00–5:00 PM

**Video Screenings:** *Mobile Strategies Replace Finished Recipes, or in the Words of Gilles Deleuze, “Amid Things but in the Center of Nothing”* and *Infrastructure Interference, or in the Words of Donna Haraway, “In Short, We Are Cyborgs”*

## Thursday, February 12

9:30 AM–12:00 PM and 1:00–5:00 PM

**Video Screenings:** *Mobile Strategies Replace Finished Recipes, or in the Words of Gilles Deleuze, “Amid Things but in the Center of Nothing”* and *Infrastructure Interference, or in the Words of Donna Haraway, “In Short, We Are Cyborgs”*

## Friday, February 13

9:00 AM–12:00 PM

### **Identity, Configurations of Outsiders in Economic Order**

Presenters: Liss LaFleur, Lise Skou/Bonnie Fortune, and Ash Eliza Smith

1:00–5:00 PM

### **Explorations of Alternative Economies**

Presenters: Chaz Evans, Gregory Sholette, and Tyler Stefanich

## Saturday, February 14

9:30–11:00 AM

### **Workshop—Beyond Faxes with Clip Art: Connective Technology and Art Making**

Led by: David Hart, Columbia University

11:30 AM–4:00 PM

**Video Screenings:** *Mobile Strategies Replace Finished Recipes, or in the Words of Gilles Deleuze, “Amid Things but in the Center of Nothing”* and *Infrastructure Interference, or in the Words of Donna Haraway, “In Short, We Are Cyborgs”*





# PROGRAM SESSIONS

## Wednesday, February 11

7:30–9:00 AM

Catalogue Raisonné Scholars Association

### Business Meeting

Gramercy B, 2nd Floor

## Wednesday, February 11

9:30 AM–12:00 PM

### Curating Virtually: New Media and Digital Arts Global Interventions

Mercury Ballroom, 3rd Floor

Chair: Jan Christian Bernabe, Center for Art and Thought

*Designing for Virtual Engagement: Means, Modes, and Motivations*  
Mimi M. Young, Behavior Design

*Reading Exhibitions in The Post-Internet Age*  
Francesca Baglietto, Chelsea College of Art and Design

*Curating Public Interventions Online: Para-Sites 2014 Distributed Exhibition Project*  
Yunjin La-mei Woo, Indiana University

*The Museum with(out) Walls: The Return of the Third Dimension in Virtual Curation*  
Noelle C. Paulson, Washington University in St. Louis

**Discussant:** Jan Christian Bernabe, Center for Art and Thought

### American Illustration and the Art Historical Canon

Rendezvous Trianon, 3rd Floor

Chair: Dennis Dittrich, New Jersey City University

*Neither Avant-Garde nor Kitsch*  
Dennis Raverty, New Jersey City University

*The Rise of Norman Rockwell and American Illustration Art*  
Laurie Norton Moffatt, Norman Rockwell Museum

*The Transatlantic Influence of the Académie Julian on American Illustration, 1890–1914*  
Karen L. Carter, Kendall College of Art and Design

*Teaching Illustration History: Why and How*  
Alice Carter, San Jose State University

### Installing Abstraction

Nassau Suite, 2nd Floor

Chair: Paul Galvez, Wellesley College

*Between Rooms and Their Times: Reinstalling Weimar Republic Hanover*  
Rebecca K. Uchill, Massachusetts Institute of Technology

*Whatever Happened to Fritz Winter? Or Documenta I, Sixty Years Later*  
Max Rosenberg, Yale University

*Showing Simon Hantai*

Molly J. Warnock, Johns Hopkins University

*All Together Now: Curating Wade Guyton OS*  
Scott Rothkoph, Whistmey Museum of American Art

### The Budapest Sunday Circle and Art History: Lukács, Mannheim, Antal, Hauser, Balázs, and the Critique of Culture

West Ballroom, 3rd Floor

Chairs: Paul Jaskot, DePaul University; Andrew F. Hemingway, University College London

*Cézanne, Lukács's Cultural Critique, and the Hungarian Avant-Garde*  
Edit Toth, Penn State Altoona

*Georg Lukács, Radicalized Place Making, and the Challenge of New Media to the History of Modern Art*  
Dorothy L. J. Barescott, Kwantlen Polytechnic University

*Balázs, the Sunday Circle, and Aesthetic Praxis*  
Eszter Polonyi, Columbia University

*Marxist Interpretations of Realism: Lukács's Literary Paradigms and the Art-Historical Perspectives of Antal and Hauser*  
Alex Potts, University of Michigan

**Discussant:** James van Dyke, University of Missouri

### Performative Architecture before the Modern Era

Beekman Parlor, 2nd Floor

Chair: Wei-cheng Lin, University of North Carolina at Chapel Hill

*Beyond Gladiators: Performance, Memory, and the Roman Triumph in the Colosseum*  
Maggie L. Popkin, Case Western Reserve University

*Late Roman Villas in the Theatrical Mode*  
John W. Stephenson, Emory University

*Moving Forward, Looking Back: Spatial Perception in the Benedictine Abbey of Saint-Germain d'Auxerre*  
Anne Heath, Hope College

*The Question of the Apparato: Plurality and Enclosure in Renaissance Theatrical Environments*  
Javier Berzal de Dios, Western Washington University

*The Performance of Commerce: Spatial Practices in the Royal Exchange in Seventeenth-Century London*  
Hyeyun Chin, Binghamton University, State University of New York

*Between Stories: Palazzo Rucellai as Icon, as Idyll*  
Allison Levy, independent scholar

**Discussants:** Annabel J. Wharton, Duke University; Katherine F. Taylor, University of Chicago

## Wednesday, February 11

9:30 AM–12:00 PM

### Original Copies: Art and the Practice of Copying

Sutton Parlor South, 2nd Floor

Chair: Stephanie Porras, Tulane University

*"A Miracle of a Copy": Original Reproductions and Authentic Copies in the Holbein Dispute*

Lena Bader, German Centre for the History of Art in Paris (DFK)

*Producing Reproducibility: John Flaxman's Designs between Classicism and Commerce*

Brigid von Preussen, Columbia University

*"The Duplication of Genius": Domenico Brucciani (1815–80) and the Authorship and Agency of Plaster Casts*

Rebecca Jayne Wade, Henry Moore Institute

*Remaking the Readymade: Marcel Duchamp and Man Ray's Edited Replicas*

Adina Tamar Kamien-Kazhdan, The Israel Museum, Jerusalem

*On Originality: Photography vs. Glass Painting in Twentieth-Century Senegal*

Giulia Paoletti, Columbia University

CAA Committee on Women in the Arts

### Women in the Marketplace: The Rise of the Artisan Cooperative

Trianon Ballroom, 3rd Floor

Chair: Claudia Sbrissa, St. John's University

*Trailblazing for Creative Careers*

Jenn Dierdorf and JoAnne McFarland, A.I.R. Gallery

*Dynamic Symbiotic Entrepreneurship: SPINNA Circle's Novel Collective Women's Empowerment Platform*

Rupa Ganguli, SPINNA Circle and Clothing Connect

*Sewn on the Street: We Look Good, but We're Fast, Cheap, and Out of Control*

Rebecca K. Layton, Rekh & Datta

*Invisible Visible: Women Creative Communities in the Arab World*

Cecilia Mandrile, University of New Haven and University of the West of England

*Craft Power: Enhancing the Power of Women through Traditional Arts*

Melissa Hilliard Potter and Miriam Schaer, Columbia College Chicago

### Mesoamerican Iconography: Interactions of Images and Texts, and Images as Texts

Regent Parlor, 2nd Floor

Chair: George Scheper, Johns Hopkins University

*Shapes in Space: Sculptural Narrative Systems in Formative Mesoamerica*

Carolyn E. Tate, Texas Tech University

*Tlamatinime or Tlacuiloque: Mexica Language Ideologies and the Role of the Painter-Scribe in Aztec Society*

Stephanie Michelle Strauss, University of Texas at Austin

*Chalchiuhtotoli? Annotating the Aztec Teixiptla in the Codex Telleriano-Remensis*

Kristopher Tyler Driggers, University of Chicago

*Indigenous Maps and the Power of Visual Persuasion in Colonial New Spain*

Ana Pulido-Rull, University of Arkansas

### Money Matters: The Art Market in Late Imperial and Modern China

Petit Trianon, 3rd Floor

Chairs: Kuiyi Shen, Stanford University; Rui Zhang, Tsinghua University

*Court Art from the Marketplace: Reconstructing the Pattern of Court Patronage in the Late Ming Period*

Kayi Ho, University of California, Los Angeles

*The Art Market and Neo-Traditionalism in Paintings of Early Republican Beijing*

Tongyun Yin, MacLean Collection

*The Market as Imaginary in Post-Mao China*

Jane B. DeBevoise, Asia Art Archive

*Marketing Creation: How the Art Market Hijacked Contemporary Chinese Art*

Francesca Dal Lago, independent scholar

*Auction and the Formation of Contemporary Chinese Art Market*

Rui Zhang, Tsinghua University

**Discussant:** Shengtian Zheng, *Yishu: Journal of Contemporary Chinese Art*; Julia F. Andrews, The Ohio State University

### Composite Art in the Colonies of Europe: Stealing, Smiting, Enshrining, Erasing, Recarving, and Recontextualizing

Sutton Parlor North, 2nd Floor

Chairs: Kaylee Spencer, University of Wisconsin-River Falls; Linnea H. Wren, Gustavus Adolphus College

*The Ideology of Spolia in Early Modern Spain*

Alejandra Gimenez-Berger, Wittenberg University

*Was Ancient Art a Tool to Think about the Conquest of the Americas?*

*A Study of Spoliation at Palenque, Mexico*

Travis E. Nygard, Ripon College

*Cacao Cave: A Proposed Source for the Image in the Historia Tolteca-Chichimeca*

Elizabeth Katt, University of Nebraska-Lincoln

*Mountains and Huacas: Recontextualizing the South American Landscape in The Virgin Mary of the Mountain*

Kristi Marie Peterson, Florida State University

**Truth Telling and Parafiction: Practice and Theory**

Gramercy A, 2nd Floor

Chairs: Monica Steinberg, The Graduate Center, City University of New York; Sarah S. Archino, Institut national d'histoire de l'art, Paris

*The Museum as Para-Site*

Carol Emmons, University of Wisconsin–Green Bay

*Straight from the Horse's Mouth: The Archive, History-Writing, and the Dark Margin of Knowledge*

Sara Callahan, Stockholm University

*Political Prank Practice*

Clark Stoeckley, Bloomfield College

*Performativity and Parafiction: Between Mimicry and Camouflage, Koizumi Meiro and the Kamikaze Video Performances*

Ayelet Zohar, Tel Aviv University

*100% Factual: Mel Bochner and The Beach Boys*

Jeffrey P. Thompson, Sewanee: The University of the South

**Art + Speak: The State of English Language Education in Art Schools**

Sutton Parlor Center, 2nd Floor

Chairs: Allison Yasukawa, Maryland Institute College of Art; Mark Augustine, School of the Art Institute of Chicago

*Art Making as Language Learning: Bridging Studio Practice and Second Language Acquisition*

Nancy Seidler and Dana Gordon, Pratt Institute

*ESL and Studio Art Methodology: Cross-Training and Universal Design*

Caitlin Morgan, The New School

*VisualSPEAK, VisionaryTHINK: MFA ESL Excavation of Self in Art*

Gae Savannah, School of Visual Arts

*Global Turn/Multimodal Turn: Language Lessons from Art and Design*

Jennifer Liese, Rhode Island School of Design

*Demystifying the Peer Group Critique*

Julie Kierski, University of Illinois at Urbana-Champaign

**Wednesday, February 11**

12:30–2:00 PM

CAA Education Committee

**Learning to Teach and Teaching to Learn: Developing a Scholarship of Teaching and Learning for Art History**

Petit Trianon, 3rd Floor

Chairs: Leda Cempellin, South Dakota State University; Julia A. Sienkewicz, Duquesne University

*SoTL: What Difference Does It Make?*

Andrea Pappas, Santa Clara University

*A Skills-Based Approach to the Traditional Art History Survey*

Laetitia La Follette, University of Massachusetts Amherst

*Turning 200 Students to Seven Million: What We're Learning at Smarthistory at Khan Academy*

Beth Harris and Steven Zucker, Khan Academy

*SoTL, the Tenure Process, and Art History's Scholarly Hierarchies*

Anne D'Alleva, University of Connecticut

Catalogue Raisonné Scholars Association

**Catalogue Raisonné Case Studies: New Findings, Fresh Insights, and Important Reconsiderations**

Gramercy B, 2nd Floor

Chair: Susan Cooke, Estate of David Smith

*Rewriting the Life and Work of the Flemish Engraver Nicolaes de Bruyn (1571–1656)*

Lorena Baines, National Gallery of Art

*Considering Place: A Case Study for Expanding the Horizons of the Catalogue Raisonné*

Erin Coe, Boston University

*Letters and Watercolors from behind Barbed Wire: A Further Perspective on Hans Reichel's Artistic Oeuvre*

Deborah Browning-Schimek, New York University

*Titles, Dates, and the Making of Art History: Primary Sources in Hofmann Scholarship*

Juliana Kreinik, Peter Campus Catalogue Raisonné

*According to the Artist: Compiling the Jack Bush Catalogue Raisonné of Paintings*

Sarah Stanners, University of Toronto

Association for Critical Race Art History

**Building a Multiracial American Past**

Sutton Parlor North, 2nd Floor

Chair: Susanna Gold, New York Public Library, Schomburg Center for Research in Black Culture

*The Drop Sinister: Harry Watrous's Visualization of the "One Drop Rule"*

Mey-Yen Moriuchi, La Salle University

*You Are What You Eat: Racial Transformation and Miscegenation in Nineteenth-Century Representations of Food*

Shana Klein, University of New Mexico

*"Half-Breed": Picturing Native American Identity in the Early Nineteenth Century*

Elizabeth W. Hutchinson, Barnard College, Columbia University

CAA Professional Practices Committee

**Advanced Degrees in Art and Design: Different Directions and Perspectives**

Rendezvous Trianon, 3rd Floor

Chair: Jim Hopfensperger, Western Michigan University

Stacy M. Miller, Parsons The New School for Design

Bruce M. Mackh, University of Michigan and ArtsEngine

John J. Richardson, Wayne State University



## Wednesday, February 11

12:30–2:00 PM

Society of Contemporary Art Historians

### **Histories and Economies of Contemporary Art**

Gramercy A, 2nd Floor

Chairs: Suzanne Hudson, University of Southern California;

Kirsten J. Swenson, University of Massachusetts, Lowell

Rhea Anastas, University of California, Irvine

Katy Siegel, Hunter College, City University of New York

Howard M. Singerman, Hunter College, City University of New York

Nato Thompson, Creative Time

International Association of Word and Image Studies

### **Questioning Artist's Books**

Morgan Suite, 2nd Floor

Chair: Philippe Kaenel, Université de Lausanne

*"Reading" Sculptural Bookworks*

Anna S. Arnar, Minnesota State University Moorhead

*Artist's Book as Landscape: Scattered Words, Trails of Posterity*

Lada Wilson, University of Dundee

*When Artists' Books Become Image Atlases*

Nigel Saint, University of Leeds

European Postwar and Contemporary Art Forum

### **The Cobra Movement: New Perspectives**

Madison Suite, 2nd Floor

Chair: Karen Kurczynski, University of Massachusetts, Amherst

*Dotremont and Jorn: The Summer of 1948*

Axel Heil, Fluid Studio and Art Academy of Karlsruhe

*Cobra and Psychopathological Art in Paris, 1950*

Brenda Zwart, Zwart Projects, Amsterdam

*Luc De Heusch Filming Cobra Artists at Work*

Steven Jacobs, Ghent University

*The Legacy of Play in Cobra: Constant Nieuwenhuys and*

*Ludic Conceptualism*

Janna Therese Schoenberger, The Graduate Center,

City University of New York

Midwestern Art History Society

### **Icons of the Midwest: Rembrandt's *Lucretia* at the Minneapolis Institute of Arts**

Clinton Suite, 2nd Floor

Chair: Henry Luttikhuisen, Calvin College

*Rembrandt's Lucretia: A Curatorial Perspective*

Tom Rassieur, Minneapolis Institute of Arts

*Rembrandt's Lucretia: Narrative Strategy*

Shelley Perlove, University of Michigan

*A Feminist Perspective on Rembrandt's Lucretia*

Frima Fox Hofrichter, Pratt Institute

Italian Art Society

### **Di politica: Intersections of Italian Art and Politics since World War II**

Nassau Suite, 2nd Floor

Chairs: Elizabeth Mangini, California College of the Arts;

Christopher Bennett, independent scholar

*The Material of Labor: Art, the Esposizione Internazionale del Lavoro, and Italia 1961*

Marin R. Sullivan, Keene State College

*Heretical Aesthetics: Pier Paolo Pasolini and the Problem of Abstraction*

Ara Hagop Merjian, New York University

*Piero Gilardi: Being a "Militant" Artist during and after 1968*

Maria De Vivo, Università degli Studi di Napoli "L'Orientale"

*The Cultural Praxis of the Italian Movement of 1977*

Danilo Mariscalco, Università degli Studi di Palermo

**Discussant:** Jacopo Galimberti, independent scholar

Pacific Arts Association

### **Mission Accomplished? The Legacy of Religious Missionary Movements on the Art of Oceania**

Regent Parlor, 2nd Floor

Chair: Carol Mayer, University of British Columbia

*Connecting Souls: Kamoro Art and Missionary Patronage in West Papua*

Karen Jacobs, University of East Anglia

*Early Missionary Activity on Erromango and Its Impact on Local Material Culture*

Barbara Lawson, Redpath Museum, McGill University

*Between the Cross and the Cloth*

Fanny Wonu Veys, Nationaal Museum van Wereldculturen

Association of Art Museum Curators

### **Exploring New Models of Curatorial Scholarship**

Sutton Parlor South, 2nd Floor

Chair: Emily Neff, Association of Art Museum Curators

heather ahtone, Fred Jones Jr. Museum of Art, University of Oklahoma

Amanda Donnan, Carnegie Museum of Art

Lynda Roscoe Hartigan, Peabody Essex Museum

Kimberly Orcutt, independent scholar

Mellon Research Initiative

### **Field/Work: Object and Site, Archaeology**

Lecture Hall, 1st Floor, Institute of Fine Arts, 1 East 78th Street

Chair: David O'Connor, Institute of Fine Arts, New York University

Sheila Bonde, Brown University

Clemente Marconi, Institute of Fine Arts, New York University

Robert W. Preucel, Haffenreffer Museum of Anthropology, Brown University

Visual Culture Caucus

**Occupation and Representation**

Mercury Ballroom, 3rd Floor

Chair: Kristen Oehlich, Williams College

*Through the Looking Glass: Karl Hubbuch and Hilde Isay*  
Shannon Connelly, independent scholar

*Occupying Roles: Billy Al Bengston in Print*  
Monica Steinberg, The Graduate Center, City University of New York

*Samuel Fosso and the Studio: Occupational Self-Portraits*  
Monica C. Bravo, Brown University

Association of Academic Museums and Galleries

**Engaging Intersections: The Academic Gallery as a Catalyst for Connection**

Trianon Ballroom, 3rd Floor

Chairs: Neysa Page-Lieberman, Columbia College Chicago;  
Shelly Rosenblum, University of British Columbia

*Curatorial Collaboration: Organizing a Multidisciplinary Exhibition through a Student Seminar*  
Emily Croll, The College of New Jersey Art Gallery

*Small Museum, Smaller Staff, and the Importance of Student Involvement*  
Erika M. Leppmann, Schneider Museum of Art, Southern Oregon University

*Expanding the Exhibition: Using Socially-Engaged Practice to Connect Students and Communities*  
Neysa Page-Lieberman, Columbia College Chicago

*Interdisciplinary Research Models: Examples from the Morris and Helen Belkin Art Gallery*  
Shelly Rosenblum, University of British Columbia

ARTspace

CAA Services to Artists Committee

**Are We There Yet: Creative Communities Outside of Art Centers**

Murray Hill Suite, 2nd Floor

Chairs: Steven Rossi, State University of New York at New Paltz;  
David J. Brown, Fine Art Museum, Western Carolina University

Marcus Civin, Maryland Institute College of Art

Olivia Nitis and Ciprian Ciuclea, Experimental Project Association

Emma Wilcox and Evonne Davis, Gallery Aferro

George Scheer, Elsewhere

Matthew Slaats, The Bridge Progressive Arts Initiative

International Association of Art Critics

**How Dare We Criticize: Contemporary Art Critics on the State of Their Art**

Beekman Parlor, 2nd Floor

Chair: Barry Schwabsky, *The Nation*

John Yau, *Hyperallergic*

Andrea Scott, *The New Yorker*

Michelle A. Grabner, School of the Art Institute of Chicago

David Pagel, *Los Angeles Times*

Student and Emerging Professionals Committee

**The ArtLife Connundrum: Creating Balance between a Career in the Arts and Life Concerns**

Sutton Parlor Center, 2nd Floor

Chair: Megan Young, Dishman Art Museum

National Council on Education for the Ceramic Arts

**Terracotta...the New Black: Clay Crosses Over**

West Ballroom, 3rd Floor

Chairs: Paul Sacaridiz, University of Wisconsin–Madison;  
Joshua Green, National Council on Education for the Ceramic Arts

Adam Shiverdecker, Greenwich House Pottery

Nicole Cherubini, independent artist

Lisa Sanditz, Bard College

Francesca DiMattio, independent artist

**Wednesday, February 11**

2:30–5:00 PM

**Walt Disney and the “Birth of an American Art”**

Gramercy B, 2nd Floor

Chair: Garry Apgar, independent scholar

*Is Disney Art?*

Garry Apgar, independent scholar

*Mouse-Infested Marble Halls: Disney in the Temple of High Art, 1932–1946*

Matthew Limb, Southern Illinois University

*Disney Animation and Modern Art in the 1930s*

Jorgelina Orfila and Francisco Ortega,  
Texas Tech University

*From Hollywood to Frontierland: Disneyland and the Construction of a Mythical West*

Robert Neuman, Florida State University

**The Studio History of Art**

Trianon Ballroom, 3rd Floor

Chairs: Benjamin Binstock, The Cooper Union for the Advancement of Science and Art; Margaret MacNamidhe, School of the Art Institute of Chicago

*The Studio History of Classical Art*

Jean L. Sorabella, independent scholar

*Studio Talk: James Northcote and the Oral History of Art*

Mark Ledbury, University of Sydney

*Mondrian's Studio Utopia*

Marek K. Wiczorek, University of Washington

*Post-Studio in situ*

Simon Leung, University of California, Irvine

*From Alberti's Picture Window to the Eyeball's Perceptual Sphere:*

*The Oakes Twin's Split-focus Drawing Method*

Ryan Oakes, independent artist; Trevor Oakes, independent artist

**Discussant:** Judith Saskia Bos, The Cooper Union for the Advancement of Science and Art



## Wednesday, February 11

2:30–5:00 PM

### Reading Chinese Art

Petit Trianon, 3rd Floor

Chairs: Elizabeth Childs-Johnson, independent scholar;  
Katharine P. Burnett, University of California, Davis

*“Educating” and “Transforming” Concepts as Applied to the Confucian Woman*

Seokyoung Han, Binghamton University, State University of New York

*Bian: Reinterpreting Buddhist Art in Chinese Context*

Lanlan Kuang, University of Central Florida

*“Painting Embodying Poetry”: The History of an Essence*

Amy C. Hwang, Princeton University

*A Modern Taste for Antiquity: Wu Changshuo’s (1844–1927)*

Stone Drum Inscriptions

Shao-Lan Hertel, Freie Universität Berlin

*Jing Hao and Qiyun: The Authentic Image and the Value of Chinese Landscape Painting*

David A. Brubaker, Wuhan Textile University

### Biblical Archetypes in the Middle Ages

Sutton Parlor Center, 2nd Floor

Chairs: Meredith Cohen, University of California, Los Angeles;  
Mailan S. Doquang, Princeton University

*The Romanesque Cathedral of Lincoln and the Image of Reform*

Terence F. Dewsnap, State University of New York at New Paltz

*Looking onto Galilee: The Narthex Tribune at Vézelay*

Kristine Tanton, University of California, Los Angeles

*Twelfth-Century Architecture and Sources on the Temple:*

*New Technologies as Instruments of Research*

Stefaan Van Liefferinge, Columbia University

*Building the Apostolic Ideal in Central Italy*

Erik Gustafson, Institute of Fine Arts, New York University

*Carmel in the Commune: Referencing and Representing the Holy Land*

Alexandra Dodson, Duke University

**Discussant:** Paul Binski, Gonville and Caius College

### Rethinking American Art and the Italian Experience, 1760–1918

Rendezvous Trianon, 3rd Floor

Chairs: Melissa Dabakis, Kenyon College; Paul Kaplan, Purchase College, State University of New York

*Sculpture and Spectacle: Horatio Greenough’s Bust of Christ and Lucifer*

Jeff Richmond-Moll, University of Delaware

*Dissent: Vedder, Coleman, and Italo-American Transnationalism*

Adrienne Baxter Bell, Marymount Manhattan College

*The Road by the Sea: The Coast of Palermoin in the Paintings of Sanford Robinson Gifford, George Loring Brown, and Francesco Lojacono*

Gabriella Bologna, independent scholar; Janice Simon, University of Georgia

*Ralph Curtis: From Boston to Venice*

Rosella Mamoli Zorzi, Ca’ Foscari University of Venice

*Following the Thread: Renaissance Italian Lace and Embroidery at the Scuola d’Industrie Italiane, 1905–1927*

Diana Jocelyn Greenwold, University of California, Berkeley

### Copyright and the Visual Arts in America:

#### A Historical Perspective

Nassau Suite, 2nd Floor

Chairs: Marie-Stephanie Delamaire, Columbia University;  
Mazie M. Harris, J. Paul Getty Museum

*To Wit: The Ownership of Visual Humor in Early America*

Allison M. Stagg, Technische Universität Berlin

*“The Eye of Genius”: Photographic Authorship in M. A. Root’s The Camera and the Pencil*

Katherine Mintie, University of California, Berkeley

*Signature, Singularity, and the Burden of Artistic Proof in the Photography of Napoleon Sarony*

Erin Pauwels, Indiana University

**Discussant:** Sarah Burstein, University of Oklahoma

### Skeuomorphic: The Skeuomorph from the Acropolis to iOS

Bryant Suite, 2nd Floor

Chairs: Nicholas Herman and Sarah M. Guerin, Université de Montréal

*The Coldest Sign: Quatremère de Quincy on Imitation Degree Zero*

Allan Doyle, Princeton University

*Piero della Francesca’s Divine Skeuomorphism*

Annika Svendsen Finne, Institute of Fine Arts, New York University

*Molding as Cognitive Conditioning in Premodern China*

Jeffrey Moser, McGill University

*The Question of Instagram*

Kimberley Jane Lucy Chandler, University of Brighton

### Architecture in Islamic Painting

Morgan Suite, 2nd Floor

Chair: Abdallah Kahil, Lebanese American University

*Cityscape Architecture in Early Mughal Painting*

Mika M. Natif, George Washington University

*Of Aspirations and Lamentations: Representations of Delhi’s Qila-i Mualla (Exalted Fortress) in the Eighteenth Century*

Saleema B. Waraich, Skidmore College

*Nineteenth-Century Indian Architectural Drawings of Historic Buildings*

Kanwal Khalid, Lahore College for Women University

*Passion for Intricacy: the Geometric Ornaments of the Timūrīd Architecture in the Contemporary Shāhnāma Illustrations*  
Behrang Nabavi Nejad, University of Victoria

*Behzad as an Architect*  
Abdallah Kahil, Lebanese American University

*The Past in the Present: Islamic Architecture and Contemporary Art by Women*  
Yasaman Moussavi, Texas Tech University

**Discussant:** Sussan Babaie, Courtauld Institute of Art

### **Casualties of Culture War: Sexuality in the North American Museum**

East Ballroom, 3rd Floor  
Chair: Jonathan D. Katz, University at Buffalo, State University of New York

Arnold Lehman, Brooklyn Museum

Stephanie Stebich, Tacoma Museum of Art

Richard Brettell, University of Texas at Dallas

Barbara Fischer, University of Toronto Art Centre and  
Justina M. Barnicke Gallery

Thom Collins, Pérez Art Museum Miami

### **Fashion and the Contemporary Avant-Garde**

Beekman Parlor, 2nd Floor  
Chair: Charlene Lau, York University

Folk Couture: Fashion and Folk Art  
Alexis Carreno, Stony Brook University, State University of New York

*From Punk to Blitz: (Re)Fashioning Intersections of Subculture, Music, and Nightlife in the Museum*  
Kristen Galvin, University of California, Irvine

*The Bride and the Bachelor: Hannah Wilke and Yves Saint Laurent*  
Marissa Vigneault, University of Nebraska-Lincoln

*Savage Beauty: The Futurist Legacy of Self-Design*  
Jennifer S. Griffiths, American Academy in Rome

*Fashioning the Body: An Object-Based Approach to the Avant-Garde*  
Emma McClendon, The Museum at the Fashion Institute of Technology

### **The Posthumous Author-Function: Artists' Estates and the Writing of Art History**

West Ballroom, 3rd Floor  
Chairs: Rachel Middleman, California State University, Chico; Anne Monahan, The Phillips Collection and George Washington University

*The "Artist Function" and Posthumous Art History*  
Caroline A. Jones, Massachusetts Institute of Technology

*The Artist, the Thief, His Wife, and His Lover: Helen Farr Sloan and the Making of Art History*  
Alexis L. Boylan, University of Connecticut

*Copyright as Censor*  
Nancy J. Troy, Stanford University

*Uncovering the Collages of Horst Gottschalk and the Legacy of MERZ in Bay Area Neo-Dada*  
Brett M. Van Hoesen, University of Nevada, Reno

*From a Philosophical Point of View: Second Thoughts on the Posthumous Author-Function and the Power of the Estate of the Artist*  
Michael Corris, Southern Methodist University

**Discussant:** Jacqueline Francis, California College of the Arts

### **Collective Consciousness: A Dialogue on Drawing**

Gramercy A, 2nd Floor  
Chair: Richard Moninski, University of Wisconsin-Platteville

Jane Hammond, independent artist

Elise Engler, independent artist

Hollis A. Hammonds, St. Edward's University

### **Global Peripheries: Art Biennials as Networks of Cultural Representation and Contestation**

Regent Parlor, 2nd Floor  
Chairs: Cristian Nae, George Enescu University of Arts; Judy Peter, University of Johannesburg

*Sites of Contestation, Shifting Gravities, and New Hegemonies: The Reprogramming of the Contemporary Biennial*  
Rafal Niemojewski, Neuberger Museum of Art

*Internationalism Avant-la-Lettre: Back to the Future at India's First Biennale*  
Ruben de la Nuez

*The Bamako Biennale: Agency, Influence, and Relation*  
Allison M. Moore

*Registering Globalization: Printmaking as Model at the Poly/Graphic Triennial of San Juan*  
Maria del Mar Gonzalez, University of Illinois at Urbana-Champaign

*Decolonizing the Curatorial Paradigm: Case Studies from Latin America*  
Bill E. Kelley, Jr., independent scholar

ARTspace

### **Surveillance as Art Practice**

Murray Hill Suite, 2nd Floor  
Chairs: Trish Stone, University of California, San Diego; Jessamyn Lovell, University of New Mexico

*Covert Operations: Investigating the Known Unknowns*  
Claire C. Carter, Scottsdale Museum of Contemporary Art

*You Lookin' at Me? An Artist's Navigation through Personal Technology, Privacy, and Public Space*  
Wendy Richmond, independent artist

*URME Surveillance: Transforming Expression into Function*  
Leonardo Selvaggio, independent artist

## Wednesday, February 11

2:30–5:00 PM

### **Preserving the Artistic Legacies of the 1960s and 1970s**

Sutton Parlor South, 2nd Floor

Chairs: Molleen Theodore and Anne Turner Gunnison,  
Yale University Art Gallery

*Footnotes to the Provisional Work of Art*

Natilee Harren, University of California, Los Angeles

*Fluxus: What's the Matter?!*

Hanna Barbara Hölling, Bard Graduate Center

*Preserving and Controlling the Experience of Land Art: Films by  
Mary Miss and Contemporaries*

William Henry Schwaller, Temple University

*Theatrical Flashbacks to Harald Szeemann, Ed Kienholz, and  
Christoph Schlingensief*

Samuel Adams, University of Southern California

*Reconstructing Douglas Huebler*

Andrew P. Cappetta, The Graduate Center, City University  
of New York

### **Sculptural Hybrids: Current Approaches to the Intersection of Sculpture, Science, and Technology**

Madison Suite, 2nd Floor

Chair: Elona Van Gent, University of Michigan

*From Specific Objects to Layered Deposition: Sculptural Practice  
in the Twenty-First Century*

Suzanne Anker, School of Visual Arts

*Drawing Roots*

Michele Brody, independent artist

*A Collaborative Investigation of a Heian Dainichi Nyorai Buddha  
from the RISD Museum*

Ingrid Alexandra Neuman, Rhode Island School of Design Museum

*Synthetic Consciousness*

Barbara Rauch, OCAD University

*Hybrid Places: Sculpture, Evidence, Jewelry and Specimen*

Rebecca A. Strzelec, Pennsylvania State University

### **The Period of the Period Room: Past or Present?**

Sutton Parlor North, 2nd Floor

Chair: Elizabeth Williams, Rhode Island School of Design Museum

*Perfecting the Past: Period Rooms between Disneyland and the  
White Box*

Deborah L. Krohn, Bard Graduate Center

*A Question, Not a Period: The Reinterpretation of Hunter House*  
Caryne Eskridge, The Classical Institute of the South

*Rethinking Anachronism: The Period Room as a "Crystal Image  
of Time"*

Marie-Eve Marchand, Université de Montréal

## Thursday, February 12

7:30–9:00 AM

American Society for Eighteenth-Century Studies

### **Business Meeting**

Morgan Suite, 2nd Floor

Italian Art Society

### **Business Meeting**

Madison Suite, 2nd Floor

Women's Caucus for Art

### **Business Meeting**

East Ballroom, 3rd Floor

## Thursday, February 12

9:30 AM–12:00 PM

### **Seeing Others Seeing: Interpersonal Experience in Contemporary Art**

Rendezvous Trianon, 3rd Floor

Chairs: Cristina Albu, University of Missouri-Kansas City;  
Dawna L. Schuldt, Indiana University

*Perceptual Contrast and Social Tension in Allan Kaprow's Push and  
Pull: A Furniture Comedy for Hans Hofmann*

Emily Ruth Capper, University of Chicago

*Michael Fried's "Art and Objecthood": Early and Late  
Merleau-Pontian Views*

Robert Hobbs, Virginia Commonwealth University

*Venezuelan Cinetismo and the Phenomenal Frame of Democracy*  
Juan C. Ledezma, independent scholar

*Gérard Fromanger's Souffles and the Politics of Phenomenal Art*  
Sami Siegelbaum, DePaul University

*"Not Directed Toward Anyone": The Indifference of a Situation*  
Christine Ross, McGill University

ARTspace

### **Art Collectives and the Contemporary World**

Murray Hill Suite, 2nd Floor

Chairs: Brianne Cohen, Université Catholique de Louvain;  
Robert Bailey, University of Oklahoma

*Citizen Action: Art Collectives and Contemporary Politics in Serbia  
and Slovenia*

Adair Rounthwaite, McGill University

*Stiev Selapak's Critical Interventions in the Cambodian Contemporary*  
Roger Nelson, University of Melbourne

*Political Art from Neoliberal Crisis to "Post-Neoliberalism": Artists,  
the State, and Popular Movements in Buenos Aires since 2000*  
Jennifer Sternad, Harvard University

**A Social Medium: Photography's History of Sharing**

Nassau Suite, 2nd Floor

Chairs: Elizabeth Cronin and Stephen C. Pinson, New York Public Library

*Sharing Cigarette Cards and Worldviews: Cartophily and Ideology during the Third Reich*

Daniel Howard Magilow, University of Tennessee, Knoxville

*Mastering and Sharing the View: The Kodak Picture Spot*

Leslie K. Brown, Boston University

*Lost and Found: Vernacular Photographs in Online Communities*

Rachel E. Snow, University of South Carolina Upstate

*A Collective Anti-Archive, or, the Unbearable Lightness of Snapchat*

Kate Palmer Albers, University of Arizona

*Affective Exclusion: Fiona Tan's Vox Populi Photographs*

Kathryn J. Brown, Tilburg University

**The Architecture of Synagogues in the Islamic World**

Madison Suite, 2nd Floor

Chair: Mohammad Gharipour, Morgan State University

*Decorating Synagogues in the Western Islamic World: The Role of Sephardi Traditionalism*

Vivian B. Mann, The Jewish Theological Seminary

*Tracing the Four Column Tevah Synagogue Type in Ottoman Lands*

Samuel D. Gruber, International Survey of Jewish Monuments

*Synagogues of the Fez Mellah: Constructing Sacred Spaces in*

*Nineteenth-Century Morocco*

Michelle H. Craig, independent scholar

*The Architecture and Décor of the Synagogues of Tangier:*

*Modernization and Internationalization of the Jewish Community*

Mitchell Serels

**Dance in the Art Museum**

Gramercy A, 2nd Floor

Chairs: Jennie Goldstein, Stony Brook University, State University of New York; Amanda Jane Graham, Northwestern University

*Moving Bodies/Moving Images: Dancing with Video in the Teaching Museum*

Elizabeth Finch, Colby College Museum of Art

*The Choreographers Are Present: Archiving Dance in Museums*

Rosemary Candelario, Texas Woman's University

*Curating "Liveness": Dancing around the Bride at the Philadelphia Museum of Art*

Erica Battle, Philadelphia Museum of Art

*Re: Performance (A Memo to Museum Curators)*

Juliet Bellow, American University

Women's Caucus for Art

**The Difference Disability Makes: Disability, Community, and Art**

East Ballroom, 3rd Floor

Chair: Petra Kuppers, University of Michigan

*The Space in Between*

Chanika Svetvilas, Goddard College

*Art and Design with Care*

Brian Goldfarb, University of California, San Diego

*Appropriating Mad Stories in Community Arts: Conforming to a Neoliberal Agenda of Biomedical Mental Health Literacy*

Jenna Allison Reid, York University

*Curating Raw Beauty*

Elizabeth Van Arragon, Calvin College

*When Pain Eats the Picture*

Riva B. Lehrer, School of the Art Institute of Chicago

*The Salamander Project: Participatory Performance Practices and Disability Culture*

Petra Kuppers, University of Michigan

**Unfolding the Enlightenment**

Beekman Parlor, 2nd Floor

Chairs: Alyce Mahon, University of Cambridge; Nebahat Avcioglu, Hunter College, City University of New York

*William Hogarth's "Bathos" and the End of Beauty*

Thomas R. Beachdel, The Graduate Center, City University of New York

*Embodied Cognition: Vitalism and Neoclassical Fashion*

Amelia F. Rauser, Franklin & Marshall College

*Enlightenment Thought and the Visual Arts in Qajar Iran*

Maryam D. Ekhtiar, The Metropolitan Museum of Art

*Producing Monsters: Eric Avery's Prints, The Sleep of Reason from Behind and Chimera*

Rena M. Hoisington, The Baltimore Museum of Art

*Ordnung und Reinlichkeit*

Stefaan Vervoort, Ghent University

**Science Is Measurement: Nineteenth-Century Science, Art, and Visual Culture, Part I**

Sutton Parlor South, 2nd Floor

Chair: Nancy Marshall, University of Wisconsin-Madison

*Grasping the Elusive: Pre-Raphaelite Personifications of the Wind and Victorian Weather Maps*

Carey Gibbons, Courtauld Institute of Art

*Blaze Like a Comet: William Dyce and Heavenly Perception in an Age of Uncertainty*

Jason M. Rosenfeld, Marymount Manhattan College

*Shot through the Heart: Winslow Homer's Nonmechanical Objectivity*

Anne Elizabeth Ronan, Stanford University

*Vivisection and the Visual Arts*

Jeremy Melius, Tufts University

*Distorted Flesh: Illustrating Dissection in Victorian Britain*

Keren Rosa Hammerschlag, Georgetown University

## Thursday, February 12

9:30 AM–12:00 PM

### Indigenous Contemporary Art

Gramercy B, 2nd Floor

Chair: Kate Morris, Santa Clara University

*Ceremony, History, and the Contemporary: Time in Native American Art*

Bill Anthes, Pitzer College

*Practices of Modeling in Contemporary Native American Art*

Alexander Brier Marr, University of Rochester

*Space is a Participant: Strategies of Activation and Presence in the Contemporary Practice of Brian Jungen*

Denise S. Ryner, University of British Columbia

*Stepping Out: Kent Monkman's Performative Landscape*

Kate Morris, Santa Clara University

*Site-Singing Sovereignty: Indigenous Voices Reclaiming Public Space*

Dylan Robinson, University of British Columbia

### Patron of Diversity: The Golden State, the People's University, and the "Rise of the Rest"

Bryant Suite, 2nd Floor

Chair: Elaine O'Brien, California State University, Sacramento

*The Tenured Shaman: Frank LaPena and the California Indian Renaissance*

Elaine J. O'Brien, California State University, Sacramento

*Expanding Doggerelism: Ulysses Jenkins's Artistic and Teaching Experiences*

Emilie Blanc, University of Rennes 2

*The Artistic Legacy of the Mexican American Education Project at California State University, Sacramento*

Ella Maria Diaz, Cornell University

*How I Became a Feminist Performance Artist*

Vicki Ann Hall, California State University, Sacramento

### The Turbulent Decade: East Asian Art in the Global 1960s

Petit Trianon, 3rd Floor

Chair: Thomas O'Leary, Saddleback College

*Contagious Gestures in a Time of Aphasia: Oshima Nagisa in 1968*

Shota Tsai Ogawa, University of Rochester

*Setting China Apart: Collectivity in Propaganda Art during the Cultural Revolution*

Wing Yi Tsang, Wells College

*Picturing Sovereignty: Modernity via the Province in Early People's Republic of China*

Yang Wang, The Ohio State University

*Towards a New Ecology*

Ming Tiampo, Carleton University

*Art in Japan after the 1960 US-Japan Security Treaty Crisis*

Nick Kapur, Rutgers University-Camden

### The Art and Architecture of Religious Pluralism

Morgan Suite, 2nd Floor

Chair: Timothy Parker, Norwich University

*New Harmony: Modern Architecture, Landscape, and Preservation in the Service of Spiritual Pluralism*

Michelangelo Sabatino, University of Houston

*Louise Nevelson's Spiritual Environments for Temple Beth-El and St. Peter's Lutheran Church: The Ecumenical, Transcendent Power of Abstract Sculpture*

Herbert R. Hartel, Jr.

*Isn't It Divine? How Medieval Iberian Builders Used Sacred Landscape to Build an Interfaith Coalition*

Kelly Watt, Washburn University

*Imagining Ecumenism: Liturgical Arts and the "Interfaith Church" in the 1960s*

Catherine R. Osborne, University of Notre Dame

*After Saarinen's MIT Chapel: Interfaith Spaces for the American University*

Margaret M. Grubiak, Villanova University

### Guerilla Approaches to the Decorative Arts and Design

Mercury Ballroom, 3rd Floor

Chairs: Haneen Rabie, Princeton University; Catherine L. Whalen, The Bard Graduate Center

*The Case for a Legal History of Industrial Design*

Carma R. Gorman, University of Texas at Austin

*Familiarity And Strangeness in "Ethnic" Restaurant Design:*

*Inventing Place and Improvising Scholarship*

Andrea Quintero, Yale University

*Object Thinking/Objective Thinking: Design and Timothy Morton's Aesthetic Causality*

Lisa S. Banu, independent scholar

*The Realignment of Medium Hierarchies in Nineteenth-Century French Art: Félix Bracquemond, Eugène Rousseau, and the Ceramic Dinner Service of 1866*

Sonia Coman, Columbia University

*From the Margins to the Mainstream: Enfranchising the Decorative Arts in Academic and Civic Life*

Eliza Jane Reilly, National Center for Science and Civic Engagement;

Philip D. Zimmerman, Franklin and Marshall College

### THATcamp CAA: What Happened and What's Next

Sutton Parlor Center, 2nd Floor

Chairs: Joyce Rudinsky, University of North Carolina at Chapel Hill; Victoria Szabo, Duke University

Public Art Dialogue

### Museums and Public Art: Coexistence or Collaboration?

West Ballroom, 3rd Floor

Chairs: Harriet Senie, City College, City University of New York;

Cher Krause Knight, Emerson College

*False Advertising? Public Art and Monographic Exhibitions*

Kasia Ozga, University of Paris VIII



*"Western Exposure": The Contemporary Art Museum, Public Art, and the Global City*

Glenn Wallace, University of Sydney

*Sites of Counter Culture: Navigating a Future Bowery*

Andrew Wasserman, Louisiana Tech University

*Raising Expectations for the Public Sphere*

Carole Anne Meehan, Auckland Council

### **The Global History of Design and Material Culture**

Sutton Parlor North, 2nd Floor

Chair: Paul Stirton, Bard Graduate Center

*Writing and Editing the New History of Design: Decorative Arts and Material Culture 1400–2000*

Patricia Anne Kirkham, Bard Graduate Center

*Writing a World History of Design: What I Have Learned*

Victor Margolin, University of Illinois at Chicago

*Design Worlds: National Design Histories in an Age of Globalization*

Grace Lees-Maffeï, University of Hertfordshire; Kjetil Fallan, University of Oslo

*A Global History of Design: Assembling Fragments*

Daniel J. Huppatz, Swinburne University

*The Canon and Beyond: A Proposal for Teaching the History of Modern Design*

David Raizman, Drexel University

### **Early Modern Cross-Cultural Conversions**

Regent Parlor, 2nd Floor

Chairs: Bronwen Wilson, Sainsbury Institute for Art; Claudia Swan, Northwestern University

*Imperial Designs: The Architecture of Historical Transformations in Fourteenth-Century Venetian Power*

Hilary A. Haakenson, Rutgers, The State University of New Jersey

*"Tears Hardened by the Sun": The Discursive Lives of Baltic Amber in Italy*

Tomasz Grusiecki, McGill University

*From Divine Relic to Magical Artifact*

Ivana Horacek, University of British Columbia

*Paper, Ink, Vodun, and the Inquisition*

Cecile Fromont, University of Chicago

*Cross-Cultural Caprice and Cosmopolitanism in Early Eighteenth-Century "British" Art*

Sarah Monks, University of East Anglia

### **Imagining a US Latina/o Art History, Part I**

Trianon Ballroom, 3rd Floor

Chair: Adriana Zavala, Tufts University

*Curating a Meaningless Category: The Critical Reception of Our America: The Latino Presence in American Art*

E. Carmen Ramos, Smithsonian American Art Museum

*Searching for Useful Frameworks: Latino Art at the National Portrait Gallery*

Taina B. Caragol, National Portrait Gallery

*Double Bind, Double Blind: Exhibiting "Non-Latino" Art by Latino Artists*

Sonja Elena Gandert, Herbert F. Johnson Museum of Art

*Speaking the Unspeakable: Sexual Disclosures in Chicana/o Art History*

Robb Hernandez, University of California, Riverside

**Discussant:** Constance Cortez, Texas Tech University

## **Thursday, February 12**

12:30–2:00 PM

Renaissance Society of America

### **Spatial Histories of the Early Modern Italian City: Social Configurations of Time and Space**

Petit Trianon, 3rd Floor

Chair: Karen-Edis Barzman, Binghamton University, State University of New York

*Power over the Piazza: Civic Ritual and Quotidian Play in Cinquecento Florence*

Kelli Wood, University of Chicago

*Unsituated: Intellectual Networks in Early Modern Bologna*

Kim S. Sexton, University of Arkansas

*Ephemeral Displays of Art in Early Modern Venice*

Elsji van Kessel, University of St. Andrews

Association for Textual Scholarship in Art History

### **Mannerism and Maniera: Beauty and Spirituality**

Sutton Parlor South, 2nd Floor

Chairs: Tina Bizzarro, Rosemont College; Liana Cheney, Università di Aldo Moro

*Giorgio Vasari's La Vita di Pontormo*

Lynette M. F. Bosch, State University of New York at Geneseo

*Lavinia Fontana: Minerva's Beauty or Venus's Wisdom*

Liana Cheney, Università di Aldo Moro

*Correggio: "maniera moderna" or Mannerism?*

Maureen Pelta, Moore College of Art & Design

*On maniera, Truth, and Moral Virtue*

David J. Cast, Bryn Mawr College

International Survey of Jewish Monuments

### **Trends and New Initiatives in Jewish Heritage Documentation and Preservation**

West Ballroom, 3rd Floor

Chairs: Samuel D. Gruber, International Survey of Jewish Monuments



## Thursday, February 12

12:30–2:00 PM

CAA Museum Committee

### **The Global Museum: Art Museum Leadership in the Twenty-First Century**

Gramercy B, 2nd Floor

Chairs: Antoniette Guglielmo, Getty Leadership Institute; Leslee Katrina Michelsen, Museum of Islamic Art, Doha

*Museums in the Age of Wealth Gap: Can Institutions Actually Be Agents of Change?*

Nizan Shaked, California State University, Long Beach

*Can a Design Museum Change the World?*

Laura Flusche, Museum of Design Atlanta

*Artistic Forces Inhabiting Museums*

Saralyn Reece Hardy, Spencer Museum of Art, University of Kansas

*From Politics to Persuasion: Reframing Museum Leadership Skills in the Global Context*

Melody Kansch, Getty Leadership Institute

Community College Professors of Art and Art History

### **Foundations Flipped? Active Learning in Art History and the Studio**

Morgan Suite, 2nd Floor

Chair: Monica Hahn, Community College of Philadelphia

*How Can I NOT Lecture? Experiments in Flipped and Traditional Classrooms*

Lauren Patterson, Community College of Philadelphia

National Council of Arts Administrators

### **Yes Is a World: Creativity in an Expanding Field**

Sutton Parlor North, 2nd Floor

Chairs: Jim Hopfensperger, Western Michigan University; Nan E. Goggin, University of Illinois at Urbana-Champaign

Colin Blakely, Eastern Michigan University

Georgia K. Strange, University of Georgia

Paul Kassel, State University of New York at New Paltz

Gregory W. Shelnett, Clemson University

Edward Dupuy, Southwest School of Art

Richard Heipp, University of Florida

Association for Latin American Art

### **Emerging Scholars of Latin American Art**

Regent Parlor, 2nd Floor

Chair: Margaret Jackson, University of New Mexico

*Filling the Lacuna: The Guatemalan Black Christ and New Spanish Art History*

Elena FitzPatrick Sifford, Louisiana State University

*The Queen of Heaven and the Prince of Angels: Sainthood Rivalry in Colonial Mexico*

Aubrey Hobart, University of California, Santa Cruz

*Violence and Virtue in the Northern Provinces of New Spain: The Politics of Franciscan Martyr Portraits during the Period of Bourbon Reforms*

Emmanuel Ortega Rodríguez, University of New Mexico

Women's Caucus for Art

### **Igniting Regions through Art and Activism**

East Ballroom, 3rd Floor

Chairs: Catherine Judge, Moongate Studio; Krista Jiannacopoulos, independent artist

Marcia Annenberg, independent artist

Stefani Rossi, independent artist

New Media Caucus

### **Technologies of Wonder**

Sutton Parlor Center, 2nd Floor

Chair: Aleksandra Kaminska, Simon Fraser University

*Hackable Bodies*

Florence Gouvrist, Ohio State University; Jordi Vallverdú, Universitat Autònoma de Barcelona

*Exploring the Deep Blue: Cousteau's Cameras*

Janine Marchessault, York University

*Infinite Structures, Infinite Wonder*

Robert Gero, State University of New York at Old Westbury

*Invisible Worlds: The Nano Scale in Cosmic Times*

Aleksandra Kaminska, Simon Fraser University

Mellon Research Initiative

### **Field/Work: Object and Site, Conservation and the Future of Art**

Lecture Hall, 1st Floor, Institute of Fine Arts, 1 East 78th Street

Chair: Michele Marincola, Institute of Fine Arts, New York University

Sanchita Balachandran, Museum of Modern Art

James L. Coddington, Museum of Modern Art

Jeanne Marie Teutonico, Getty Conservation Institute

Carol Mancusi Ungaro, Whitney Museum of American Art and Harvard Art Museums

Art Historians of Southern California

### **The Study of Visual Culture in the Age of Zeroes and Ones**

Beekman Parlor, 2nd Floor

Chair: Walter Meyer, Santa Monica College

Lev Manovich, The Graduate Center, City University of New York;

Walter J. Meyer, Santa Monica College

ARTspace

CAA Services to Artists Committee

### **Breaking the Rules: The "Other" Career Paths**

Murray Hill Suite, 2nd Floor

Chairs: Stacy M. Miller, Parsons The New School for Design; Niku Kashef, California State University, Northridge, and Woodbury University

Susan Clausen, AS220

Larry Ossei-Mensah, The MEDIUM Group

Steve Englander, ABC No Rio

Amelia Winger-Bearskin, New York University

Historians of British Art

**Home Subjects: Domestic Space and the Arts in Britain, 1753–1900**

Rendezvous Trianon, 3rd Floor

Chairs: Morna O'Neill, Wake Forest University; Anne Nellis Richter, American University

*Astonishing Moderation: Robert Lord Clive at Claremont*  
Stephen M. Caffey, Texas A&M University

*Housing the Art of the Nation: The Home as Museum in Gustav F. Waagen's Treasures of Art in Great Britain*  
Emilie Oléron Evans, Queen Mary University of London

*"An Alien in the Decorative Community": The Problem of Pictures in British Domestic Advice Literature*  
Nicholas Tromans, Watts Gallery

**Discussant:** Melinda R. McCurdy, The Huntington Library, Art Collections and Botanical Garden

CAA International Committee

**Global Art History: Historical Connections**

Mercury Ballroom, 3rd Floor

Chairs: Rosemary O'Neill, Parsons The New School for Design; Gwendoline M. Farrelly, Rhode Island School of Design

Priscilla Arantes, Paço das Artes and Pontifica Universidade Catolica

Jean-Hubert Martin, independent scholar

Parul Dave Mukherji, Jawaharlal Nehru University

Inhee Iris Moon, independent scholar

CAA Publications Committee

**A Digital Publications Future**

Trianon Ballroom, 3rd Floor

Chair: Suzanne Preston Blier, Harvard University

Archives of American Art, Smithsonian Institution

**Handwriting and American Art**

Nassau Suite, 2nd Floor

Chairs: Mary Savig, Archives of American Art; Akela M. Reason, University of Georgia

*Manipulating the Pencil of Nature: Handedness, Technologies of Writing, and the Lure of the Camera in the Work of Eakins*  
Asma Naeem, National Portrait Gallery

*Words of Fulfillment: Practice and Performance in the Art of Sister Gertrude Morgan*

Elaine Y. Yau, University of California, Berkeley

*Affective Writing: Thoughts on H. C. Westermann's Correspondence*  
David P. McCarthy, Rhodes College

Association of Historians of American Art

**American Art in Unlikely Places: Exhibitions beyond the Transatlantic Axis**

Gramercy A, 2nd Floor

Chair: Alex Taylor, Tate

*"The Proud and Magnificent Activity Found in North America": Art from the United States at the Latin American Centenaries of Independence*

M. Elizabeth Boone, University of Alberta

*"The People and Machines of Everyday Life": Representing US Culture through La Pintura Contemporánea Norteamericana (1941)*  
Berit Potter, University of San Francisco

*A Gift to the Children of India: MoMA and International Transmission of American Art Pedagogy in the 1960s*

Briley Rasmussen, University of Leicester

*Rauschenberg's Overseas Cultural Interchange*

Katie A. Pfohl, Louisiana State University Museum of Art

American Council for Southern Asian Art

**Business Meeting**

Bryant Suite, 2nd Floor

Art Historians Interested in Pedagogy and Technology

**Business Meeting**

Madison Suite, 2nd Floor

**Thursday, February 12**

12:30–2:00 PM

**POSTER SESSIONS**

3rd Floor West Promenade

Poster sessions are informal presentations for small groups displayed on poster boards. The poster display is usually a mixture of a brief narrative paper along 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 the 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.

*Design for the World and the Locals*

Chung Chak, The College of New Jersey

*Decoding Disney: Translating Imagineering Tricks into Teaching Strategies*

Mick Charney, Kansas State University

*Take(s) on Feminist Art: Coeducational Adolescents Discuss Artworks in the Elizabeth A. Sackler Center for Feminist Art at the Brooklyn Museum*

Cheri Ehrlich, Columbia University

*Millennials: Previews of Coming Attractions*

Lisa Evans, University Laboratory High School and  
University of Illinois at Urbana-Champaign

*Tweets, Secret Words, Bingos, and Blogs: Facilitating Engaged  
Participation in Art History Surveys*

Marie Gasper-Hulvat, Kent State University at Stark

*Portable Paris: Successful Testing of an Innovative Digital  
Pedagogy for Art History*

Jennifer Germann and Lauren O'Connell, Ithaca College

*The Emerging Field of Surface Imaging*

E. J. Herczyk, Philadelphia University

*Expanding Studio Culture and Self-Reflection through a  
Graphical Online Collaborative Tool*

Lora Kim, Wentworth Institute of Technology;  
Andrew Marcus, Nuvustudio

*Momentum: Women/Art/Technology*

Muriel Magenta, Arizona State University

*Mapping Modernism: 1950s Routes to New Mexico*

Carl Schmitz, The Richard Diebenkorn Foundation

*Aerial Art in the Space Age; Robert Smithson's  
Geographic Imaginaries*

Meg Studer, City College, City University of New York

*A Task Analysis of Drawing*

Nancy Wood, The Art Institute of Pittsburgh

## Thursday, February 12

2:30–5:00 PM

Renaissance Society of America

### **Comparative Spatial Histories of the Early Modern City:**

#### **A Transregional Study**

Petit Trianon, 3rd Floor

Chair: Karen-Edis Barzman, Binghamton University, State University  
of New York

*Negotiating the Table: Food and Community in a Seventeenth-  
Century New Mexican Mission Community*

Klint Ericson, University of North Carolina, Chapel Hill

*Displacing Disease: The 1648 Yellow Fever Epidemic and the  
Reorientation of Racialized Urbanism in Yucatán, New Spain*  
Amara Solari, Pennsylvania State University

*Abundance in the Marketplace: The Symbolic Construction of  
Les Halles in Late Seventeenth-Century Paris*

Jason E. Nguyen, Harvard University

*Casting out Deviance: City Boundaries and the Negotiation of  
Civic Identity in the Dutch Republic*

Anuradha Gobin, McGill University

*A Spatial History of the Rector's Palace in Early Modern Ragusa*  
Zdenka Janekovic Roemer

ARTspace

CAA Services to Artists Committee

### **Art from Research**

Murray Hill Suite, 2nd Floor

Chairs: Blane De St. Croix, Indiana University; Martha Schwendener,  
New York University

Historians of Netherlandish Art

### **Blessed and Cursed: Exemplarity and (in)fama in Northern Art of the Early Modern Period**

Bryant Suite, 2nd Floor

Chair: John Decker, Georgia State University

*Fortune's Gifts, Fortune's Malice*

Jessen L. Kelly, University of Utah

*Satirizing the Sacred: Laughing at Saint Joseph in Northern European  
Art, ca. 1300–1530*

Anne Louise Williams, University of Virginia

*The Role of Repetition in the Creation of Jan Steen's infama*

Ruth J. Strauss, Tel-Aviv University

*Collective Honor, Individual Shame: Art and Reputation in the  
Venetian Confraternal Milieu*

Meryl Bailey, Mills College

*Political Fama/Infama and Dutch Republican Relics in the  
Stadholderless Period (1650–1672)*

Maureen E. Warren, Northwestern University

### **China in the Japanese Visual Imagination**

Madison Suite, 2nd Floor

Chair: Karen Fraser, Santa Clara University

*The Tōji Landscape Screen and the Meaning of Kara-e*  
Yan Yang, Yale University

*Xuanzang's Journey East: Spatial Intertextuality in the Depiction  
of "China" in Medieval Japan*

Rachel Saunders, Harvard University

*Painting China in Kamakura: Images of Chinese Poets and the  
Bodhisattva Kannon from Late Medieval Eastern Japan*

Aaron Michael Rio, Columbia University

*The Role of Taiga's Orchid Pavilion Imagery for the Edo-Period  
Literati Community*

Kazuko Kameda-Madar, Hawaii Pacific University

*Arising from Scented Smoke: Lessons from China via a Ghostly Beauty*  
Pauline A. Ota, DePauw University

*Gendering China in Meiji Japan: Okuhara Seiko's Chinese Beauty*  
Yurika Wakamatsu, Harvard University

### **Rosso Reconsidered**

Morgan Suite, 2nd Floor

Chairs: Vivien Greene, Guggenheim Museum; Heather P. Ewing,  
Center for Italian Modern Art

*The Modern Way: Rosso, Soffici, Boccioni*

Maria Elena Versari, Carnegie Mellon University

*Paris 1900–1914: Medardo Rosso in the Eyes of his Contemporaries*  
Ilaria Cicali, Center for Italian Modern Art

1958: *Medardo Rosso at the Peridot Gallery, New York*  
Chiara Fabi, Center for Italian Modern Art

*Mapping a Discovery: Medardo Rosso and the United States since 1963*

Francesco Guzzetti, Scuola Normale Superiore

**Discussant:** Sharon H. Hecker, independent scholar

### **Rethinking the Decorative Woman in Central Europe, 1900-1950**

Nassau Suite, 2nd Floor

Chairs: Olivia Gruber Florek, independent scholar;

Megan Brandow-Faller, Georgetown University

*The Critical Impossibility of the Decorative Portrait*

Sara Ayres, independent scholar

*From Anonymous Student to Forgotten Woman Artist: Antoinette Krasnik and Her Contribution to Rethinking Decorative Art in Vienna 1900*

Jasna Galjer, University of Zagreb

*Sachlichkeit and Sabotage: Fashionable Utility in Lotte Laserstein's Tennis Player*

Kristin Schroeder, University of Michigan

### **Games and Gambits in Contemporary Art**

Gramercy A, 2nd Floor

Chairs: Jaimey Hamilton Faris, University of Hawai'i at Mānoa;

Mari Dumett, Fashion Institute of Technology

*Sparrows, Spaceship, and Screens: Öyvind Fahlström's Kisses Sweeter than Wine (1966)*

Maibritt Borgen, Yale University

*The Demolition Derby and Games of Destruction in the Postwar Era*

Mona Hadler, Brooklyn College and The Graduate Center, City University of New York

*Fail to Win: Art as Gambit without Game*

Peter R. Kalb, Brandeis University

*How Flextimers and Networkers Have Reshaped the Institution of Art*

Lane Relyea, Northwestern University

*Is a Game a Medium?*

Mary D. Flanagan, University of Oregon

**Discussant:** Gregory H. Williams, Boston University

### **The Meaning of Prices in the History of Art**

Regent Parlor, 2nd Floor

Chairs: Christian Huemer, Getty Research Institute;

Hans J. Van Miegroet, Duke University

*Prices for Paintings and Buyer Preferences in Eighteenth-Century Paris*

Hilary Coe Cronheim and Sandra van Ginhoven, Duke University

*Market Valuation of Provenance: An Analysis of Collections Sold at Drouot between 1911 and 1925*

Géraldine David and Kim Oosterlinck, Université Libre de Bruxelles

*The Dutch Art Market during the Second World War: A New Art Price Index Using Hedonic Regression*

Jeroen Euwe, Université Libre de Bruxelles

*The "Bildung" of the American Collector*

Titia E. Hulst, Institute of Fine Arts, New York University

*Transmission of Value through Prices: Competition and Value Formation on the Art Market*

Viktor Oliver Lorincz, Université Paris 1 Pantheon-Sorbonne and ELTE Budapest

### **Anemic Cinema: Dada/Surrealism and Film in the Americas**

Sutton Parlor South, 2nd Floor

Chairs: Samantha Kavky, Penn State Berks; Jonathan P. Eburne, Penn State University

*"Polycythemia," or Surrealist Intertextuality in the Light of Cinematic "Anemia"*

Robert J. Belton, University of British Columbia, Okanagan Campus

*Joseph Cornell, Anti-Colonialist?*

Kent M. Minturn, Columbia University

*Anemic Cinema Twenty Years Later: Marcel Duchamp's Discs and Avant-Garde Film in New York, ca. 1946*

Alexander Kauffman, University of Pennsylvania

*Filming the Modern Unconscious: La Ciudad Frente al Rio, Buenos Aires, 1948*

Ana María León, Massachusetts Institute of Technology

*Wallace Berman, Harry Smith, and Surrealism in 1950s and 1960s San Francisco*

Bruce Elder, Ryerson University

*All Hail Freedonia: Bruce Conner's A MOVIE (1958) and the Legacies of the Historical Avant-Garde*

Johanna R. Gosse, independent scholar

*Xilitla|Xilitla: An Incomplete Surrealism*

Carmen Victor, Ryerson-York Exchange

### **DIY Education Experiments: Artist-Run Education or Education as Art? Part I**

Mercury Ballroom, 3rd Floor

Chair: Michael Mandiberg, College of Staten Island, City University of New York

*Frank Talk: What Do Artists Need?*

Kianga K. Ford, Occidental College; Shane Aslan Selzer, Parsons The New School for Design

*Only Describing Knowledge, and Not Explaining Anything:*

*The Conundrum of Artists as Educators*

Pablo Helguera, Pablo Helguera Studio

*Feminist Pedagogies and Relational Art*

Liz Linden, University of Wollongong; Jennifer Kennedy, University of Ottawa

*Educational Outliers and Education as Art Practice: Class Is Always in Session*

Benjamin P. Gerdes, LIU Post

## Thursday, February 12

2:30–5:00 PM

Association of Historians of Nineteenth-Century Art

### What Is Realism? Part I

Beekman Parlor, 2nd Floor

Chair: Elizabeth Mansfield, National Humanities Center

*An Absent Presence: The Place of Truth at the Realist Banquet*

Anne R. Leonard, University of Chicago

*Realism and Anti-Realism in Hammershøi's Interiors*

Bridget Alsdorf, Princeton University

*Courbet after Sudjojono*

Kevin M. Chua, Texas Tech University

*Realism, Naturalism, and Neorealism*

Anne L. Helmreich, Getty Foundation

*"Imaginative Reality": Realism in British Art after Wilde*

Samuel Shaw

### The Tiny and the Fragmented: Miniature, Broken, and Otherwise "Incomplete" Objects in the Ancient World

Sutton Parlor North, 2nd Floor

Chairs: Susan Rebecca Martin, Boston University;

Stephanie M. Langin-Hooper, Southern Methodist University

*The Destiny of Stones*

Zainab Bahrani, Columbia University

*Breaking Bodies and Biographies: Figurines of the Playa de los Muertos Tradition*

Rosemary Joyce, University of California, Berkeley

*Fragmentation, Incompleteness, and the Anatomical Votives from Classical Antiquity*

Jessica Faye Hughes, The Open University

*Artist, Interrupted: The Aesthetics of the Incomplete in Pliny's Natural History*

Verity Platt, Cornell University

*Recycling Luxury and Emerging Community in the Funerary Arts of Eighth-Century BCE Cyprus*

Marian H. Feldman, Johns Hopkins University

*Wonders of the Incomplete: The Paradoxical Powers of Holes and Concavities*

Doug Bailey, San Francisco State University

### The Global in the Local: Art under and between World Systems, 1250–1550

Trianon Ballroom, 3rd Floor

Chairs: Jennifer Purtle, University of Toronto; Alexander Nagel, Institute of Fine Arts, New York University

*Where Worlds Meet: Mining Africa through Maps and Artifacts, 1250–1550*

Suzanne Preston Blier, Harvard University

*Alternative Narratives of Medieval Mediterranean Architecture:*

*The Play of the Local and the Global in Fourteenth-Century*

*Ottoman Bursa*

Saygin Salgirli, Sabanci University

*The Trajectory of Deferral: Works of Islamic Calligraphy from*

*Iraq to India, 1250–1550*

Lamia Balafrej, Wellesley College

*Tempering Earth and Body: Reformulating China in Sixteenth-Century Florence*

Irene Backus, University of Chicago

### The Performative Audience of Contemporary Art

Gramercy B, 2nd Floor

Chair: Jessica Santone, University of Kentucky

*From Community to Crowd: Audience in Russian Performance Art in the 1990s*

Joanna Matuszak, Indiana University Bloomington

*Rafael Lozano-Hemmer's Antimonuments: Transformative Dares or Preservationist Artifacts?*

Giovanna Maria Bassi Cendra, University of Houston

*No Body's Perfect*

Kanitra Fletcher, Cornell University

*Reconsidering Fan Subculture: Marina Abramović's Audience is Present*

Indra K. Lācis, Arthopper.org

### Creativity and the Contemporary Workshop

Sutton Parlor Center, 2nd Floor

Chairs: Jessica Stephenson and Linda A. Hightower, Kennesaw State University

*Twenty-First-Century Art Workshops in Developing and Emerging Countries*

Linda A. Hightower, Kennesaw State University

*The Àsikò Workshop in Nigeria: Historic Paradigm, New Initiative*

Amanda H. Hellman, Michael C. Carlos Museum

*Workshopping the Contemporary in Nepal*

Kathryn A. Hagy, Mount Mercy University

*Architecture without an Office: Bernard Tschumi's AA Unit*

Esra Kahveci, University of California, Los Angeles

*Crossing Contexts, a Lab for Artistic Research*

Luisa Greenfield, Nordic Summer University; Camilla Graff Junior, Nordic Summer University

*Assembly-Line Art: Ed Ruscha's Standard Station Prints*

Jennifer E. Quick, Harvard University

Queer Caucus for Art

### Irreverent: A Conversation about Sex and Censorship

Rendezvous Trianon, 3rd Floor

Chairs: Anne Swartz, Savannah College of Art Design;

Jennifer Tyburczy, University of South Carolina

Anne K. Swartz, Savannah College of Art Design

Jennifer Tyburczy, University of South Carolina



Jonathan D. Katz, University at Buffalo, State University of New York  
 Kelly Dennis, University of Connecticut  
 Hunter O'Hanian, Leslie-Lohman Museum of Gay and Lesbian Art  
 Tobaron Waxman, independent artist

### **The Ethics of Social Practice**

West Ballroom, 3rd Floor

Chair: Jonathan Wallis, Moore College of Art and Design

*Ethics and the Professionalization of Social Practice*

Olatokunbo Adeola Enigbokan, The Graduate Center, City University of New York

*Arte Útil and Aesthetics*

Tania Bruguera, independent artist

*Social Reproduction and the Ethics of Care in WochenKlausur's*

*Participatory Economics*

Kirsten Lloyd, University of Edinburgh

*Appropriate Behavior*

Daniel Oliver Tucker, Moore College of Art and Design

**Discussant:** Nato Thompson, Creative Time

### **Distinguished Scholar Session Honoring**

#### **Robert Farris Thompson**

East Ballroom, 3rd Floor

Chair: Grey Gundaker, College of William and Mary

*Zé Diabo, Mimito, and Detinha de Xangô: Three Religious Artists in Brazil*

Charles Daniel Dawson, Columbia University and New York University

*The Master and Mangaaka: The Art of Art History*

*Confronting Intellectual Pidgin in African Aesthetics*

Wyatt MacGaffey, Haverford College

*Confronting Intellectual Pidgin in African Aesthetics*

Rowland Abiodun, Amherst College

*Fierce Females/Subversive Fibers: Interventions and Innovations in the Contemporary African Diaspora*

Leslie King-Hammond, Maryland Institute College of Art; Lowery Stokes Sims, Museum of Arts and Design

## **Thursday, February 12**

5:30–7:00 PM

American Council for Southern Asian Art

### **Dialogues in Stone: Rock as Medium and Message in South and Southeast Asian Art**

Bryant Suite, 2nd Floor

Chair: Catherine M. Becker, University of Illinois at Chicago

*Carving a Canon: Constructing Knowledge from India's*

*Rock-Cut Monuments*

Lisa N. Owen, University of North Texas

*Quintessence of a Kingdom Carved in Stone: Phnom Kulen of Cambodia*

Soumya James, Yale University

*Mimesis: Empires, Cave Monasteries, and the "Deccan School" of Sculpture*

David S. Efurd, Wofford College

*Looking for Quarries in All the Wrong Places: Reflections on Fieldwork at Living Temple Sites*

Tamara I. Sears, Yale University

*Pietre Dure/Parchin Kari: Towards a Connected History of Stone Inlay at the Medici and Mughal Courts*

Bronwen Gulkis, Harvard University

*Golden Mountains and "Letters in Stone": Monuments, Materiality, and Inscriptional Discourse in Southern Karnataka*

Katherine E. Kasdorf, Walters Art Museum

Coalition of Women in the Arts Organization

### **Women Artists and Installation Art**

Nassau Suite, 2nd Floor

Chair: Kyra Belan, Broward College

*Mad Cow Project*

Billie Grace Lynn, University of Miami

*Fearful Symmetry: Sensing Space Inside Out and Outside In*

Carol Prusa, Florida Atlantic University

*The Art of Dorothy Gillespie*

Steve Arbury, Radford University

*Earth, Myths, and Rituals*

Kyra Belan, Broward College

*Hacking Systems, Flexing Failure*

Joelle Dietrick, Florida State University

Visual Resources Association

### **From Creation to Classification to Consideration:**

#### **How Technology is Changing the Role of Artist Archives**

Sutton Parlor North, 2nd Floor

Chair: Melissa Brown, Pratt Institute

*Artists in the Archives*

Ivy Marvel, Brooklyn Public Library

*The Working Archive*

Nicole Root, Lynda Benglis Studio

*Establishing a Legacy: Managing an Artist's Archive within a Trust and Estate Plan*

Janine St. Germain, independent archivist

*Street Art Graphics and a People's Archive*

Catherine L. Tedford, Richard F. Brush Art Gallery, St. Lawrence University

## Thursday, February 12

5:30–7:00 PM

Leonardo Education and Art Forum

### **Navigating the Digital Divide**

Gramercy A, 2nd Floor

Chair: David Familian, University of California, Irvine

*Naming Names in New/Media/Art*

Adriel Luis, Smithsonian Asian Pacific American Center

*Sleuthing the Mind*

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

*The 34.2 Million Dollar Question: Staging Alternative Futures*

Edward Shanken, University of Washington

*Constructing New Discourse: Wearable Technology and Materiality of Media*

Susan Elizabeth Ryan, Louisiana State University

*Digital Art and the Institution*

Christiane Paul, The New School

CAA International Committee

### **Global Art History: Historical Connections Roundtable**

Mercury Ballroom, 3rd Floor

Chairs: Rosemary O'Neill, Parsons The New School for Design;

Gwendoline M. Farrelly, Rhode Island School of Design

ARTspace

Tremaine Foundation

### **Best Practices: Teaching Best Practices to Artists**

Murray Hill Suite, 2nd Floor

Chair: Heather Pontonio, Tremaine Foundation

Mellon Research Initiative

### **Field/Work: Object and Site, The Field of Art History and Its Work**

Lecture Hall, 1st Floor, Institute of Fine Arts, 1 East 78th Street

Chair: Patricia Rubin, Institute of Fine Arts, New York University

C. Jean Campbell, Emory University

David Joselit, The Graduate Center, City University of New York

Finbarr B. Flood, Institute of Fine Arts, New York University

Jennifer L. Roberts, Harvard University

CAA Services to Artists Committee

### **Pedagogy and Diversity: The Global Factor**

Rendezvous Trianon, 3rd Floor

Chair: Sunanda Sanyal, Art Institute of Boston at Lesley University

Alice M. Jim, Concordia University

Matthew Nash, Lesley University

Jaishri Abichandani, independent artist

Historians of Netherlandish Art

### **Crowd-Sourcing the State of the Field: The Interpretation of Northern European Art in the Twenty-First Century**

Beekman Parlor, 2nd Floor

Chair: Catherine Scallen, Case Western Reserve University

*Toward a Proper Misinterpretation of Burgundian Things*

Bret Rothstein, Indiana University

*Technical Art History's Future Past*

Christopher Atkins, Philadelphia Museum of Art

*Democratizing Netherlandish Visual Culture*

Elizabeth Sutton, University of Northern Iowa

*High and Low Culture in the Dutch Golden Age: History Painting for the Masses*

Angela Jager, University of Amsterdam

Art Historians Interested in Pedagogy and Technology

### **Using the Scientific Method and Online Resources: A Hands-On Technology and Pedagogy Session**

Madison Suite, 2nd Floor

Chairs: Sarah Scott, Wagner College; Marjorie A. Och, University of Mary Washington

*Scientific Method and Knowledge in Art*

Jeffrey Taylor, Purchase College, State University of New York

*Teaching Transculturally: Online Resources that Support a World Art History Approach*

Nathalie N. Hager, University of British Columbia

New York Foundation for the Arts

### **Artist as Entrepreneur: Core Principles for Building a Sustainable Practice**

Trianon Ballroom, 3rd Floor

Chairs: David Terry, New York Foundation for the Arts

Art Libraries Society of North America

### **Documenting Artists: Creating, Collecting, and Preserving Ephemeral Materials**

Petit Trianon, 3rd Floor

Chairs: Tony White, Maryland Institute College of Art;

Francine Snyder, Guggenheim Museum

*From Marginal to Mainstream: Art Ephemera as Research Material at the RKD*

Roman Koot, Netherlands Institute for Art History

*The Artist File Initiative at the Nelson-Atkins Museum of Art in Kansas City: Supporting Artists and Community Engagement*

Marilyn Carbonell, The Nelson-Atkins Museum of Art

*Making the Fleeting Permanent: The "Winnipeg Effect" and Communities of Collaboration*

Liv Valmestad, University of Manitoba

*The Future of Artist Files: Here Today Gone Tomorrow*

Sally McKay, Getty Research Institute; Samantha Deutch,

The Frick Collection

American Society for Hispanic Art Historical Studies  
**George Kubler's Portugal, Spain, and Latin America:  
 The Art Historian on the Banks of a River**  
 Gramercy B, 2nd Floor  
 Chair: Reva Wolf, State University of New York at New Paltz

*Kubler's Effect: From Portuguese Architecture to Art History  
 (and Back Again)*  
 Joana Cunha Leal, Universidade Nova de Lisboa

*George Kubler in Spain*  
 Thomas F. Reese, Tulane University

*Prime Objects or Distant Copies: George Kubler on the  
 Translation of European Forms into Latin American Art*  
 Eduardo De Jesús Douglas, University of North Carolina  
 at Chapel Hill

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

Association of Historians of Nineteenth-Century Art  
**Business Meeting**  
 Sutton Parlor South, 2nd Floor

New Media Caucus  
**Business Meeting**  
 Sutton Parlor Center, 2nd Floor

Queer Caucus for Art  
**Business Meeting**  
 Morgan Suite, 2nd Floor

## Friday, February 13

7:30–9:00 AM

Community College Professors of Art and Art History  
**Business Meeting**  
 Morgan Suite, 2nd Floor

Design Studies Forum  
**Business Meeting**  
 Bryant Suite, 2nd Floor

Historians of Eighteenth-Century Art and Architecture  
**Business Meeting**  
 Madison Suite, 2nd Floor

## Friday, February 13

9:30 AM–12:00 PM

**The Double-Sided Object in the Renaissance**  
 Rendezvous Trianon, 3rd Floor  
 Chair: Shira Brisman, University of Wisconsin

*Dealing Honestly with Two-Faced Paintings: Thinking the Paragone  
 Beyond Deception*  
 Christopher J. Nygren, University of Pennsylvania

*The Other Side of the Mirror*  
 Diane Bodart, Columbia University

*Verso vs. Versa*  
 Maria H. Loh, University College London

*Equivalence: Acts of Weighing in the Renaissance*  
 Allison Stielau, Yale University

*Double-Take: The Renaissance Print in Eighteenth-Century Germany*  
 Gabriella K. Szalay, Columbia University

Design Studies Forum  
**Rethinking Labor**  
 Beekman Parlor, 2nd Floor  
 Chair: David Brody, Parsons School of Design

*Edward Hopper, Hotel Management, and the Work of Art*  
 Leo G. Mazow, University of Arkansas

*Women, Work and Revolution: A Do-It-Yourself Practice*  
 Sara Desvernine Reed, Virginia Commonwealth University

*Superstudio and the "Refusal to Work"*  
 Ross K. Elfline, Carleton College

*From Collectives to Corporations: Sheila Hicks's Fiber Commissions,  
 1964–1977*  
 Sarah Doane Parrish, Boston University

*The Ghost Potter: Tracing the Paradoxical Roles of the Hand and Labor  
 in the Production of Contemporary Tableware*  
 Ezra Shales, New York State College of Ceramics, Alfred University

## Artistic Exchange between the Spanish and British Empires, 1550–1900

Madison Suite, 2nd Floor  
 Chairs: Michael Brown, San Diego Museum of Art;  
 Niria E. Leyva-Gutierrez, Long Island University, Post

*Medical Astrology in the Codex Mexicanus, from Britain to  
 Spain to New Spain*  
 Lori B. Diel, Texas Christian University

*British Export Goods and Material Culture in Eighteenth-Century  
 Spanish America*  
 James Middleton, independent scholar

*Learning from Las Palmas: Spanish Architectural Influence  
 in the British Empire*  
 George Alexander Bremner, University of Edinburgh

## Friday, February 13

9:30 AM– 12:00 PM

### How Should We Train the Next Generation of Art Critics?

Trianon Ballroom, 3rd Floor

Chair: John Corso, Oakland University

*The Roots of Criticism: The Engaged Observer from the Standpoint of History and Philosophy*

Matthew Nicholas Biro, University of Michigan

*Contaminations*

Cynthia Cruz, Sarah Lawrence College and School of Visual Arts

*Why Art Criticism Should Be Taught to Undergraduates*

Johanna Ruth Epstein, Hollins University

*Training Ethical Critics*

Martha Schwendener, New York University

**Discussant:** John J. Corso, Oakland University

### Remaking the American Gallery

Sutton Parlor North, 2nd Floor

Chair: Sharon Corwin, Colby College Museum of Art

*The Art of the Americas Wing at the MFA, Boston: Work in Progress*

Elliot Bostwick Davis, Museum of Fine Arts, Boston

*Notes from the Field: Navigating the Global Turn*

Ethan W. Lasser, Harvard Art Museums

*Alternative Histories: Activations in the Early American Period Rooms of the Brooklyn Museum*

Valerie Jeanne Hegarty, Drew University

*Activation and Activism: Rethinking American Art at the Chrysler Museum*

Crawford A. Mann, III, Chrysler Museum of Art

*A Space Apart? American Film and Video in the Museum*

Sarah Keller, University of Massachusetts Boston

### Making and Being Made: Visual Representation and/of Citizenship, Part I

Sutton Parlor Center, 2nd Floor

Chairs: Corey Dzenko, Monmouth University; Theresa Avila, independent scholar

*Exuberant Citizenship in South Africa and Performing Being: Works by Gerald Machona, Khanyisile Mbongwa, and Donna Kukama*

Rael J. Salley, University of Cape Town

*Alien Affects: Representational Strategies in UndocuQueer Activism*

Belkis Gonzalez, New York University

*Rethinking Ethnoracist Fictions, Nationalist Myths: An Art-Historical Take on Gendered Variations from Turkey*

Eser Selen, Kadir Has University

*Chinese in America: Flo Oy Wong, Family Stories, and Immigrant Narratives*

Melanie A. Herzog, Edgewood College

*Silent Citizen: Performing Canadian Citizen-Making in the Art of Bambitchell*

Alexis Mitchell and Sharlene Bamboat, Bambitchell

### In the Field: Artists' Use and Misuse of Social Science since 1960

Sutton Parlor South, 2nd Floor

Chairs: Ruth Erickson, Institute of Contemporary Art;

Catherine Elizabeth Spencer, University of St. Andrews

*Psychotherapy, Authenticity, and Conceptual Art: Vito Acconci's 1972 Performances at Sonnabend*

Kate Green, University of Texas at Austin

*"Giving the Gift to the Viewer": Chick Strand's Cross-Cultural Ethnographic Explorations, 1967*

Ekin Pinar, University of Pennsylvania

*Fred Forest's Populist Aesthetics*

Lily Woodruff, Michigan State University

*Please Circle One: Artistic Uses of Viewer Surveys in the 1960s and 1970s*

Lindsay A. Caplan, The Graduate Center, City University of New York

*Maria Eichhorn's Methods: Bureaucracies and Social Experiments*

Liz Kim, The Courtauld Institute of Art

### The Art of Travel: People and Things in Motion in the Early Modern Mediterranean

Regent Parlor, 2nd Floor

Chair: Elisabeth Fraser, University of South Florida

*Spolia and Souvenirs: Refashioning Ottoman Tents in Early Modern Poland*

Ashley M. Dimmig, University of Michigan

*Redeeming the Redeemer: Religious Images and Captivity between Spain and North Africa*

Daniel Hershenzon, University of Connecticut

*The Sun King at Sea: Maritime Art and Slavery in the Seventeenth-Century Mediterranean*

Gillian Weiss, Case Western Reserve University; Meredith S. Martin, New York University

*Collecting Carthage: Thomas Reade as Cultural Intermediary for the Tunisian Elite*

Ridha Moumni, Aix-Marseille University

*The Photographic Mediterranean: Circulation and Mobility in Nineteenth-Century Photography*

Michele A. Hannoosh, University of Michigan

Research and Academic Program, Clark Art Institute

### Clark Key Issues: Influence

East Ballroom, 3rd Floor

Chair: Rachel Haidu, University of Rochester

Amy Knight Powell, University of California at Irvine

Leora Maltz-Leca, Rhode Island School of Design

Christopher Wood, New York University

### Historic Preservation and Changing Architectural Function

Gramercy A, 2nd Floor

Chair: Maile Hutterer, University of Oregon

*Rebuilding the Arch of Titus in Rome: From Ancient Monument to Neoclassical Model*

Anne Hrychuk Kontokosta, Institute for the Study of the Ancient World, New York University

*The State, the People, and the First Gothic Building: Saint-Denis from Private to Public*

Sarah E. Thompson, Rochester Institute of Technology

*Changing Uses for Pre-Modern Synagogues in Europe*

Carol H. Krinsky, New York University

*Extra-Temporal Place Attachment: The Role of Medieval English Anchorholds in Parish Life Then and Now*

Michelle M. Sauer, University of North Dakota

*"An Endless Tale of Uprooting and Resurrection": Refashioning the Past in India's Sound and Light Shows*

Catherine M. Becker, University of Illinois at Chicago

### **Art Historical Scholarship and Publishing in the Digital World**

West Ballroom, 3rd Floor

Chairs: Emily Pugh, The Getty Research Institute; Petra T. D. Chu, Seton Hall University

*The Codex Defamiliarized: Thinking of Publications as Designed Experiences*

Kimón Keramidas, Bard Graduate Center

*"Picasso: The Making of Cubism, 1912–1914": The Museum of Modern Art's First Digital-Only Publication*

Anne W. Umland, The Museum of Modern Art

*New Questions in Digital Humanities: Virtual Tools and the Historical Exhibition*

Elizabeth Buhe, Institute of Fine Arts, New York University

*The Catalogue Raisonné in the Digital Era*

David Grosz, Artifex Press

*The Art of Digital Art History: The Case of "Installation Archive"*

Kate Mondloch, University of Oregon

### **The Gaze, the Stare, and the Look Away: New Images of Resistance in the Aesthetics of Disability**

Gramercy B, 2nd Floor

Chair: JoAnn Purcell, Seneca College

*Alison Lapper Pregnant: Resistance Embodied in the Spectacle*

JoAnn Purcell, Seneca College

*The Heroics of Disability: The Terry Fox Monument Phenomenon*

Efrat El-Hanany, Capilano University

*Intimacy and Illness: Visually Representing Disability in Tee Corinne's Scars, Stoma, Ostomy Bag, Portocath: Picturing Cancer in our Lives*

Stefanie Snider, Wheaton College

**Discussant:** Amanda Cachia, University of California, San Diego

### **At the Expositions: An Art History of National Displays of Culture, Technology, Design, Part I**

Mercury Ballroom, 3rd Floor

Chair: Victoria Rovine, University of North Carolina at Chapel Hill

*Early Twentieth-Century Spectacles of Progress and Harmony at the Intersection of Philippine-American Relations*

Eowyn Mays, University of Maryland

*Trains, Timber, and Totem Poles: Constructing a New Language of National Identity at the 1893 Chicago World's Columbian Exposition*

Rebecca D. Houze, Northern Illinois University

*Displays of Islamic Culture at the Expositions Universelles and the Weltausstellung: European Politics and Exoticism in the Age of Imperialism*

Daniel Fulco, independent scholar

*The New South, Jim Crow, and Architectural Manipulation in the Negro Building at the Tennessee Centennial Exposition*

Rachel E. Stephens, University of Alabama

*Creating West Africa in Paris: Bureaucrats, Artisans, and the 1937 Exposition Internationale*

Victoria L. Rovine, University of North Carolina at Chapel Hill

### **"Good Business is the Best Art": Corporate, Commercial, and Business Models as Medium**

Petit Trianon, 3rd Floor

Chairs: Virginia Solomon, University of Southern California; Sarah Hollenberg, University of Utah

*The Entrepreneurial Avant-Garde: George Maciunas's Organization of Fluxus*

Colby Chamberlain, Columbia University

*Third Sector Artworks: More than Social Entrepreneurship*

Margo Handwerker, University of California, Los Angeles

*From Fluxus to e-flux: Nightmare of the Eternal Network*

Steve Lyons, Concordia University

*Sonia Delaunay®*

Rachel Silveri, Columbia University

*The Artist as Real Estate Developer: Theaster Gates and the New Chicago School of Economics*

Adrian Anagnost, University of Chicago

ARTspace

### **The Not-So-Silent Partner: Artistic Practice and Collaboration, Part I**

Murray Hill Suite, 2nd Floor

Chairs: MacKenzie Stevens, University of Southern California; Monica Jovanovich-Kelley, Millsaps College

*Between Artists, Publishers, and Printmakers: Collaborations on L'Art arabe, a Nineteenth-Century French Book about Egyptian Islamic Architecture*

Paulina Banas, Binghamton University, State University of New York

*"Tearing One Another Apart": Denis Wirth-Miller and Francis Bacon*

Katharina Guenther

*Sewn and Stuffed: Collaborative Crafting in Claes Oldenburg and Patty Mucha's Soft Sculptures*

Jennifer S. Brown, Los Angeles County Museum of Art

*Contemporary New Orleans Tintype Photography: A Performance of the Collective Historical and the Private Present*

Isa Murdock-Hinrichs, Tulane University

**Discussant:** Richard E. Meyer, Stanford University



## Friday, February 13

9:30 AM– 12:00 PM

### **Pursuing Perception: Contemporary Approaches to Color Theory**

Bryant Suite, 2nd Floor

Chair: Katherine Sullivan, Hope College

*Color Matters: Emerging Designers Explore the Visceral, Perceptual, and Conceptual Potentiality of Their Color Choices*

Helen Maria Nugent, School of the Art Institute of Chicago

*Color-Space Praxis: A Romance of Painting and Architecture*

Henning Haupt, Florida Atlantic University

*"Ex-planing" Color*

Thomas Loveday, University of Sydney

*Mapping Color*

Robert J. Meganck and Matt Wallin, Virginia Commonwealth University

### **Contemporary Asian Craft Worlds**

Morgan Suite, 2nd Floor

Chairs: Jennifer Way, University of North Texas; Rebecca M. Brown, Johns Hopkins University

*Millie Chen's Recrafting of Chinoiserie Design and Colonialist Discourse in Global Market Economies*

Michelle H. Veitch, Mount Royal University

*Authenticating the Craft: Geographical Indication as the New History of the Telangana Scroll*

Chandan Bose, University of Canterbury

*Dismantling Dichotomies: Sangeeta Sandrasegar's Goddess of Flowers*

Sarita K. Heer, Loyola University of Chicago

*Beyond yet Toward Representation: Diasporic Artists and Craft as Conceptualism in Contemporary Vietnam and Cambodia*

Pamela Nguyen Corey, Cornell University

**Discussant:** Glenn D. Adamson, Museum of Arts and Design

### **Motion Pictures: Contemporary Visual Practices of Movement and Stillness**

Nassau Suite, 2nd Floor

Chairs: Marta Zarzycka, Utrecht University; Bettina Papenburg, Heinrich-Heine-Universität Düsseldorf

*The Pensive Image*

Hanneke Grootenboer, University of Oxford

*Enchantment as Movement: The Ethics of Poetic Eco-docs*

Shilyh Warren, University of Texas at Dallas

*Impossible Closure: Realism and Durational Aesthetics in Susan Meiselas's Nicaragua*

Terri Weissman, University of Illinois at Urbana-Champaign

*Becoming Sculpture: Film in the Third Dimension*

Susan Felleman, University of South Carolina

## Friday, February 13

12:30–2:00 PM

Association of Historians of Nineteenth-Century Art

### **Future Directions in Nineteenth-Century Art History**

Rendezvous Trianon, 3rd Floor

Chair: Bridget Alsdorf, Princeton University

*Sighting (Romantic) Politics: Caspar David Friedrich's View from the Artist's Studio*

Eduardo Ralickas, Université du Québec à Montréal

*"Fraternal Exchange": Polychromy, Pompeii, and Daumier's Multimedia Art*

Erin Duncan-O'Neill, Princeton University

*Pierre-Cécile Puvis de Chavannes, Jules Chéret, and the Search for a Decorative, Democratic Harmony*

Katherine D. Brion, Kalamazoo College

Society of Architectural Historians

### **Expanding the Modern Debate: Architects' Writings in Latin America**

Sutton Parlor South, 2nd Floor

Chairs: Luis Castaneda, Syracuse University; Patricio del Real, Museum of Modern Art

*Alberto T. Arai and the Formulation of Mexican-ness in Architecture*

Catherine Ettinger, Universidad Michoacana de San Nicolás de Hidalgo

*Cultural Modernization: Carlos Martinez, the Proa Magazine, and the Manifesto to Transform Bogota into a Modern City*

Hugo Mondragón, Pontificia Universidad Católica de Chile

*On Niemeyer's Módulo*

Cláudia Costa Cabral, Federal University of Rio Grande do Sul, Brasil

*Exception, Circumstance, Conflict, and Contradiction: Francisco Bulrich and Contemporary Architecture*

Claudia Shmidt, Universidad Torcuato di Tella

National Endowment for the Humanities

### **Pushing the Boundaries: NEH Funding for Global Art History**

Gramercy B, 2nd Floor

Chair: Perry Collins, National Endowment for the Humanities

Michael Carrasco, Florida State University

Mary Downs, National Endowment for the Humanities

Candace Keller, Michigan State University

Stefanie Walker, National Endowment for the Humanities

Elizabeth C. Childs, Washington University in St. Louis

Design Studies Forum

**Design and the Socially Mediated**

Sutton Parlor North, 2nd Floor

Chair: Peter Fine, University of Wyoming

*Representing the Algorithmic Mediation of the Social*

Zachary Kaiser, Michigan State University

*You Are Here and There: A Case Study of Design Shaping a Sense of Place*

Jenn Stucker, Bowling Green State University

*Spatial Relations: Visualizing Value in 3D Environments*

Peter Fine, University of Wyoming

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

**Infiltrating the Pedagogical Canon**

Regent Parlor, 2nd Floor

Chair: Marie Gasper-Hulvat, Kent State University at Stark

*Pomogi! Using Propaganda to Infiltrate the Canon*

Roann Barris, Radford University

*The Necessity of Subterfuge in Cultural Studies*

Joe Troncale, University of Richmond

*Teaching Broader Perspectives on Futurism and the Avant-Gardes*

Jennifer S. Griffiths, American Academy in Rome

Historians of German and Central European Art and Architecture

**Charting Cubism across Central and Eastern Europe**

Nassau Suite, 2nd Floor

Chairs: Anna Jozefacka and Luise Mahler, Hunter College, City University of New York

*Platform for Czech Cubism: The Journal Umělecký měsíčník (Arts Monthly)*

Vendula Hnidkova, Institute of Art History of the Academy of Sciences, Prague

*Latvian Cubists, Table for Six...*

Mark Svede, The Ohio State University

*Known and Unknown Hungarian Cubists*

Gergely Barki, Szépművészeti Múzeum

**Discussant:** Eva Forgacs, Art Center College of Design

ARTspace

CAA Committee on Women in the Arts

**Balancing Act, Part II: Art, Family, and Other Distractions**

Murray Hill Suite, 2nd Floor

Chairs: Niku Kashef, California State University, Northridge, and Woodbury University; Micol Hebron, Chapman University

Rachel Epp Buller, Bethel College and Studio 219m

Myrel Chernick, independent artist

Tierney Gearon, independent artist

Seth Kaufman, Art Center College of Design

Ellina Kevorkian, independent artist

Jennifer Reeder, University of Illinois at Chicago

Diasporic Asian Art Network

**Geography of the Imagination: The Island**

Bryant Suite, 2nd Floor

Chairs: Margo L. Machida, University of Connecticut; Leila Philip

*Toshiko Takaezu: Toward a New Island Modernism*

Leila Philip

*The Okinawa Trilogy: An Island Landscape and the Traces of War*

Osamu James Nakagawa

*Unbounded Island Imaginaries: Oceanic Diasporas, Global Flows, and Conceptions of Place*

Margo L. Machida, University of Connecticut

Committee on Intellectual Property

**Presenting a Code of Best Practices for Fair Use in the Creation, Curation, and Scholarly Publication of Art**

Trianon Ballroom, 3rd Floor

Chair: Judy Metro, National Gallery of Art

Radical Art Caucus

**Activist Architecture: Contemplating the Criticality of Built Structure**

Gramercy A, 2nd Floor

Chair: Stephanie Rhyner

*Scott and Helen Nearing's Homesteading: Construction as Political Activism*

Kevin D. Murphy, Vanderbilt University

*Gulf Labor Coalition and the Tactics of the Cultural Boycott*

Gregory G. Sholette, Queens College, City University of New York

*The Other Road: Neighborhoods of the Future?*

Todd Ayoun, Pratt Institute

Public Art Dialogue

**Student Debt, Real Estate, and the Arts**

Mercury Ballroom, 3rd Floor

Chairs: Juilee Decker, Rochester Institute of Technology, Norie Sato, independent artist

Tom Finkelpearl, New York City Department of Cultural Affairs

Northern California Art Historians

**Old Spaces, New Narratives: Islamic Architecture in the Twentieth and Twenty-First Centuries**

Petit Trianon, 3rd Floor

Chair: Jennifer Roberson, Sonoma State University

*Abdülhamid and the 'Alids: Ottoman Patronage of "Shi'i" Shrines in the Cemetery of Bab al-Şaghir in Damascus*

Stephennie Mulder, University of Texas, Austin

*Old Battlefields/New Buildings: Changing Narratives of the Gallipoli Peninsula*

Lucienne Marie Thys-Senocak, Koc University

*Old Mosques: Destroyed, Lost, and Transformed in Twentieth- and Twenty-First-Century India*

Catherine Asher, University of Minnesota

## Friday, February 13

12:30–2:00 PM

American Institute for Conservation of Historic and Artistic Works

### **Learning to Look: The Transition from Egg Tempera to Oil Paint in Fifteenth-Century Italy**

The Metropolitan Museum of Art, 1000 Fifth Avenue, Great Hall

Chair: Rebecca Rushfield

Brian Holden Baade, University of Delaware

Kristin Renee deGhetaldi, University of Delaware

Julie Arslanoglu, The Metropolitan Museum of Art

Exhibitor Session

### **Testing for Quality in Artists Materials: What it Can Mean for the Future of Your Art**

West Ballroom, 3rd Floor

Chair: Sarah Sands, Golden Artist Colors

Michael Skalka, National Gallery of Art

Robert Gamblin, Gamblin Artist Colors

Richard Frumess, R&F Handmade Paints

Mid America College Art Association

### **Alternative Exhibition**

Sutton Parlor Center, 2nd Floor

Chair: Scott Sherer, University of Texas at San Antonio

Mysoon Rizk, University of Toledo

Christie Blizzard, University of Texas at San Antonio

Zachary A. Ostrowski

Mark Strandquist

American Society for Eighteenth-Century Studies

### **The Materiality of Art and Experience in the Eighteenth Century**

Beekman Parlor, 2nd Floor

Chairs: Kristel Smentek, Massachusetts Institute of Technology;

Michael E. Yonan, University of Missouri-Columbia

*Other-Worldly Encounters: Materiality and Religious Experience*

Hannah Williams, University of Oxford

*"Neither Antique nor Gothic": The Uncertainty of Sèvres Porcelain*

Susan Michele Wager, Columbia University

*A Visual Material Turn*

Anne Higonnet, Barnard College

Association of Historians of American Art

### **Business Meeting**

Madison Suite, 2nd Floor

Pacific Arts Association

### **Business Meeting**

Morgan Suite, 2nd Floor

## Friday, February 13

12:30–2:00 PM

## POSTER SESSIONS

3rd Floor West Promenade

Poster sessions are informal presentations for small groups displayed on poster boards. The poster display is usually a mixture of a brief narrative paper along 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 the 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.

*Design for the World and the Locals*

Chung Chak, The College of New Jersey

*Decoding Disney: Translating Imagineering Tricks into Teaching Strategies*

Mick Charney, Kansas State University

*Take(s) on Feminist Art: Coeducational Adolescents Discuss Artworks in the Elizabeth A. Sackler Center for Feminist Art at the Brooklyn Museum*

Cheri Ehrlich, Columbia University

*Millennials: Previews of Coming Attractions*

Lisa Evans, University Laboratory High School and University of Illinois at Urbana-Champaign

*Tweets, Secret Words, Bingos, and Blogs: Facilitating Engaged Participation in Art History Surveys*

Marie Gasper-Hulvat, Kent State University at Stark

*Portable Paris: Successful Testing of an Innovative Digital Pedagogy for Art History*

Jennifer Germann and Lauren O'Connell, Ithaca College

*The Emerging Field of Surface Imaging*

E. J. Herczyk, Philadelphia University

*Expanding Studio Culture and Self-Reflection through a Graphical Online Collaborative Tool*

Lora Kim, Wentworth Institute of Technology;

Andrew Marcus, Nuvustudio

*Momentum: Women/Art/Technology*

Muriel Magenta, Arizona State University

*Mapping Modernism: 1950s Routes to New Mexico*

Carl Schmitz, The Richard Diebenkorn Foundation

*Aerial Art in the Space Age; Robert Smithson's Geographic Imaginaries*

Meg Studer, City College, City University of New York

*A Task Analysis of Drawing*

Nancy Wood, The Art Institute of Pittsburgh

**Friday, February 13**

2:30–5:00 PM

ARTspace

**Annual Distinguished Artists' Interviews**

Murray Hill Suite, 2nd Floor

William Pope.L will be interviewed by Jenny Schlenzka, MoMA PS 1. Ursula von Rydingsvard will be interviewed by Mark Stevens, *New York* magazine.

**Four Perspectives on Sound Art: History, Practice, Structure, and Perception**

East Ballroom, 3rd Floor

Chairs: China Blue, The Engine Institute, Inc.; Margaret Schedel, Stony Brook University

*Toward a Historiography of Sound Art*

Melissa Warak, Sam Houston State University

*Capturing Sound: Max Neuhaus and the Institution of Sonic Art*

Charles Eppley, Stony Brook University

*On the Counterpoint of Temporal Narratives: The Impact of Contrasting Temporalities of Engagement Between the Proscenium vs. the White Box*

Ken Ueno, University of California, Berkeley

*Richard Serra, Steve Reich and the Discovery of "Process"*

Michael Maizels, Davis Museum at Wellesley College

*Listening is Injured: Technology, Sound, and Violence*

Janet L. Kraynak, New School University

*Micro-histories of Sound in Art*

Seth A. Cluett, Ramapo College of New Jersey

**The Market for Medieval Art in America**

Gramercy B, 2nd Floor

Chairs: Christine Brennan, The Metropolitan Museum of Art; Marianne Wardle, Nasher Museum of Art at Duke University

*In the Right Place at the Right Time? Raymond Pitcairn and His Collecting Practices*

Jennifer R. Borland, Oklahoma State University

*Hammond Castle and the Mythology of the Medieval Collection*

Martha E. Easton, Seton Hall University

*Art for "Yankee Millionaires": Fortune and Misfortune of the Spitzer's Collection in America*

Paola Cordera, Polytechnic University of Milan

*"The Simple yet so Very Monumental, Somber Formal Beauty of the Art of Anonymous Medieval Artisans": How One Antiquarian Dealer in Paris, Brimo de Laroussilhe, Worked the Market for Medieval Art in America*

Kenneth Haltman, University of Oklahoma

**Queer Experimental Film and Video**

Petit Trianon, 3rd Floor

Chair: Cecilia Dougherty, College of Staten Island, City University of New York

*Claude Cahun's Cinematic Afterlives*

Liena Vayzman, Wesleyan University

*Experiments in Queer Diaspora*

David Kalal, independent artist

*Classified Listings and Strategic Recruiting*

Tara Mateik, College of Staten Island, City University of New York

*Inbetween-ness and Other Invisibilities*

Yvette Choy, independent artist

**Discussant:** Cecilia Dougherty, College of Staten Island, City University of New York

**Two for One: Doppelgängers, Alter Egos, Mirror Images, and Other Duples in Western Art, 1900-2000, Part I**

Mercury Ballroom, 3rd Floor

Chair: Mary Edwards, Pratt Institute

*Egon Schiele's Double Self-Portraits as Gedankenmalerei*

Lori Felton, Bryn Mawr College

*Bauhaus Double Portraits*

Karen Koehler, Hampshire College

*Ethnographic Visions and Uncanny Doubles: Artaud, Michaux, and Indonesian Costume in Jean Dubuffet's Portraits*

Stephanie M. Chadwick, Rice University

*Reflections and Mirrors in the Works of Francis Bacon*

Monika Keska, University of Granada

*Happy Hour: The Pairings of Jasper Johns and Felix Gonzalez-Torres*

Christian Alberto Wurst, The Menil Foundation

Association of Historians of American Art

**Crowds in the American Imagination**

Rendezvous Trianon, 3rd Floor

Chairs: James Glisson, The Huntington Library, Art Collections, and Botanical Gardens; Leslie J. Ureña, National Gallery of Art

*Accessorizing the Self: Richard Caton Woodville's Anti-Narrative Bric-a-Brac*

Grant Wesley Hamming, Stanford University

*The Consuming Mob: Bargain Shopping in the Modern City*

Louisa M. Iarocci, University of Washington

*Picturing Crowds in the Quaker City: John Sloan's Early Work*

Jennifer Stettler Parsons, University of Virginia

*The Irrationality of Crowds: Art and Morale, ca. 1944*

Anna Vallye, Washington University in St. Louis

## Friday, February 13

2:30–5:00 PM

### **Divine Impersonators: Substance and Presence of Precolumbian Embodiments**

Nassau Suite, 2nd Floor

Chairs: Patrick Hajovsky, Southwestern University;  
Kimberly L. Jones, Dallas Museum of Art

*Painted, Performed, Scratched: Divine Encounters in Moche Art and Image*

Lisa Trever, University of California, Berkeley

*Creatures of Creation: Embodiment of Supernaturals in Ancient Maya Ceremonies*

Diana Cristina Rose, University of California, Santa Cruz

*Deity Transformations in the Seasonal Narrative of the Codex Borgia*

Susan Milbrath, Florida Museum of Natural History

*Inka Ancestors in the Flesh*

Carolyn Dean, University of California, Santa Cruz

*Representation, Fragments, and Nature of the Deity Performer, or Teixiptla, in Sixteenth-Century Mexico*

Barbara E. Mundy, Fordham University

### **What Have You Done for Art History Lately? Initiatives for the Future of a Discipline**

West Ballroom, 3rd Floor

Chairs: Amy Hamlin, St. Catherine University; Karen J. Leader, Florida Atlantic University

*Wölff: Slide Comparisons for the Tablet*

Gregory Bryda, Yale University

*Mounting a "Take Back the Night" Event: Visual Culture, Community Engagement, and Feminist Practice on a University Campus*

Colleen J. Denney, University of Wyoming

*Building Community/Valuing Academic Labor: Art History Teaching Resources (AHTR)*

Michelle Millar Fisher; Karen D. Shelby, Baruch College, City University of New York

*"State of the Arts": An Art History Today Podcast*

Tina Rivers Ryan and Sarah C. Schaefer, Columbia University

*How to Turn the Public Areas of a Community College into an Educational Art Museum and Build a Serious Art Collection with a Budget of Fumes*

Andrea L. Siegel, Hudson County Community College

*Practical Professional Practice: Enlisting the Alumni Panel for Promoting Art History, Art-Making, and Happiness*

Kim S. Theriault, Dominican University

*Art History for Artists: Experiments from an Indian University*

Sarada Natarajan, University of Hyderabad

*Selling Art History Outside the Classroom: Targeting the Audience, Changing the Paradigm*

Sarah E. Diebel, University of Wisconsin-Stout

**Discussants:** Matthew W. Israel, Artsy; Patricia Mainardi, The Graduate Center, City University of New York

### **White People: The Image of the European in Nonwestern Art during the Age of Exploration (1400–1750)**

Gramercy A, 2nd Floor

Chairs: James Harper, University of Oregon; Philip Scher, University of Oregon

*The Auspicious Other: "White People" on Sri Lankan Ivories*

Sujatha Arundathi Meegama, Nanyang Technological University

*Perfect Nobodies: Representations of Europeans in the Imperial Illustrations of Tributaries*

Daniel Greenberg, Yale University

*Cusco School Defense of the Eucharist Paintings: A Tribute to Tinku*

Annick Marcela Benavides, Museo Pedro di Osma

*Intimate Foreigners: Miniature Painting of Awadh, 1650–1770*

Natalia Angela Di Pietrantonio, Cornell University

### **Dreams of Utopia: Postcolonial Art, Institutions, and Curatorial Practices**

Regent Parlor, 2nd Floor

Chair: Erica James, Yale University

*"Retelling Stories Zenib Sedira Told Me"*

Laurel J. Fredrickson, Southern Illinois University Carbondale

*Art and Alternative Constructions of National Identity at the National Museum of Colombia*

Gina M. Tarver, Texas State University

*Through the Postcolonial Looking-Glass: Aboriginal Art in Western Australia*

Maria Brown

*Postcolonial for Whom? Unsettling the Honolulu Museum of Art, Imagining Otherwise*

Boeun Billie Lee, University of Hawai'i at Mānoa

*Decolonizing the Museum: Repatriation Demands at the Humboldt Forum in Berlin*

Johanna Wild, University of New Mexico

### **Old Technologies in Contemporary Latin American Art**

Madison Suite, 2nd Floor

Chair: Daniela Kern, Federal University of Rio Grande do Sul

*Rétournement: ABTE's Railway Interventions*

Daniel R. Quiles, School of the Art Institute of Chicago

*Video in Brazil and Its Dialogue with Argentina, Chile, and Peru, 1950–1980*

Christine Mello, Pontificia Universidade Católica de São Paulo

*Outdated Technologies in Latin American Contemporary Art: A Historical Perspective*

Anna K. Brodbeck, Institute of Fine Arts, New York University

*In Praise of Randomness, Chance, Error*

Juliana Coelho Gontijo, Universidad de Buenos Aires

*Provisionality, Improvisation, and Invention: Cuban Bricolage in the Work of Ordo Amoris Cabinet*

Blanca Serrano, Institute of Fine Arts, New York University



## New York 1880: Art, Architecture, and the Establishment of a Cultural Capital

Beekman Parlor, 2nd Floor

Chairs: Margaret Laster, New-York Historical Society;

Chelsea Bruner, independent scholar

*Crossing Broadway: New York and Culture of Capital in the Late Nineteenth Century*

David Jaffee, Bard Graduate Center

*Publishing and Promoting a New York City Art World: Scribner's Illustrated Monthly 1870–1881*

Page S. Knox, Columbia University

*Collecting Pictures for the Empire City: Henry Gurdon Marquand's 1889 Gift to The Metropolitan Museum of Art*

Esmée M. Quodbach, The Frick Collection

*Bulls, Bears, and Buildings: William Holbrook Beard's Wall Street*

Ross C. Barrett, University of South Carolina

**Discussant:** Joshua Brown, The Graduate Center, City University of New York

## Techniques of Reversal

Morgan Suite, 2nd Floor

Chairs: David Pullins and Jennifer L. Roberts, Harvard University

*Russian Constructivism's Typographic Conditions*

Kristin E. Romberg, University of Illinois at Urbana-Champaign

*Images, Unmade: Degas and the Monotype*

Stephanie O'Rourke, Columbia University

*The Creative Counterproof in Wendel Dietterlin's Architectura (1593–8)*

Elizabeth J. Petcu, Princeton University

*Sculpting Gender from Printmaking: Women Artists at Atelier 17, 1940–1955*

Christina M. Weyl, Rutgers, The State University of New Jersey

*Impressing the Public: The "Negative Intelligences" of Peale's Museum*

Tessa T. Paneth-Pollak, Princeton University

## Global Baroques: Shared Artistic Sensibilities in the Seventeenth and Eighteenth Centuries

Sutton Parlor North, 2nd Floor

Chair: Ünver Rüstem, University of Cambridge

*The Tree of Life and the World of Wonder: South Asian 'Ajā'ib Imagery as Baroque Grotesque*

Sylvia Houghteling, Yale University

*Images of Exotic Animals between East and West: The Case of an Eighteenth-Century Korean Folding Screen*

Rangsook Yoon, Cornell Fine Arts Museum, Rollins College

*An Imperial Chinese Baroque at Yuanming Yuan*

Greg M. Thomas, University of Hong Kong

*A Slippery Surface: The Global Aesthetic of Blue-and-White at the Shrine of Sunan Gunung Jati, Java*

Marsely L. Kehoe, Columbia University

**Discussant:** Ünver Rüstem, University of Cambridge

## Shifting Sands: "Ancient" Art and the Art Historical Canon Today

Trianon Ballroom, 3rd Floor

Chairs: Ann Shafer, Brown University; Amy Gansell,

St. John's University

Hallie Malcolm Franks, New York University

*"Wonderful Things" in the Western Canon: Scholarly Bias and the Public Reception of Tutankhamun vs. Tanis*

Rachel P. Kreiter, Emory University

*The Canon and Everything Roman: Can Roman Provincial Sculpture Contend with the Farnese Hercules?*

Ana Milena Mitrovici, University of California, Santa Barbara

*Votives and the Canon of Late Antique Art: The Aesthetic Role of "Archaeological" Objects*

Sean Villareal Leatherbury, The Getty Research Institute

*"Walking Backwards into the Future": Using Global Contemporary Art to Enliven the Ancient Near Eastern Canon*

Michelle I. Marcus, The Dalton School

**Discussant:** Irene J. Winter, Harvard University

## In the Name of Affect

Sutton Parlor Center, 2nd Floor

Chairs: Jeannine Tang, Center for Curatorial Studies, Bard College;

Soyoung Yoon, The New School

*Speaking to Strangers: Sharon Hayes and the Publics of Politics*

Vered Maimon, Tel Aviv University

*Social Practice, Social Reproduction*

Larne Kate Abse Gogarty, University College London

*Infrastructural Cuts: Contraction and Affect*

Constantina Zavitsanos, independent artist

*Moving through Magnitude: dOCUMENTA 13*

Tess Takahashi

*Art, Feeling Bad*

Johanna B. Burton, New Museum

Leonardo Education and Art Forum

## BIOS: Biology in Art, Architecture, and Design

Bryant Suite, 2nd Floor

Chair: Charissa Terranova, University of Texas at Dallas

*Biology in Architecture: The Goetheanum Case Study*

Anna P. Sokolina, International Archive for Women in Architecture

*Biocentric Constructivism*

Oliver A. I. Botar, University of Manitoba

*A Longing in Our Hearts: Interspecies Communication in Contemporary Art*

Meredith Tromble, San Francisco Art Institute

*Phytomediations*

Gunalan Nadarajan, University of Michigan

*Self-Portrait of the Artist Meditating on Death: A Feminist Technoscience Reading of the Apparatus of Contemporary Neuroscience Experiments*

Jane Prophet, Goldsmiths, University of London

## Friday, February 13

2:30–5:00 PM

### Expanded Animation: Breaking the Frame

Sutton Parlor South, 2nd Floor

Chair: Lynn Tomlinson, Towson University

*It's Alive!*

Lynn Tomlinson, Towson University

*Reshaping the Proto-Cinematic: Magic Lantern as Medium*

Amy-Claire Huestis, independent artist

*Oscars® and the Evolution of Animation*

Karl Staven, University of the Arts

*In Between Frames: A Modern-Day Hypothesis*

Amy L. Hicks, University of Delaware

*Browser BASED*

A. Bill Miller, University of Wisconsin-Whitewater

*Caterpillar Choreography: The Animation of Life*

Alison R. Loader, Concordia University

**Discussant:** Craig J. Saper, University of Maryland, Baltimore County

## Friday, February 13

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

Rendezvous Trianon, 3rd Floor

The College Board Advanced Placement Art History Program

### **Ignition Sequence Initiated, Prepare for Launch: The Redesigned Advanced Placement (AP) Art History Experience**

Petit Trianon, 3rd Floor

Chair: Wendy Free, The College Board

Cristin Cash, St. Mary's College of Maryland;

Julie Tallent, DuPont Manual High School

International Center of Medieval Art

### **Moving Women, Moving Objects (300–1500)**

Gramercy A, 2nd Floor

Chairs: Tracy Chapman Hamilton, Sweet Briar College;

Mariah Proctor-Tiffany, California State University, Long Beach

*Gold in Motion: Women and Jewelry from Early Medieval Scandinavia*

Nancy L. Wicker, University of Mississippi

*A Gift for a Heavenly Wedding: Santa Zita's Belt in*

*Fourteenth-Century Lucca*

Loretta Vandi, Liceo Artistico Scuola del Libro Urbino

*In Exile? Translating Byzantine Visual Culture to Venice and Moscow*

Lana Sloutsky, Boston University

Foundations in Art: Theory and Education

### **What Do Foundation Professors Do in the Studio?**

Sutton Parlor Center, 2nd Floor

Chair: Chris Kienke, University of Illinois at Urbana-Champaign

*Teaching Collaboration through Collaborative Research*

Rae Goodwin, University of Kentucky; Thomas Albrecht, State

University of New York at New Paltz

*Tracing the Footsteps of General George Armstrong Custer: Skins Project 2014*

Christopher S. Olszewski, Savannah College of Art and Design

*Working Solo, Working Team*

Chung-Fan Chang, Jackson State University

*Collecting Clay*

Dean Adams, Montana State University

Society for the Study of Early Modern Women

### **The Spectatrix in Early Modern Art**

Gramercy B, 2nd Floor

Chair: Maria Maurer, University of Alabama at Birmingham

*The Poor Clares and the (Nearly) Nude Christ*

Holly Flora, Tulane University

*Susanna and the Viewers: Female Agency and Artistry in*

*Early Modern Europe*

Patricia L. Simons, University of Michigan

*Imagining The Maid of Holland via the Dutch Spectatrix*

Martha M. Peacock, Brigham Young University

Critical Craft Forum

### **Curating and Craft: What Happens Now?**

Sutton Parlor South, 2nd Floor

Chair: Namita Gupta Wiggers, Critical Craft Forum and independent scholar

American Society for Hispanic Art Historical Studies

### **Business Meeting**

Madison Suite, 2nd Floor

Diasporic Asian Art Network

### **Business Meeting**

Bryant Suite, 2nd Floor

Historians of German and Central European Art and Architecture

### **Business Meeting**

Nassau Suite, 2nd Floor

Historians of Islamic Art Association

### **Business Meeting**

Morgan Suite, 2nd Floor

Japan Art History Forum  
**Business Meeting**  
 Beekman Parlor, 2nd Floor

Leonardo Education and Art Forum  
**Business Meeting**  
 Sutton Parlor North, 2nd Floor

Public Art Dialogue  
**Awards Ceremony**  
 Mercury Ballroom, 3rd Floor

The 2015 PAD Award, in recognition of his longstanding contributions to the field of public art, will be awarded to Tom Finkelpearl, Commissioner, New York City Department of Cultural Affairs.

Society of Historians of East European, Eurasian, and Russian Art and Architecture  
**Business Meeting**  
 The Metropolitan Museum of Art, Watson Library  
 1000 Fifth Avenue

## Friday, February 13

6:30–9:00 PM

### DIY Education Experiments: Artist-Run Education or Education as Art? Part II

Martin E. Segal Theatre Center, The Graduate Center,  
 365 Fifth Avenue  
 Chair: Michael Mandiberg, College of Staten Island,  
 City University of New York

*Earlier Outliers: Experimental Education as Art ca. 1970*  
 Hallie Scott, The Graduate Center, City University of New York

*What Is a Work of Art in the Age of \$120,000 Art Degrees?*  
 Susan Jahoda, Blair Murphy, and Caroline Woolard, BFAMFAPhD

*The Subversive Synergy of Socially Engaged Art Pedagogy and Practices*  
 Beverly E. Naidus, University of Washington Tacoma

*What I Do on Summer Vacation*  
 Gregory Sale, Arizona State University

*The Art School in The Art School*  
 Joanna Spitzner, Syracuse University

## Saturday, February 14

7:30 AM–9:00 PM

North American Association for the History of Photography  
**Business Meeting**  
 Bryant Suite, 2nd Floor

## Saturday, February 14

9:30 AM–12:00 PM

### The Talisman: A Critical Genealogy, Part I

West Ballroom, 3rd Floor  
 Chairs: Benjamin Anderson, Cornell University; Yael R. Rice,  
 Amherst College

*In Color: The Mamluk Talismanic Scrolls*  
 Yasmine F. Al-Saleh, independent scholar

*The Serpent Column Revisited*  
 Andrew Griebeler

*Building Decorum: Talismanic Architectonics and the Troubling of Realities*  
 Donald Preziosi, University of California, Los Angeles

*Bolsas de Mandinga and the Art of Survival in the African-Portuguese World*  
 Matthew Francis Rarey, University of Wisconsin-Milwaukee

**Discussant:** Persis Berlekamp, University of Chicago

### Photography and Failure: Examining the Histories and Historiography of a Medium

Nassau Suite, 2nd Floor  
 Chair: Kris Belden-Adams, University of Mississippi

*Charles Nègre, Photographic Authorship, and the Death of Emulation*  
 Jacob W. Lewis, Northwestern University

*Exile and Erasure: Forgetting Ilse Bing*  
 Donna West Brett, University of Sydney

*"Nothing Worthy of Notice?": The Daguerreian Gallery of T. P. and D. C. Collins in Philadelphia*  
 Anne A. Verplanck, Winterthur Museum

*Looking Back on Rodchenko*  
 Todd Cronan, Emory University

*Crimes Seen and Unseen: Fantasies and Failures of Photographic Truth in Joel Sternfeld's On This Site and Trevor Paglen's Black Sites*  
 Catherine Zuromskis, University of New Mexico

**Discussant:** Geoffrey Batchen, Victoria University of Wellington

### Distance Making? Studio Pedagogy Online and Offline

Morgan Suite, 2nd Floor  
 Chair: Deborah Bright, Pratt Institute

*Visual Conversations: Virtual, Cross-Cultural Engagement in Visual Art Education*  
 Joan M. Kelly, Women in Real-Time

*Studio Technique: Blended Curriculum Design and Implementation in Art Foundations*  
 Kerry M. St. Laurent, independent artist

*A Few Attempts to Harness the Power of Longing and Insatiable Desire*  
 Daniel Peltz, Rhode Island School of Design

*Practicing Presence: Developing Meaningful Dialogue over Space and Time*  
 Ruth Wallen, Goddard College

*What Is Possible? The Challenges of Teaching Studio Art Online*  
 Elizabeth J. Schneider, Arizona State University

## Saturday, February 14

9:30 AM–12:00 PM

### **The Art of the Deal: Dealers and the Global Art Market from 1860 to 1940, Part I**

Gramercy A, 2nd Floor

Chairs: Lynn Catterson, Columbia University; Charlotte Vignon, The Frick Collection

*The Innocent Deal: Francesca Alexander in Florence, Boston, and Oxford*

Jacqueline Marie Musacchio, Wellesley College

*"A Public-Spirited Merchant": Samuel P. Avery, Art Dealer, Advisor, Philanthropist*

Leanne M. Zalewski, Randolph College

*Promoting the Taste for French Modern Art among American Collectors During the Interwar Period: J. Seligmann & Co., Bernheim Jeune, and César de Hauke. New York, 1926–1940*

Sebastien Chauffour

*Public Relations, Private Deals: Mary Cassatt and the Market for Impressionism*

Laura D. Corey, Institute of Fine Arts, New York University

*Dealing with Cubism: Daniel-Henry Kahnweiler's Perilous Internationalism*

Fay B. Brauer, The University of New South Wales

### **Contemporary Art of Central America and its Diaspora**

Regent Parlor, 2nd Floor

Chairs: Kency Cornejo, University of New Mexico; Tatiana Reinoza, University of Texas at Austin

*Operative Fictions: Rethinking Art Practices from Central America*  
Maria Paola Malavasi, TEOR/ÉTica

*Restaging Invisible Violence in the Diaspora*  
Tatiana Reinoza, University of Texas at Austin

*Lucy Argueta's Merma: Stirring the Ghosts of History*  
Gustavo Larach, University of New Mexico

*To Think the Impossible: Radical Indigenous Contemporary Art*  
Pablo Jose Ramirez De Leon, independent scholar

*Femicide and Feminisms in Contemporary Art of Central America*  
Kency Cornejo, University of New Mexico

Arts Council of the African Studies Association

### **African Art and Economics in Urban Spaces**

Bryant Suite, 2nd Floor

Chair: Jordan Fenton, Ferris State University

*Playing Around with Money: Money as a Contemporary Artistic Medium in African Cities*

Fiona Siegenthaler, University of Basel

*The Rise of New Media in Contemporary African Art and Related Economic Conditions and Ingenuity*

Lara Koseff, Goodman Gallery

*Competition, Cooperation, and Creativity: The Political Economy of Workshops and Workshop Styles in Bamenda, Cameroon*  
Till Förster, University of Basel

*The Influence of Money on Culture in the Urban Art of Kumasi*  
Eric Appau Asante, Kwame Nkrumah University of Science and Technology

### **The Material Imagination: Critical Inquiry into Performance and Display of Medieval Art**

Gramercy B, 2nd Floor

Chairs: Elina Gertsman, Case Western Reserve University; Bissera V. Pentcheva, Stanford University

*A Phenomenology of Discordancy in the Mshattā Façade: Staging Umayyad Architecture from Jordan to Berlin*  
Theodore Stephen Van Loan, University of Pennsylvania

*The Medieval Church as a Gesamtkunstwerk, Then and Now: Perspectives from the Church of St. Kunibert in Cologne*  
Adam R. Stead, University of Western Ontario

*Transforming Jacob's Stone: The Greater Melk Portable Altar and Its Matter in Context*  
Ravinder Binning, Stanford University

*Exhibiting Byzantium*  
Maria Vassilaki, University of Thessaly

*Sensual Encounters: Some Thoughts on the Display of Medieval Art*  
Martina Bagnoli, Walters Art Museum

American Council for Southern Asian Art

### **Art Lovers and Literaturewallahs: Communities of Image and Text in South and Southeast Asia**

Rendezvous Trianon, 3rd Floor

Chair: Sonal Khullar, University of Washington

*Painters and Purveyors in Early Modern Gujarat*  
Nachiket Chanchani, University of Michigan

*Making Pleasure Worlds, Enchanting Courtly Publics: Rethinking Eighteenth-Century Images of Lake Palaces of Udaipur*  
Dipti Khera, New York University

*Calligraphic Abstraction and Literature*  
Iftikhar Dadi, Cornell University

*Levels of Textuality and the Production of Critique: Manifesto, Image, and Text in Southeast Asian Art in the 1970s*  
Patrick D. Flores, University of the Philippines

*Text, Image, Performance, Politics: Sahmat as a Community of Secular Practice*  
Karin J. Zitzewitz, Michigan State University

### **The Philosophy and Forms of Handmade Pottery**

Mercury Ballroom, 3rd Floor

Chair: Janet Koplos, *Art in America*

*Philosophy vs. Economics in Twenty-First-Century American Studio Pottery*  
Dandee Pattee, independent artist

*Technique, Materiality, Tactile Response, and the Utilitarianist Agenda*  
 Stephen S. Robison, National Council on Education for the Ceramic Arts

*Studio Pottery and the Evolution of American Mingei in a Twenty-First-Century Context*  
 James Herring, Patricia and Phillip Frost Museum of Science

*Centering Between Systems and Spirit: M. C. Richards, Karen Karnes, and Paulus Berensohn*  
 Sarah J. Warren, Purchase College, State University of New York

*Looking at a Thing Meant to Be Held: Reading the Functional Ceramics of Kirk Mangus*  
 Rose Bouthillier, Museum of Contemporary Art Cleveland

### **Complicating the Picture: Intersections of Photography with Printmaking since 1990**

Sutton Parlor North, 2nd Floor  
 Chairs: Jimin Lee, University of California, Santa Cruz;  
 Ruth Pelzer-Montada, Edinburgh College of Art

*Print Surface: CMYK and After*  
 Jeffrey Rosen, Higher Learning Commission

*Shape Shifting*  
 Jo Stockham, Royal College of Art

*Reconnecting Photography and Print: Surface and the Object*  
 Paul Ogier, independent artist

*The Idea of Projection: The Spatiality of Print in Relation to and Difference from the Photograph*  
 Päivikki Kallio, Finnish Academy of Fine Arts

*Photo/Im/Print: Likeness through Contact?*  
 Ruth Pelzer-Montada, Edinburgh College of Art

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

### **Reconsidering Art and Politics: Towards New Narratives of Russian and Eastern European Art, Part I**

Beekman Parlor, 2nd Floor  
 Chairs: Galina Mardilovich, independent scholar; Maria Taroutina, Yale-NUS College

*Family Portraits: The Argunovs and Dynastic Unease*  
 Alexandra Morris Helprin

*Between Glorification and Discontent: Vereshchagin's Orientalism*  
 Evgeny Steiner, SOAS, University of London

*The Partial Art of Stalinism*  
 Aglaya K. Glebova, University of California, Berkeley

*A Socialist Neo-Avant-Garde: Vjenceslav Richter and EXAT-51*  
 Nikolas Drosos, The Graduate Center, City University of New York

*Estonian Sots Art! Playful Appropriation of Soviet Modernity in the Early Work of Raul Rajangu*  
 Liisa Kaljula, Art Museum of Estonia

### **New Genealogies of American Modernism at Midcentury, Part I**

East Ballroom, 3rd Floor  
 Chairs: Angela Miller, Washington University in St. Louis;  
 Jody Patterson, Plymouth University

*Formal Unity: Black Abstractionists and the Dream of a Universal Art*  
 John W. Ott, James Madison University

*Odd Men Out: Pavel Tchelitchew, Paul Cadmus, and Queer New York at Midcentury*  
 Tatsiana Zhurauliova, University of Chicago

*The Mural in the Gallery: Wall Paintings between Public Space and Private Market*  
 Emily S. Warner, University of Pennsylvania

*Magic Act: Pollock, Faulkner, and Desegregation*  
 Alexander M. Nemerov, Stanford University

### **Should You Stay or Should You Go? Discussing the Debt to Asset Ratio of the MFA**

Petit Trianon, 3rd Floor  
 Chairs: Leah Modigliani, Tyler School of Art, Temple University;  
 Stephanie Syjuco, University of California, Berkeley

*Numbers Alone Do Not Tell the Whole Story, but They Do Say Something*  
 Morgan T. Paine, Florida Gulf Coast University

*Investing in Failure: The Curious Relationship between Higher Education and Sales of Artworks*  
 Michael Maranda, Art Gallery of York University

*All Together Now: The Real Question Is How Should We Pay for It?*  
 Troy Richards, University of Delaware

*Creative Transition: What Might the Twenty-First-Century Art School Become?*  
 Edwina Fitzpatrick

*The Future Is Self-Organized: Alternatives to the Traditional MFA*  
 Sarrita Hunn, independent artist

### **Global Perspectives on the Museum**

Sutton Parlor Center, 2nd Floor  
 Chair: Elizabeth Rodini, Johns Hopkins University

*Colonial, National, and Global Museum Discourses in India and Guatemala: A Comparative Case Study*  
 Cassandra Mesick and Celka Straughn, Spencer Museum of Art, University of Kansas

*Art, Democracy, and Turkey's First Private Galleries in the 1950s*  
 Sarah-Neel Smith, University of California, Los Angeles

*In and Out of Teleology: Museums and Mediterranean Modernities*  
 Eva Maria Troelenberg, Kunsthistorische Institute in Florenz - Max Planck Institute

*When Rhetoric Matters: Modern Art Museums in the Global Context*  
 Irene Campolmi, Aarhus University and Louisiana Museum of Modern Art

*Re-generating Pacific Cultural Identity through Material Culture*  
 Lisa Edwina Hilli, RMIT University



## Saturday, February 14

9:30 AM–12:00 PM

### **Solid as a Rock? African American Sculptural Traditions and Practices**

Sutton Parlor South, 2nd Floor

Chair: James Smalls, University of Maryland, Baltimore County

*Competing Ideologies in Augusta Savage's Sculpture*

Theresa A. Leininger-Miller, Association of Historians of American Art

*"Uncontrollable Beauty": Fred Wilson's Murano Glass Chandeliers*

Adrienne L. Childs, Harvard University

*Joyce Scott and the Sculptural Grotesque*

Phoebe E. Wolfskill, Indiana University

*Skin as Solid: The "Self" in Martin Puryear's Sculpture*

Jessica Maxwell, independent scholar

### **Comic Modern**

Trianon Ballroom, 3rd Floor

Chairs: Margaret Werth, University of Delaware;

Heather Campbell Coyle, Delaware Art Museum

*No Joke! Art and the Comic in France*

Patricia Mainardi, The Graduate Center, City University of New York

*Daumier's Money Pictures*

Jordan M. Rose, University of California, Berkeley

*Caricature and Comic Spectacle at the Paris Salon (1857–1880)*

Julia Louise Langbein, Oxford University

*Futurist Play: Poetry, Performance, and Parody, 1908–1915*

Lindsay Waggoner Riordan, Yale University

*Holy Kats! Ad Reinhardt, George Herriman, and the Newsy Roots of a Hybrid Midcentury Comic Practice*

Jason E. Hill, New-York Historical Society

## Saturday, February 14

10:00–11:30 AM

ARTspace

### **Towards a Better Future: Art, Activism, Ideas, and Opportunities beyond the Studio, Part I**

Murray Hill Suite, 2nd Floor

Chairs: David Brown, Fine Art Museum, Western Carolina University; Everlena-Zoe Charlton, American University

Jules Rochelle, Social Practices Art Network

Sarah Grant, Eyebeam

Natalie Jeremijenko, xDesign

Wendy DesChene and Jeff Schmuki, PlantBot Genetics

## Saturday, February 14

10:30 AM–12:00 PM

### **Doing Digital Art History**

Concourse G, Concourse Level

Chairs: Anne Goodyear, Bowdoin College; Anne L. Helmreich, Getty Foundation; Paul B. Jaskot, DePaul University

## Saturday, February 14

12:00–1:30 PM

ARTspace

### **Towards a Better Future: Art, Activism, Ideas, and Opportunities beyond the Studio, Part II**

Murray Hill Suite, 2nd Floor

Chair: David Brown, Fine Art Museum, Western Carolina University

Elizabeth Thompson, Buckminster Fuller Challenge

Mitchell Joachim, Terraform One (Open Network Ecology)

Amina Ross, 3rd Language

The Autonomous Energy Research Lab

## Saturday, February 14

12:30–2:00 PM

Queer Caucus for Art

### **Queer Threads Unraveled**

Mercury Ballroom, 3rd Floor

Chairs: John Chaich, Queer Threads; Jeanne Vaccaro

Liz Collins, independent artist

Aaron McIntosh, independent artist

Sheila Pepe, Pratt Institute

L. J. Roberts, independent artist

Nathan Vincent, independent artist

Art, Literature and Music in Symbolism and Decadence

### **Symbolist Art and the Unconscious**

Bryant Suite, 2nd Floor

Chair: Deborah Cibelli, Art, Literature, and Music in Symbolism and Decadence

*Performing the Unconscious: The Visual Culture of Spiritualism and Its Reception by Symbolist Artists*

Serena Keshavjee, University of Winnipeg

*Odilon Redon and the Unconscious*

Joelle Joffe, Université Paris VIII Saint Denis

*The Self as Other: Symbolist Self-Portraiture and the Psychology of the Unconscious*

Marja Lahelma, independent scholar

*Redon and Charcot*

Rosina Neginsky, University of Illinois at Springfield

The College Board Advanced Placement Studio Art  
**Purpose, Process, Preparation and Their Relationship to Foundation Programs**

Sutton Parlor South, 2nd Floor

Chairs: Dale Clifford, Savannah College of Art and Design;  
 M. Colleen Harrigan, Clarkstown South High School

*Process Documentation in the Studio*

Dale Clifford, Savannah College of Art and Design

*Using Voice Thread for Visual Documentation*

M. Colleen Harrigan, Clarkstown South High School

Historians of Eighteenth-Century Art and Architecture

**Donald Posner and the Study of Seventeenth- and Eighteenth-Century French and Italian Art**

Sutton Parlor North, 2nd Floor

Chairs: Andria Derstine, Allen Memorial Art Museum, Oberlin College;  
 Rena M. Hoisington, The Baltimore Museum of Art

*A Return to Loreto: Guido Reni, Caravaggio, and Donald Posner*

Rachel McGarry, Minneapolis Institute of Arts

*The Portrait d'apparat after Rigaud: Iconographical and Ideological Variations in Images of Louis XV and Marie Leszczyńska, ca. 1723–1747*

Todd L. Larkin, Montana State University

*Nicolas Lancret: Île de France or Île de Cythère?*

Mary Tavener Holmes, independent scholar

*Giambattista Tiepolo's Two Designs for the Triumph of Hercules*

William Barcham, independent scholar

Creative Capital Foundation

**Creative Capital's Professional Development Program**

Rendezvous Trianon, 3rd Floor

Chair: Sean Elwood, Creative Capital Foundation

American Institute of Graphic Arts/AIGA

**Why Do They Do What They Do as They Do? Examining Select Approaches to Graduate Education in "Graphic Design"**

Petit Trianon, 3rd Floor

Chair: Michael R. Gibson, University of North Texas

*Learning to "Design Backwards": An Imperative for Graduate Education in Design*

Michael R. Gibson, University of North Texas

*A Responsible/Responsive Design Education*

Santiago Piedrafitá, Pratt Institute

*Terminal by Degrees: Rethinking Graduate Design Education*

Tad Hirsch, University of Washington at Seattle

*Critical Curiosity: First Principles Shaping a Graduate Program in Applied Design Research*

Keith Owens, University of North Texas

*Making Inroads into Interdisciplinary Graduate Design Studies*

Troy Abel, Virginia Polytechnic Institute and State University

Oxford University Press

**Encyclopedia of Aesthetics, 2nd Edition**

Sutton Parlor Center, 2nd Floor

Chair: Gregg Horowitz, Pratt Institute

Susan Stewart, Princeton University

Thierry DeDuve, Charles de Gaulle University – Lille III

Kristel Smentek, Massachusetts Institute of Technology

**Discussant:** Michael Kelly, *Encyclopedia of Aesthetics*

Association of Art Editors

**Did You Read That? Art Editing on the Web**

Madison Suite, 2nd Floor

Chair: Christopher Howard, College Art Association

Stephanie Cash, *Burnaway*

Orit Gat, *WdW Review* and Rhizome

John Hicks, Getty Research Institute

Alodie Larson, Grove Dictionary of Art, Oxford Art Online

Dushko Petrovich, Yale University School of Art

Southeastern College Art Conference

**Art and Traveling: Inspiration from Far Away Places**

Gramercy A, 2nd Floor

Chair: Jason John, University of North Florida

Japan Art History Forum

**The Presence of Japanese Art and Its Collections in Spain**

Morgan Suite, 2nd Floor

Chairs: Yayoi Kawamura, Universidad de Oviedo; Muriel Gomez, Universitat Oberta de Catalunya

*The Namban Period*

Yayoi Kawamura, Universidad de Oviedo

*Japonism Period*

Pilar Cabanas, Complutense University of Madrid; Roman Vega, Universidad de Oviedo

*Postwar Period*

Muriel Gomez, Universitat Oberta de Catalunya;

Alejandra Rodriguez, Universidad de Zaragoza

**Funding Strategies for Feminist Artists and Scholars**

Concourse G, Concourse Level

Chairs: Donna Moran, Pratt Institute; Margaret Murphy

Karen S. Atkinson, California Institute of the Arts and Getting Your Sh\*t Together

Jackie Battenfield, Columbia University

Anne Q. McKeown, Rutgers Center for Innovative Print & Paper

Rhonda Schaller, Pratt Institute

Rachel Selekman, independent artist

## Saturday, February 14

12:30– 2:00 PM

Association for Modern and Contemporary Art of the Arab World, Iran, and Turkey

### **What Is Contemporary Islamic Art?**

Beekman Parlor, 2nd Floor

Chairs: Nada Shabout, University of North Texas; Sarah A. Rogers, Association for Modern and Contemporary Art of the Arab World, Iran, and Turkey (AMCA)

Iftikhar Dadi, Cornell University

Dina Bangdel, Virginia Commonwealth University

Gul Inanc, Nanyang Technological University

Azra Aksamija, Massachusetts Institute of Technology

Finbarr B. Flood, Institute of Fine Arts, New York University

Avinoam Shalem, Columbia University

Exhibitor Session

### **How to Get Published and How to Get Read**

Trianon Ballroom, 3rd Floor

Chairs: Sarah Sidoti, Kath Burton, and Tara Golebiewski, Taylor & Francis Group

SGC International

### **Printmaking as a Watering Hole**

Gramercy B, 2nd Floor

Chair: Jon Swindler, University of Georgia

*Zygote*

Liz Maugans, Zygote Press

*The Zz School of Print Media*

Erin Zona, Zz School of Print Media

*Buying Drinks*

Kjellgren Alkire, Winona State University

Association for Critical Race Art History

### **Business Meeting**

Nassau Suite, 2nd Floor

Foundations in Art: Theory and Education

### **Business Meeting**

Regent Parlor, 2nd Floor

## Saturday, February 14

2:30–5:00 PM

### **The Talisman: A Critical Genealogy, Part II**

West Ballroom, 3rd Floor

Chairs: Benjamin Anderson, Cornell University; Yael R. Rice, Amherst College

*On the Incantation of the Similar: Heredity and the Matter of the Stars*  
Ittai Weinryb, Bard Graduate Center

*Charlemagne's Pectoral: Talismans of the Legendary Emperor in Western Medieval Church Treasures*

Catherine A. Fernandez, Princeton University

*"Saturn's Form Was This": Marsilio Ficino and Late Medieval Astrological Talismans*

Mark Harrison Summers, University of Wisconsin-Madison

*Jewish Amulets from South Eastern Europe*

Daniela Schmid

*Casting a Talismanic Spell*

Mary Ann Caws, The Graduate School, City University of New York

### **The Art of the Deal: Dealers and the Global Art Market from 1860 to 1940, Part II**

Gramercy A, 2nd Floor

Chairs: Lynn Catterson, Columbia University; Charlotte Vignon, The Frick Collection

*C. F. Walker, Bardini's Agent in London*

Annalea Tunesi

*Surrogates and Intermediaries: Photographs as Snapshots of Art Market Exchange*

Alexandra Alisa Provo, Pratt Institute

*Stefano Bardini and the Art of Dealing Art*

Lynn Catterson, Columbia University

*The Art Dealer and the Devil: First Remarks on Elia Volpi and Wilhelm von Bode's Relationship*

Patrizia Cappellini

*An Imaginary Italy on the Shores of Florida: Paul Chalfin, Vizcaya, and the International Market for Italian Decorative Arts in the 1910s*  
Flaminia Gennari-Santori, Syracuse University in Florence

### **Making and Being Made: Visual Representation and/of Citizenship, Part II**

Morgan Suite, 2nd Floor

Chairs: Corey Dzenko, Monmouth University; Theresa Avila, independent scholar

*Faith, Tradition, Secularism, and Modernity: Church and Citizen in Republican Rio de Janeiro*

David C. Amott, Brigham Young University

*Camp as Studio, Architecture as Citizenship: Making Humanitarian Space in the Refugee Complex at Dadaab, Kenya*

Anooradha Iyer Siddiqi, Bryn Mawr College

*Lasar Segall and the Art of Brazil's Insurgent Citizenship*

Edith A. G. Wolfe, Tulane University

*Americanidad, Assemblage, and Marisol*  
Delia Solomons, Institute of Fine Arts, New York University

*Visualizing the Affective Terrains of War*  
Susan Cahill, University of Calgary

**Two for One: Doppelgängers, Alter Egos, Reflected Images, and Other Dupes in Western Art, 1900–2000, Part II**

Regent Parlor, 2nd Floor  
Chair: Mary Edwards, Pratt Institute

*Reflections on Nature and Self in the Work of Timm Ulrichs*  
Curt Germundson, Minnesota State University, Mankato

*My Elvis/My Self: The “Yentl Paintings” of Deborah Kass*  
Jody B. Cutler, St. John’s University

*Tracing the Uncanny: Francis Aljés’s Doppelgänger (1999–Present) and Déjà vu (1996–Present) Series*  
Andrés David Montenegro Rosero, University of Essex

*The Ominous Double: Pregnancy, Femininity, and the Other in Nicola Costantino’s Trailer (2010)*  
Sophie Halart, University College London

*Strange Selves: The Televised Double in Bjørn Melhus’s Das Zauberglas*  
Ann Jacobson, The Ohio State University

**After Emory: Redefining Art and Art History in the American University**

Trianon Ballroom, 3rd Floor  
Chairs: Bill Gaskins, Cornell University; Kirsten Pai Buick, University of New Mexico

*The End of Imagination: The Place of Arts in Higher Education*  
Sarah Cunningham, Virginia Commonwealth University

*What Is the Role of a Fine Arts Department in a Land-Grant Institution?*  
Meghan L. E. Kirkwood, North Dakota State University

*Bridging New Topologies in Arts Education*  
Bruce M. Mackh, University of Michigan and ArtsEngine

*Intersectionality Critique Exchange: A Social Practice Model towards Building Interinstitutional Dialogue through the Arts*  
Rashayla Marie Brown, School of the Art Institute of Chicago

*A “New Deal” for Fine Art?*  
Declan George McGonagle, National School of Art and Design, Dublin

*Imagining Democracy: Arts in Context*  
Sarah Farsad, Parsons The New School for Design

**Semi-Automatic Images: Making Art after the Internet**

Sutton Parlor South, 2nd Floor  
Chairs: Cadence Kinsey, University College London; John Hill, LuckyPDF and Flat Time House

*Digitality as Meta-Medium: On Questions of Contemporary Artistic Medium-Specificities*  
Kerstin Stakemeier, Akademie der Bildenden Künste München

*From Reproduction to Documentation*  
Boris Groys

*The Perils of the Art Historical Toolbox: Automatic Images and the Automatism of Academic Receptivity*  
Thomas Morgan Evans, University College London

*Know Your Bounce Rate: Image Curation in Computational Culture*  
Katrina Sluis, London South Bank University

*The Tumblesque*  
McKenzie Wark

**When Nobody’s Looking: Art in the Absence of Viewers**

Sutton Parlor Center, 2nd Floor  
Chairs: Beatrice Kitzinger, Harvard University; Gregory Michael Vershbow, University of Wisconsin-Madison

*Out of Sight, Not out of Mind: The Banning of Jürgen Böttcher’s Film Drei von vielen and the Formation of an East German Underground*  
Hannah Klemm, University of Chicago

*Hidden in Plain Sight: Cueing Invisibility in Aztec Sculpture*  
Claudia L. Brittenham, University of Chicago

*Replacement and Renewal: Maya Burials of Sculptures Beneath Other Sculptures*  
Megan E. O’Neil, Barnard College

*My Strangest Stranger*  
Mary Walling Blackburn

*Allegory of the Cave Painting*  
Mihnea Mircan, Extra City Kunsthall

*Art, Ritual, and Material Agency: A Buddhist Ritual Altar inside a Sealed Relic Deposit*  
Youn-mi Kim, Yale University

*A Citywide Mural on Skin*  
Kurt Gohde and Kremena Todorova, Transylvania University

## Saturday, February 14

2:30–5:00 PM

### **Blurring the Boundaries: Allusion, Evocation, and Imitation in Ancient and Medieval Surface Decoration**

Gramercy B, 2nd Floor

Chairs: Sarah Lepinski, National Endowment for the Humanities;  
Susanna McFadden, Fordham University

*The Playful Use of Mimesis and Surface in Hellenistic Mosaics at Pergamon*

Kristen Seaman, Kennesaw State University

*Re-examining Repetition: Tracing Narcissus across Multiple Boundaries*

Elizabeth M. Molacek, University of Virginia

*The Medium Is the Message: Materiality, Surface, and Illusion in Fourth-Century Opus Sectile at Rome*

Stephanie Hagan, University of Pennsylvania

*Illusion and Allusion: The Language of Ornament at Sardis*

Vanessa Rousseau, Macalester College

*Changing Meaning over Time: Similarities and Differences in Late Antique and High Medieval Depictions of the traditio legis*

Armin Bergmeier, Ludwig-Maximilians-Universität München

*Weaving on the Wall: Evoking Textiles in the Mural Decorations of Medieval Spain*

Patricia D. Blessing, Stanford University

Association of Historians of Nineteenth-Century Art

### **What Is Realism? Part II**

Nassau Suite, 2nd Floor

Chair: Elizabeth Mansfield, National Humanities Center

*Bedeviling Realism: Materiality, Courbet, and Taxidermy*

Maura A. Coughlin, Bryant University

*Stone Breakers and Bronze Makers: Sculpture in the History of Realism*

Caterina Y. Pierre, Kingsborough Community College, City University of New York

*Realism in the Colony: Painting and Theatre in Colonial India*

Niharika Dinkar, Boise State University

*Adapting Realism to Consumer Culture in Posters, 1850s–1890s*

Ruth E. Iskin, Ben Gurion University

*Illusions or Delusions: The Eternal Questions of Realism*

Gabriel P. Weisberg, University of Minnesota

### **Science is Measurement: Nineteenth-Century Science, Art, and Visual Culture, Part II**

Madison Suite, 2nd Floor

Chair: Nancy Marshall, University of Wisconsin-Madison

*Photographing Ether, Documenting Pain: Representing the Chemical Invisible in Nineteenth-Century American Medical Daguerreotypes*

Naomi Hood Slipp, Boston University

*Lurking within Reach: Stereoscopic Photomicrography in the 1860s*

Amanda Wasielewski, The Graduate Center, City University of New York

*Gauguin and Neurology*

Barbara J. Larson, University of West Florida

*Sculpture in the Age of Darwin*

Imogen J. Hart, University of California, Berkeley

*Beauty's Reward: Darwinian Aesthetics and Aestheticism in James McNeill Whistler's Peacock Room*

Caitlin Silberman, University of Wisconsin-Madison

### **New Genealogies of American Modernism at Midcentury, Part II**

East Ballroom, 3rd Floor

Chairs: Angela Miller, Washington University in St. Louis;

Jody Patterson, Plymouth University

*Almost to Defy Classification: Horace Pippin and Ad Reinhardt*

Lauren Kroiz, University of California, Berkeley

*Jack Levine: The Reorientation of Social Realism in the 1950s*

Warren Carter, The Open University

*The View from the Middle: Towards a Chicago-Centric History of Modern Art*

Barbara Jaffee, Northern Illinois University

*Abstraction, Regional Practice, and Utopian Globalism in the 1950s*

Louise E. Siddons, Oklahoma State University

*1952: The Problem with Abstract Expressionism...and Figuration*

Valerie L. Hellstein, Willem de Kooning Foundation

### **Video across Borders: Global Histories, Local Practices**

Rendezvous Trianon, 3rd Floor

Chairs: Rebecca Peabody, Getty Research Institute;

Kenneth Rogers, York University

*Strategies for Rethinking a Global History of Video Art*

Kenneth Rogers, York University

*Counter-Television: Video Art in Brazil, ca. 1970s*

Elena Shtromberg, University of Utah

*Iran via Video: Art and Information Exchange on the World Wide Web*

Sandra Skurvida, independent scholar

*Tracing the Development of Video Art from Mexico: The Televisual Performances of Pola Weiss*

Gabriela Aceves-Sepúlveda, Simon Fraser University

*Japanese Video in the Analog Era*

Glenn Phillips, Getty Research Institute

**Discussant:** Rebecca Peabody, Getty Research Institute



## **At the Expositions: An Art History of National Displays of Culture, Technology, Design, Part II**

Petit Trianon, 3rd Floor

Chair: Victoria Rovine, University of North Carolina at Chapel Hill

*Delacroix at the Exposition universelle of 1855*

David O'Brien, University of Illinois at Urbana-Champaign

*Fascist Imperialism and Racial Politics in Rome's Universal Exposition and the Italian Overseas Exhibition*

Brian L. McLaren, University of Washington

*Threads of Nationalism: French Tapestry at the 1862 Exhibition of Industry*

Christina R. Ferando, Columbia University

*The Emergence of Peruvian Art in International Expositions*

Blenda Femenias, University of Maryland University College

*Print Culture of the Japan-British Exhibition (1910): Framing the "Authentic" Tourist Experience*

Elise Janine David, The Ohio State University

## **Collecting and the Institutionalization of Contemporary Art (1990-2015)**

Sutton Parlor North, 2nd Floor

Chairs: Roberta Serpolli, independent scholar; Eleonora Charans, independent scholar

*Institutionalizing Fluxus: A Messy Movement Enters the Museum*

Julia Pelta Feldman, Institute of Fine Arts, New York University

*FREE SOL LEWITT by SUPERFLEX at the Van Abbemuseum, Eindhoven*

Wouter Davidts, Ghent University

*The Gaze of Beatrice Monti della Corte: From the Galleria dell'Ariete to the Santa Maddalena Foundation*

Caterina Toschi, University of Florence and the Santa

Maddalena Foundation

*The Fondazione System, an Alternate Museum Structure in Italy, 1993-2015*

Claire Brandon, Institute of Fine Arts, New York University

**Discussants:** Lynda Edith Morris, Norwich University of the Arts; Anna Bernardini, FAI-Villa and Panza Collection, Varese

## **The Not-So-Silent Partner: Artistic Practice and Collaboration, Part II**

Mercury Ballroom, 3rd Floor

Chairs: Mackenzie Stevens, Hammer Museum;

Monica Jovanovich-Kelley, Millsaps College

*To Pose (V., Intransitive, Middle Voice): To Make One's Self Seen, to Collaborate*

Susan Waller, University of Missouri-St. Louis

*Collectivities of Human and Material Agency in Edgar Degas's Printmaking*

Christian Berger, Johannes Gutenberg University Mainz

*The Decisive Network: Producing Henri Cartier-Bresson at Midcentury*  
Nadya Bair, University of Southern California

*Apprentices, Assistants, or Artists? Corita and Her Students at Immaculate Heart College*

Kristen Gaylord, Institute of Fine Arts, New York University

**Discussant:** Nate K. Harrison, University of California, San Diego

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

## **Reconsidering Art and Politics: Towards New Narratives of Russian and Eastern European Art, Part II**

Beekman Parlor, 2nd Floor

Chairs: Maria Taroutina, Yale-NUS College; Galina Mardilovich, independent scholar

*Art into Life before 1917: The Stroganov School of Technical Design and a Pursuit of a Rational National Design in the Late Russian Empire*  
Sam Omans, Institute of Fine Arts, New York University

*Archeology of the Visual in Apollo (Apollon, 1909-1917): Apollonianism, "Classical Revival," and "Geographical" Self-Understanding of Russian Modernism*

Hanna Chuchvaha, University of Alberta

*Have Your Take and See It Too: On the Work of Unofficial Artists at the Balázs Béla Studio*

Ksenya A. Gurshtein, National Gallery of Art

*Monika Sosnowska's Post-Socialist Agonism: Memory, Collaboration, and Resistance*

Ewa Matczyński, Boston University

## **Imagining a US Latina/o Art History, Part II**

Bryant Suite, 2nd Floor

Chair: Adriana Zavala, Tufts University

*Doing Latina/o Art History in Ethnic and Gender Studies Departments*  
Guisela M. Latorre, The Ohio State University

*Envisioning a US Chicana/o Feminist Art History: The Work of Yolanda M. López*

Elizabeth Adan, California Polytechnic State University, San Luis Obispo

*The Art History of Forgetting: Recovering Latino Art in Post-Riot Los Angeles*

Rose G. Salseda, University of Texas at Austin

*Minimalism, rasquachismo: "World Traveling"*

*Two American Aesthetics*

Josh Tobias Franco, Binghamton University, State University of New York

## SPECIAL EVENTS

For updates on current listings and information on additional offerings, please visit <http://conference.collegeart.org/events>.

### Tuesday, February 10

6:00–8:00 PM

#### **The Trends in Art Book Publishing**

New York Public Library, Stephen A. Schwarzman Building,  
South Court Auditorium  
Fifth Avenue at 42nd Street  
Free and open to the public, but first come, first served

The fundamental mission of a publisher is to make public. This panel, organized by Arezoo Moseni in collaboration with The Metropolitan Museum of Art, Phaidon Press, Siglio Press, Yale University Press and David Zwirner Books, delves into the current and future trends in art book publishing and investigates the circumstances making an art book groundbreaking and life-changing. The panel also tackles the myriad of possibilities advancing art book publishing in the commercial and academic marketplaces. Panelists include: Deborah Aaronson, Todd Bradway, Patricia Fidler, Lisa Pearson, and Mark Polizzotti. For more information: <http://www.nypl.org/events/programs/2015/02/10/trends-art-book-publishing-deb-aranson-todd-bradway-patricia-fidler>

Directions: Take the B, D, F, or M trains to 42 Street-Bryant Park and walk one block east.

### Wednesday, February 11

12:00–2:30 PM

#### **Chelsea Gallery District Walking Tour**

Price: \$36. Limit: 30 people

Join expert art gallery guide Merrily Kerr on a trip to the Chelsea gallery district, where you will visit the most important and talked-about gallery shows of the moment. Kerr, a New York art critic and writer, has devised an itinerary that includes around six of the season's most important shows by emerging and established artists working in a variety of disciplines. Questions? Email: [merrily@newyorkarttours.com](mailto:merrily@newyorkarttours.com).

Directions: Meet the tour guide in the assembly area in the Hilton Hotel main lobby, main entrance, at 12:00 PM to travel together by public transportation. Round-trip travel will cost \$5; please purchase your Metrocard in advance at the subway station.

5:30–7:00 PM

#### **CAA Convocation and Awards Presentation**

East Ballroom, 2nd Floor, Hilton New York  
Free and open to the public.

Presentation of CAA Awards, DeWitt Godfrey, CAA President  
Keynote Address, Dave Hickey

7:00–9:00 PM

#### **CAA Reception**

The Museum of Modern Art  
11 West 53rd Street

Price: \$40, member; \$55, nonmember.  
Ticket required for admission. Limited availability.  
Tickets will not be sold at the museum.

Directions: The museum is one block east of the Hilton, on 53rd Street.

### Thursday, February 12

12:00–2:30 PM

#### **Chelsea Gallery District Walking Tour**

Price: \$36. Limit: 30 people

Join expert art gallery guide Merrily Kerr on a trip to the Chelsea gallery district, where you will visit the most important and talked-about gallery shows of the moment. Kerr, a New York art critic and writer, has devised an itinerary that includes around six of the season's most important shows by emerging and established artists working in a variety of disciplines. Questions? Email: [merrily@newyorkarttours.com](mailto:merrily@newyorkarttours.com).

Directions: Meet the tour guide in the assembly area in the Hilton Hotel main lobby, main entrance, at 12:00 PM to travel together by public transportation. Round-trip travel will cost \$5; please purchase your Metrocard in advance at the subway station.

2:30–5:00 PM

#### **CAA Distinguished Scholar Session Honoring Robert Farris Thompson**

Tranion Ballroom, Third Floor, Hilton New York

5:30–7:00 PM

#### **Open House and Tour**

The Renee and Chaim Gross Foundation  
526 LaGuardia Place  
To register, please RSVP to [sfisher@rcgrossfoundation.org](mailto:sfisher@rcgrossfoundation.org)

Join Executive Director Susan Greenberg Fisher for a special tour of American sculptor Chaim Gross's private collection of twentieth-century American and European art and historical African sculpture, which remains installed Salon-style in his Greenwich Village home. The collection includes works by Milton Avery, Marsden Hartley, Jacob Lawrence, David Burliuk, Raphael Soyer, and many others.

Directions: Take the A, B, C, D, E, or F train to West 4th Street. The Foundation is located between West 3rd Street and Bleecker Street.

5:30–7:00 PM

**Censorship of Artists part of the Fear of Art conference at The New School**

Center for Public Scholarship, The New School

63 Fifth Avenue (at 13th Street)

To register, visit [www.newschool.edu/cps/fear-of-art](http://www.newschool.edu/cps/fear-of-art)

Keynote address will be delivered by Ai Weiwei via video on “The Censorship of Artists: Artists in Prison, Artists in Exile.”

Directions: Take the F train from 57th Street to 14th Street.

Walk east one block to 5th Avenue and walk one block south to 12th Street.

6:00–8:00 PM

**Opening Reception**

School of Visual Arts

SVA Chelsea Gallery

601 West 26th Street, 15th Floor

On view: On view: The BFA Fine Arts Exhibition, *Color Wheel: New Installation Formats*, employs chromatic principles to mark space, as an antithesis to the White Cube.

Directions: Take the F, M, C, or E train to 23rd Street.

Either walk to Eleventh Avenue or take M23 bus heading west.

**Friday, February 13**

12:00–2:30 PM

**Chelsea Gallery District Walking Tour**

Price: \$36. Limit: 30 people

Join expert art gallery guide Merrily Kerr on a trip to the Chelsea gallery district, where you will visit the most important and talked-about gallery shows of the moment. Kerr, a New York art critic and writer, has devised an itinerary that includes around six of the season's most important shows by emerging and established artists working in a variety of disciplines. Questions? Email: [merrily@newyorkarttours.com](mailto:merrily@newyorkarttours.com).

Directions: Meet the tour guide in the assembly area in the Hilton Hotel main lobby, main entrance, at 12:00 PM to travel together by public transportation. Round-trip travel will cost \$5; please purchase your Metrocard in advance at the subway station.

2:30–5:00 PM

**ARTspace**

**Annual Distinguished Artists' Interviews**

Murray Hill Suite, Second Floor, Hilton New York

William Pope.L will be interviewed by Jenny Schlenzka, MoMA PS 1. Ursula von Rydingsvard will be interviewed by Mark Stevens, *New York* magazine.

5:30–7:00 PM

**Special Viewing Hours**

Sidney Mishkin Gallery, Baruch College

135 East 22nd Street

On view: *World of Shōjo Manga: Mirrors of Girls' Desires!*

Directions: Take the crosstown bus to Lexington Avenue, then the 6 train to 23rd Street. Walk one block east from Park to Lexington and one block south to 22nd.

5:30–7:00 PM

**CAA Annual Members' Business Meeting**

Rendezvous Trianon, 3rd Floor, Hilton New York

5:30–7:00 PM

**Special Viewing Hours**

The Museum at FIT, 227 West 27th Street

On view: *YSL + Halston: Fashioning the 1970s; Faking It: Originals, Copies, and Counterfeits*

Directions: Take the 1 train downtown to 28th Street, then walk one block south.

5:30–7:00 PM

**Roundtable: New Scholarship on Agnes Martin**

Parsons The New School for Design, 2 West 13th Street, Kellen Auditorium

In anticipation of the Agnes Martin traveling retrospective (to begin in 2015), scholars will discuss their research projects. Special attention will be given to challenges of (re)constructing an artist's legacy, given that much information about Martin (1912–2004) has not been in circulation, and publications are few. Participants include: Tiffany Bell, editor of Martin's digital catalogue raisonné and cocurator of the retrospective; Roger Cook, Royal Academy Schools; Suzanne Hudson, University of Southern California; and Nancy Princenthal, School of Visual Arts. Moderated by Karen Schiff, Parsons The New School for Design. Reception will follow.

Directions: Take the F or M train to 14th Street. Walk one block south to 13th Street and turn left to walk almost one block east.

5:30–7:30 PM

**ARTexchange**

East Ballroom Foyer, 3rd Floor

Free and open to the public; a cash bar will be available.

6:00–8:00 PM

**Reception**

Electronic Arts Intermix (EAI), 535 West 22nd Street, 5th Floor

Founded in 1971, Electronic Arts Intermix (EAI) is a nonprofit arts organization that is a leading international resource for video and media art. Join us in Chelsea for a reception to celebrate our new educational initiatives, and view recently available works, including early films by legendary dancer and choreographer Merce Cunningham and new pieces by multidisciplinary artist C. Spencer Yeh.

Directions: Take the E or C train to 23rd Street, walk one block south to 22nd Street, and two and 1/2 blocks west. Or take the 23rd Street crosstown bus to Eleventh Avenue.

6:00–8:00 PM

**Opening Reception**

Leslie-Lohman Museum of Gay and Lesbian Art  
26 Wooster Street

On view: *Irreverent*

Curated by Jennifer Tyburczy, *Irreverent* is inspired by the censorship of works of art by artists such as Robert Mapplethorpe, David Wojnarowicz and others. It will explain how sexuality has been, and continues to be, used as a tool to censor LGBTQ cultural artwork. The exhibition will include work excluded due to issues of immigration, religion, race, gender, disability, and politics.

Directions: From the Hilton, take the A, C, or E train to the Canal Street stop. The museum is located between Grand Street and Canal Street, about one block east of the subway stop.

6:00–8:00 PM

**Special Viewing Hours**

New-York Historical Society  
170 Central Park West

On view: *Chinese in America*; *Annie Leibovitz*; and *Civil Rights*

Directions: Take the B or C train to 81st Street. The Historical Society is located at 77th Street.

**Saturday, February 14**

9:00 AM–5:00 PM

**The Feminist Art Project  
Collective Creativity: Collaboration and Collectives  
in Feminist Art Practice**

Museum of Arts and Design  
2 Columbus Circle  
Free and open to the public

Organizers: Damali Abrams, independent artist; Jenn Dierdorf, independent artist; and Kathleen Wentrack, Queensborough Community College, City University of New York

9:00–9:10 AM

**Welcome:** Connie Tell, Institute for Women and Art, Rutgers University, and The Feminist Art Project

9:10–10:25 AM

**Collaboration and Collectivity: The Past or Future of  
Feminist Exhibition Making**

Chair: Kalliopi Minoudaki, independent art historian

This panel focuses on the role of collaboration and collective identity in past and contemporary feminist curatorial practice, in line with the current interest in the history and politics of feminist curating and collaboration. Bringing together agents—both curators and artists—of recent feminist collaborative curatorial projects and collectives, this panel hopes to illuminate the diverse ways in which collaboration and collectivity underpin radical feminist

exhibition making, while questioning their challenges and promises for future feminist political action in the arts, including effective feminist curating. Panelists include: Doris Caçoilo, gaia studio; Lauren Denitzio and Kate Wadkins, *For the Birds*; Maura Reilly, Sydney College of Arts, University of Sydney; and Ridykeulous.

10:35–11:35 AM

**A Community of M/E/A/N/I/N/G**

Chairs: Susan Bee, Pratt Institute and University of Pennsylvania; Mira Schor, Parsons, The New School for Design

This panel will focus on Susan Bee and Mira Schor's twenty-nine-year collaborative editorial project *M/E/A/N/I/N/G*—the journal started in 1986 and continues to the present as *M/E/A/N/I/N/G Online*. It will emphasize the artists' individual roots in 1970s feminism and social activism, and the cultural conditions in the 1980s that led to the founding of *M/E/A/N/I/N/G*. It will also address the influence of its small-scale publication on many other journals, and the community of artists that was created by the work. The discussion will include artists, critics, curators, and art historians, with whom the artists have worked over the years to talk about this ongoing project: Joyce Kozloff, independent artist, New York; Sheila Pepe, Pratt Institute; Kara Rooney, independent artist, *The Brooklyn Rail*; and Alexandria Smith, independent artist.

11:45 AM–1:00 PM

**Gatecrashing: Feminist Collaboration and  
Institutional Intervention**

Chairs: Kat Griefen, Institute for Women and Art, Rutgers University; Meredith Brown, The Metropolitan Museum of Art

In the decades since the women's movement first interrupted the art world's status quo, feminists have been coming together to create, reform, destabilize, or circumvent the various institutions of art. This panel of prominent artists, art professionals, activists, and scholars will address the numerous ways that feminist collaborations have worked within and against existing art structures to transform the way art institutions do business. Citing commercial, non-profit, educational, and aesthetic examples, the panelists will speak to diverse and sometimes divergent approaches to institution building and intervention within the art world. Panelists include: A. K. Burns, independent artist; Lisa J. Watt, Tribal Museum Planners & Consultants; Jorge Daniel Veneciano, El Museo del Barrio, New York.

1:30–2:45 PM

**When the Personal Becomes Political: Creative Activism/  
Collective Intentions**

Chair: Nina Felshin, independent curator

Born of the burgeoning feminist movement of the late 1960s and early 1970s, "the personal is the political," is still a useful framework for examining today's creative activism. Demonstrating the public dimension of private experience,

contemporary activist art brings to light hidden realities and gives voice to the silenced. Activist art collectives question dominant cultural representations and configurations of power, seeking to empower individuals and communities and ultimately to stimulate social change. Activist art collectives often form in response to a community, national, or global event or events, existing for a finite period. Positioning themselves both in and out of art venues, their focus always is the wider world. The collectives represented on this panel include: Prerana Reddy, Visible Collective and Queens Museum of Art; Mona Eldahry, Arab Women Active in the Arts and Media; and Dread Scott, Postcode Criminals.

2:55–4:10 PM

**Power, Collaboration, and Lies**

Chair: Katherine Behar, Baruch College, City University of New York

The panel addresses not only forms of collectivity not only among individuals, but also modalities of “collaboration” or “working together” with institutions and systems. By focusing on the labor in collaboration, the panel diverges from the usual utopic art historical presentation of 1960s grassroots feminist art collectives as inherently democratic. Thus “Power, Collaboration, and Lies” seeks to engage a critical question with broad implications beyond the art world: How can people collaborate toward justice, in undemocratic conditions, with powerful institutions, when systemic and personal interests are not aligned? This panel also poses the additional question of whether, despite its art world popularity, collaboration is the right form to strive for given political and power structures today. At a moment when the most paradigmatic widespread collaborative projects may be corporate social media entities, we can see how collaboration can be complicit with and even progress inequality. This dystopic idea of collaboration ties in with another, older meaning of the word: being a collaborator as opposed to being a member of the resistance. Presenters will include Stephanie Rothenberg, University at Buffalo; Jeff Crouse, Odd Division/NEW INC, New Museum; Larisa Mann, New York University; Sydette Harry, Body Ecology Performance Ensemble; and Liz Flyntz, Smack Mellon/Extracurricular.

4:15–4:25 PM

**Call for Collaborators**

Performance by J. R. Uretsky and Xander Marro, The Dirt Palace

Are you underemployed? Have you been insufficiently loved? Do you need someone to water your cat? Or cut all your button-ups into sleeveless muscle tees? Are you a nude model? An 18-year-old model? Do you need someone to build you a model? Need a couch? Curb alert! Come move a piano that you'll never use! Call For Collaborators is a performance by Xander Marro and J. R. Uretsky (and whomever the universe/internet shall send them) that investigates hustling to stay afloat financially, creatively, spiritually (but not mentally) by way of performance, puppets and Craigslist ads.

4:30–5:30 PM

**COLLECTive NoW: Artists on the Collective Present**

Chair: Dalida María Benfield, Vermont College of Fine Arts and Harvard University

Collectivity pluralizes authorship, re-centers communal processes of cultural production, and co-creates worlds. And yet, the collective now is both a lived reality and a distant dream. What are the knowledges that are produced in contemporary artists' collectives and artists' collective practices? What are the new forms of commons—cultural and material—that are being produced? How does collective work by artists differ from other forms of collective work? How does our collective work function on a molecular level, in terms of self-identification, movement across worlds—art and otherwise—and forms of belonging? What is the horizon of hope and possibility for a more just and equitable world that collective forms promise, now? How do they, indeed, constitute a collective present? Artist roundtable participants: Salome Chasnoff, Celia Herrera-Rodriguez, Jessica Resmond/MEI Collective, Davida Ingram, Beatriz Santiago-Muñoz, Robert Sember/Ultra-Red.

12:00–2:30 PM

**Chelsea Gallery District Walking Tour**

Price: \$36. Limit: 30 people

Join expert art gallery guide Merrily Kerr on a trip to the Chelsea gallery district, where you will visit the most important and talked-about gallery shows of the moment. Kerr, a New York art critic and writer, has devised an itinerary that includes around six of the season's most important shows by emerging and established artists working in a variety of disciplines. Questions? Email: [merrily@newyorkarttours.com](mailto:merrily@newyorkarttours.com).

Directions: Meet the tour guide in the assembly area in the Hilton Hotel main lobby, main entrance, at 12:00 PM to travel together by public transportation. Round-trip travel will cost \$5; please purchase your Metrocard in advance at the subway station.

12:00–5:00 PM

**Exhibition Opening**

State University of New York at New Paltz Department of Art Greenpoint Gallery, 390 McGuinness Boulevard, Brooklyn

On view: SUNY New Paltz MFA exhibition

For more information, contact Matthew Friday at 845-257-2609 or [fridaym@newpaltz.edu](mailto:fridaym@newpaltz.edu)

Directions: Take the G train to Greenpoint Avenue or the 7 train to Hunter's Point Avenue. The Greenpoint Gallery is located on 390 McGuinness Boulevard next to the entrance ramp for the Pulaski Bridge.



## MUSEUMS AND GALLERIES

Present your CAA conference badge when visiting the institutions below for free admission. CAA is grateful to all the institutions that have opened their doors to CAA conference attendees.

### Leslie-Lohman Museum of Gay and Lesbian Art

26 Wooster Street

Hours: Tuesday–Sunday, 12:00–6:00 PM; Thursday, 12:00–8:00 PM

On view: *Irreverent*

Directions: From the Hilton, take the A, C, or E train to the Canal Street stop. The museum is located between Grand Street and Canal Street, about one block east of the subway stop.

### Lower East Side Printshop, Inc.

306 West 37th Street, 6th Floor

Hours: Monday–Friday, 10:00 AM–6:00 PM;

Saturday–Sunday, 12:00–6:00 PM

On view: Group exhibition of works by emerging artists.

Directions: Take the Seventh Avenue E train to 34th Street Penn Station. Or, the Printshop is a short walk (about twenty minutes) from the Hilton.

### School of Visual Arts

SVA Chelsea Gallery, 601 West 26th Street, 15th Floor

Hours: Monday–Saturday, 10:00 AM–6:00 PM

On view: The BFA Fine Arts Exhibition, *Color Wheel: New Installation Formats*, employs chromatic principles to mark space, as an antithesis to the White Cube.

Directions: Take the F, M, C, or E trains to 23rd Street. Either walk to Eleventh Avenue or take the M23 bus heading west.

### Solomon R. Guggenheim Museum

1071 Fifth Avenue

Hours: Friday–Wednesday, 10:00 AM–5:45 PM

On view: *On Kawara–Silence; Wang Jianwei: Time Temple; V. S. Gaitonde: Painting as Process, Painting as Life* (closing February 11); *Kandinsky Before Abstraction, 1901–1911*

Directions: The museum is located on the corner of 89th Street and Fifth Avenue. To reach the museum by subway, take the 4, 5, or 6 trains to 86th Street. Walk west on 86th Street, turn right at Fifth Avenue, and proceed north to 89th Street. To reach the museum by bus, take the M1, M2, M3, or M4 bus north on Madison Avenue.

### The Ukrainian Museum

222 East 6th Street

Hours: Wednesday–Saturday, 11:30 AM–5:30 PM (extended hours during the CAA conference)

On view: *From Experiment to Apogee: The Staging of the Ukrainian Avant-Garde 1917–1930*

Directions: Take the N/R subway line to 8 St–NYU. Walk east toward Astor Place and Cooper Union and turn south at the intersection of St. Marks Place (8th Street) and 3rd Avenue (also called Cooper Square). Make a left on 6th Street; the museum is on the right.

## REUNIONS AND RECEPTIONS

Unless otherwise stated, all receptions are at the New York Hilton Midtown, 1335 Avenue of the Americas (Sixth Avenue) at 53rd Street, and the Sheraton Hotel, 811 Seventh Avenue. The Sheraton Hotel is just across 53rd Street from the Hilton.

### Thursday, February 12

7:30–9:00 AM

CUNY Graduate Center, PhD Program in Art History  
Hilton Hotel, East Suite, 4th Floor

Stanford University Department of Art and Art History  
Hilton Hotel, New York Suite, 4th Floor

12:30–2:00 PM

Bryn Mawr College, Department of History of Art  
Hilton Hotel, Green Room, 4th Floor

National Gallery of Art, Center for Advanced Study in the Visual Arts

Hilton Hotel, Grand Ballroom West Foyer, 3rd Floor

5:30–7:00 PM

Brown University History of Art and Architecture / Visual Arts  
Hilton Hotel, Harlem Suite, 4th Floor

California College of the Arts  
Sheraton Hotel, Liberty 3 Room, 3rd Floor

Cornell AAP Art Alumni  
Sheraton Hotel, Liberty 1&2 Rooms, 2nd Floor

Dartmouth College Department of Art History  
Sheraton Hotel, Central Park West Room, 2nd Floor

Grinnell College Art and Art History Department  
Hilton Hotel, Green Room, 4th Floor

Harvard University, History of Art and Architecture and Harvard Art Museums  
Hilton Hotel, New York Suite, 4th Floor

Historians of Eighteenth Century Art and Architecture  
Hilton Hotel, Lincoln Suite, 4th Floor

San Francisco Art Institute  
Sheraton Hotel, Lennox Ballroom, 2nd Floor

School of the Museum of Fine Arts, Boston  
Sheraton Hotel, Empire Ballroom West, 2nd Floor

Terra Foundation for American Art  
Sheraton Hotel, Lobby Level, Hudson Market

University of Connecticut, Department of Art and Art History  
Club Quarters, Rockefeller Center, Terrace Club  
25 West 51st Street  
For information contact: [Judith.thorpe@uconn.edu](mailto:Judith.thorpe@uconn.edu)

University of Illinois at Urbana-Champaign, School of Art and Design  
Hilton Hotel, Grand Ballroom East Foyer, 3rd Floor

University of Michigan, History of Art and Penny W. Stamps School  
of Art and Design  
Hilton Hotel, Grand Ballroom West Foyer, 3rd Floor

University of Southern California, Art History Department  
Sheraton Hotel, Liberty 4 Room, 3rd Floor

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

6:00–8:00 PM

American Academy in Rome/Society of Fellows  
American Academy in Rome Offices  
7 East 60th Street  
RSVP to: s.miller@aarome.org

Columbia College Chicago  
The Drawing Center, 35 Wooster Street  
Open to all Columbia College Chicago alumni, prospective students, and current faculty

Cranbrook Academy of Art Alumni Reception  
For location information please visit: <http://www.cranbrookart.edu/Pages/AlumniEvents.html>  
RSVP, or for more information, contact: [awong@cranbrook.edu](mailto:awong@cranbrook.edu)

Penn State University, Alumni and Friends  
Tibor de Nagy Gallery  
724 Fifth Avenue  
For information, please contact: Joyce Hoffman, [jeh7@psu.edu](mailto:jeh7@psu.edu)

6:30–8:30 PM

Northwestern University, Department of Art History and the  
Department of Art Theory and Practice  
The Flatiron Lounge  
37 West 19th Street  
RSVP: [art-history@northwestern.edu](mailto:art-history@northwestern.edu)

## Friday, February 13

7:30–9:00 AM

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

The University of Iowa, The School of Art and Art History  
Hilton Hotel, East Suite, 4th Floor

University of Pittsburgh, History of Art and Architecture  
Department  
Hilton Hotel, Harlem Suite, 4th Floor

12:30–2:00 PM

The Clark, Research and Academic Program and Williams College  
Graduate Program in the History of Art  
Hilton Hotel, Grand Ballroom East Foyer, 3rd Floor

Princeton University, Art and Archaeology  
Hilton Hotel, Grand Ballroom West Foyer, 3rd Floor

5:30–7:00 PM

Columbia University, Department of Art History and Archaeology  
826 Schermerhorn Hall, Stronach Center, 8th Floor

Institute for Doctoral Studies in the Visual Arts  
Hilton Hotel, East Suite, 4th Floor

Maryland Institute College of Arts  
Hilton Hotel, Lincoln Suite, 4th Floor

The Metropolitan Museum of Arts, Former Fellows Reception  
1000 5th Avenue

Pennsylvania Academy of the Arts  
Hilton Hotel, New York Suite, 4th Floor

The University of Chicago Department of Art History  
Russian Samovar  
256 West 52nd Street  
For additional information, contact: Joyce Kuechler, [jkuechler@uchicago.edu](mailto:jkuechler@uchicago.edu)

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

Vermont College of Fine Arts  
Sheraton Hotel, Empire Ballroom West, 2nd Floor

5:30–7:30 PM

Yale Center for British Art and Paul Mellon Center for  
British Art  
Sheraton Hotel, Central Park West Room, 2nd Floor

6:00 PM

NYU Institute of Fine Arts  
One East 78th Street

6:00–11:00 PM

State University of New York at New Paltz Department of Art  
Greenpoint Gallery, 390 McGuinness Boulevard, Brooklyn  
For more information, contact Matthew Friday at 845-257-2609 or  
[fridaym@newpaltz.edu](mailto:fridaym@newpaltz.edu)

6:00–9:00 PM

International Center of Medieval Art Annual Meeting  
The Metropolitan Museum of Art, 1000 Fifth Avenue, Uris Center,  
Art Study Room  
For information, contact: Ryan Frisinger ICMA Operation  
Administrator: 212-928-1146, [ryan@medievalart.org](mailto:ryan@medievalart.org), or  
Nancy Sevcenko, ICMA President, 610-246-1572, [nsevcenkoo8@gmail.com](mailto:nsevcenkoo8@gmail.com)

6:30–8:30 PM

Parsons The New School for Design  
Bark Orientation Room, 1st Floor, 2 West 13th Street

## Saturday, February 14

7:30–9:00 AM

University of Pennsylvania, History of Art Department  
Hilton Hotel, Midtown Suite, 4th Floor

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1939

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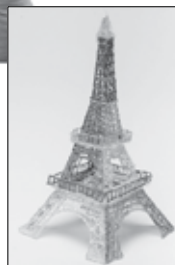
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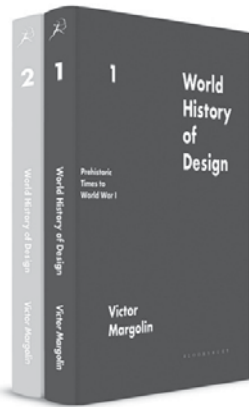
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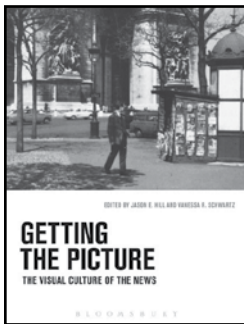
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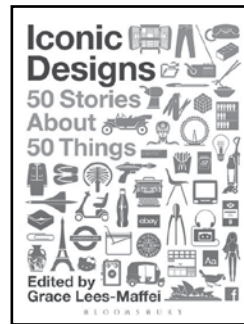


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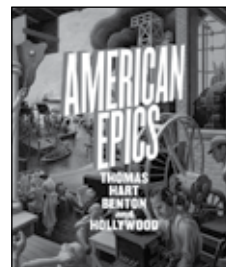
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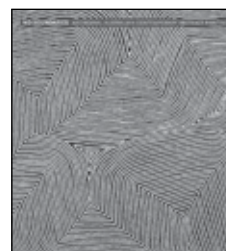
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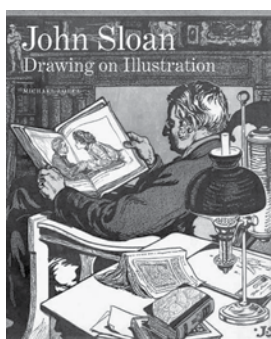
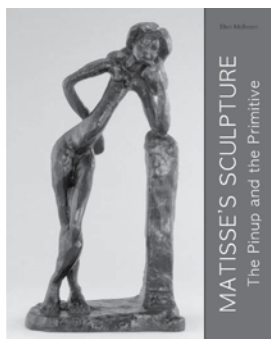
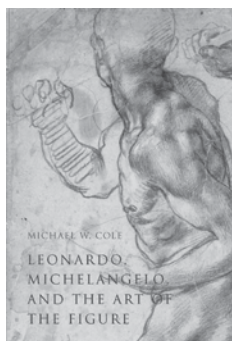


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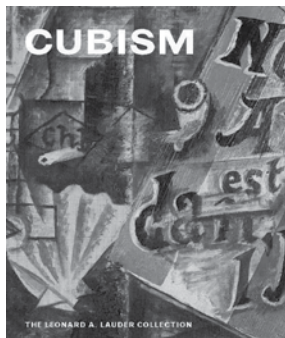
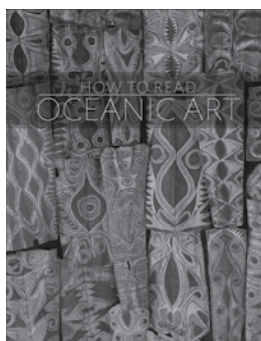
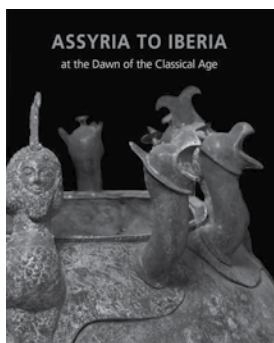
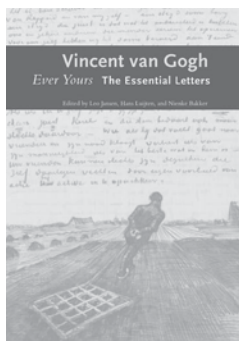
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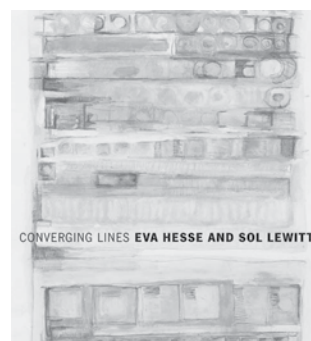
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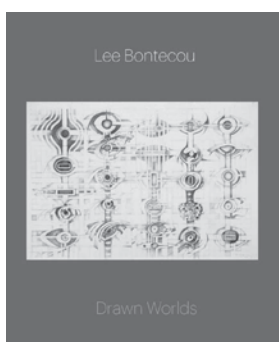
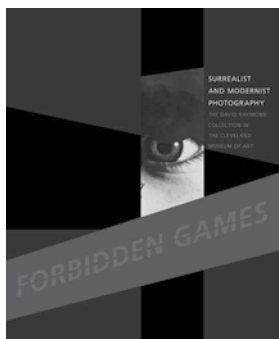
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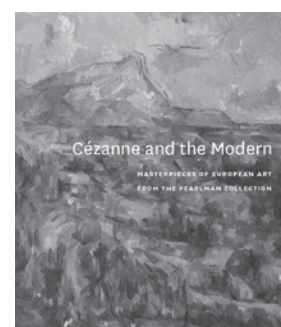
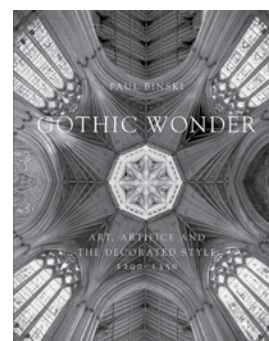
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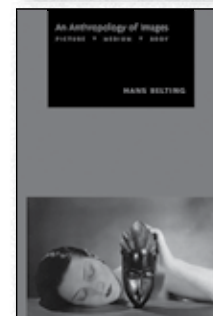
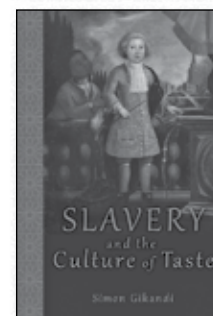
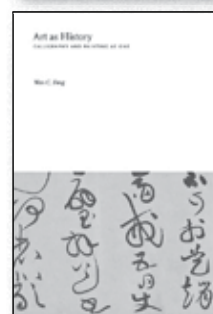
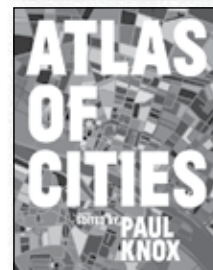
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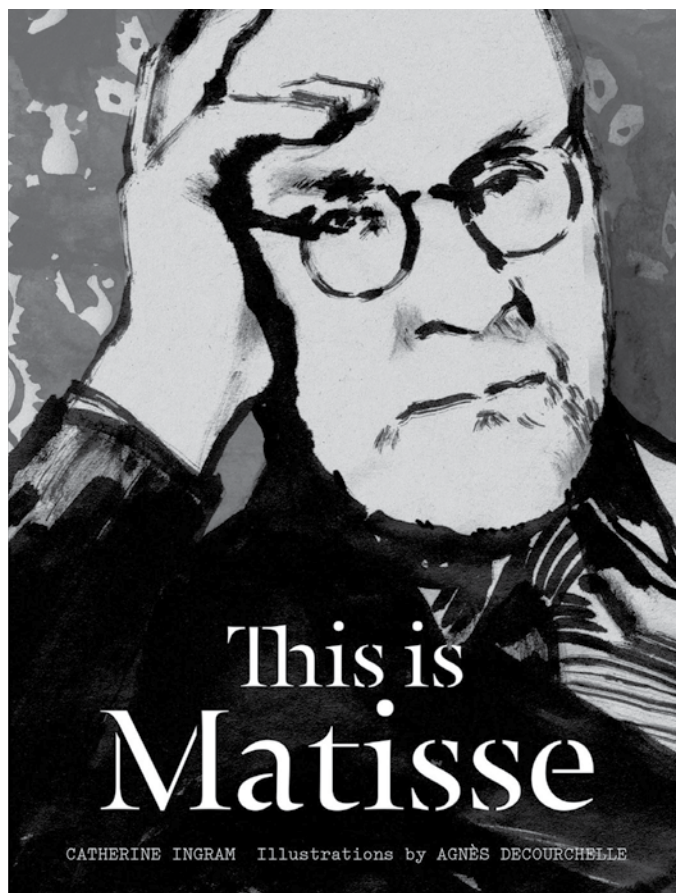
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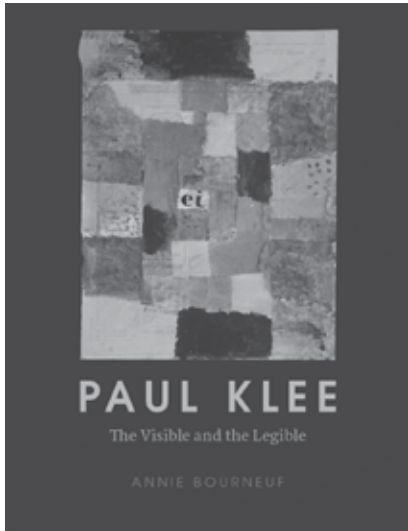
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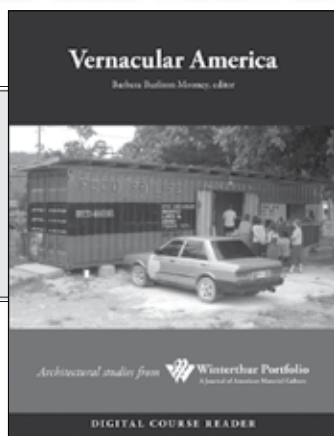
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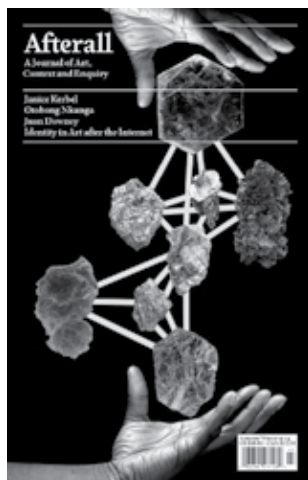
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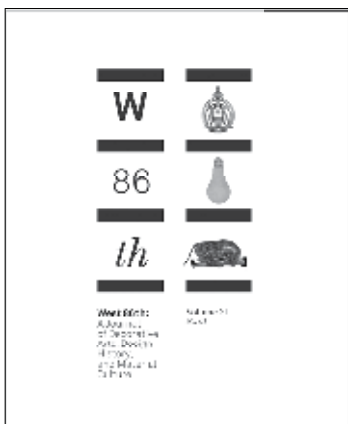
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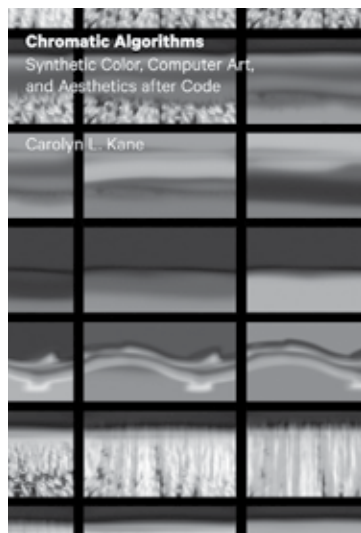


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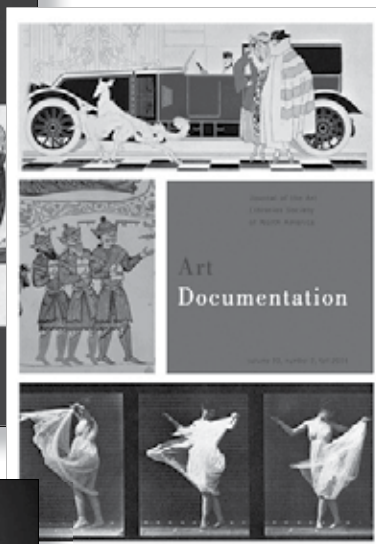
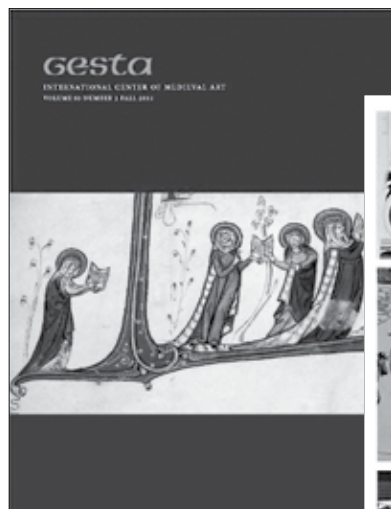
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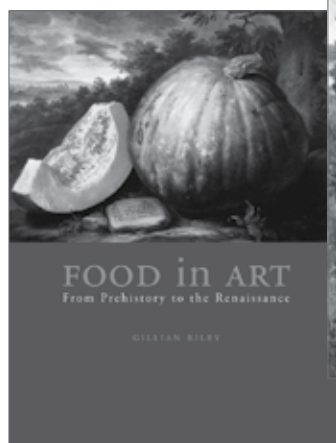
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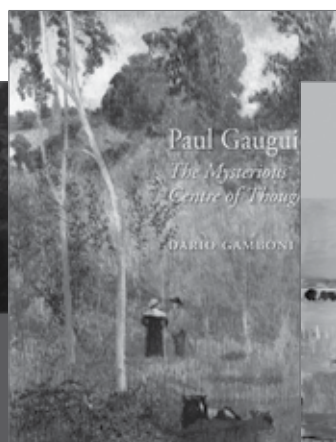


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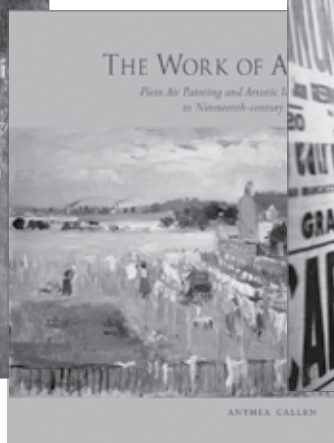


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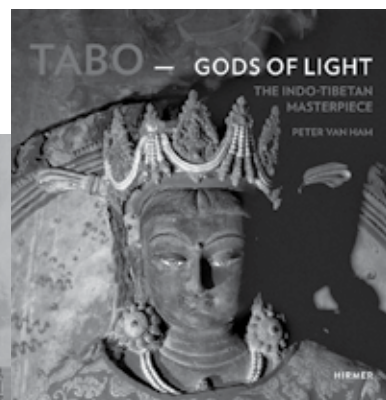
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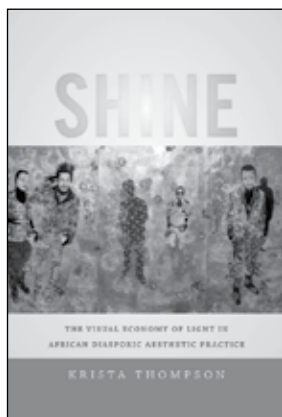
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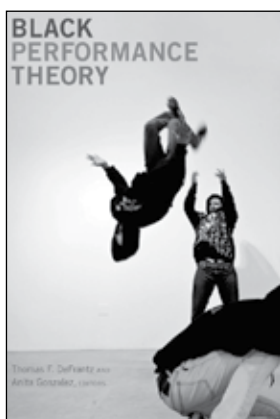
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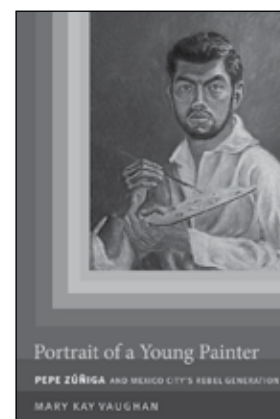
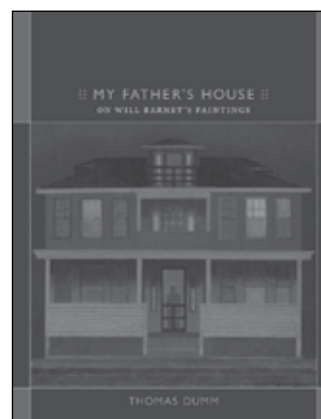
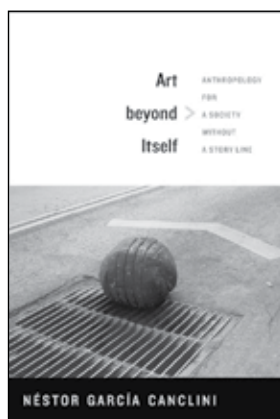
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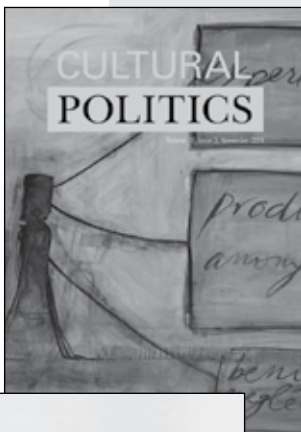


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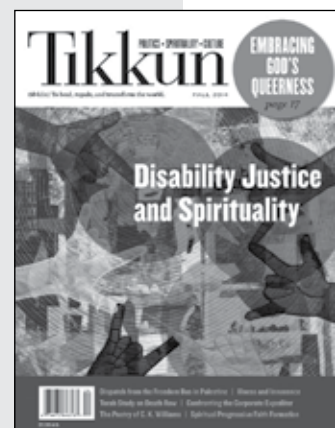
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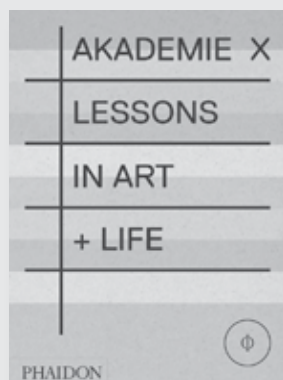
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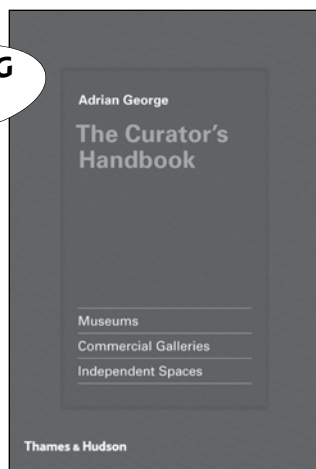
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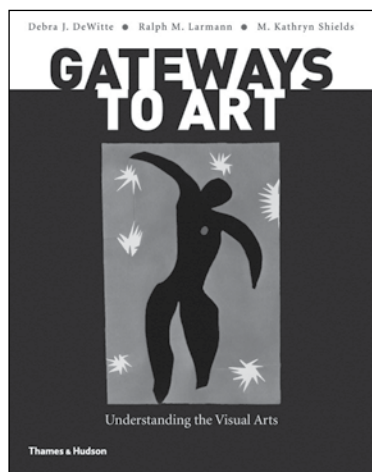
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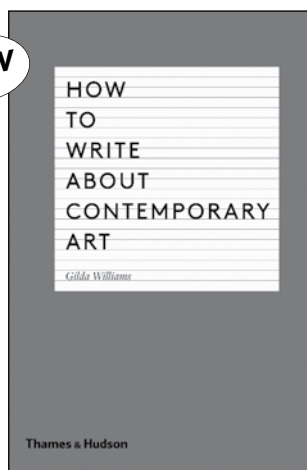
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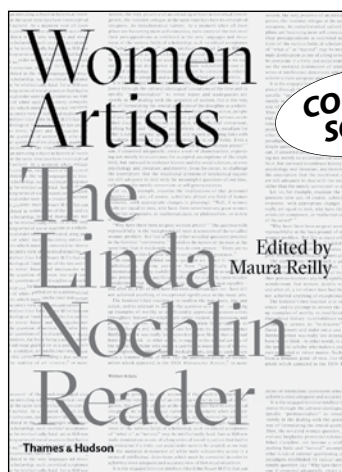
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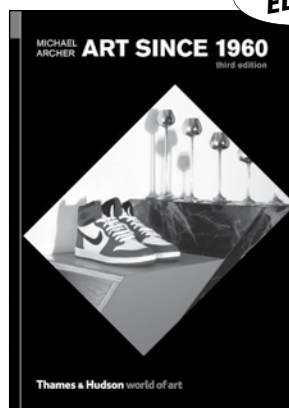
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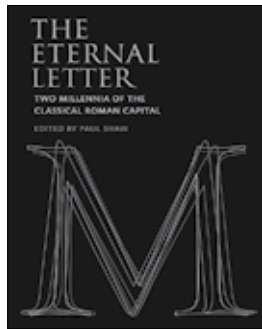
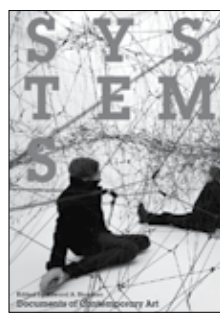
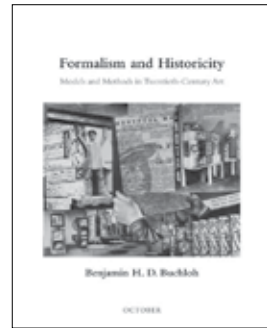
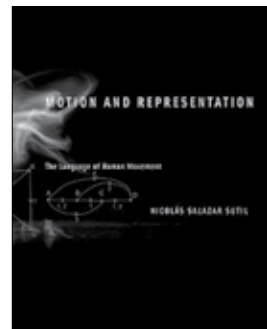
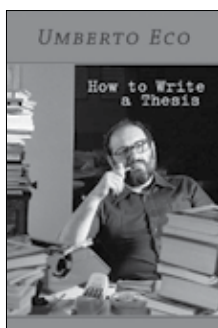
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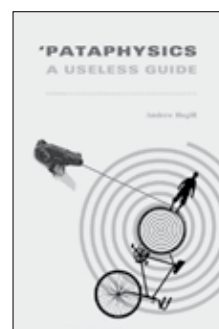
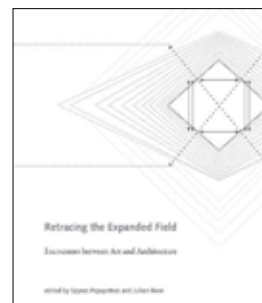
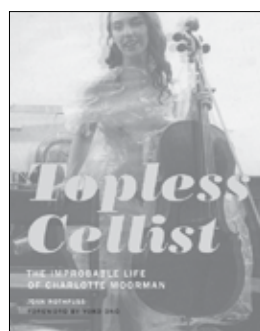
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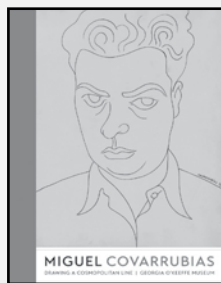
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 This Georgia O'Keeffe Museum exhibition catalogue broadens our understanding of modernism by exploring Mexican artist Miguel Covarrubias's substantial cosmopolitan contributions to twentieth-century art.



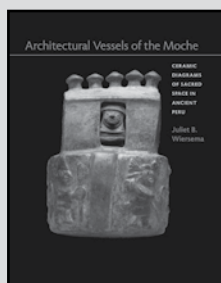
**The Casa del Deán**  
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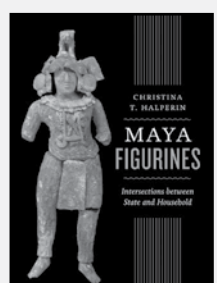
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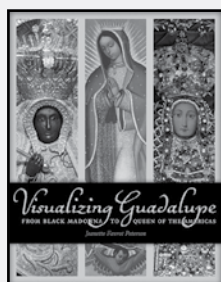
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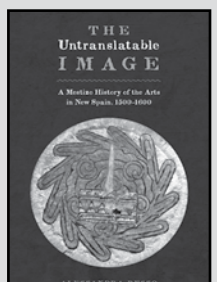
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 TRANSLATED BY SUSAN EMANUEL  
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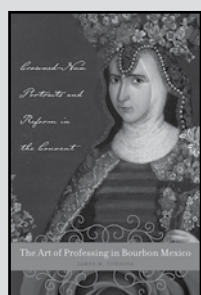


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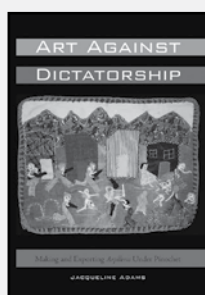


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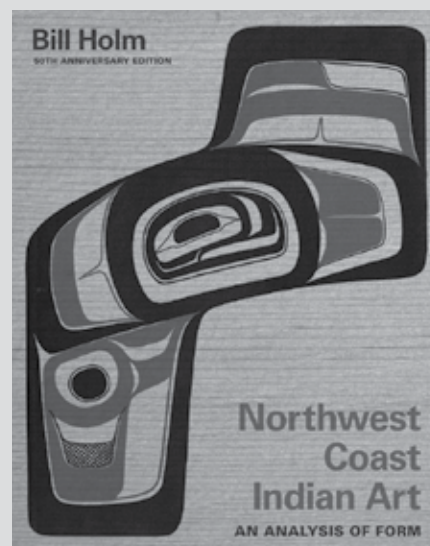
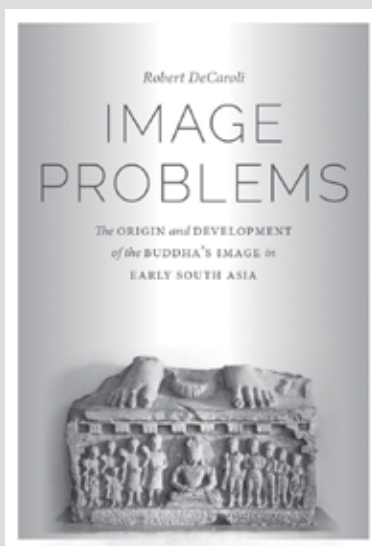
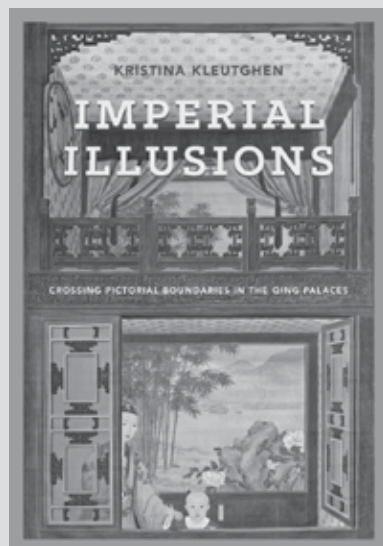
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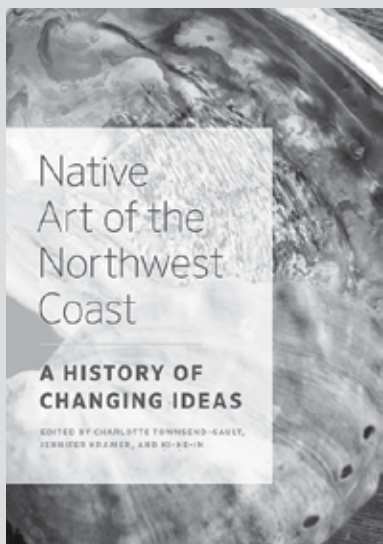
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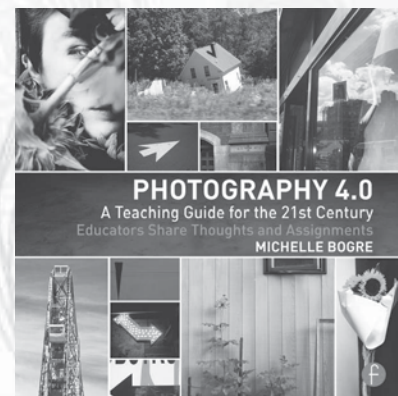
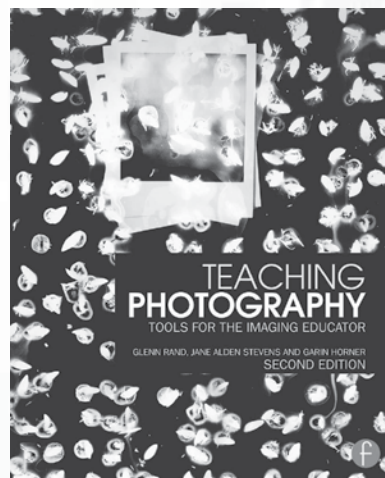
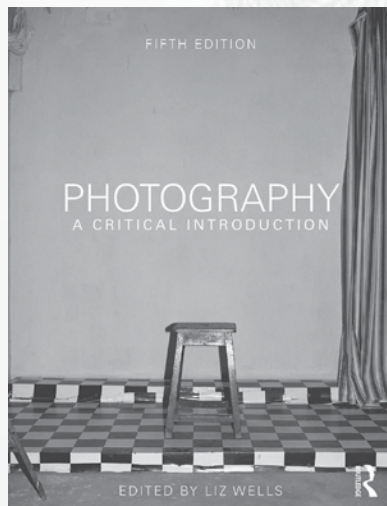
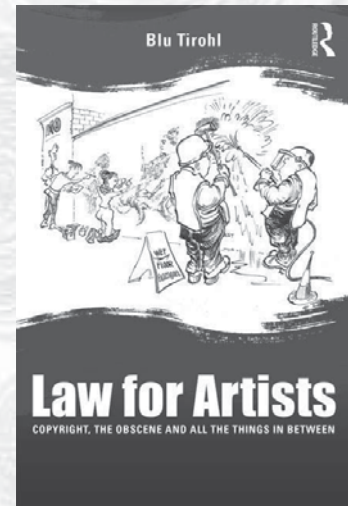
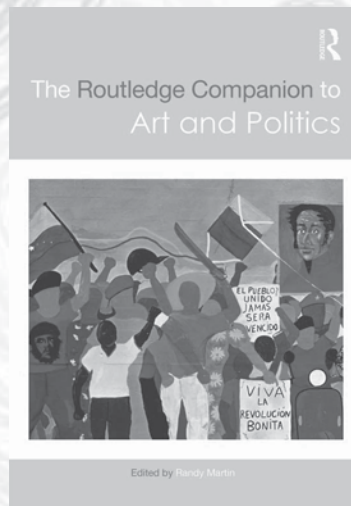
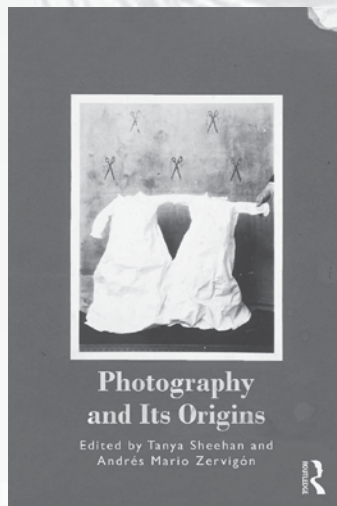


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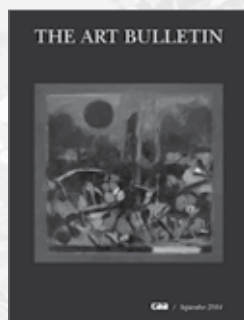
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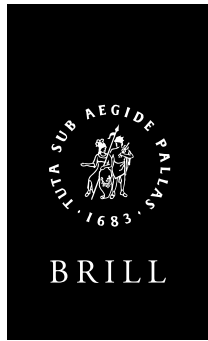
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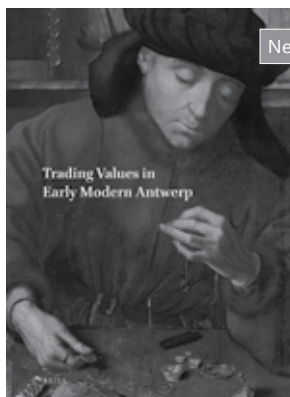
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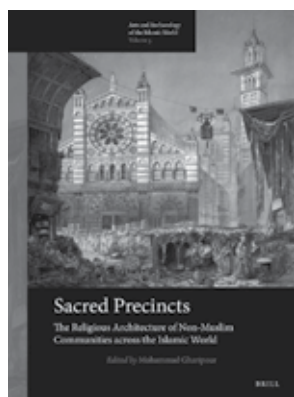
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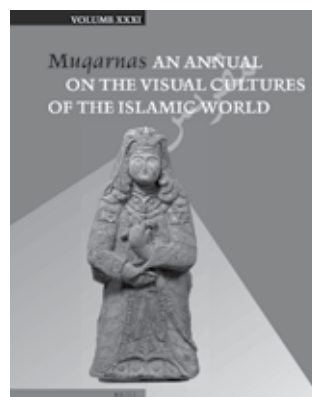
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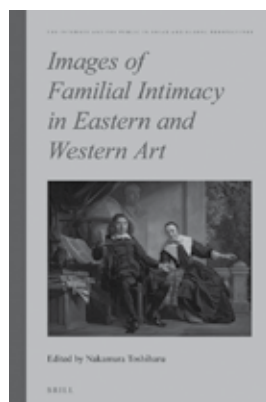
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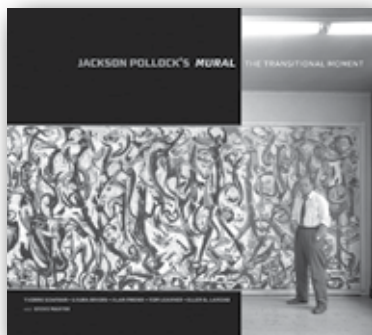
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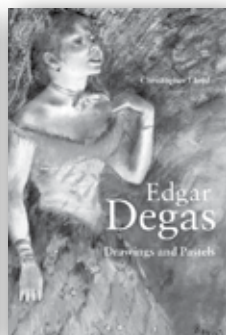
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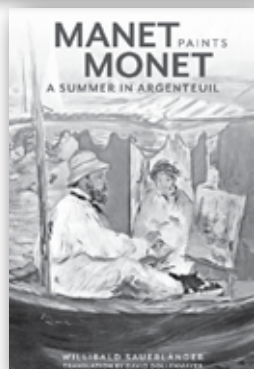
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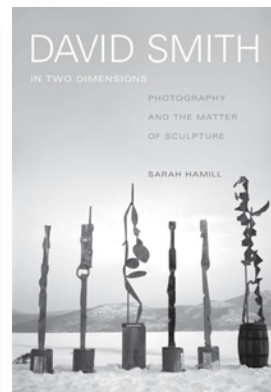
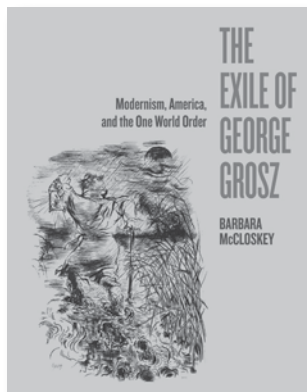
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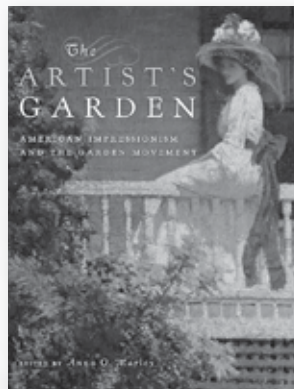
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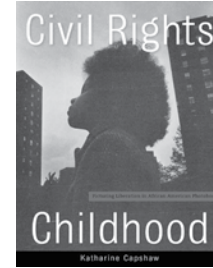
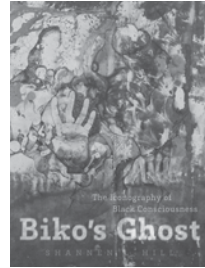
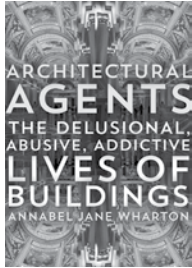
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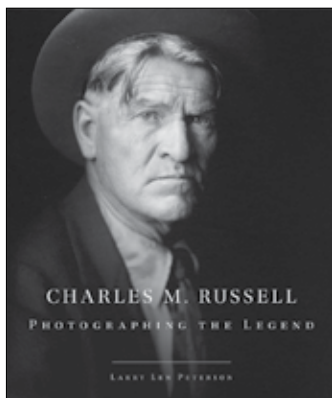
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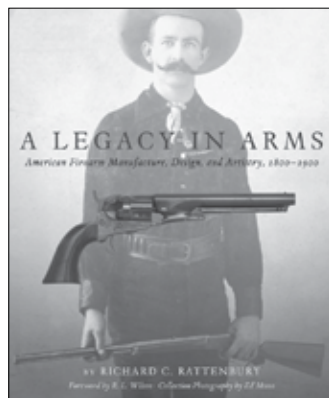
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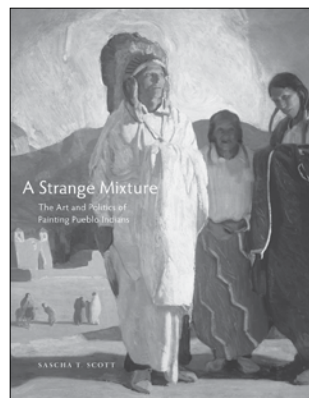
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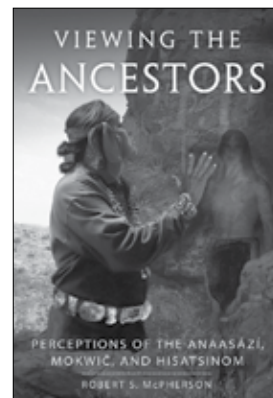
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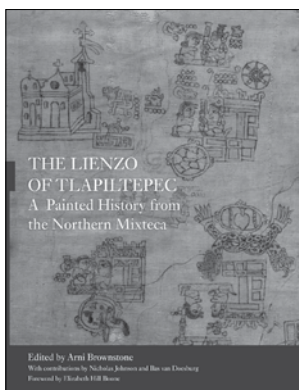
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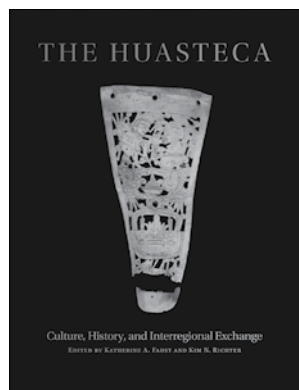
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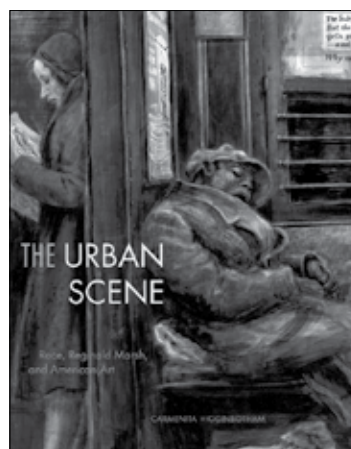
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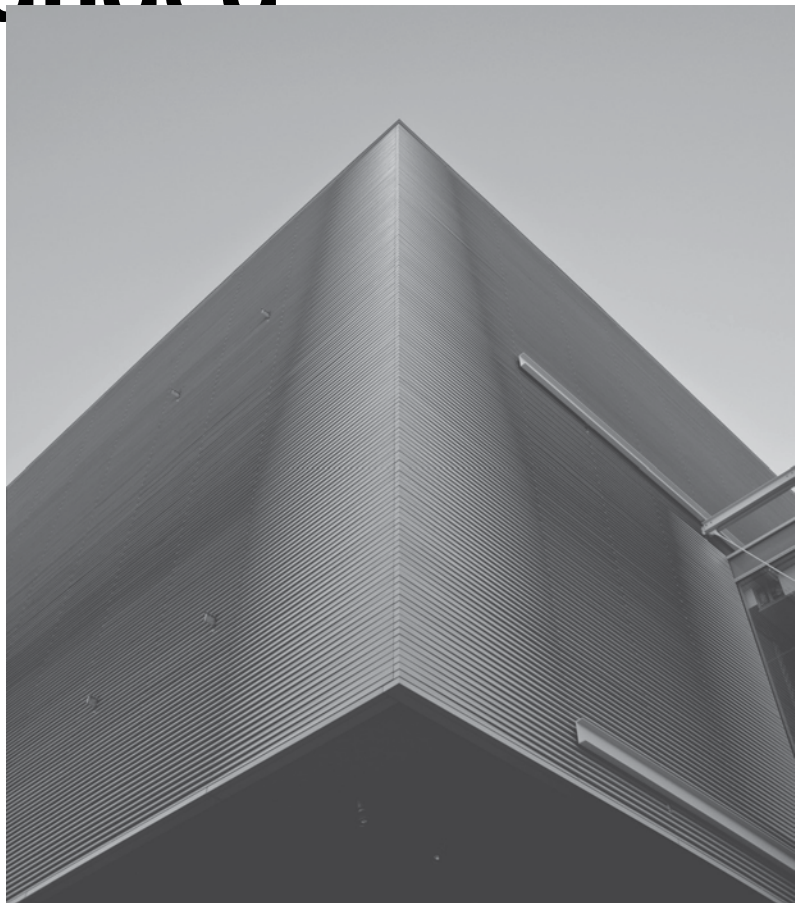


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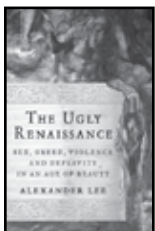
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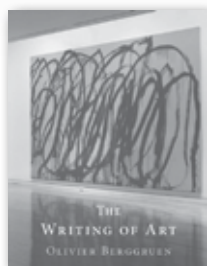
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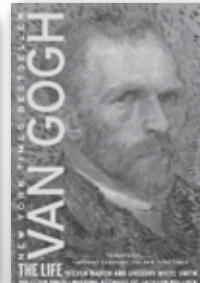
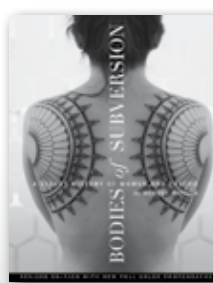
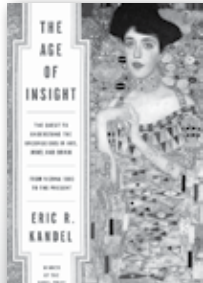
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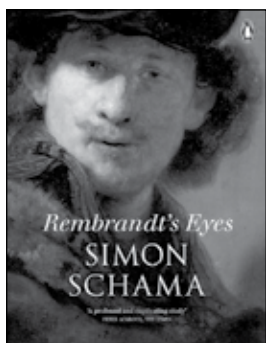
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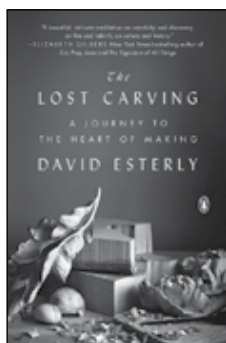
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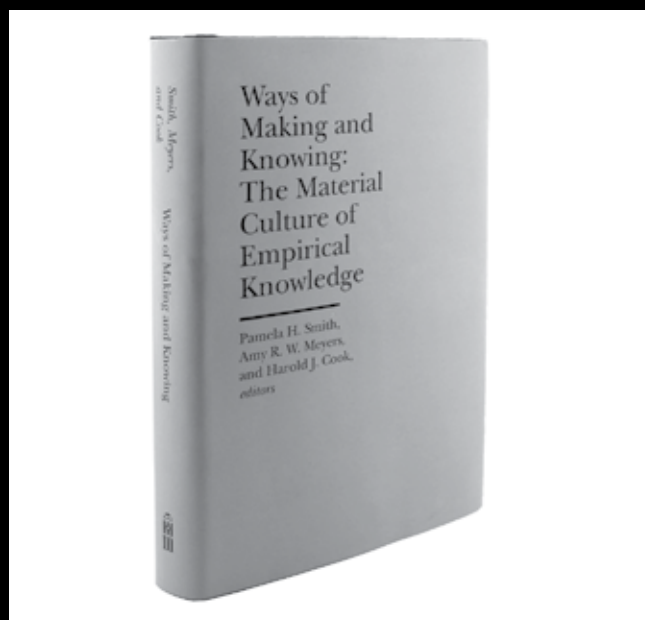
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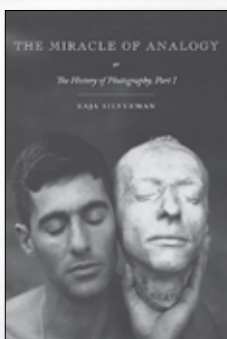
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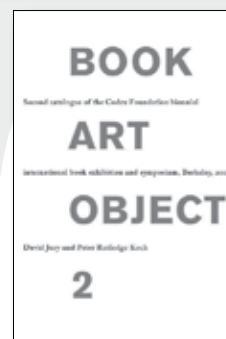
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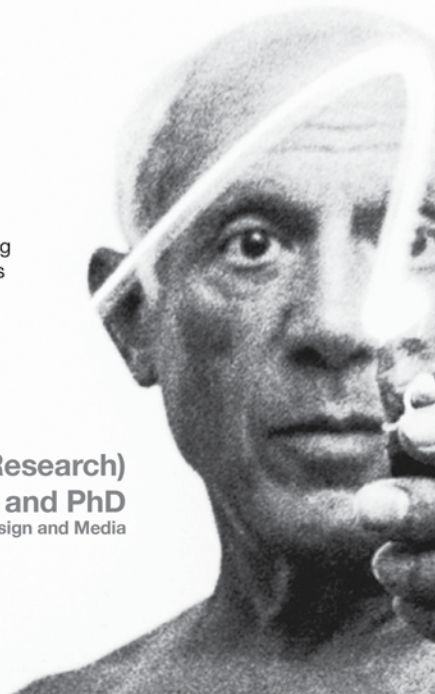
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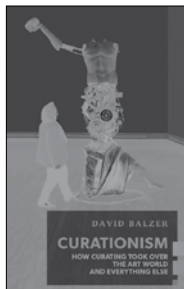
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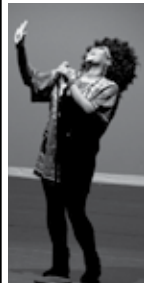
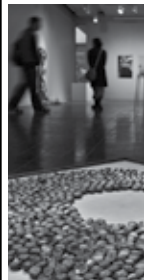
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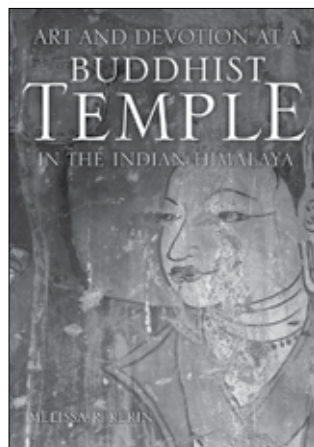
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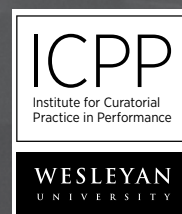
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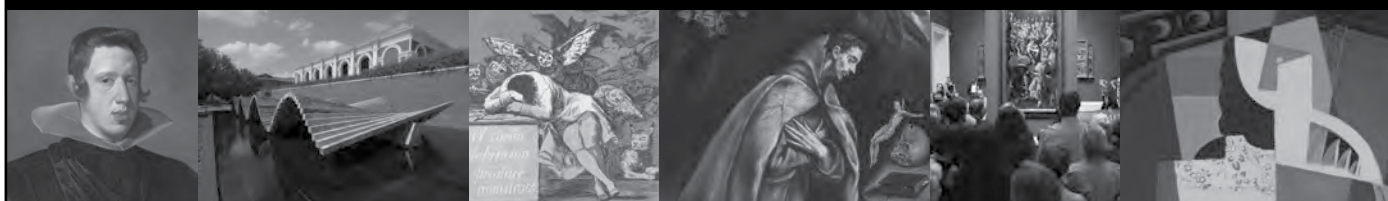
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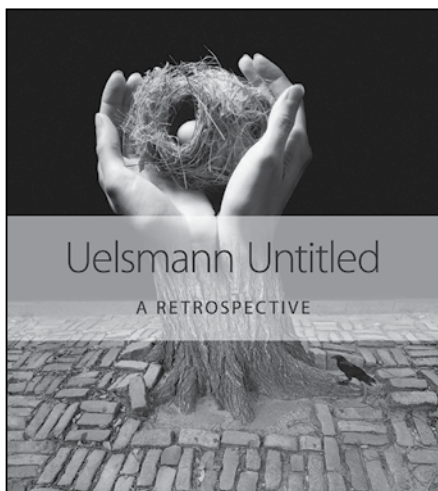
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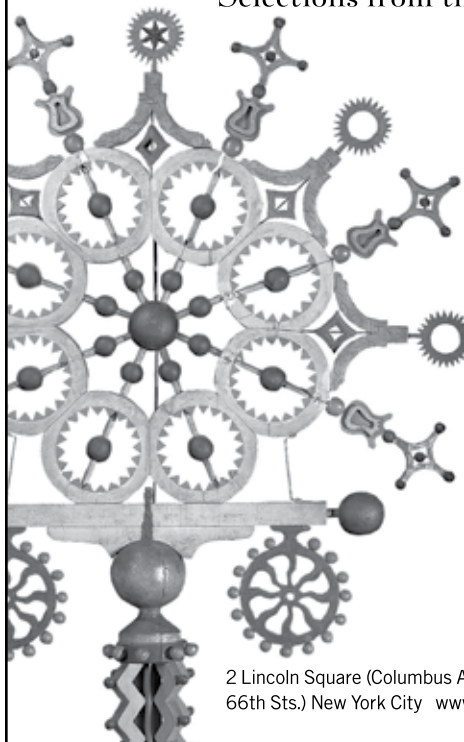
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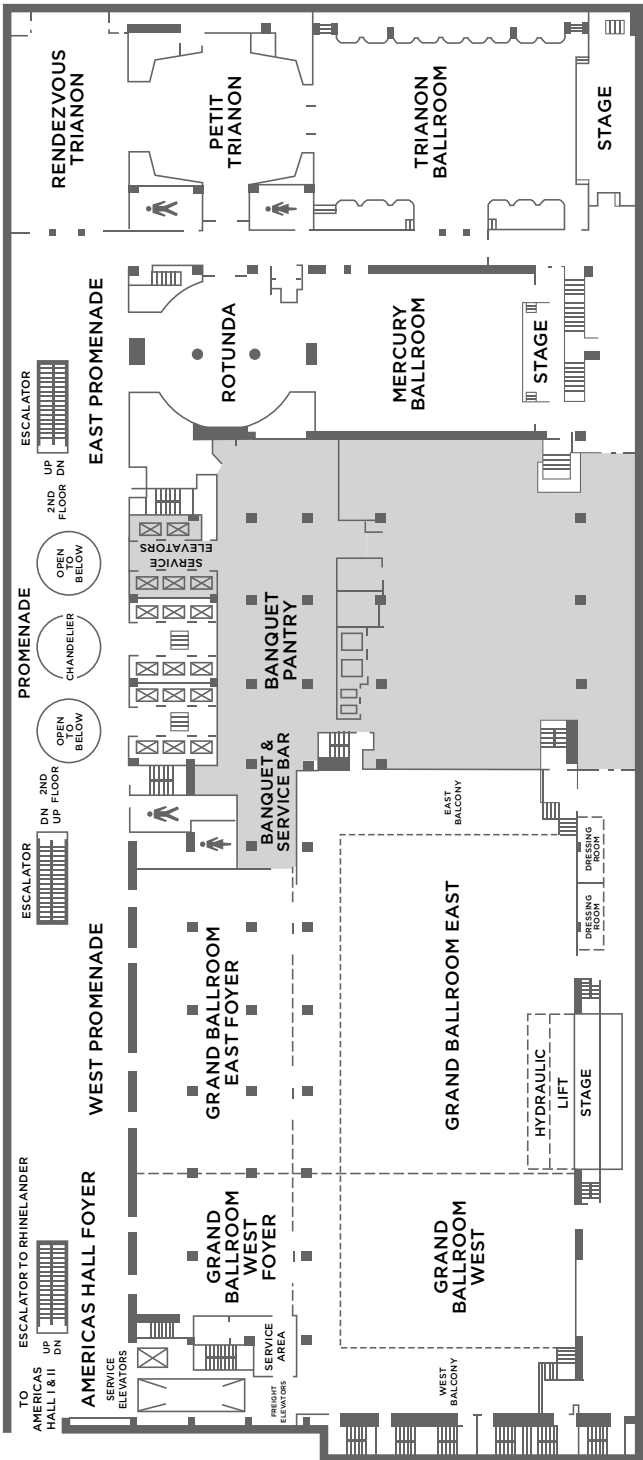
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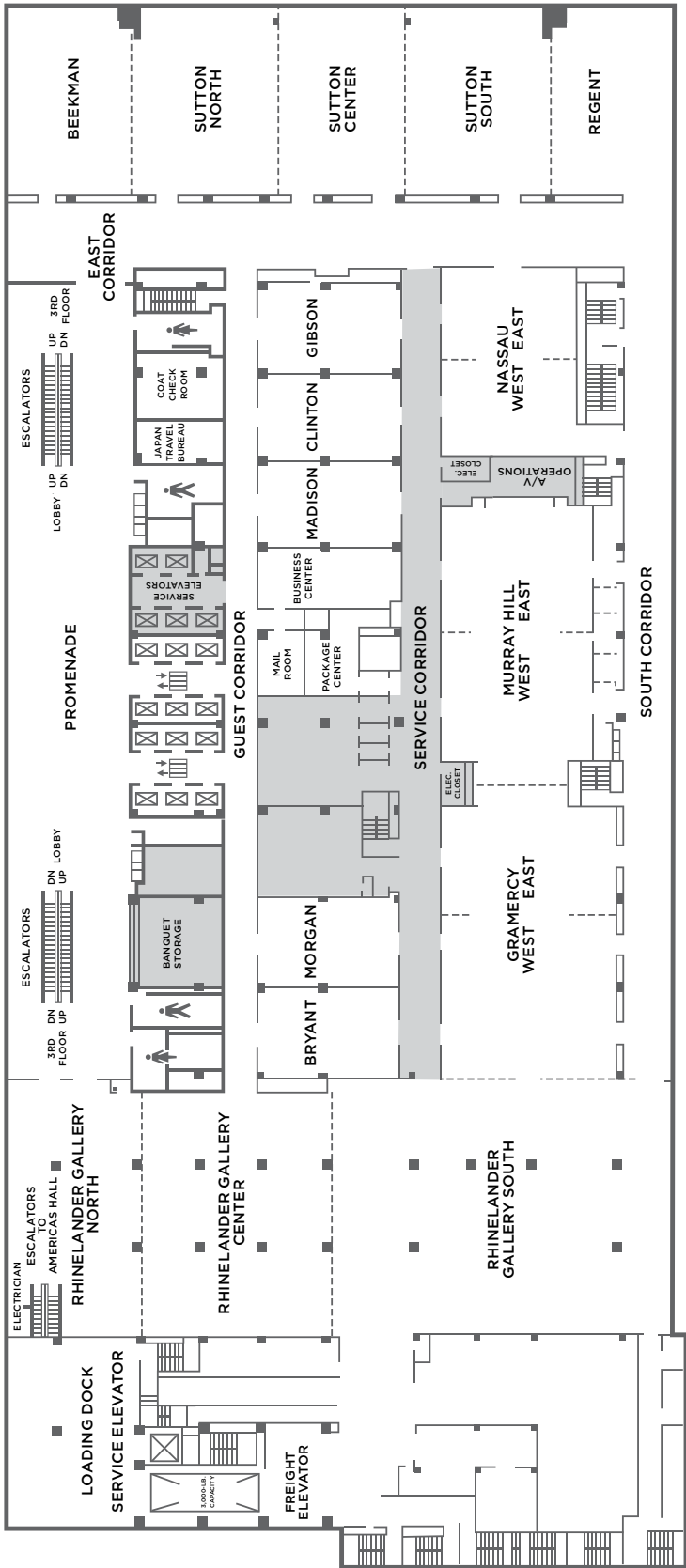
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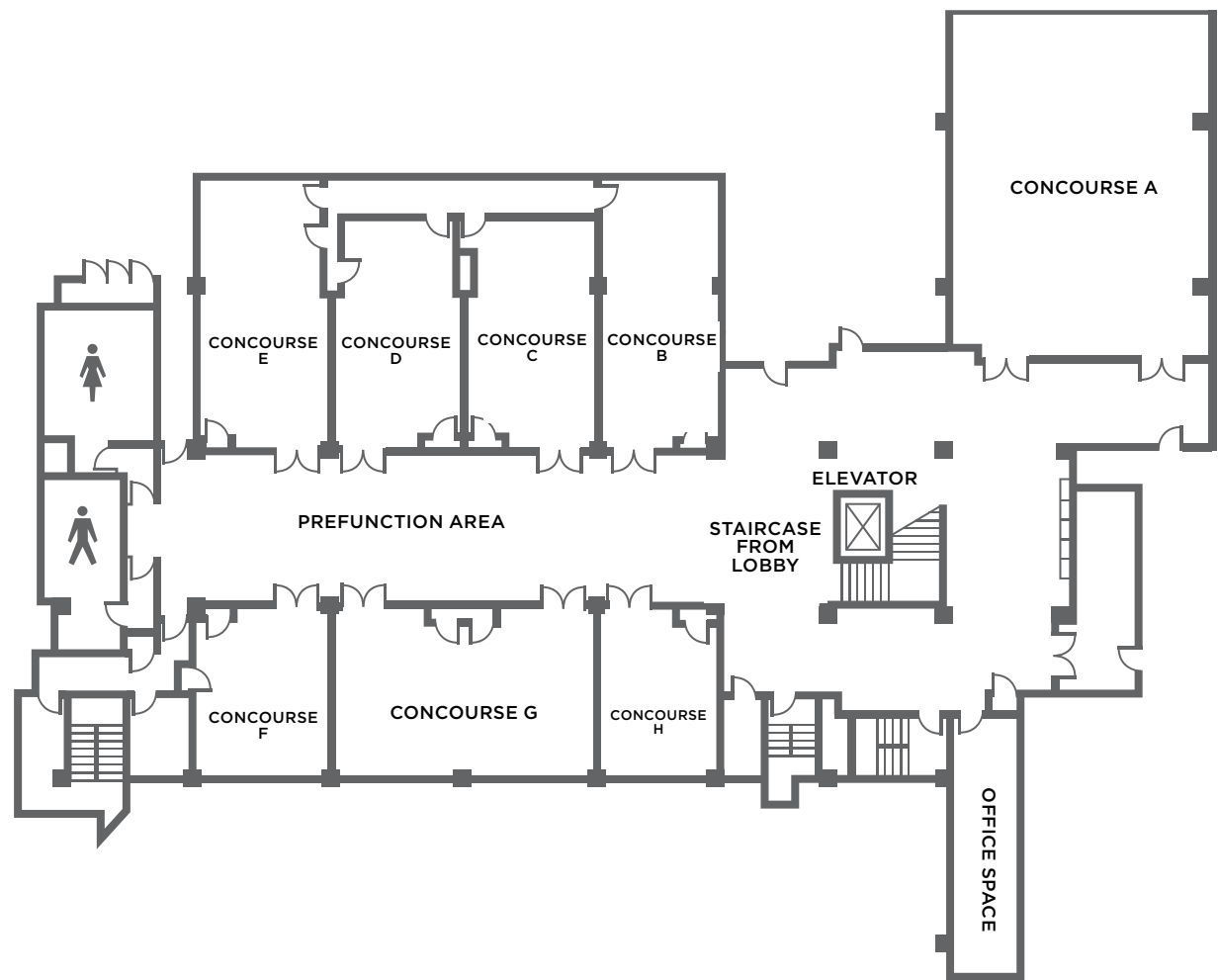




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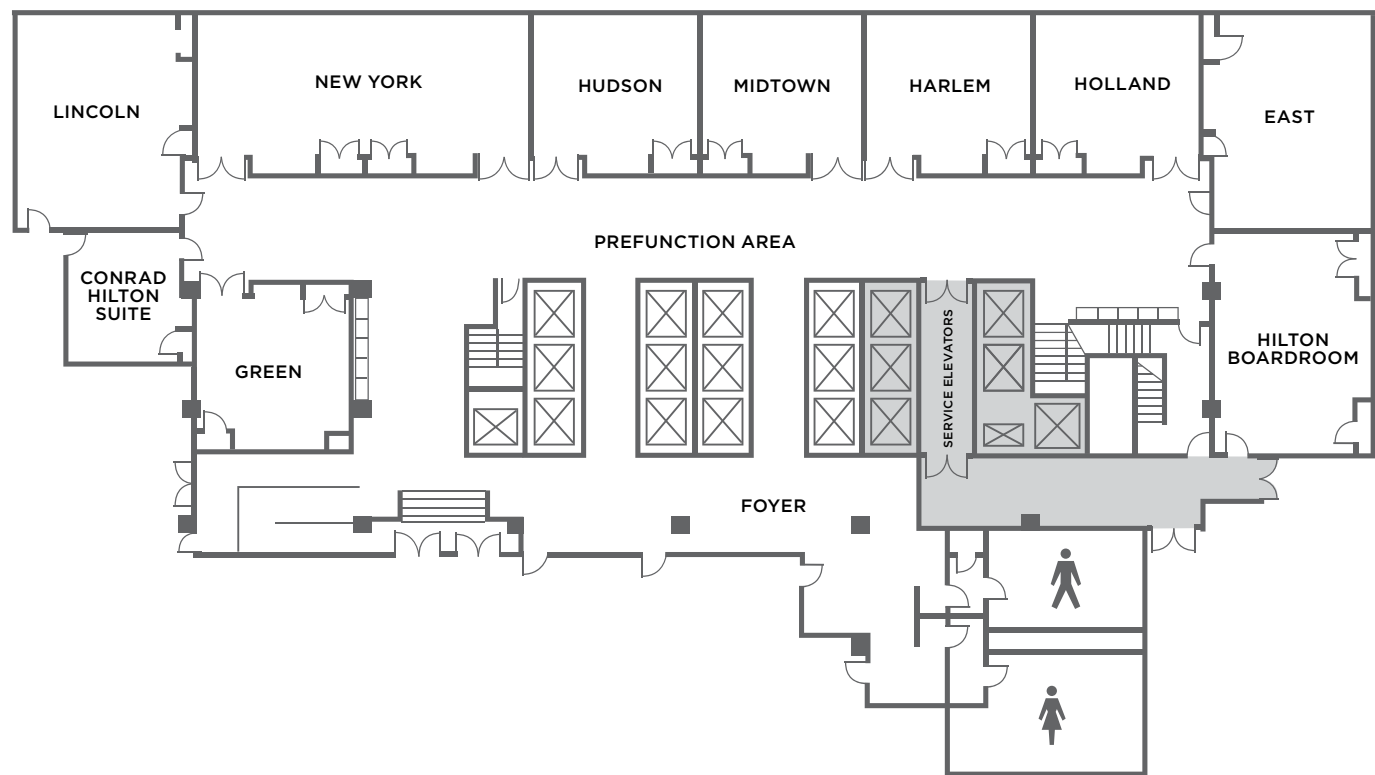


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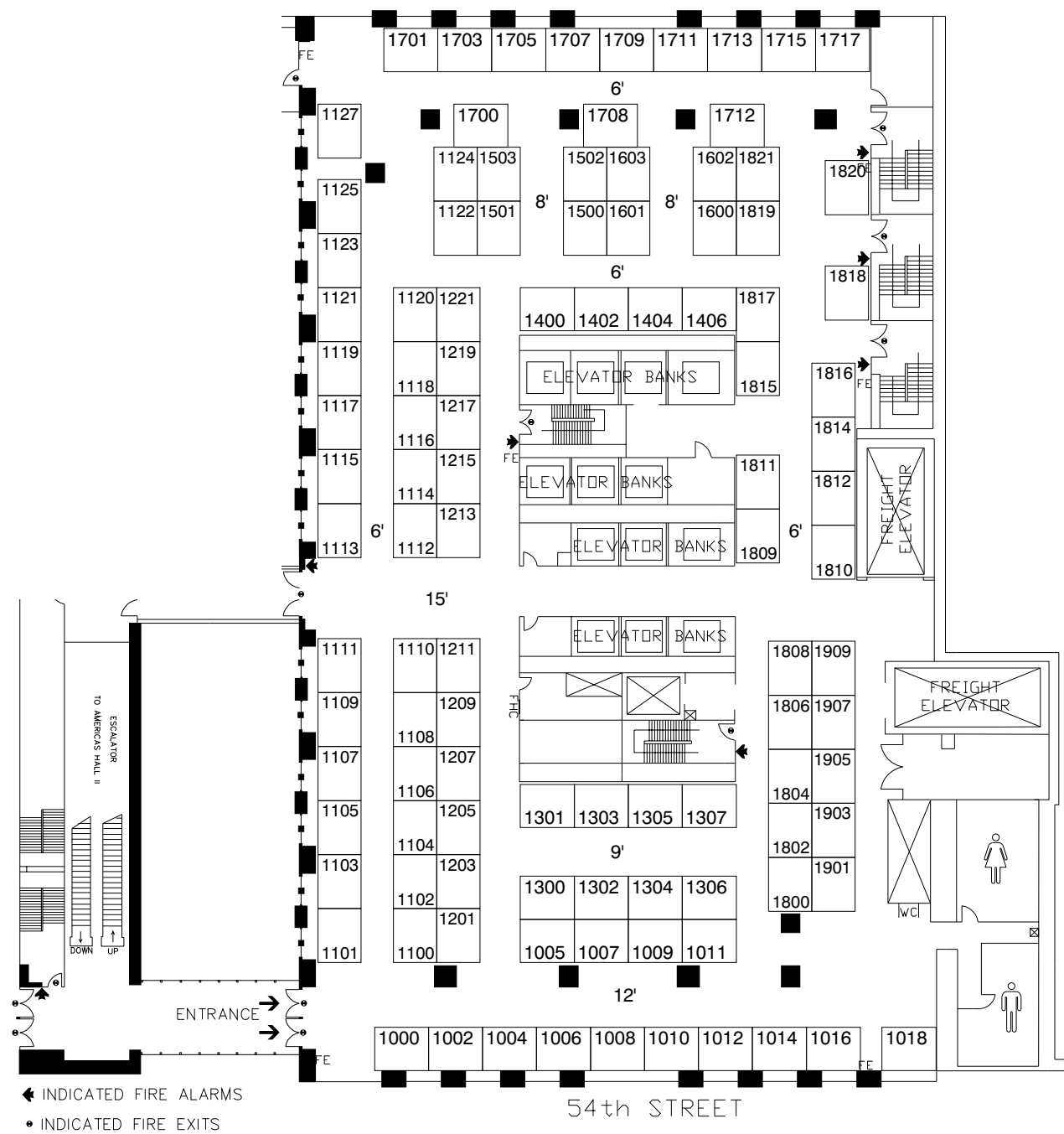
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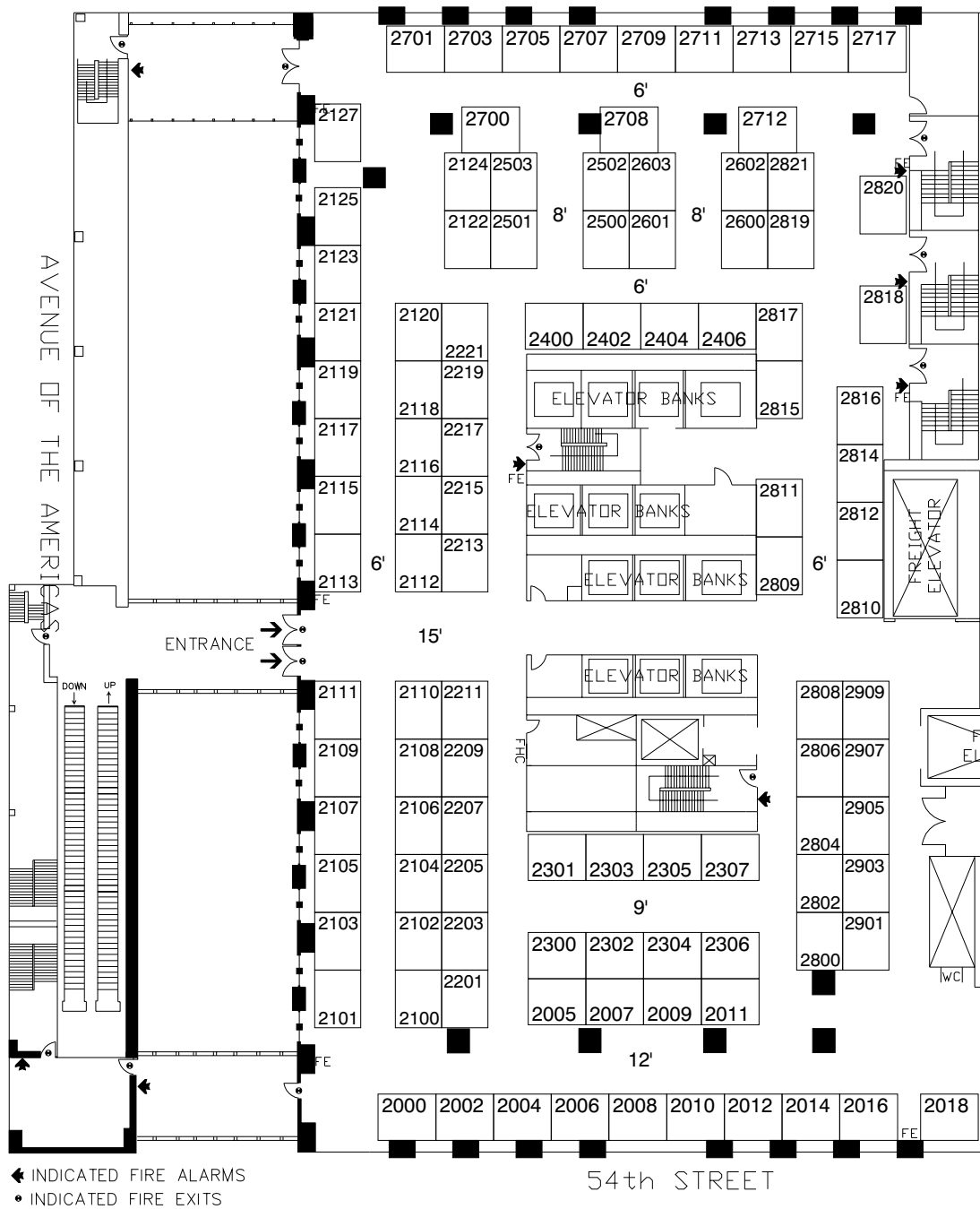
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AMERICAS HALL I





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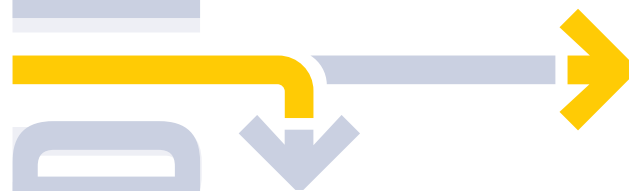
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