

CONFERENCE PROGRAM

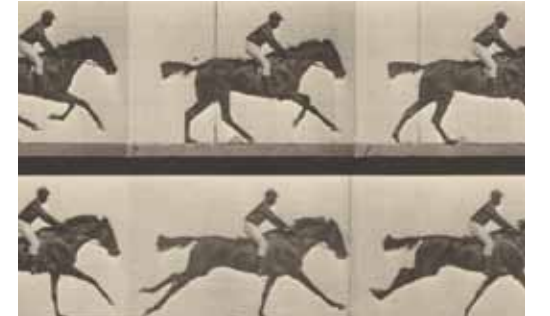
COLLEGE ART ASSOCIATION 104th ANNUAL CONFERENCE

WASHINGTON, DC 2016

caa



104th ANNUAL CONFERENCE  
**WASHINGTON, DC**  
FEBRUARY 3–6, 2016



CONFERENCE PROGRAM




**104th Annual Conference in Washington, DC**  
Wednesday, February 3–Saturday, February 6, 2016

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**SAVE THE DATE!**

NEW YORK, NY 105th ANNUAL CONFERENCE  
FEBRUARY 15–18, 2017





The *Conference Program* is published in conjunction with the 104th Annual Conference of the College Art Association. For the detailed, chronological listing of sessions, meetings, and events, see the conference website at [www.conference.collegeart.org](http://www.conference.collegeart.org). Please note that information is subject to change.

The conference will be held at the Washington Marriott Wardman Park Hotel, 2660 Woodley Road NW, Washington DC, from February 3–6, 2016.

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 responsible for the 2016 program: Gail Feigenbaum, Getty Research Institute, Vice President for Annual Conference; Kate Bonansinga, University of Cincinnati; Francesca Fiorani, University of Virginia; Ray Hernández-Durán, University of New Mexico; Jennifer Milan, University of Sidney; Andrea Pappas, Santa Clara University; Sheila Pepe, Pratt Institute; Doralynn Pines, Metropolitan Museum of Art, retired; John Richardson, Wayne State University. A special note of appreciation is extended to Regional Representatives Helen Frederick, George Mason University, and Bibi Oblor, George Washington University. We thank all the volunteers and staff members who made the conference possible.

CAA is also deeply grateful to the Katzen Art Center at American University for hosting this year's opening reception.

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A special thanks to our conference sponsors:



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Art in America

ARTFORUM BOOKFORUM

frieze

# Welcome to Washington DC!

## Dear Friends:

Washington DC, with its incomparably diverse array of cultural attractions, provides the setting for the 2016 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 return to the Nation's Capitol after 25 years. Join us for the best in new scholarship, innovative art, and lively discussion of the arts and culture today.

The conference will be launched on Wednesday evening with Convocation, at which this year's Awards for Distinction recipients will be honored. The keynote address will be delivered by Tania Bruguera, the distinguished Cuban installation and performance artist, who is serving as the first Artist-in-Residence for the New York Mayor's Office of Immigrant Affairs. Following Convocation, the The Katzen Art Center at American University 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 Richard J. Powell, the eminent scholar of African-American art, and the Distinguished Artists Interviews in ARTspace, which will be headlined by Joyce Scott, George Ciscle, Rick Lowe, and LaToya Ruby Frazier. The conference this year will also feature a conversation between Jane Chu, Chair of the NEA, and William "Bro" Adams, Chairman of the NEH, on celebrating fifty years of supporting the arts and humanities.

As the world's best-attended international art conference, CAA's 2016 meeting will facilitate networking opportunities and enable the exchange of 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 Washington's most prestigious museums will be hosting openings and receptions and offering free admission to all conference attendees.

We look forward to seeing you in DC!

DeWitt Godfrey  
CAA President

Linda Downs  
CAA Executive Director



Join the Conversation #CAA2016



@collegeartassociation

Social Media Wall

conference.collegeart.org/social-wall



Livestream



youtube.com/user/caanyc



Sponsors and Exhibitors Social Map #CAA2016

Conference Sponsor	Twitter	Instagram
Art in America	@aianews	@aianews
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Pearson	@pearson	
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The Getty Foundation	@gettyfoundation	
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Yale University Press	@yalepress	@yalebooks
Conference Exhibitors	Twitter	Instagram
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Art in America	@aianews	@aianews
Art Forum/BookForum	@artforum/@bookforum	
Art Table	@artTable	@arttableinc
ARTstor	@artstor	
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D. Giles Ltd.	@gilesLtd	
D.A.P. Distributed Art Publishers	@artbook	
De Gruyter	@degruyter_TRS	
Duke University Press	@dukepress	
Dumbarton Oaks Research Library and Collection	@dumbartonoaks	



## Sponsors and Exhibitors Social Map #CAA2016

Conference Exhibitors	Twitter	Instagram
Frieze	@frieze_magazine	@frieze_magazine
Gamblin Artist Colors	@gamblin_colors	@gamblincolors
Getting Your Sh*t Together/GYST Ink	@gystlnk	@gyst_ink
Getty Publications	@gettypubs	
Golden Artist Colors Inc.	@goldenarcrylics	@goldenpaints
Holbein Artist Materials	@holbeinusa	@hobeinusa
I.B. Tauris Publishers	@ibtauris	
Institut National d'Histoire de l'Art INHA	@inha_fr	
Intellect Books	@intellectbooks	
Kremer Pigments Inc.	@kremerpigments	
Laurence King Publishing	@laurencekingpub	@laurencekingpub
Marist College Florence Branch	@marist	
Oxford University Press	@oupacademic	
Pearson	@pearson	
Penguin Random House	@penguinrandom	@penguinrandomhouse
Penn State University Press	@psupress	@pennstate
Prestel Publishing	@prestel_us	@prestel_usa
Princeton University Press	@princetonupress	
Professional Artist Magazine	@proartistmag	
R&F Handmade Paints	@rfpaints	
Richmond, The American International	@richmonduni	
Rizzoli International Publications	@rizzoli_books	
Routledge, Taylor & Francis	@routledgebooks/@tandfonline	
Savoir Faire	@savoirfairecie	@savoir_faire_art
The MIT Press	@mitpress	
The Scholar's Choice	@scholarschoice	@scholarschoice
School of Art and Design at	@iubloomington	@iubloomington
Indiana University, Bloomington		
Sierra Nevada College	@snclaketahoe	@sierranevadacollege
Skyhorse Publishing	@skyhorsepub	@skyhorsepub
Sobercove Press	@sobercove	@sobercove
SRISA-Santa Reparata International	@srisaflorence	
School of Art		
Thames & Hudson	@thameshudsonusa	
The Henry Moore Institute	@hmileeds	@henrymoorefoundation
The Monacelli Press	@monacellipress	
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University of Chicago Press	@uchicagopress	
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University Press of New England	@upnepub	
University of Texas Press	@utexaspress	@utpress
University of Washington Press	@uwapress	@uwapress
Western State Colorado University	@westerncolou	@westerncolou
Wiley	@wileyupdates	
Yale University Press	@yalepress	

## 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 Tania Bruguera, titled "Aest-ethics: Art with Consequences"
- Opening Reception at The Katzen Art Center
- The Fourteenth Annual Distinguished Scholar session honoring Richard J. Powell
- 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
- 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 Washington Marriott Wardman Park

### 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 and post on Twitter and Facebook
- Connect with other attendees via activity feeds

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) or search the Apple App Store or Google Play store for College Art Association.

CONFERENCE AT A GLANCE

	TUESDAY FEBRUARY 2	WEDNESDAY FEBRUARY 3	THURSDAY FEBRUARY 4	FRIDAY FEBRUARY 5	SATURDAY FEBRUARY 6
Conference Registration	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
CAA Membership	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
Career Services					
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–12:00 PM
Mentoring Sessions			8:00 AM–5:00 PM	8:00 AM–5:00 PM	
Sessions		7:30–9:00 AM 9:30 AM–12:00 PM 12:30–2:00 PM 2:30–5:00 PM	7:30–9:00 AM 9:30 AM–12:00 PM 12:30–2:00 PM 2:30–5:00 PM 5:30–7:00 PM	7:30–9:00 AM 9:30 AM–12:00 PM 12:30–2:00 PM 2:30–5:00 PM 5:30–7:00 PM	7:30–9:00 AM 9:30 AM–12:00 PM 12:30–2:00 PM 2:30–5:00 PM
ARTspace and Media Lounge		8:00 AM–5:00 PM	8:00 AM–5:00 PM	8:00 AM–5:00 PM	8:00 AM–5:00 PM
ARTexchange				5:30–7:30 PM	
CAA Annual CAA Business Meeting, Convocation, and Reception (open to all CAA members)		5:30–9:00 PM			
Book and Trade Fair			9:00 AM–6:00 PM	9:00 AM–6:00 PM	9:00 AM–2:30 PM
School and Department Reunions and Receptions			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



SESSIONS AT A GLANCE

All sessions will be held at the Washington Marriott Wardman Park Hotel unless otherwise noted.

Wednesday, February 3

9:30 AM–12:00 PM

Taking Stock: Future Direction(s) in the Study of Collecting  
Washington 5, Exhibition Level  
Chair: Christina M. Anderson, University of Oxford

Beyond Featherwork: Mexican Visual Identity Between Conquest and Independence  
Delaware Suite B, Lobby Level  
Chairs: Aliza M. Benjamin, Temple University; Bradley Cavallo, Temple University

The Institutionalization of Social Art Practice  
Delaware Suite A, Lobby Level  
Chairs: Charlotte Bonham-Carter, Central Saint Martins, University of the Arts, London; Nicola G. Mann, Richmond, The American International University in London

ARTspace  
Public Art Practice—Clearing the Hurdles and Avoiding the Pitfalls  
Thurgood Marshall Ballroom South/East, Mezzanine Level  
Chair: Hilary A. Braysmith, University of Southern Indiana

Here and Abroad: The Globalization of K(Korean)-Art and Other Myths  
Washington 2, Exhibition Level  
Chairs: Dong-Yeon Koh, Hongik University; Gyung Eun Oh, Wonkang University

Negotiating Chronology and Geography in Museum Spaces: Africa and Egypt on Display  
Washington 3, Exhibition Level  
Chairs: Rachel P. Kreiter, Emory University; Amanda H. Hellman, Michael C. Carlos Museum

From Local to Global: Ancient and Contemporary Òrisà Imagery within and outside Africa  
Wilson C, Mezzanine Level  
Chair: Babatunde Lawal, Virginia Commonwealth University

Cultivating an Ecology of Networked Knowledge and Innovation through Collaborations among Sciences, Engineering, Arts, and Design  
Wilson A, Mezzanine Level  
Chairs: Roger F. Malina, SEAD/Leonardo/University of Texas Dallas and Leonardo Publications; Carol Strohecker, SEAD Co-PI/Rhode Island School of Design (RISD)

Task Force on Design  
Design Incubation Colloquium 2.4  
Hoover, Mezzanine Level  
Chairs: Steven McCarthy, University of Minnesota; Aaris Sherin, St. John's University

“Thinking through the Body”: Visual Passion in Medieval and Early Modern Art  
Washington 6, Exhibition Level  
Chairs: Mati Meyer, The Open University of Israel; Assaf Pinkus, Tel Aviv University

Something in the Dirt: Discourses of Hygiene, Health, and Progress in the North American Landscape  
Wilson B, Mezzanine Level  
Chairs: Sarah J. Moore, University of Arizona; John-Michael Howell Warner, Kent State University

Performance Art as Portraiture  
Washington 1, Exhibition Level  
Chairs: Dorothy Moss, National Portrait Gallery, Smithsonian Institution; Jamie L. Smith, CONNERSMITH Gallery

The Artist-Critic: History, Identity, Work  
Virginia Suite, Lobby Level  
Chairs: Christa Noel Robbins, University of Virgina; Zachary Robert Cahill, University of Chicago

Historians of German, Scandinavian, and Central European Art and Architecture  
There’s No Such Thing as Visual Culture  
Washington 4, Exhibition Level  
Chair: Corine L. Schleif, Arizona State University

Wednesday, February 3

12:30–2:00 PM

Pacific Arts Association  
Business Meeting  
Delaware Suite B, Lobby Level

National Endowment for the Arts  
Artist as Entrepreneur: Preparation for Life after Higher Education  
Maryland Suite, Lobby Level  
Chairs: Meg Brennan, National Endowment for the Arts; Wendy Clark, National Endowment for the Arts

ARTspace  
Services to Artists Committee  
MetaMentors: Time. Space. Money.  
Thurgood Marshall Ballroom East/South, Mezzanine Level  
Chairs: David J. Brown, Western Carolina University; Niku Kashef, California State University, Northridge

Association of Art Museum Curators  
Curators on Paths to a Curatorial Art Museum Career  
Washington 2, Exhibition Level  
Chair: Helen C. Evans, Association of Art Museum Curators/ Metropolitan Museum of Art

AIGA | the professional association for design  
Designers as Writers, Authors, and Makers  
Virginia Suite, Lobby Level  
Chair: Kenneth Fitzgerald, Old Dominion University

Art Historians Interested in Pedagogy and Technology  
A Signature Pedagogy for Art History in the Twenty-First Century  
Washington 1, Exhibition Level  
Chairs: Nathalie N. Hager, University of British Columbia Okanagan; Sarah Jarmer Scott, Wagner College

Education Committee  
The College Studio Practice, Academic Theory and the Tactile Experience: from Margin to Center  
Coolidge, Mezzanine Level  
Chairs: Andrew Hairstans, Auburn University Montgomery

American Academy in Rome  
Key Sets: Photographic Collections and Visual Art  
Washington 6, Exhibition Level  
Chair: Lindsay R. Harris, American Academy in Rome

International Center for the Arts of the Americas  
Living Archives: Latin American and Latino Art Materials in U.S. Institutions  
Harding, Mezzanine Level  
Chair: Olga U. Herrera, University of Illinois at Chicago

CAA Task Force on Design  
CAA Promotion and Tenure Guidelines for Design Faculty  
Hoover, Mezzanine Level  
Chair: Jim Hopfensperger, Western Michigan University

Society for the Study of Early Modern Women  
Emotion, Status, and Memory in Early Modern Italy  
Delaware Suite A, Lobby Level  
Chair: Andrea G. Pearson, American University

International Committee  
Roundtable: Between Democracies 1989–2014: Remembering, Narrating, and Reimagining the Past in Eastern and Central Europe and Southern Africa (EESA)  
Wilson A, Mezzanine Level  
Chair: Judy Peter, University of Johannesburg

Emily Hall Tremaine Foundation  
To Stay or To Go? Preparing Artists for Career Opportunities Locally and Elsewhere  
Washington 3, Exhibition Level  
Chair: Heather Pontonio, Emily Hall Tremaine Foundation

Southeastern College Art Conference  
Art In the Trenches: Visual Culture at, of, and in the Face of War  
Washington 4, Exhibition Level  
Chair: Elizabeth Rivenbark, University of South Alabama

Wednesday, February 3

2:30–5:00 PM

The Modernities of French Art and its History, 1780 to the Present  
Washington 1, Exhibition Level  
Chairs: Natalie A. Adamson, University of Saint Andrews; Richard Taws, University College London

Sensorial Regimes: Reflections on Postcolonial Art History in Latin America  
Salon 1, Lobby Level  
Chairs: Jens Baumgarten, Federal University of São Paulo; Tristan Weddigen, Universität Zürich

The Community-Based Museum in Global Context  
Wilson C, Mezzanine Level  
Chairs: Remei Capdevila-Werning, El Museo del Barrio; Joy Liu, Museum of Chinese in America

Beyond the Pictures Generation: New Approaches to Photography in the 1980s  
Washington 4, Exhibition Level  
Chairs: Heather Diack, University of Miami; Erina Duganne, Texas State University

The Art of Assembly: Urban Space and Crowd Control in the Middle Ages  
Delaware Suite A, Lobby Level  
Chair: Gillian B. Elliott, Corcoran School of the Arts & Design

The “Unity of the Arts:” Writing about Fine and Decorative Art Together  
Maryland Suite, Lobby Level  
Chair: Imogen Hart, University of California, Berkeley

Mines and Matter: How Images Make Meaning of an Industry  
Delaware Suite B, Lobby Level  
Chair: Shannen L. Hill, National Museum of African Art, Smithsonian Institution and Baltimore Museum of Art

Society of Historians of East European, Eurasian, and Russian Art and Architecture  
Exploring Native Traditions in the Arts of Eastern Europe and Russia—Part I  
Washington 2, Exhibition Level  
Chair: Alison L. Hilton, Georgetown University

Awareness→Professionalization→Career Opportunities? Teaching Provenance Research within the Field of Art History  
Wilson A, Mezzanine Level  
Chairs: Chairs: Jane C. Milosch, Smithsonian Provenance Research Initiative, Smithsonian Institution; Paul B. Jaskot, DePaul University and CASVA Fellow  
2014–16, National Gallery of Art

**Between the Ephemeral and the Virtual: Reactivating Art Installations through Digital Reconstructions**  
Washington 5, Exhibition Level  
Chairs: Laura Moure Cecchini, Duke University; Chiara Di Stefano, Independent Scholar

ARTspace  
**Choreographic Thinking**  
Thurgood Marshall Ballroom South/East, Mezzanine Level  
Chair: Lauren O’Neal, Phillips Exeter Academy

**Space and the Sacred in the Ancient Mediterranean and Near East**  
Virginia Suite, Lobby Level  
Chairs: Isabelle Pafford, San José State University; Kristen Seaman, University of Oregon

**Museum and Cultural Sector Internships, Now and for the Future**  
Washington 6, Exhibition Level  
Chairs: Martha M. Schloetzer, National Gallery of Art; Stephanie Mayer Heydt, High Museum of Art

Renaissance Society of America  
**The Language of Fame and Failure in the Renaissance**  
Salon 3, Lobby Level  
Chair: Jeffrey Chipps Smith, University of Texas-Austin

**Wednesday, February 3**  
5:30 PM–7:00 PM

**Annual CAA Members’ Business Meeting and CAA Convocation and Awards Presentation**  
Announcement of the New Members of the CAA Board of Directors  
Keynote Address: Tania Bruguera  
Salon 2, Lobby Level

**Thursday, February 4**  
7:30–9:00 AM

Leonardo Education and Art Forum  
**Business Meeting**  
Coolidge, Mezzanine Level

New Media Caucus  
**Business Meeting**  
Hoover, Mezzanine Level

Northern California Art Historians  
**Business Meeting**  
Washington 3, Exhibition Level

**Thursday, February 4**  
9:30 AM–12:00 PM

**(Mis)Representing “Justice” in Mesoamerica, AD 100–1650**  
Salon 1, Lobby Level  
Chairs: Angélica J. Afanador-Pujol, Arizona State University; Cecelia F. Klein, University of California, Los Angeles

**Window/Lens/Mirror: The Materiality of Glass in Modern and Contemporary Art**  
Washington 6, Exhibition Level  
Chairs: Virginia M. G. Anderson, Maryland Institute College of Art; Dalia Habib Linssen, Rhode Island School of Design

**Anthropocene and Landscape**  
Virginia Suite, Lobby Level  
Chairs: Thomas R. Beachdel, Hostos, City University of New York; Dorothea Dietrich, Smithsonian Institution

CAA Publications Committee  
**Why Review?**  
Harding, Mezzanine Level  
Chair: Juliet Bellow, American University

**Draping the Middle Ages: Moveable Textile Patterns in East and West, c. 500-1500**  
Washington 3, Exhibition Level  
Chairs: Patricia D. Blessing, Society of Architectural Historians

**Everything Disappears**  
Washington 4, Exhibition Level  
Chairs: Alexander Dumbadze, George Washington University; Frazer D. Ward, Smith College

The Fulbright U.S. Scholar Program and the Terra Foundation for the History of American Art  
**Grant Opportunities for Supporting American Art in Europe and China**  
Wilson A, Mezzanine Level  
Chairs: Maria Gahan, Institute of International Education; Sophia Yang, Institute of International Education

**Mapping Feminist Art Networks**  
Washington 1, Exhibition Level  
Chair: Joanna P. Gardner-Huggett, DePaul University

ARTspace  
Services to Artists Committee  
**Art Happens: New Models for DIY Initiatives**  
Thurgood Marshall Ballroom East/South, Mezzanine Level  
Chairs: Reni Gower, Virginia Commonwealth University; and Melissa Potter, Columbia College, Chicago

**Defining the Third Wave: Art, Popular Culture, and Millennial Feminism**  
Coolidge, Mezzanine Level  
Chair: Deborah J. Johnson, Providence College

**Establishing Ownership: The Image of the Indigenous American**  
Washington 2, Exhibition Level  
Chairs: Elizabeth Ann Klimek, Corcoran College of Art and Design, George Washington University

**Expanded Fieldwork: Art and Research-Based Practice**  
Washington 5, Exhibition Level  
Chairs: Mary Leclère, Core Residency Program, Museum of Fine Arts, Houston; Lily Cox-Richard, Core Residency Program, Museum of Fine Arts, Houston

Design Studies Forum  
**Design on Display: Staging Objects in the Museum and Beyond**  
Hoover, Mezzanine Level  
Chairs: Paula R. Lupkin, University of North Texas; Anca I. Lasc, Pratt Institute

**Race, Remembrance, and Reconciliation: International Dialogue in National Museums**  
Salon 3, Lobby Level  
Chair: Julie L. McGee, University of Delaware

**Digital Art History: New Projects, New Questions**  
Maryland Suite, Lobby Level  
Chair: Nancy Micklewright, Freer|Sackler Smithsonian Institution

**Picturing Death, 1200–1600—Part I**  
Delaware Suite A, Lobby Level  
Chairs: Stephen G. Perkinson, Bowdoin College; Noa Turel, University of Alabama at Birmingham

**Non-Aligned: Art, Solidarity, and the Emerging “Third World”**  
Delaware Suite B, Lobby Level  
Chairs: Adair Rounthwaite, University of Washington; Atreyee Gupta, Forum Transregionale Studien, Berlin

**Connoisseurship—or Connoisseurs?**  
Wilson C, Mezzanine Level  
Chair: Catherine B. Scallen, Case Western Reserve University

European Postwar and Contemporary Art Forum  
**Geometric Abstraction, Op, and Kinetic Art in a Trans-National Perspective**  
Wilson B, Mezzanine Level  
Chairs: Lily Woodruff, Michigan State University; Daniel R. Quiles, School of the Art Institute of Chicago

**Thursday, February 4**  
12:30–2:00 PM

Association of Historians of American Art  
**Business Meeting**  
Washington 6, Exhibition Level

Queer Caucus for Art  
**Business Meeting**  
Wilson B, Mezzanine Level

National Endowment for the Arts and National Endowment for the Humanities  
**The NEA and NEH at 50: NEA Chair Jane Chu and NEH Chair William “Bro” Adams in Conversation**  
Salon 3, Lobby Level  
Free and open to the public

Community College Professors of Art and Art History  
**In and Out of the Studio: New Ideas for Art Appreciation**  
Coolidge, Mezzanine Level  
Chair: Susan M. Altman, Middlesex County College

Professional Practices Committee  
**CAA’s MFA Standards**  
Delaware Suite A, Lobby Level  
Chairs: Thomas G. Berding, Michigan State University; John Kissick, University of Guelph

Association of Academic Museums and Galleries  
**Activating The Archive**  
Washington 2, Exhibition Level  
Chair: Joyce S. Hertzson, Vignelli Center for Design Studies, Rochester Institute of Technology

Association for Textual Scholarship in Art History  
**The ‘Art’ of Dying Well: Virtuous, Horrific, and Spectacular Deaths in Art, History and Literature**  
Washington 3, Exhibition Level  
Chairs: Liana Cheney, Università di Aldo Moro; Barbara Watts, Florida International University

Catalogue Raisonné Scholars Association  
**Artists and Their Collaborators**  
Harding, Mezzanine Level  
Chairs: Susan Cooke, The Estate of David Smith, New York; Shaina D. Larrivee, The Hedda Sterne Foundation, Inc.

Association for Modern and Contemporary Art of the Arab World, Iran, and Turkey  
**Curating the Middle East in America: A Roundtable Discussion**  
Washington 5, Exhibition Level  
Chairs: Jessica Gerschultz, University of Kansas; Sarah-Neel Smith, University of California, Los Angeles

National Council on Education for the Ceramic Arts  
**NCECA Session**  
Wilson A, Mezzanine Level  
Chair: Joshua Green, National Council on Education for the Ceramic Arts

American Society for Hispanic Art Historical Studies  
**Who Made Me? Patronage Without Patrons in Medieval Iberia**  
Washington 1, Exhibition Level  
Chair: Julie Harris, Spertus Institute of Jewish Learning and Leadership

American Folk Art Museum  
**Art + History = Folk Art**  
Salon 1, Lobby Level  
Chair: Stacy C. Hollander, American Folk Art Museum



Historians of German, Scandinavian, and Central European Art and Architecture  
**Historians of German, Scandinavian, and Central European Art and Architecture Emerging Scholars**  
Maryland Suite, Lobby Level  
Chair: Juliet Koss, Scripps College

Society of Historians of East European, Eurasian, and Russian Art and Architecture  
**Collecting, Curating, Canonizing, Critiquing: The Institutionalization of Eastern European Art**  
Washington 4, Exhibition Level  
Chair: Ksenia Nouril, Rutgers, The State University of New Jersey, and MoMA

Women’s Caucus for Art  
**Women’s Caucus for Art Keynote Address Impact: Stephanie Sherman**  
Salon 2, Lobby Level  
Chair: Brenda R. Oelbaum

International Association of Word and Image Studies  
**In the Light of Modern Media: Word and Image Analysis as Heuristic Tool**  
Wilson C, Mezzanine Level  
Chair: Jorgelina Orfila, Texas Tech University

Committee on Women in the Arts  
**Pink Collars or Pink Shackles? How the Adjunct Teaching Crisis Threatens Women’s Lives and Careers**  
Delaware Suite B, Lobby Level  
Chairs: Miriam Schaer, Columbia College Chicago; Jean Shin, Pratt Institute

National Art Education Association  
**The Art of Teaching Art & Design: Realigning Critical & Creative Pedagogy for 21st Century Professional Development**  
Virginia Suite, Lobby Level  
Chairs: Sara Wilson McKay, National Art Education Association and VCU; Renee Y. Sandell, George Mason University

CAA Task Force on Design  
**Communication Design Scholarship: Opportunities and Approaches**  
Hoover, Mezzanine Level  
Chair: Dan Wong, New York City College of Technology, CUNY

Thursday, February 4

2:30–5:00 PM

**Distinguished Scholar Session Honoring Richard Powell**  
Salon 2, Lobby Level

**Mobilities in/of American Art**  
Washington 2, Exhibition Level  
Chairs: Lacey Baradel, Vassar College; Nenette Luarca-Shoaf, The McNeil Center for Early American Studies

**Landscape into History**  
Salon 1, Lobby Level  
Chairs: John M. Beardsley, Dumbarton Oaks; Jennifer Raab, Yale University

International Center of Medieval Art  
**Out of Time and Out of Place: Comparative Approaches in Art History**  
Washington 3, Exhibition Level  
Chairs: Jennifer R. Borland, Oklahoma State University/ Material Collective; Benjamin C. Tilghman, Lawrence University/Material Collective

**The Art of Animal Activism: Critical Parameters**  
Wilson C, Mezzanine Level  
Chairs: Alan C. Braddock, College of William & Mary; Keri Cronin, Brock University

ARTspace  
Services to Artists Committee  
**Another 5x5: Mining the DC Area’s Distinct Culture**  
Thurgood Marshall Ballroom East/South, Mezzanine Level  
Chairs: David J. Brown, Western Carolina University; and Zoe Charlton, American University

**Digital Artists’ Books: New Critical Vocabularies**  
Washington 5, Exhibition Level  
Chairs: Kathryn J. Brown, Tilburg University; Anna S. Arnar, Minnesota State University Moorhead

Committee on Diversity Practices  
**Curating Diversity: Ideologies & Methodologies**  
Salon 3, Lobby Level  
Chair: Amanda Cachia, University of California, San Diego

**Afrotropes**  
Maryland Suite, Lobby Level  
Chairs: Huey Copeland, Northwestern University; Krista A. Thompson, Northwestern University

**Public Art and Historical Memory in the U. S. Capitol Rotunda**  
Delaware Suite B, Lobby Level  
Chairs: Debra W. Hanson, Virginia Commonwealth University; Michele Cohen, Office of the Architect of the Capitol

**Diagram Aesthetics in the 20th Century: Histories and Theories**  
Wilson B, Mezzanine Level  
Chair: Natilee Harren, The University of Houston

**Very Generally Ignorant, Flippant: Art Criticism and Mass Media in the Nineteenth Century**  
Harding, Mezzanine Level  
Chairs: Wendy J. Katz, University of Nebraska-Lincoln; Eleanor Jones Harvey, Smithsonian American Art Museum

**Pre-Columbia in Nineteenth-Century Art and Science**  
Coolidge, Mezzanine Level  
Chairs: John F. López, Skidmore College; Lisa Trever, University of California, Berkeley

**Making A Killing: Art, Capital, and Value in the 21st Century**  
Delaware Suite A, Lobby Level  
Chair: Tom McDonough, State University of New York Binghamton University

**Re-examining the Art History Survey: What do We Retain; What do We Transform?**  
Wilson A, Mezzanine Level  
Chairs: Anne R. Norcross, Kendall College of Art and Design; Suzanne M. Eberle, Kendall College of Art and Design

**Without Borders: The Promise and Pitfalls of Inter-American Art History**  
Washington 4, Exhibition Level  
Chairs: Breanne Robertson, American University; Fabiola Martinez, Saint Louis University

**Altered Visions: Revisiting the Trials and Tribulations of the Single Collection Museum**  
Hoover, Mezzanine Level  
Chairs: Brian Seymour, Community College of Philadelphia; Leanne M. Zalewski, Central Connecticut State University

**Digital Cultural Heritage as Public Humanities Collaboration**  
Washington 1, Exhibition Level  
Chair: Victoria E. Szabo, Duke University

**Transforming Japonisme: International Japonisme in an Age of Industrialization and Visual Commerce**  
Virginia Suite, Lobby Level  
Chairs: Gabriel P. Weisberg, University of Minnesota; Elizabeth J. Fowler, Independent Scholar

Thursday, February 4

5:30–7:00 PM

**The Power of Storytelling: Finding and Engaging New Audiences**  
Salon 2, Lobby Level  
Free and open to the public  
Jarl Mohn, President and CEO of National Public Radio, will speak on the visual arts and the public.

Catalogue Raisonné Scholars Association  
**Business Meeting**  
Harding, Mezzanine Level

Historians of Islamic Art Association  
**Business Meeting**  
Washington 6, Exhibition Level

Committee on Diversity Practices  
**Art and Citizenship in Contemporary Social Practice**  
Coolidge, Mezzanine Level  
Chairs: Ann H. Albritton, Ringling College of Art and Design; Edith A. G. Wolfe, Tulane University

Arts Council of the African Studies Association  
**African Arts and Italian Colonialism: A Missing Africanist History**  
Washington 2, Exhibition Level  
Chair: Tenley Bick, University of California, Los Angeles

Museum Committee  
**Neither Fish nor Fowl: Assessing the Work of Academic Art Museum Professionals in a Tenure-Track, Peer-Reviewed World**  
Delaware Suite A, Lobby Level  
Chairs: Tracy S. Fitzpatrick, Neuberger Museum of Art; Jill J. Deupi, Lowe Art Museum

The College Board’s Advanced Placement (AP) Art History Program  
**Comparative Investigations of Monuments and their Contexts: Constructing Understanding in AP Art History**  
Virginia Suite, Lobby Level  
Chairs: Wendy Free, The College Board; Ed DeCarbo, Pratt Institute

National Council of Arts Administrators  
**Narratives by the Numbers: Employing Data and Analytics to Tell Compelling Stories**  
Maryland Suite, Lobby Level  
Chairs: Jim Hopfensperger, Western Michigan University; Nan Goggin, University of Illinois at Urbana-Champaign

Art Libraries Society of North America  
**Digital Collaborations: Successful Partnerships between Librarians and Faculty in the Digital Humanities**  
Washington 1, Exhibition Level  
Chairs: Eumie Imm Stroukoff, Georgia O’Keeffe Museum; Sarah Falls, The Ohio University

Japan Art History Forum  
**Contemporary Japanese Art and the Social Turn**  
Wilson C, Mezzanine Level  
Chair: Justin Jesty, University of Washington

International Association of Art Critics  
**Art Criticism and Art History: The Fluid Edge**  
Washington 5, Exhibition Level  
Chair: Aaron Levy, University of Pennsylvania

Northern California Art Historians  
**Pacific Standard Time North: San Francisco Art, 1960–1980**  
Washington 3, Exhibition Level  
Chair: Elaine J. O’Brien, California State University, Sacramento

Society of Contemporary Art Historians  
**Exhibition History as Contemporary Art History**  
Hoover, Mezzanine Level  
Chair: John Tain, Getty Research Institute

Pacific Arts Association  
**Photography In and Of the Pacific: Collecting the Past, Visualizing the Future**  
Washington 4, Exhibition Level  
Chair: Heather L. Walldroup, Appalachian State University

Friday, February 5

7:30–9:00 AM

Association for Latin American Art  
**Business Meeting**  
Washington 1, Exhibition Level

Community College Professors of Art and Art History  
**Business Meeting**  
Washington 5, Exhibition Level

Diasporic Asian Art Network  
**Business Meeting**  
Washington 6, Exhibition Level

Foundations in Art: Theory and Education (FATE)  
**Business Meeting**  
Washington 2, Exhibition Level

Historians of British Art  
**Business Meeting**  
Washington 3, Exhibition Level

Italian Art Society  
**Business Meeting**  
Washington 4, Exhibition Level

Friday, February 5

9:30 AM–12:00 PM

**Modernism and Medicine—Part I**  
Delaware Suite B, Lobby Level  
Chairs: Gemma Blackshaw, Plymouth University; Allison Morehead, Queen’s University

**Spool to Spool: Audio Tape as Historical Evidence**  
Wilson C, Mezzanine Level  
Chair: Jane Blocker, University of Minnesota, Minneapolis

Education Committee  
**Teaching Western and Non-Western Art History: Starting a Global Conversation**  
Wilson A, Mezzanine Level  
Chairs: Aditi Chandra, University of California, Merced; Leda Cempellin, South Dakota State University

**The Study of World Art in Washington D.C.**  
Salon 2, Lobby Level  
Chairs: M. Elizabeth Cropper, Center for Advanced Study in the Visual Arts, National Gallery of Art; Therese O’Malley, Center for Advanced Studies in the Visual Arts, National Gallery of Art

**Institutionalizing Socially Engaged Art in the 21st Century**  
Salon 1, Lobby Level  
Chairs: Izabel Galliera, McDaniel College; Sabine M. Eckmann, Washington University in St. Louis

Museum Committee  
**New Studies in Museum, Gallery, and Exhibition History**  
Salon 3, Lobby Level  
Chairs: Antoniette M. Guglielmo, Getty Leadership Institute; Anne Manning, Nelson-Atkins Museum of Art

**Formalism Before Clement Greenberg—Part I**  
Maryland Suite, Lobby Level  
Chairs: Katherine M. Kuenzli, Wesleyan University; Marnin Young, Stern College for Women of Yeshiva University

**Mountains and Rivers (without) End: Eco-Art History in East Asia**  
Washington 6, Exhibition Level  
Chair: De-Nin D. Lee, Emerson College

**Surface and Significance**  
Washington 5, Exhibition Level  
Chairs: Lisa Lee, Emory University; Kate Nesin, The Art Institute of Chicago

Italian Art Society  
**Beyond Texts and Academies: Rethinking the Education of the Early Modern Italian Artist**  
Washington 1, Exhibition Level  
Chair: Jesse M. Locker, Portland State University

**South to North: Latin American Artists in the United States, 1820s–1890s**  
Washington 2, Exhibition Level  
Chair: Katherine E. Manthorne, City University of New York

**The Visual Politics of Play: On the Signifying Practices of Digital Games**  
Washington 3, Exhibition Level  
Chair: Soraya Murray, University of California, Santa Cruz

**On the Visual Front: Revisiting World War II and American Art**  
Virginia Suite, Lobby Level  
Chairs: John W. Ott, James Madison University; Melissa Renn, Harvard Business School

**Geoaesthetics in Early Modern and Colonial Worlds**  
Hoover, Mezzanine Level  
Chairs: Sugata Ray, University of California, Berkeley; Hannah Baader, Kunsthistorisches Institut in Florenz, Max-Planck-Institut

**Housework: Contemporary Art and the Domestic**  
Washington 4, Exhibition Level  
Chair: Elyse D. Speaks, University of Notre Dame

**The Mystery of Masonry Brought to Light: Freemasonry and Art from the Eighteenth Century until Now**  
Delaware Suite A, Lobby Level  
Chair: Reva J. Wolf, State University of New York at New Paltz

Association for Critical Race Art History  
**Art, Race, and Christianity**  
Wilson B, Mezzanine Level  
Chairs: Phoebe E. Wolfskill, Indiana University; James Romaine, The Association of Scholars of Christianity in the History of Art

Friday, February 5

12:30–2:00 PM

American Society for Hispanic Art Historical Studies  
**Business Meeting**  
Washington 5, Exhibition Level

National Art Education Association  
**Business Meeting**  
Hoover, Mezzanine Level

Society of Historians of East European, Eurasian, and Russian Art and Architecture  
**Business Meeting**  
Off-Site: CW Post Center, Hillwood Museum, 4155 Linnean Avenue, NW

Coalition of Women in the Arts Organization  
**Technology and Women Artists**  
Coolidge, Mezzanine Level  
Chair: Kyra Belan, Broward College

ARTspace  
Services to Artists Committee  
**MetaMentors: Creative Outsourcing/Partnerships: Making Big Projects Come True**  
Thurgood Marshall Ballroom East/South, Mezzanine Level  
Chairs: Carissa Carman, Indiana University Bloomington; and Natalie Campbell, Independent Curator

Historians of Netherlandish Art  
**Before the Selfie: Promoting the Creative Self in Early Modern Northern Europe**  
Delaware Suite A, Lobby Level  
Chair: Jacquelyn N. Coutre, Agnes Etherington Art Centre, Queen’s University

Association of Historians of American Art  
**Claiming the Unknown, the Forgotten, the Fallen, the Lost, and the Dispossessed**  
Salon 1, Lobby Level  
Chair: Robert Cuzzolino, the Pennsylvania Academy of the Fine Arts

American Society for Eighteenth-Century Studies  
**Eros & Enlightenment**  
Washington 2, Exhibition Level  
Chairs: Nina Dubin, University of Illinois at Chicago; Hérica Valladares, University of North Carolina, Chapel Hill

Task Force on Advocacy  
**#CAAadvocacy**  
Harding, Mezzanine Level  
Chairs: Sandra L. Esslinger, Mt. San Antonio College; Amy Hamlin, St. Catherine University; Karen J. Leader, Florida Atlantic University

International Committee  
**Exile**  
Wilson A, Mezzanine Level  
Chairs: Jennifer S. Griffiths, American Academy in Rome; Valérie Rousseau, American Folk Art Museum

Art Libraries Society of North America and the Committee on Intellectual Property  
**Putting the Fair Use Code to Work: Case Studies from Year One**  
Delaware Suite B, Lobby Level  
Chair: Judy Metro, National Gallery of Art

Visual Culture Caucus  
**Changing American Landscape**  
Washington 4, Exhibition Level  
Chair: Kristen Oehlrich, Williams College

Women’s Caucus for Art  
**Critical Contact: Non-Traditional and Multicultural Mentoring through Art-Making**  
Salon 2, Lobby Level  
Chairs: Brenda R. Oelbaum; Molly Marie Nuzzo, Montgomery College

American Council for Southern Asian Art  
**New Developments in the Study of Southeast Asian Art**  
Washington 1, Exhibition Level  
Chair: Melody N. Rod-ari, Loyola Marymount University

Exhibitor Session: Golden Artists Colors, Inc.  
**Pigments in a Bind (er)**  
Virginia Suite, Lobby Level  
Chair: Sarah Sands, Golden Artist Colors

Association of Print Scholars  
**The Art of Collecting**  
Washington 6, Exhibition Level  
Chairs: Freyda Spira, The Metropolitan Museum of Art; Elizabeth M. Rudy, Harvard Art Museums

Italian Art Society  
**Rethinking the Rhetoric and Force of Images**  
Maryland Suite, Lobby Level  
Chairs: Robert J. Williams, University of California, Santa Barbara; Anna Marazuela Kim, The Courtauld Institute of Art

Student and Emerging Professionals Committee  
**Mentoring in the 21st Century**  
Washington 3, Exhibition Level  
Chairs: Megan K. Young, Arts Council of New Orleans; Brittany Lockard, Wichita State University



Friday, February 5

2:30–5:00 PM

ARTspace  
**Annual Distinguished Artists’ Interviews**  
Thurgood Marshall Ballroom East/South, Mezzanine Level  
Joyce Scott with George Ciscle; Rick Lowe with LaToya Ruby Frazier

Association for Latin American Art  
**New Geographies of Abstract Art in Postwar Latin America**  
Washington 1, Exhibition Level  
Chairs: Mariola V. Alvarez, Colby College; Ana M. Franco, Universidad de los Andes, Bogotá

**UnAmerican Art**  
Salon 1, Lobby Level  
Chairs: Julia Bryan-Wilson, University of California, Berkeley; Richard E. Meyer, Stanford University

Association of Historians of American Art  
**Art and Invention in the U.S.**  
Washington 3, Exhibition Level  
Chairs: Ellery E. Foutch, Middlebury College; Hélène Valance, Université de Franche-Comté

**Female Piety and Visual Culture in the Late Medieval and Early Modern Hispanic World**  
Hoover, Mezzanine Level  
Chair: Cristina C. González, Oklahoma State University

Society of Historians of East European, Eurasian, and Russian Art and Architecture  
**Exploring Native Traditions in the Arts of Eastern Europe and Russia—Part II**  
Off-Site: CW Post Center, Hillwood Museum, 4155 Linnean Avenue NW  
Chair: Alison L. Hilton, Georgetown University

**The Explicit Material: On the Intersections of Cultures of Curation and Conservation**  
Coolidge, Mezzanine Level  
Chairs: Hanna Barbara Hölling, Max Planck Institute for the History of Science Berlin; Francesca G. Bewer, Harvard Art Museums

**Singing LeWitt: Sound and Conceptualism**  
Delaware Suite B, Lobby Level  
Chair: Seth G. Kim-Cohen, School of the Art Institute of Chicago

Association of Historians of Nineteenth-Century Art  
**Between the Covers: The Question of Albums in the Nineteenth Century—Part I**  
Washington 4, Exhibition Level  
Chair: Marilyn S. Kushner, New-York Historical Society

**An Art History of the Archive?—Part I**  
Delaware Suite A, Lobby Level  
Chairs: Dana Leibsohn, Smith College; Aaron M. Hyman, University of California, Berkeley

**Contemporary Art in Historic Settings**  
Wilson C, Mezzanine Level  
Chair: Ronit Milano, Ben-Gurion University of the Negev

Historians of Eighteenth-Century Art and Architecture  
**Pastel: The Moment of a Medium in the Eighteenth Century**  
Washington 6, Exhibition Level  
Chairs: Iris J. Moon, Pratt Institute; Esther Bell, Fine Arts Museums of San Francisco

**Picturing Black Power in American Visual Culture**  
Maryland Suite, Lobby Level  
Chair: Jo-Ann Morgan, Western Illinois University

International Committee  
**Going Beyond: Art as Adventure**  
Salon 3, Lobby Level  
Chair: Rosemary M. O’Neill, Parsons - The New School

**Unmapped Routes: Photography’s Global Networks of Exchange**  
Washington 2, Exhibition Level  
Chairs: Giulia Paoletti, Columbia University; Beth Saunders, Metropolitan Museum of Art

National Endowment for the Humanities  
**Past, Present, and Future: NEH at 50**  
Salon 2, Lobby Level  
Free and open to the public  
Chairs: Carol T. Peters, National Endowment for the Humanities; Stefanie Walker, National Endowment for the Humanities

**Forming Letters: New Research in Renaissance Calligraphy and Epigraphy**  
Wilson B, Mezzanine Level  
Chair: Debra Pincus, Independent Scholar

**Modes of Architectural Translation: Objects and Acts**  
Washington 5, Exhibition Level  
Chairs: Jeffrey E. Saletnik, Indiana University; Karen Koehler, Hampshire College

Friday, February 5

5:30–7:00 PM

Art Historians Interested in Pedagogy and Technology  
**Business Meeting**  
Delaware Suite A, Lobby Level

Arts Council of the African Studies Association  
**Business Meeting**  
Delaware Suite B, Lobby Level

Association of Historians of Nineteenth-Century Art  
**Business Meeting**  
Wilson A, Mezzanine Level

Association of Print Scholars  
**Business Meeting**  
Washington 6, Exhibition Level

Historians of Netherlandish Art  
**Business Meeting**  
Maryland Suite, Lobby Level

Public Art Dialogue  
**Public Art: Process and Practice—A Roundtable with Kirk E. Savage**  
Salon 1, Lobby Level  
Chairs: Cameron Cartiere, Emily Carr University of Art + Design; Jennifer Wingate, St. Francis College

Foundations in Art: Theory and Education  
**Controversy, Censorship, and Conundrums: Finding Connections in Teaching**  
Washington 2, Exhibition Level  
Chairs: Naomi J. Falk, St. Lawrence University; Ruth Stanford, Georgia State University

European Postwar and Contemporary Art Forum  
**Publishing in European Postwar and Contemporary Art: New Prospects in Research and Translation**  
Washington 5, Exhibition Level  
Chair: Stephanie C. Jeanjean, Pace University

Midwest Art History Society  
**Icons of the Midwest: Archibald Motley, Jr.**  
Wilson B, Mezzanine Level  
Chairs: Mark B. Pohlád, DePaul University; Amy Mooney, Columbia College Chicago

New Media Caucus  
**Augmented Reality—Invention/Reinvention**  
Washington 4, Exhibition Level  
Chair: Renate Ferro, Cornell University

Association for Latin American Art  
**Emerging Scholars of Latin American Art**  
Washington 1, Exhibition Level  
Chair: Maya S. Stanfield-Mazzi, University of Florida

Friday, February 5

5:30–7:30 PM

ARTspace  
**ARTexchange**  
Atrium, Exhibition Level  
Free and open to the public; a cash bar will be available

Saturday, February 6

7:30–9:00 AM

Mid-America College Art Association  
**Business Meeting**  
Hoover, Mezzanine Level

Saturday, February 6

9:30 AM–12:00 PM

ARTspace  
Services to Artists Committee  
**Simultaneous Roundtables: Arts Tune-Up**  
Thurgood Marshall Ballroom East/South, Mezzanine Level

**Smithsonian Artist Research Fellow Roundtable**  
Leader: Jane Milosch, Provenance Research Initiative at the Smithsonian Institution  
**Washington Project for the Arts Roundtable**  
Leader: Samantha May, Washington Project for the Arts  
**Greater Baltimore Cultural Alliance Roundtable**  
Leaders: Jeannie Howe, Greater Baltimore Cultural Alliance; Lauren Saunders, Greater Baltimore Cultural Alliance  
**Provisions Library: Arts for Social Change Roundtable**  
Leader: Donald Russell, Provisions Library  
**Washington Area Lawyers for the Arts Roundtable**  
Leader: John D. Mason, Washington Area Lawyers for the Arts  
**The Contemporary (Grit Fund) Roundtable**  
Leaders: Deana Haggag, and Lu Zhang, The Contemporary

9:30 AM–12:00 PM

**Montage before the Historical Avant-Garde: Photography in the Long Nineteenth Century**  
Washington 5, Exhibition Level  
Chair: Matthew Nicholas Biro, University of Michigan

**Modernism and Medicine—Part II**  
Wilson C, Mezzanine Level  
Chairs: Gemma Blackshaw, Plymouth University; Allison Morehead, Queen’s University

American Council for Southern Asian Art  
**Looking Askance at ‘Himalayan Art’**  
Washington 1, Exhibition Level  
Chair: Nachiket Chanchani, University of Michigan

American Society for Hispanic Art Historical Studies  
**Polychrome Sculpture in Iberia and the Americas, 1200–1800**  
Virginia Suite, Lobby Level  
Chair: Ilenia Colón Mendoza, School of Visual Arts and Design, University of Central Florida

**Taking Stock: Early Modern Art Now**  
Salon 1, Lobby Level  
Chairs: Hanneke Grootenboer, University of Oxford; Amy Knight Powell, University of California, Irvine

**Copy That: Painted Replicas and Repetitions before the Age of Appropriation**  
Delaware Suite A, Lobby Level  
Chair: Valerie L. Hellstein, The Willem de Kooning Foundation

**Building an Alternative Modernity: Artistic Exchange between Postwar Socialist Nations**  
Washington 6, Exhibition Level  
Chair: Vivian Li, Worcester Art Museum



**Forum Discussion: Rethinking Online Pedagogies for Art History**

Wilson A, Mezzanine Level  
Chairs: Anne L. McClanan, Portland State University; Virginia G. Hall, Johns Hopkins University

**Algorithmic Pollution: Artists Working with Data, Surveillance and Landscape**  
Washington 3, Exhibition Level  
Chairs: Lisa Moren, University of Maryland, Baltimore County; Ingrid Bachmann, Concordia University

**From Wood Type to Wheat Paste: Posters and American Visual Culture**  
Washington 2, Exhibition Level  
Chair: Austin L. Porter, Kenyon College

**Beyond ‘Postmodern Urbanism’: Reconsidering the Forms and Politics of Late 20th-Century Urban Design**  
Wilson B, Mezzanine Level  
Chair: Anthony Raynsford, San José State University

**London: Capital of the Nineteenth Century**  
Salon 3, Lobby Level  
Chairs: Jason Rosenfeld, Marymount Manhattan College; Timothy J. Barringer, Yale University

**Closing in on “The Wall”: The Vietnam Veterans Memorial at Thirty-Five**  
Washington 4, Exhibition Level  
Chair: Kim S. Theriault, Dominican University

**The Hudson River School Reconsidered—Part I**  
Maryland Suite, Lobby Level  
Chair: Alan Wallach, The College of William & Mary

**Saturday, February 6**  
12:30–2:00 PM

Association of Historians of Nineteenth-Century Art  
**Future Directions in Nineteenth-Century Art History**  
Salon 1, Lobby Level  
Chair: Sarah Betzer, University of Virginia

**Linda Nochlin: Passionate Scholar**  
Salon 2, Lobby Level  
Chair: Suzanne Preston Blier, Harvard University

Historians of British Art  
**Re-Forming Pre-Raphaelitism in the Late 20th & 21st Centuries: New Contexts, Paradigms, and Visions**  
Washington 4, Exhibition Level  
Chair: Susan P. Casteras, University of Washington

Diasporic Asian Art Network  
**Asian Latino Art and Visual Cultures: Current Scholarship and Institutional Practices**  
Washington 5, Exhibition Level  
Chair: Alexandra Chang, Asian/Pacific/American Institute, New York University

Radical Art Caucus  
**Old Country in the New Country: Exhibitions, Museums, and Early Twentieth-Century American Immigration**  
Virginia Suite, Lobby Level  
Chairs: Heidi A. Cook, Truman State University; Diana Greenwold, University of California, Berkeley

Association for Critical Race Art History  
**Behind the Veil: An Inside Look at the Smithsonian National Museum of African American History and Culture (NMAAHC)**  
Washington 1, Exhibition Level  
Chairs: Jacqueline Francis, California College of the Arts; Michelle Joan Wilkinson, Smithsonian Institution, National Museum of African American History and Culture

Society for Paragone Studies  
**Colliding Worlds**  
Harding, Mezzanine Level  
Chair: Sarah J. Lippert, University of Michigan-Flint

**Spectator Under Siege**  
Coolidge, Mezzanine Level  
Chair: Steven Henry Madoff, School of Visual Arts, New York

SGC International  
**Print Cocktail II**  
Washington 3, Exhibition Level  
Chair: Kimiko Miyoshi

**“The Black Craftsman Situation:” A Critical Conversation about Race and Craft**  
Wilson B, Mezzanine Level  
Chairs: Bibiana K. Obler, George Washington University; Mary Savig, Archives of American Art

Mid-America College Art Association  
**Young and Not so Young Guns of MACAA**  
Wilson A, Mezzanine Level  
Chair: Christopher S. Olszewski, Savannah College of Art and Design

Queer Caucus for Art  
**Queer Exhaustion**  
Maryland Suite, Lobby Level  
Chairs: Alpesh Kantilal Patel, Florida International University; Tina Takemoto, California College of the Arts

Visual Resources Association  
**Digital Humanities in the Classroom: An Exchange**  
Salon 3, Lobby Level  
Chair: Jeannine Keefer, University of Richmond

Exhibitor Session: Taylor & Francis  
**How to Get Published and How to Get Read**  
Washington 2, Exhibition Level  
Chairs: Sarah Sidoti, Taylor & Francis Group; Tara Golebiewski, Taylor & Francis Group

**Saturday, February 6**  
2:30–5:00 PM

American Council for Southern Asian Art  
**Conservation Challenges in India and the Himalayas: Yesterday, Today, and Tomorrow**  
Salon 3, Lobby Level  
Chair: Nachiket Chanchani, University of Michigan

**Meanings of Marginalia in Early Modern Art and Theory**  
Washington 6, Exhibition Level  
Chair: Stephanie S. Dickey, Queen’s University

**Visual Representations of Plant Knowledge in Pre-Columbian, Early Colonial, and Early Modern European Art**  
Delaware Suite A, Lobby Level  
Chair: Helen Ellis, Getty Research Institute

**The Ancient Art of Transformation**  
Wilson A, Mezzanine Level  
Chairs: Renee Marie Gondek, The College of William & Mary; Elizabeth M. Molacek, Harvard University Art Museums

**“Your Name Here”: The Tax Collector as Art Collector**  
Washington 5, Exhibition Level  
Chair: Anne Hilker, Bard Graduate Center

**Art of the Street: Tyrannized Urban Spaces as Sites for Radical Politics**  
Coolidge, Mezzanine Level  
Chairs: Jodi Kovach, Columbus College of Art and Design; Liz Trapp, Independent Scholar

**Formalism Before Clement Greenberg—Part II**  
Hoover, Mezzanine Level  
Chairs: Katherine M. Kuenzli, Wesleyan University; Marnin Young, Stern College for Women of Yeshiva University

Association of Historians of Nineteenth-Century Art  
**Between the Covers: The Question of Albums in the Nineteenth Century—Part II**  
Harding, Mezzanine Level  
Chair: Marilyn S. Kushner, New-York Historical Society

**An Art History of the Archive?—Part II**  
Virginia Suite, Lobby Level  
Chairs: Dana Leibsohn, Smith College; Aaron M. Hyman, University of California, Berkeley

**Aesthetics of Displacement: The Graphic Evidence**  
Washington 2, Exhibition Level  
Chair: Cecilia Mandrile, University of New Haven

**Picturing Death, 1200–1600—Part II**  
Delaware Suite B, Lobby Level  
Chairs: Stephen G. Perkinson, Bowdoin College; Noa Turel, University of Alabama at Birmingham

**Biblical Imagery in the Age of Spectacle**  
Wilson B, Mezzanine Level  
Chair: Sarah C. Schaefer, University of Wisconsin-Milwaukee

**Identity Politics as Counterhegemonic Practice**  
Washington 3, Exhibition Level  
Chairs: Nizan Shaked, California State University, Long Beach; John Tain, Getty Research Institute

**Back to Arabia: Arts and Images of the Peninsula after 1850**  
Washington 4, Exhibition Level  
Chairs: Eva Maria Troelenberg, Kunsthistorische Institute in Florenz - Max Planck Institute; Avinoam Shalem, Columbia University, New York

**Aesthetics and Art Theory in the Socialist Context**  
Wilson C, Mezzanine Level  
Chairs: Alla Vronskaya, Swiss Federal Institute of Technology (ETH), Zurich; Angelina Lucento, Higher School of Economics, Moscow

**The Hudson River School Reconsidered—Part II**  
Maryland Suite, Lobby Level  
Chair: Alan Wallach, The College of William & Mary

**Social Sculpture after Beuys: a Critical Re-evaluation**  
Salon 1, Lobby Level  
Chair: Alison Weaver, Moody Center for the Arts, Rice University

MEMBERSHIP

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

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 your CAA membership 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 up to \$225 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*, *Design & Culture*, and *Public Art Dialogue*) at no extra cost
- 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, 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, Lobby Level, during the following hours:

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

Onsite membership may be paid by MasterCard, Visa, American Express, or Discover credit card; by check drawn from a US bank (payable to College Art Association); or by cash.

REGISTRATION

Conference registration includes:

- Access to all sessions
- Access to the Book and Trade Fair
- *Conference Program*
- Online *Directory of Attendees*
- Online *Abstracts 2016*
- Conference tote
- Special access to select area museums and galleries

To attend Career Services at the conference, you must be a current CAA member and you will need your CAA membership ID card and password for entry (conference registration is not required). 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

Lobby Level Convention Registration Desk, Washington Marriot Wardman Park Hotel:

- Information
- Membership
- Onsite Registration
- Purchase of single-time-slot, single-day, special-event, and Book and Trade Fair tickets, and *Abstracts 2016*
- Replacement badges
- Check-in for early, advance, complimentary, exhibitor, and press registrants

REGISTRATION HOURS

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

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

	MEMBERSHIP	ONSITE REGISTRATION	SINGLE-TIME- SLOT TICKET
Discount Member Prices			
CAA STUDENT MEMBER	\$60	\$160	\$35
CAA RETIRED	\$80	\$195	\$35
PART-TIME FACULTY/ INDEPENDENT	\$90	\$195	\$35
Regular Member Prices			
BASIC MEMBER	\$125	\$495	\$50
PREMIUM	\$195	\$295	\$50
Donor Circle Member Prices			
SUSTAINING	\$300	\$295	\$50
PATRON	\$600	\$295	\$50
LIFE	\$5,000	\$295	\$50
NONMEMBER	—	\$595	\$70
Access			
Sessions	—	✓	✓
Book & Trade Fair	—	✓	✗
Select Museums and Galleries	—	✓	✗
Career Services	✓	✗	✗
Promotional Items			
Conference Tote	—	✓	✗
Conference Program	—	✓	✗
Online Diretory of Attendees	—	✓	✗
Online Abstracts 2015	—	✓	\$30 payable onsite with credit card, check, or cash).

ONSITE REGISTRATION AT THE CONFERENCE

If CAA did not receive your complete registration form with payment by **December 21, 2015**, you must register onsite at the highest onsite registration rate. Onsite registrants are not guaranteed inclusion in the *Directory of Attendees*.

SINGLE-TIME-SLOT REGISTRATION

Single-time-slot registration is available **onsite only**, during registration hours. Single time-slot refers to morning (9:30 AM–12:00 PM) or afternoon (12:30–2:00 PM; 2:30–5:00 PM; 5:30–7:00 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 2016*, 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 and 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-timeslot registration are often long so be sure to arrive at least forty minutes before the 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 2016

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 2016* 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 2016*: The online *Abstracts 2016* is free for conference registrants and \$35 for non-registrants (payable onsite with credit card, check, or cash).



# LODGING AND TRAVEL

## CONFERENCE HOTELS

### WASHINGTON MARRIOTT WARDMAN PARK (HEADQUARTERS HOTEL)

2660 Woodley Rd NW, Washington, DC 20008  
(202) 328-2000

When you arrive at the Washington Marriott Wardman Park, you'll find a charming neighborhood in the heart of Washington, DC filled with amazing restaurants and quaint shops. Just a few steps away, you'll discover the eclectic stores and ethnic cuisine of Adams Morgan or the exciting night life of Dupont Circle. Or venture into the hotel's natural surroundings to enjoy a quiet hike or invigorating run through Rock Creek Park. With a Metro stop just outside the doors and area airports close by, it's a premier city destination just two Metro stops from everything DC has to offer.

### OMNI SHOREHAM HOTEL

2500 Calvert Street NW, Washington, DC 20008  
(202) 234-07005

Since 1930, the luxurious Omni Shoreham Hotel in Washington, DC has played host to presidents, world leaders, and inaugural balls, making it a true Washington landmark. Today, the hotel fuses modern comforts with distinguished service, creating a truly monumental experience. The hotel is located across the street from the Washington Monument Wardman Park (Headquarters Hotel).

### STUDENT ROOM BLOCKS (Available at both hotels)

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

# TRAVEL AND TRANSPORTATION

### AMTRAK

**Save 10% on Amtrak!**

**Use code X12Z-936**

Amtrak offers 10-percent off the lowest available rail fare to Washington, DC between January 31 and February 9, 2016. To book your reservation, call Amtrak at 1-800-872-7245 or contact your local travel agent and use convention fare code X12Z-936. The discount code cannot be used when booking travel online. This offer is not valid on the Auto Train and Acela Service, but can be applied to Business or First Class seats and Sleepers. Fare is valid on Amtrak Regional for all departures seven days a week, except for holiday blackouts.

### 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 1-800-331-1600 using code D173699. Offer valid for reservations between January 27 and February 13, 2016.

### TO AND FROM AIRPORTS

(Please note that the Washington Marriott Wardman Park does *not* offer shuttle service to and from the airports.)

#### From Ronald Reagan Washington National Airport–DCA:

Estimated taxi fare: \$30 USD (one way). Taxicabs are dispatched from the arrivals curb just outside the baggage claim areas of each terminal. Uniformed taxicab dispatchers are stationed at each taxicab dispatch area to assist passengers with selecting a taxicab based on destinations in Washington DC, Virginia, or Maryland. No advance reservations are required—service is on a first-come, first-served basis.

#### By Taxi

##### From Washington Dulles International Airport–IAD:

Estimated taxi fare: \$60 USD (one way). Dulles is serviced exclusively by the Washington Flyer Taxi company. Follow the signs for Ground Transportation or Taxi to the lower level of the main terminal where a customer service representative will be available. Washington Flyer accepts cash, credit, or airline voucher. No advance reservations are necessary, and service is on a first-come, first-served basis.

#### From Baltimore/Washington International Thurgood Marshall

**Airport–BWI:** Estimated taxi fare: \$88 USD (one way). The taxi stand is located just outside of the baggage claim area of the Lower Level of the BWI Marshall terminal. Please note that this service is available from BWI Marshall only. BWI Marshall taxicabs are prohibited from charging flat rates. All taxis from BWI accept cash or credit.

#### By Metrorail and Metrobus

The hotel is located “on top of” the **Woodley Park-Zoo/Adams Morgan** Metrorail stop on the **Red Line**.

#### From the Ronald Reagan Washington National Airport–DCA,

connect directly to the Metrorail's Yellow line. Follow the signs to the covered walkways and into the Metro Station. Take the Yellow Line towards **Fort Totten** or **Greenbelt** and transfer to the Red Line at the **Gallery Place Chinatown** stop. Take the Red Line in the direction of **Shady Grove** and get out at the **Woodley Park-Zoo** station.

**From the Washington Dulles International Airport–IAD,** connect to Metrorail using Metrobus. For \$7 per person (\$3.50 for seniors and people with disabilities; exact change required), you may take the **5A Metrobus** to **Rosslyn** Metrorail station on the Orange, Silver and Blue Lines with just one stop in between. Take The Blue or Silver towards **Largo Town Center** or the Orange towards **New Carrollton** and transfer at the **Gallery Place Chinatown** stop to the Red line. Take the Red line towards **Shady Grove** and get out at the **Woodley Park-Zoo** station. To find out when the **5A** bus leaves the airport, see the 5A schedule online: [www.wmata.com/bus/timetables/dc/05a.pdf](http://www.wmata.com/bus/timetables/dc/05a.pdf)

(You may also take the Washington Flyer bus to the **Wihle-Reston East** Metrorail station on the Silver Line. To find out when the Washington Flyer leaves the airport and its cost, go to the Washington Flyer website: [www.washfly.com](http://www.washfly.com))

#### From the Baltimore/Washington International Thurgood

**Marshall Airport–BWI,** connect to Metrorail using Metrobus. For \$7 per person (\$3.50 for seniors and people with disabilities; exact change required), you may take the **B30** Metrobus to the **Greenbelt** Metrorail station on the Green Line. Take the Green line in the direction of **Fort Totten** or **Branch Avenue** and transfer to the Red Line at **Fort Totten**. Take the Red line towards **Shady Grove** and get out at the **Woodley Park-Zoo** station. To find out when the bus leaves the airport, see the B30 schedule: [www.wmata.com/bus/timetables/md/b30.pdf](http://www.wmata.com/bus/timetables/md/b30.pdf).

(You may also take a shuttle from the airport to the **MARC rail** station and take the MARC train to **Union Station**. From there, you may transfer to Metrorail's Red Line and take the Red Line in the direction of **Shady Grove** and get off at the **Woodley Park – Zoo** stop.

#### By Car

##### From Ronald Reagan Washington National Airport–DCA:

Follow the signs to Washington DC (George Washington Parkway). Take I-395 North to Route 1 (Route 1 is the 14th Street Bridge). Merge to the far left lane on the bridge and follow the signs for 14th Street. Take 14th Street for 1 mile. Turn left onto K Street. Continue on K for 5 blocks. Turn right onto Connecticut. Ave. Follow Connecticut. Ave. for 1 mile. Cross over the William Taft Bridge. Make a left turn at the 3rd light after the bridge onto Woodley Rd. The Hotel entrance is on left.

##### From Washington Dulles International Airport–IAD:

Follow the signs to Interstate 66 east to Washington. Follow I-66 to the Theodore Roosevelt Bridge (US Route 50). Take the Constitution Ave exit off of the bridge. Continue on Constitution for 6 blocks and make a left turn onto 17th Street. This will change to Connecticut Ave. Continue on Connecticut. Ave. for 1 mile. Cross over the William Taft Bridge. Make a left turn at the 3rd light after the bridge onto Woodley Ave. The hotel entrance is on the left.

##### From Baltimore/Washington International Thurgood Marshall Airport–BWI:

Take I-95 South to I-495 West. Take Exit 33, Connecticut Ave. Southbound. Continue on Connecticut Avenue for about 6.5 miles. Turn right onto Woodley Road. The hotel entrance is on the left.

## GETTING AROUND WASHINGTON DC

#### By Metrorail or Metrobus

Metrorail has two fares: Peak and Off-Peak. Peak fares are in effect weekdays from opening to 9:30 a.m. and between 3:00 and 7:00 p.m. and from midnight until closing on Friday and Saturday nights. Off-Peak fares are in effect all other times. Fares are determined on a per-ride basis based on the starting and ending stations. During Peak times, fares run from a \$2.15 minimum (plus a \$1 surcharge if a paper farecard is used) to a \$5.90 maximum (plus a \$1 surcharge if a paper farecard is used). Off-peak fares range from a \$1.75 minimum (plus a \$1 surcharge if a paper farecard is used) to a \$3.60 maximum (plus a \$1 surcharge if a paper farecard is used).

If you will be using the Metro frequently during the conference, to avoid the paper farecard surcharge, we recommend that you purchase the SmarTrip card. The card costs \$2 and can be ordered online and shipped to your current address before you arrive in DC. The cards may also be purchased in Metrorail stations or at certain retail locations upon your arrival in DC. Having this card will save you \$1 per ride. For more information and to order see: [www.wmata.com/fares/smartrip/](http://www.wmata.com/fares/smartrip/)

For Metro maps and trip estimators/planners, visit the Washington Metropolitan Area Transit Authority website: [www.wmata.com/](http://www.wmata.com/)

#### By Taxi

Within the District of Columbia itself, the minimum taxi fare is \$3.25. The mileage charge is \$0.27 per 1/8 mile. Each additional passenger is \$1.00. A luggage charge may be charged of \$.50 per item placed in the trunk. There is a surcharge for each trip originating at the Reagan National Airport taxi stand is \$2.50. Phone dispatch fee is \$2.00. Dismissal without use (after cab has arrived) is \$1.50. And, there is a \$25 per hour surcharge for waiting fee. Be aware that interstate fares apply if you are traveling to Maryland or Virginia.

For a list of dispatch taxicab services in the DC area, see the District of Columbia Taxicab Commission website: [www.dctaxi.dc.gov/page/dispatch-companies](http://www.dctaxi.dc.gov/page/dispatch-companies)

## SERVICES

#### Internet Access

Complimentary high speed internet access is available in all guest rooms at the Washington Wardman Park Hotel. Complimentary internet access in guestrooms at the Omni Shoreham Hotel is available for members of the hotel's select guest program (free to join). For other guests, there is an additional fee.

#### Business Center

The Marriott business center is located on the Mezzanine Level and is open 7:00 AM to 7:00 PM. Services include copy services, faxing, shipping and computer access. Complimentary Wi-Fi is also available in the main Lobby Bar and there are six complimentary computer kiosks in the Lobby Lounge.

#### 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 Marriott has several dining options: Stone's Throw Restaurant and Bar, a classic steakhouse; Illy's Woodley Market, a coffeehouse and gourmet deli; Harry's Pub, a tradition pub with an old English menu and modern American fare.

#### 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, 2016.



# 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
- Career Services Orientation to get you started
- And more!

## CAREER SERVICES ORIENTATION AND NAVIGATING THE CONFERENCE

Tuesday, February 2, 6:30–8:00 PM  
Marriott Ballroom, Salon 1, Lobby Level

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 best take 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 3–Friday, February 5, 9:00 AM–7:00 PM  
Saturday, February 6, 9:00 AM–12:00 PM  
Roosevelt 3, Exhibit Hall A, Exhibition Level

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.

## INTERVIEWER CENTER

Wednesday, February 3– Friday, February 5, 8:00 AM–7:00 PM  
Exhibit Hall A, Exhibition Level

The Interviewer Center provides services for employers. You need not be a CAA member to be an interviewer at the conference, nor must you register for the conference. On arrival at the conference, please visit the Interviewer Center to receive your 2016 CAA Interviewer ID card. This card will give you access to the Interview Hall and to the center's computers. During the conference you may use these computers to post last-minute job listings, update current job listings, mark listings with the Career Services icon to let candidates know you are interviewing onsite, search and view résumés, communicate with job seekers, schedule interviews, and rent tables and booths.

Instructions for using the online career services are posted at: [www.conference.collegeart.org/careers/information-for-employers](http://www.conference.collegeart.org/careers/information-for-employers).

## INTERVIEW HALL: BOOTHS AND TABLES

Wednesday, February 3–Friday, February 5, 9:00 AM–7:00 PM  
Saturday, February 6, 9:00 AM–12:00 PM  
Exhibit Hall A, Exhibition Level

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 Interview Center, subject to availability, starting on Wednesday, February 3, 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.

### Included in your Interview Booth/Table Purchase:

- One job posting in the Online Career Center for one position with unlimited word count. Job posting will be marked as to indicate participation in Annual Conference Career Services and will be listed on CAA's website throughout the conference.
- Booth package includes 10-feet wide x 8-feet deep interview booth with one 6-feet long x 30-inches wide skirted table, 3 grey side chairs, and 3 side rails. Table package includes a 6-feet long x 30-inches wide skirted table and 3 grey side chairs
- Complimentary Wi-Fi in the Interview Hall and Interviewer Center, Exhibit Hall A, Exhibit Level
- Employers can review job applications, résumés, and schedule interviews by logging into their Employer account on CAA's Online Career Center

## BOOTH RENTAL RATES

	INSTITUTIONAL MEMBER		NONMEMBER	
	First Booth	Additional Booths	First Booth	Additional Booths
Onsite (as available)	\$345	\$250	\$425	\$300

## TABLE RENTAL RATES

	INSTITUTIONAL MEMBER		NONMEMBER	
	First Table	Additional Tables	First Table	Additional Tables
Onsite (as available)	\$300	\$195	\$380	\$275

# PROFESSIONAL DEVELOPMENT WORKSHOPS

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

## Wednesday, February 3

9:30–11:30 AM  
**Driving from Adjunct to Full-Time Teaching: Making Your Part-Time Experiences Work for Your Search**  
Presenter: Susan M. Altman, Middlesex County College  
Roosevelt 2, Exhibit Hall A, Exhibition Level

Driving from job to job? Unsure about how to take the next step to a full-time position? This workshop will help you to use your varied experiences to reach your professional goals in academia. We will discuss many relevant issues regarding the job search including practical approaches to finding a full-time position, preparation of materials, preparing for interviews and how to maximize your adjunct experience and strengths. Whether you are a studio artist or art historian, working in a small or large department, this workshop will help you prepare for the next step in your career.

2:30–4:30 PM  
**Making Sense of Digital Images**  
Presenter: Blaise Tobia, Drexel University  
Roosevelt 2, Exhibit Hall A, Exhibition Level

Digital images are now the transactional standard in the visual arts. Film slides are disappearing, and virtually every application for arts employment, grants or exhibitions requires the submission of images in digital form. But, despite the ubiquity of the medium, there remains a great deal of confusion. What is a "JPEG" file, exactly? What is image resolution, and how should it be specified? How are print resolution and screen resolution related? What are color profiles and are they important? How does all this apply to Power Point or to PDFs? What are the best methods for scanning existing images? Should archival digital files be kept in a specific format? This workshop will answer these questions in detail and will help both those who need to specify image parameters and those attempting to meet them. Participants will be provided with online reference resources.

2:30–4:30 PM  
**Job Hunt 101: Essential Steps in Securing a Job in the Arts**  
Presenter: David M. Sokol, Professor Emeritus, University of Illinois, Chicago  
Roosevelt 1, Exhibit Hall A, Exhibition Level

Learn the essentials of a successful job hunt in the arts. This workshop is valuable for both artists and art historians; it is scheduled at the beginning of the conference because it offers good preparation for Career Services, guiding you through professional practices of the job search, including interview etiquette, preparation of materials, follow up, and other essential information to prepare you for your next job opportunity, especially a first job in teaching, museum work, or alternative careers. This is the time to ask the questions you have always wondered about concerning the ins and outs of looking for a job in the arts.

Thursday, February 4

9:30–11:00 AM  
**Your Artist Talk: How to Talk to Anyone Anywhere about Your Art**  
Presenter: Gigi Rosenberg  
Roosevelt 2, Exhibit Hall A, Exhibition Level

In this lively, hands-on workshop, artists learn ten tips for giving an outstanding presentation whether it's to one person or a crowd. From formal artist talks, to informal, social conversations, an artist's ability to cogently discuss her work can ensure opportunities, connections, and sales. Learn the difference between an elevator speech and an artist statement. Discover how to structure your talk and manage a question and answer session. Explore ideas for where you can start speaking right now. Come prepared to practice with a supportive coach and learn how to use your artist talk to connect with and grow your audience.

9:30–11:00 AM  
**Advice for Beginning/Inexperienced Instructors**  
Presenter: Mika Cho, California State University, Los Angeles  
Roosevelt 1, Exhibit Hall A, Exhibition Level

As with any new position, beginning and/or inexperienced instructors in higher education will find the challenges that face them to be exhilarating and perhaps initially overwhelming. Negotiating matters such as pedagogical performance, the collegial support system, student evaluations, professional development, and the retention and tenure process can all prove daunting. My experience as a faculty member and the department chair in higher education has provided me with considerable knowledge and insight into these issues, especially in the training and mentoring of part-time art instructors and new faculty members. In the workshop, issues to be presented and discussed include the following: constructing an effective syllabus; interaction with students, colleagues, and administrators; the importance of university policy on ownership of instructional and professional materials; plagiarism, student disabilities, grievances, and sexual harassment; and grading and student evaluation.

12:30–2:00 PM  
**Introduction to Omeka for Art Historians**  
Presenter: Sharon M. Leon  
Roosevelt 2, Exhibit Hall A, Exhibition Level

Omeka, an open-source web publishing platform, offers art historians a flexible tool to build digital collections and contextualize them with interpretive content. The platform is ideal for teaching and for designing non-essay culminating student project assignments. While the software itself is free and open source, the Omeka.net system offers a hosting solution for individuals or institutions that do not have access to web hosting. This workshop will introduce participants to Omeka basics, including:

- building digital collections,
- describing those collections with Dublin Core Metadata,
- configuring site settings and appearance,
- building digital exhibits,
- and adding functionality through popular web 2.0 plugins, including Shared-Shelf Link.

2:30–4:30 PM  
**Neatline for the Art Historian**  
Presenter: Lisa Reilly, University of Virginia; and Ronda Grizzle, Scholars' Lab, University of Virginia Library  
Roosevelt 2, Exhibit Hall A, Exhibition Level

Using Neatline, anyone can create beautiful, interactive maps, timelines, and narrative sequences from collections of objects, architectural models, archives and artifacts, which tell scholarly stories in a whole new way. Neatline is a remarkable digital presentation tool that allows art & architectural historians to show change over time. Art historians can use it to create visual presentations which reveal building sequences, mapping of artistic influences and patterns of historic change. Join us for this hands-on introduction to Neatline which will also discuss applications for our discipline. See [www.neatline.org](http://www.neatline.org) for more information. This will be a hands-on workshop; attendees are encouraged to bring their own laptops to participate.

Friday, February 5  
9:30–11:00 AM  
**The Syllabus: Mapping Out Your Semester**  
Presenter: Steven Bleicher, Coastal Carolina University  
Roosevelt 2, Exhibit Hall A, Exhibition Level

The syllabus is a contract with the student. It should clearly state what is expected of the student and the professor's requirements for the course. In addition, various accrediting bodies and associations have their own requirements that may need to be addressed. Learn what should go into a syllabus and how to break down the course content into individual class sessions. The components of an effective lesson plan, and how to use it as a successful teaching document, will also be discussed. Issues to be addressed include how much can actually be accomplished in a single class period, what homework and/or preparations are needed for the next class session, classroom management issues, and strategies for success. A well-constructed syllabus can be a valuable teaching tool and an aid to the faculty member regarding student grade disputes. This course is invaluable for graduate TAs, recent MFA graduates who have just landed their first teaching positions, and anyone who would like a refresher on the finer points of setting up the term's classes.

12:15–2:15 PM  
**Grant Writing for Artists**  
Presenter: Barbara Bernstein, University of Virginia and Virginia Center for the Creative Arts  
Roosevelt 2, Exhibit Hall A, Exhibition Level

This workshop demystifies the process of grant writing for both individual artists and collaborative projects. In a step-by-step approach, it covers the complete cycle of grant writing, including research, interaction with funders, budget development, writing proposals, and project assessment. The information is also useful for residency applications and research opportunities.

2:30–4:30 PM  
**Introduction to Scalar**  
Presenter: Curtis Fletcher, University of Southern California  
Roosevelt 2, Exhibit Hall A, Exhibition Level

This workshop will serve as an introduction to Scalar, a free, open source authoring and publishing platform designed for scholars writing media-rich, long-form, born-digital scholarship. Developed by The Alliance for Networking Visual Culture at the University of Southern California, Scalar allows scholars to assemble media from multiple sources and juxtapose that media with their own writing in a variety of ways; to annotate video, audio, images, source code, and text using the platform's built-in media annotation tools; and to structure essay- and book-length works in ways that take advantage of the unique capabilities of digital writing, including nested, recursive, and non-linear formats. The workshop will first cover basic features of the platform, including a review of existing Scalar books and a hands-on introduction to paths, tags, annotations, and importing media, and then move onto more advanced topics including the effective use of visualizations, annotating with media, and a primer on customizing appearances in Scalar.

2:30–4:30 PM  
**Introduction to Sketchup**  
Presenter: Christopher Coleman, University of Denver  
Roosevelt 1, Exhibit Hall A, Exhibition Level

This workshop will offer a short introduction to the digital modeling tool Sketchup, specifically the free for non-commercial use version called Sketchup Make. Sketchup is one of the most intuitive 3D modeling tools for those not used to working in 3D space and basic fluency can be achieved very quickly relative to most other programs. This allows for easy creation of architectural spaces most notably, but can also be used to create models for 3D printing and other digital fabrication processes. The workshop will focus on creating spaces to scale for various mockup and diagramming purposes. Use cases include: museum spatial planning, art proposals, installation mockups, providing “walkthru”s of lost historical spaces, giving a sense of scale and comparing interiors or exteriors for diagrams or educational purposes, and much more.

MENTORING SESSIONS

Thursday, February 4, and Friday, February 5  
Johnson and Jackson Rooms, Mezzanine Level

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 4, 12:30–2:00 PM  
Roosevelt 1, Exhibit Hall A, Exhibition Level

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, Art Advisor and former Director, Department of Fine Art at Citigroup

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

STUDENT AND EMERGING  
PROFESSIONALS LOUNGE

Wednesday–Friday, February 3–5, 9:00 AM–8:00 PM  
Saturday, February 6, 9:00 AM–5:00 PM  
Thurgood Marshall Ballroom North, Mezzanine Level  
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 exceptional company.

Wednesday, February 3

2:00–4:00 PM  
**Mock Interviews**  
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, which includes five-ten minutes of feedback from a seasoned professional. Pre-registration began in October. There will be VERY limited signup space onsite.



4:30–5:30 PM  
**Brown Bag Talk: Networking and Interview Follow-Up**  
The topic of this Brown bag Session focuses on the etiquette of following up after an interview and how to increase your professional networking capabilities. This session further discusses how to build a professional network and how to maintain one once built.

**Thursday, February 4**  
8:30–9:45 AM  
**SEPC Welcome Breakfast and Meet and Greet**  
Join members of the SEP Committee for a free continental style breakfast and meet and greet! This breakfast is a great way to find your way at the Conference, catch up with old friends, and meet new colleagues!

10:00–11:00 AM  
**Brown Bag Talk: Interview Techniques and Elevator Speech**  
This morning panel will be an honest and frank discussion on interviewing techniques. Gauging and adapting to the cues of the interviewer, appropriate levels of intellectual detail, and how to keep your “elevator speech” crisp will be discussed, among other topics.

11:00 AM–1:00 PM  
**Mock Interviews**  
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, which includes five-ten minutes of feedback from a seasoned professional. Pre-registration began in October. There will be VERY limited signup space onsite.

1:00 –2:00 PM  
Special Round Table Talk  
**Advocacy in the Arts: Charting a New Course**  
Co-Sponsored by the Task Force on Advocacy  
Join members of the CAA Task Force on Advocacy to share your concerns and hear about the current state of advocacy in the arts.

2:00–4:00 PM  
**Mock Interviews**  
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, which includes five-ten minutes of feedback from a seasoned professional. Pre-registration began in October. There will be VERY limited signup space onsite.

4:30–5:30 PM  
**Brown Bag Talk: Financing Your Graduate Degree/Paying It Back**  
Get tips and information about different ways to research financing your advanced degree and information on paying back your student loans. This Brown Bag is an informational gathering of current trends and opportunities and is NOT meant to provide specific legal or financial advice.

**Friday, February 5**  
9:00–11:00 AM  
**Mock Interviews**  
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, which includes five-ten minutes of feedback from a seasoned professional. Pre-registration began in October. There will be VERY limited signup space onsite.

11:00 AM–12:00 PM  
**Brown Bag Talk: Refining Your Online Presence**  
Today’s world is a digitally driven one. This Brown Bag Session shares tips and strategies for building and maintaining a long lasting professional online presence for those who work in all aspects of the visual arts.

1:00–2:00 PM  
**Brown Bag Talk: Tenure Expectations**  
In this Brown Bag of this year’s conference, join time professionals as they decode “tenure expectations.” This panel is an excellent follow up to the Teaching Portfolio brown Bag the day before and a great way to wrap up the Conference!

2:30–3:30 PM  
**Brown Bag Talk: Application 101**  
Join SEPC members as they host a round table discussion on how to put together a professional application packet and what exactly should and should not be included. This is a must attend for those just starting out on their job searches!

4:30–5:30 PM  
**Brown Bag Talk: Teaching Portfolios**  
Co-Sponsored by the Education Committee.  
What is a teaching portfolio and how do you put one together? What do you include and how should it be organized? This brown bag session will cover the nuts and bolts of the unwieldy organism known as the teaching portfolio!

**STUDENT AND EMERGING PROFESSIONALS COMMITTEE EVENTS IN OTHER LOCATIONS**

SEPC-Sponsored Session  
**Mentoring in the 21st Century**  
Friday February 5  
12:30–2:00PM  
Washington 3, Exhibition Level

Mentoring students pursuing degrees in the visual arts is a challenging arena. This session looks at different methods of mentoring both in the academic, museum, and non-profit f ields. Here from several presenters on the differing avenues of mentorship they use and how that impacts students who are investigating traditional and non-traditional career tracks in the arts.

**SEPC Business Meeting**  
Saturday February 6  
12:30–2:00 PM  
Park Tower Suite 8206, Lobby Level

**BOOK AND TRADE FAIR**

Thursday–Friday, February 4–5, 9:00 AM–6:00 PM  
Saturday, February 6, 9:00 AM–2:30 PM  
Exhibit Hall C, Exhibition Level

The Book and Trade Fair hosts approximately 100 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
- Digital-studio 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 5**  
12:30–2:00 PM  
Virgina Suite, Lobby Level  
**Pigments in a Bind (er)**  
Chair: Sarah Sands, Golden Artist Colors

Mention a well-known pigment, like Ultramarine or Cobalt Blue, and we instantly call to mind a very particular and unwavering color. And why not—it is easy to think of pigments as having characteristics that remain constant as one moves between different mediums such as acrylics, oils or watercolors. Even if we accept that the handling properties or the pigment load changes, certainly the color is constant, no? In this talk we explore the surprising answer to that question and examine some of the ways pigments change when used in six different systems: acrylic, oil, egg tempera, encaustic, casein, watercolor, and distemper. Physical sample boards with examples of pigments in all seven binders will be available for the first 75 attendees and should serve as a wonderful item for reference, study, or as a teaching aid. Presenters: Richard Frumess, Founder, R&F Encaustics, and Sarah Sands, Senior Technical Specialist, Golden Artist Colors, Scott Gellatly, Product Manager, Gamblin Artists Colors

**Saturday, February 6**  
12:30–2:00 PM  
Washington 2, Exhibition Level  
**How to Get Published and How to Get Read**  
Chairs: Sarah Sidoti and Tara Golebiewski, Taylor & Francis Group

This panel discussion is designed for scholars and artists looking to submit an article or book proposal for academic publication. Whether you are a seasoned publishing veteran or new to the publishing landscape, this session offers practical advice on how to get published and how to get read with helpful tricks and tips from journal editors, book authors, and visual arts Routledge staff.



CAA BUSINESS

Cast Your Vote in CAA’s 2016 Board of Directors Election

The election of four new members to CAA’s Board of Directors began in early January 2016, when CAA posted on its website the statements, biographies, endorsements, and video presentations of the six candidates who are running for the 2016-2020 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 Wednesday, February 3, 2016.

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

Questions? Contact Vanessa Jalet, CAA executive liaison, at [vjalet@collegeart.org](mailto:vjalet@collegeart.org).

Wednesday, February 3

5:30 PM  
Annual Members’ Business Meeting  
Announcement of New Members of the CAA  
Board of Directors  
CAA Convocation and Awards Presentation  
Salon 2, Lobby Level

This year, a short business meeting and announcement of new CAA Board members will immediately precede the annual Convocation and presentation of CAA Awards by DeWitt Godfrey, CAA President.

Please stay after the meeting and awards presentation for the Keynote Address by Tania Bruguera starting around 6:30 PM. (See page 46).

CAA COMMITTEE MEETINGS

Meetings are open to committee or task force members only. Unless otherwise stated, all meetings are at the Washington Marriott Wardman Park Hotel, 2660 Woodley Road NW, Washington, DC.

Wednesday, February 3

7:30–9:00 AM  
Professional Practices Committee  
Taylor Room, Mezzanine Level

9:00–10:00 AM  
Task Force on Governance  
Park Tower Suite 8205, Lobby Level

9:00–12:00 PM  
Terra Foundation for American Art Jury  
Park Tower Suite 8216, Lobby Level

10:00–11:00 AM  
Affiliated Societies  
Madison Room A/B, Mezzanine Level

12:00–2:30 PM  
*Art Journal* Editorial Board  
Park Tower Suite 8206, Lobby Level

12:30–2:00 PM  
Annual Conference Committee  
Park Tower Suite 8205, Lobby Level

12:30–2:00 PM  
Committee on Diversity Practices  
Park Tower Suite 8209, Lobby Level

Thursday, February 4

7:00–9:30 AM  
*The Art Bulletin* Editorial Board  
Park Tower Suite 8205, Lobby Level

8:00–9:00 AM  
RAAMP (Resources for Academic Art Museum Professionals) Meeting  
Wilson A, Mezzanine Level

8:30–9:45 AM  
Student and Emerging Professionals Welcome Breakfast  
SEP Lounge, Thurgood Marshall Ballroom North, Mezzanine Level

10:00–11:00 AM  
Task Force on Committees  
Taylor Room, Mezzanine Level

10:00–11:00 AM  
Task Force on Advocacy  
Taft Room, Mezzanine Level

11:00 AM–12:00 PM  
Task Force on Annual Conference  
Taft Room, Mezzanine Level

12:30–2:00 PM  
International Committee  
Taylor Room, Mezzanine Level

12:30–2:00 PM  
Museum Committee (Meeting 1)  
Truman Room, Mezzanine Level

5:30–7:00 PM  
Services to Artists Committee  
Park Tower Suite 8206, Lobby Level

Friday, February 5

7:30–9:00 AM  
Committee on Women in the Arts  
Taylor Room, Mezzanine Level

7:30–9:00 AM  
Museum Committee (Meeting 2)  
Park Tower Suite 8206, Lobby Level

7:30-9:00 AM  
*caa.reviews* Editorial Board  
Park Tower Suite 8209, Lobby Level

8:30–10:00 AM  
Feminist Art Project Regional Coordinators and National Committee  
Roosevelt 1, Exhibit Hall A, Exhibition Level

9:30–11:00 AM  
Nominating Committee  
Park Tower Suite 8205, Lobby Level

9:30 AM–12:00 PM  
Task Force on Design  
Location to be announced to Task Force members

12:30–2:00 PM  
Education Committee  
Taylor Room, Mezzanine Level

4:00–5:30 PM  
*caa.reviews* Council of Field Editors  
Park Tower Suite 8206, Lobby Level

Saturday, February 6

7:30–9:00 AM  
Committee on Intellectual Property  
Park Tower Suite 8205, Lobby Level

9:00–11:00 AM  
Publications Committee  
Park Tower Suite 8216, Lobby Level

10:00 AM–12:00 PM  
Task Force on Committees with PIPs Chairs, Board Liaisons  
Madison Room A/B, Mezzanine Level

12:30–2:00 PM  
Student and Emerging Professionals Committee  
Park Tower Suite 8206, Lobby Level

12:30–2:00 PM  
Task Force on Fair Use  
Taylor Room, Mezzanine Level

4:30–7:30 PM  
Executive Committee  
Taft Room, Mezzanine Level

Sunday, February 7

8:00 AM–1:30 PM  
Board of Directors  
Wilson Room, Mezzanine Level

ARTSPACE

Thurgood Marshall Ballroom East/South, Mezzanine Level

ARTspace is a conference within the conference that is tailored to the interests and needs of artists but is open to all attendees. Organized by CAA's Services to Artists Committee, it includes a large-audience session space and a media lounge. ARTspace is the site of the Annual Artists' Interviews held on Friday afternoon. Each morning begins with coffee, tea, and juice.

Free Wi-Fi will be available in the room throughout the conference. ARTspace is partially funded by a generous grant from the National Endowment for the Arts.

Catalog Exhibition: Art2Code

Curators: Tiffany Funk, University of Illinois at Chicago; Conrad Gleber, La Salle University, Philadelphia; Chris Manzione, Stevens Institute of Technology; Ivan Martinez, Independent Artist; Mat Rappaport, Associate Professor, Columbia College Chicago; and Gail Rubini, Professor Emeritus, Florida State University

Art2Code is a digitally available catalog that exhibits the work of artists who use computer programming and code to create work that manifests as screen imagery, sculptural objects, installation environments, or time-based performance. The collected artworks and critical essays highlight the various ways algorithms and computer coded instructions are used to create artwork that expands the interactive relationships between art, artists and audience.

The College Art Association and the artists' collective, *v1b3*, will be distributing this printable PDF catalog digitally during the conference. Each artist's project will have links on the *v1b3* website highlighting additional information and/or dynamic media such as video, audio and interactive elements. The catalog and links will be found at: <http://v1b3.com/project/art2code/>

Wednesday, February 3

9:30 AM–12:00 PM  
**Public Art Practice—Clearing the Hurdles and Avoiding the Pitfalls**

Thurgood Marshall Ballroom East/South, Mezzanine Level  
Chair: Hilary A. Braysmith, University of Southern Indiana

*Session Keynote Address: Public Art—Trials, Tribulations, and Delight*  
Lisa D. Freiman, Institute for Contemporary Art, Virginia Commonwealth University

*A Walk on the Wild Side*  
Mary Miss, Independent Artist

*Gown and Town Public Art Collaborations—Uniting University Expertise with City Funding*  
Hilary A. Braysmith, University of Southern Indiana

*Measuring the Outreach of Public Art without a Ruler*  
Samantha May, Washington Project for the Arts

*Budgets for Public Art Commissions and Planning for Hidden Costs*  
Scott Ross, Kentucky State University

*Walls into Wisdom: Lessons Shared from the Public Art Practice of Muralist Judy Baca*  
Judith F. Baca, University of California, Los Angeles

12:30–2:00 PM  
Services to Artists Committee  
**MetaMentors: Time. Space. Money.**  
Thurgood Marshall Ballroom East/South, Mezzanine Level  
Chairs: David J. Brown, Western Carolina University; and Niku Kashef, California State University, Northridge

*Spending Time: Supporting the Cultural Producers of the Future*  
Lisa Dent, Creative Capital

*Be Our Guest: Time and Space to Create*  
Caitlin Strokosch, Alliance of Artists Communities

*Open Wide and Say Ahh: Arts and Health Research at VCU*  
Matt King, Virginia Commonwealth University

2:30–5:00 PM  
**Choreographic Thinking**  
Thurgood Marshall Ballroom East/South, Mezzanine Level  
Chair: Lauren O'Neal, Phillips Exeter Academy

*What is the Museum, and What is the Dance?: Grant Hyde Code, Performance Curator*  
Amanda Jane Graham, Northwestern University

*"All body movements are choreographed": The Running-Body Continuum in Dance, Performance Art, and the Everyday*  
Meg R. Jackson, University of Arizona

*Dancing in Plain Sight: Recovering the Choreographic in the Art of the 1970s*  
Jennie H. Goldstein, Stony Brook University, State University of New York

*Everyday Performances in the Museum*  
Mireia C. Saladrigues, Finnish Academy of Fine Arts

*Modern Memory: Curating the Merce Cunningham Dance Company Collection*  
Mary Coyne, Walker Art Center

Thursday, February 4

9:30 AM–12:00 PM  
Services to Artists Committee  
**Art Happens: New Models for DIY Initiatives**  
Thurgood Marshall Ballroom East/South, Mezzanine Level  
Chairs: Reni Gower, Virginia Commonwealth University; and Melissa Potter, Columbia College, Chicago

*Taking Charge—Research on How and Why Artists Choose to Go the DIY Route*  
Stacy Miller, Parsons School of Design

*Bridging the Gap: Using Social Practice to Connect Disparate Communities*  
Margaret Leininger, University of Louisville

*Not the Map, but the Territory*  
Anna Kunz, Columbia College of Chicago

*An Examination of Artists Communities in an International Context*  
Rhys Himsworth, Johan Granberg, and Byrad Yyelland, Virginia Commonwealth University, Qatar

2:30–5:00 PM  
Services to Artists Committee  
**Another 5x5: Mining the DC Area's Distinct Culture**  
Thurgood Marshall Ballroom East/South, Mezzanine Level  
Chairs: David J. Brown, Western Carolina University; and Zoe Charlton, American University  
Amy Sherald, Independent Artist

Lisa Gold, Hirshhorn Museum and Sculpture Garden  
Henry Thaggert, Collector  
Philippa Hughes, the Pink Line Project  
Laure Drogoul, 14Karat Cabaret and Art Place

Friday, February 5

12:30–2:00 PM  
Services to Artists Committee  
**MetaMentors: Creative Outsourcing/Partnerships: Making Big Projects Come True**  
Thurgood Marshall Ballroom East/South, Mezzanine Level  
Chairs: Carissa Carman, Indiana University Bloomington; and Natalie Campbell, Independent Curator

Milagros Collective (Felici Asteinz and Joey Fillastre)  
Mary Mattingly, Independent Artist  
Edgar Endress: Floating Lab Collective

2:30–5:00 PM  
**Annual Distinguished Artists' Interviews**  
Thurgood Marshall Ballroom East/South, Mezzanine Level  
Joyce Scott with George Ciscle, Maryland Institute College of Art  
Rick Lowe with LaToya Ruby Frazier, Independent Artist and The School of the Art Institute, Chicago

5:30–7:30 PM  
**ARTexchange**  
Atrium, Exhibition Level  
Free and open to the public; a cash bar will be available  
The Services to Artists Committee invites artist members to participate in ARTexchange, the annual meet-up for artists and curators at CAA's unique pop-up exhibition. This social event provides an opportunity for artists to share their work and build affinities with other artists, historians, curators, and cultural producers.

Saturday, February 6

9:30 AM–12:00 PM  
**Simultaneous Roundtables: Arts Tune-Up**  
Thurgood Marshall Ballroom East/South, Mezzanine Level

**Smithsonian Artist Research Fellow Roundtable**  
Leader: Jane Milosch, Provenance Research Initiative at the Smithsonian Institution  
Participants: Annet Couwenberg, Maryland Institute College of Art; Lynne R. Parenti, National Museum of Natural History, Smithsonian Institution; Barbara Stauffer, National Museum of Natural History, Smithsonian Institution; Jocelyn Chateauvert, Independent Artist

**Washington Project for the Arts Roundtable**  
Leader: Samantha May, Washington Project for the Arts

**Greater Baltimore Cultural Alliance Roundtable**  
Leaders: Jeannie Howe, Greater Baltimore Cultural Alliance; and Lauren Saunders, Greater Baltimore Cultural Alliance

**Provisions Library: Arts for Social Change Roundtable**  
Leader: Donald Russell, Provisions Library

**Washington Area Lawyers for the Arts Roundtable**  
Leader: John D. Mason, Washington Area Lawyers for the Arts

**The Contemporary (Grit Fund) Roundtable**  
Leaders: Deana Haggag, and Lu Zhang, The Contemporary

MEDIA LOUNGE

Thurgood Marshall Ballroom West,  
Mezzanine Level  
Free and open to the public  
**Theme: VISIBLE/INVISIBLE, Art & Politics**  
Media Lounge Committee: Jenny Marketou, Stacy Miller, and  
Mat Rappaport

Media Lounge is a platform that hosts discussions, workshops,  
screenings, and off-site events that investigate an annual theme  
of importance to artists. Participation is free and it is open to all.

This year’s theme, *VISIBLE/INVISIBLE, Art & Politics*, explores  
the legacy of identity and representation politics, considered in the  
context of our present culture where individuals, organizations and  
ideas can be easily captured, tracked, exposed, and appropriated  
from the circulation of digital material that simultaneously feeds  
capitalist media assembly lines and alternative economies. Through  
Media Lounge programming we aim to foster a dialogue centered  
on emerging artistic sensibilities that mix art and a politics of  
representation amid a transforming sociopolitical landscape. The  
setting of CAA 2016 in Washington DC and on an election year,  
offers a unique opportunity to engage in these discussions.

Wednesday, February 3

10:00 AM–12:00 PM  
**Art in Response to Conflict**  
Thurgood Marshall Ballroom West, Mezzanine Level  
Roundtable discussion followed by Q&A with audience  
Chairs: Jenny Marketou, Artist; Lyne Sneige, Middle East Institute  
in Washington, DC

1:00–5:00 PM  
**Video Box: The Invisible Scent of History**  
Thurgood Marshall Ballroom West, Mezzanine Level  
Video screening followed by Q&A discussion with video  
artists and curators  
Curators: Berta Sichel, Museo Nacional Centro de Arte Reina Sofía,  
Madrid; and Bureau Phi Art Projects; Jenny Marketou, Artist  
Consultants: Yasmina Reggad, Curator; Ava Ansari, Artist

Doa Aly (Egypt). *Hysterical Choir of the Frightened*. 2014  
Negar Behbahani (Iran) (in collaboration with Merhwnoush Alia).  
*Irreversible*. 2014  
Adel Abidin (Iraq). *Consumption of War*. 2011  
Neil Beloufa (Algeria/United Kingdom). *Untittled*. 2010  
Taysir Batniji (Palestine). *Ma Merè, David et moi*.  
Atef Berredjem (Algeria). *Living with the Aliens*. 2011  
Ismail Bahri (Tunisia). *Fiim*. 2012  
Fayçal Baghriche (Algeria/France). *Point, Ligne, Particles*. 2008  
Amir Kabriri (Iran). *ONE-FIFTH*. 2015  
Katia Kameli (Algeria/France). *Untitled*. 2011  
Ymane Fakhir (Morocco). *Graines*. 2011  
Larissa Mansour (Palestine). *The Nation Estate*. 2012  
Zeinab Shahidi Marnani (Iran). *Histories*. 2015  
Zaher Omareen (Syria). *Breathless*. 2015; and *In To This*. 2015  
(from the X-Rays series)  
Zineb Sedira (Algeria). *Middle Sea*. 2008  
Amil Yatziv (Israel). *This is Jerusalem, Mr. Pasolini*. 2013

Thursday, February 4

9:00 AM–1:00 PM  
**Video Box: The Invisible Scent of History**  
Thurgood Marshall Ballroom West, Mezzanine Level  
Video screening followed by Q&A discussion with video artists  
and curators  
Curators: Berta Sichel, Museo Nacional Centro de Arte Reina Sofía,  
Madrid and Bureau Phi Art Projects; Jenny Marketou, Artist  
Consultants: Yasmina Reggad, Curator; Ava Ansari, Artist

Repeat presentation. See Wednesday list for video artists and titles.

12:00–1:30 PM  
**Film Screening: Unbearable Presence of Asmahan**  
Thurgood Marshall Ballroom West, Mezzanine Level  
  
Film by Azza El-Hassan (Egypt). 2014, color, film, 1 hour 20 min.  
Alpha Award winner at Beirut international Film Festival.

2:00–4:30 PM  
**Post-Internet and How Digital Technologies Influence  
Artistic Practices**  
Thurgood Marshall Ballroom West, Mezzanine Level  
Round Table Discussion and Video Screening  
Discussants: Stacy Miller, Parsons School of Design, The New  
School; Jenny Marketou, Artist

Participating artists include: Rosana Liang, Magali Duzant, and  
John Mignault.

2:00–5:00 PM  
**Performance/Event: Choreographing Thinking – FLOWS**  
Media Lounge and Corridors at Washington Marriott  
Wardman Park  
Curator/Coordinator: Jenny Marketou, Artist  
Artist: Mireia C. Saladrigues, University of the Arts Helsinki

Participation in the event is open to all. Additional information  
will be provided online and onsite at the Media Lounge. A live  
online broadcast will also be presented simultaneously in the  
Media Lounge.

5:00–6:30 PM  
**Film Screening: The Unbearable Presence of Asmahan**  
Thurgood Marshall Ballroom West, Mezzanine Level  
  
Film by Azza El-Hassan (Egypt). 2014, color, film, 1 hour 20min.  
Alpha Award winner at Beirut international Film Festival.

Friday, February 5

Friday’s VISIBLE/INVISIBLE programming is organized by the  
New Media Caucus

9:00–11:00 AM  
**Intersections: Cinema, Performance, Networked Media,  
and Politics**  
Thurgood Marshall Ballroom West, Mezzanine Level  
Chair: Darren Douglas Floyd, Independent Artist/Filmmaker  
Organizers: Sid Branca, School of the Art Institute of Chicago;  
Lydia Grey, Raritan Valley Community College; and Mat Rappaport,  
Columbia College, Chicago  
Participants:  
Nathan Halverson, Tulane University  
Marc Tasman, University of Wisconsin-Milwaukee  
Hello Velocity, LLC (Kevin Wiesner, Jian Shen Tan, and Lukas Bentel)  
Laura Nova, Bloomfield College  
Belit Sağ, Independent artist  
Sanaz Sohrabi, School of the Art Institute of Chicago

12:00–2:00 PM  
**Ecologies of Creative Activism**  
Thurgood Marshall Ballroom West, Mezzanine Level  
Chair: Stacey Stormes, University of South Florida  
Organizers: Thomas Asmuth, University of West Florida; Elizabeth  
Demaray, Rutgers University-Camden and New Brunswick; Renate  
Ferro, Cornell University; Lydia Grey, Raritan Valley Community  
College; and Byron Rich, Allegheny College  
Participants:  
Andreas Zingerle  
Leila Nadir + Cary Peppermint | (ecoarttech)  
Desert Art Lab  
Fictilis

3:00–5:00 PM  
**Procedural Art: Game Platforms for Creative Expression**  
Thurgood Marshall Ballroom West, Mezzanine Level  
Moderators: Victoria E. Szabo, Duke University; Joyce Rudinsky,  
University of North Carolina at Chapel Hill  
Participants:  
Hye Young Kim, Winston-Salem State University  
Soraya Murray, University of California, Santa Cruz  
Paolo Pedercini, Carnegie Mellon University  
Susana Ruiz, University of California, Santa Cruz  
Myfanwy Ashmore, Independent Artist

Saturday, February 6

9:00–10:30 AM  
**TRANSFORMERS: A Code and Data-Driven Animation  
Video Screening**  
Thurgood Marshall Ballroom West, Mezzanine Level  
Works selected by Mat Rappaport, Columbia College, Chicago;  
Darren Douglas Floyd, Artist/Filmmaker; and A. Bill Miller,  
University of Wisconsin, Whitewater

The selected works will be screened during CAA and  
simultaneously have an online presence through the New Media  
Caucus Vimeo Channel: [www.vimeo.com/groups/transformers](http://www.vimeo.com/groups/transformers).

11:00 AM–3:00 PM  
**DC Live: Artist Walks**  
Media Lounge and various off-site locations  
Curators/Coordinators: Carissa Carman, Natalie Campbell, and  
Mat Rappaport

Media Lounge Saturday Programming extends beyond the  
conference walls and invites participants to work and walk, learn  
and feel.\* Check the New Media Lounge Walks website during  
the conference for full details: [www.medialoungewalks](http://www.medialoungewalks.wordpress.com)  
.wordpress.com.

**GPS Portraits: A Portrait of William Temple Hornaday**  
Off-Site: Smithsonian National Zoo  
Artists: Nate Larson, Maryland Institute College of Art;  
Marni Shindelman, Lamar Dodd School of Art at the University  
of Georgia

**Outside/In**  
Off-Site: Various Locations  
Artist: Mary Clare Rietz, University of Cincinnati College of Design,  
Architecture, Art and Planning

\*Participation in the walks is open to all. Additional information  
about specific walk times and starting locations will be provided  
online ([www.medialoungewalks.wordpress.com](http://www.medialoungewalks.wordpress.com)) and onsite in the  
Media Lounge. Documentation and a live online broadcast will be  
presented simultaneously in the Media Lounge.



PROGRAM SESSIONS

Wednesday, February 3

9:30 AM–12:00 PM

Taking Stock: Future Direction(s) in the Study of Collecting

Washington 5, Exhibition Level  
Chair: Christina M. Anderson, University of Oxford

Rembrandt’s Inventory as Display  
H. Perry Chapman

*Death and Taxes: The American-ness of American Collecting*  
Elizabeth A. Pergam

*Non-Displayed Objects and Meaning Construction in the Museum: The Japanese Ceramics of Sir William Van Horne (1843–1915) at Canadian Museums*  
Akiko Takesue

*Towards a dynamic theory of collecting? Art dealers Agnew’s and their networks in Manchester (1850–1890)*  
Barbara Pezzini

*Fact and Fantasy Bring History Alive in a Fictional “Collection”*  
Fo Wilson

Beyond Featherwork: Mexican Visual Identity Between Conquest and Independence.

Delaware Suite B, Lobby Level  
Chairs: Aliza M. Benjamin, Temple University; Bradley Cavallo, Temple University

*“Cool Gardens with Many Trees”: La Alameda as a Transcultural Arena.*  
Diantha Steinhilper, University of Texas at Arlington

*Framing the Otherness: Picturesque Atlases of Mexico.*  
Elisa Garrido, Smithsonian Institution

*Twoness and Criollismo: A Better Understanding of Nepantla and Aztec Metaphysics Could Change the Narrative.*  
Janice Lynn Robertson

The Institutionalization of Social Art Practice

Delaware Suite A, Lobby Level  
Chairs: Charlotte Bonham-Carter, Central Saint Martins, University of the Arts, London; Nicola G. Mann, Richmond, The American International University in London

*Between Utility and Imagination: Healing a Cultural Memory Disorder called Industrial Amnesia with Affect and Poetics*  
Leila Nadir, University of Rochester

*Collecting Social Things*  
Joey Orr, Museum of Contemporary Art Chicago

*Arts Awareness at the Metropolitan Museum of Art: Art Museum Education as Artistic and Political Practice*  
Alyssa Greenberg, University of Illinois at Chicago

*Swimming Upstream: Small Visual Art Organisations (SVAOs) in the midst of the Ethical Turn*  
Ana Bilbao, University of Essex

*How Social Value Became an Audience Numbers Game*  
Charlotte Bonham-Carter, Central Saint Martins, University of the Arts, London

ARTspace  
**Public Art Practice—Clearing the Hurdles and Avoiding the Pitfalls**  
Thurgood Marshall Ballroom South/East, Mezzanine Level  
Chair: Hilary A. Braysmith, University of Southern Indiana

*Session Keynote Address: Public Art—Trials, Tribulations, and Delight*  
Lisa D. Freiman, Institute for Contemporary Art, Virginia Commonwealth University

*A Walk on the Wild Side*  
Mary Miss, Independent Artist

*Gown and Town Public Art Collaborations—Uniting University Expertise with City Funding*  
Hilary A. Braysmith, University of Southern Indiana

*Measuring the Outreach of Public Art without a Ruler*  
Samantha May, Washington Project for the Arts

*Budgets for Public Art Commissions and Planning for Hidden Costs*  
Scott Ross, Kentucky State University

*Walls into Wisdom: Lessons Shared from the Public Art Practice of Muralist Judy Baca*  
Judith F. Baca, University of California, Los Angeles

Here and Abroad: The Globalization of K(Korean)-Art and Other Myths

Washington 2, Exhibition Level  
Chairs: Dong-Yeon Koh, Hongik University; Gyung Eun Oh, Wonkang University

*From Seoul to the World: Exhibiting Minjung “Nationalism” Abroad during the 1988 Seoul Olympics*  
Douglas Gabriel, Northwestern University

*Relentless Negotiation of Identities: Contemporary Korean Photography since the 1990s*  
Boyoung Chang, Rutgers, The State University of New Jersey

*Two Narratives of Globalization: Reading the K-Art with Public and Private Lenses*  
Jimin Cha, Ohio State University

*Negotiating Urban Identities: Spectacles and Conflicts in the Seoul Olympic Sculpture Park and the Gwangju Biennale*  
Yuri Chang, Binghamton University, State University of New York

*Tourist, Explorer, and Researcher: Curatorial Networks in South Korea and Other Asian Countries*  
Eunyoung Park, University of Kansas

Negotiating Chronology and Geography in Museum Spaces: Africa and Egypt on Display

Washington 3, Exhibition Level  
Chairs: Rachel P. Kreiter, Emory University; Amanda H. Hellman, Michael C. Carlos Museum

*An Examination of Temporary Exhibitions Combining African and Egyptian Visual Culture in Europe and North America*  
Elizabeth A. Cummins, University of Nevada, Reno

*Egypt in Africa: Perspectives on Exhibiting African Art and Knowledge*  
Christine Mullen Kreamer, National Museum of African Art, Smithsonian Institution

*Expanding “Africa”: Displaying Egyptian and African Art for a Shared Audience*  
Kevin D. Dumouchelle, Brooklyn Museum; Edward Bleiberg, Brooklyn Museum

*Preconceived Notions: Using Visitor Expectations to Enrich Interaction with Ancient Egyptian and African Objects*  
Clare Fitzgerald, Independent Scholar

From Local to Global: Ancient and Contemporary Òrìsà Imagery within and outside Africa

Wilson C, Mezzanine Level  
Chair: Babatunde Lawal, Virginia Commonwealth University

*Òrìsà Art and Iconography at Home and Abroad*  
Babatunde Lawal, Virginia Commonwealth University

*Sacred Art of Meaning: Òrìsà Altars in Cuba and New York City*  
Marta Moreno Vega, Caribbean Cultural Center African Diaspora Institute, NY

*Conjoining the Physical and the Spiritual within a Sacred Space: The Òrìsà Gardens at the Olá Olú Retreat, Central Florida*  
Robin Poynor, University of Florida

*Political Orixás: Art and the Civil Rights Movement in Brazil, 1950s–80s*  
Abigail Lapin Dardashti, Graduate Center, City University of New York

*Wielding the Power “That-Makes-Things-Happen”: Òrìsà Èsù and the Aesthetics of Àsè in the African Diaspora*  
Arturo Lindsay, Spelman College

Cultivating an Ecology of Networked Knowledge and Innovation through Collaborations among Sciences, Engineering, Arts, and Design

Wilson A, Mezzanine Level  
Chairs: Roger F. Malina, SEAD / Leonardo / University of Texas Dallas; Carol Strohecker, SEAD Co-PI / Rhode Island School of Design (RISD)

*Culture and Economic Development*  
Nickolay Hristov, Biological Sciences, Winston-Salem State University

*Research and Creative Work*  
Jichen Zhu, Westphal College of Media Arts & Design, Drexel University

*Learning and Education*  
Nettrice Gaskins, STEAM Lab, Boston Arts Academy

*Collaboration and Partnership*  
Laurie Baefsky, ArtsEngine / a2ru / University of Michigan

**Discussants:** Carol LaFayette, SEAD PI / Department of Visualization, Texas A&M University; Robert Thill, SEAD / The Cooper Union for the Advancement of Science and Art

CAA Task Force on Design  
**Design Incubation Colloquium 2.4**  
Hoover, Mezzanine Level  
Chairs: Steven McCarthy, University of Minnesota; Aaris Sherin, St. John’s University

“Thinking through the Body”: Visual Passion in Medieval and Early Modern Art

Washington 6, Exhibition Level  
Chairs: Mati Meyer, The Open University of Israel; Assaf Pinkus, Tel Aviv University

*Experiencing Carved Deposition Groups*  
Julia Perratore, The Metropolitan Museum of Art

*Propaganda through Blood Vengeance: The Martyrdom of Franciscan Friars in India and the Fresco Cycle in San Fermo in Verona*  
Alessandro Simbeni, Rikkyo University

*Somaesthetic Devotion: Violence and Identity in Late Medieval Books of Hours*  
Sherry Lindquist, Western Illinois University

*Prosthetic Pilgrimage and the Somaesthetics of Style at the “New Jerusalem” of San Vivaldo in Tuscany*  
Allie Terry-Fritsch, Bowling Green State University

Something in the Dirt: Discourses of Hygiene, Health, and Progress in the North American Landscape

Wilson B, Mezzanine Level  
Chairs: Sarah J. Moore, University of Arizona; John-Michael Howell Warner, Kent State University

*Travels in the Sanitary Landscape: St. Louis and Chicago, 1904*  
Emily K. Morgan, Iowa State University

*Growing Children Out of Doors: California’s Open-Air School Landscape and Children’s Health*  
Camille Shamble, University of Virginia

*Other Landscapes: The Early Earthworks of Dennis Oppenheim*  
Randall Edwards

*Dirtying Suburban Space: Gregory Crewdson’s Twilight and Beneath the Roses*  
Corey Dzenko, Monmouth University

*Just Dirt?*  
John-Michael Howell Warner, Kent State University

**Performance Art as Portraiture**  
Washington 1, Exhibition Level  
Chairs: Dorothy Moss, National Portrait Gallery, Smithsonian Institution; Jamie L. Smith, CONNERSMITH Gallery

*Fluid Stillness: The “Attitude” between Performance and Portraiture*  
Cordula Grewe, University of Pennsylvania

*Performing the Sami Experience*  
Kristine Nielsen, Illinois Wesleyan University

*Video Performance as Self-Portrait: A Case Study of Lynn Hershman’s Binge*  
Helen Westgeest, Leiden University

*Portrait of the Artist as a Young God*  
Hlynur Helgason, University of Iceland

*LIVE (at the Guggenheim): María Magdalena Campos-Pons, Carrie Mae Weems, and Black Feminist Performance*  
Nikki Greene, Wellesley College

**The Artist-Critic: History, Identity, Work**  
Virginia Suite, Lobby Level  
Chairs: Christa Noel Robbins, University of Virginia; Zachary Robert Cahill, University of Chicago

*Video as Criticism*  
Solveig Nelson, University of Chicago

*Bad at Sports*  
Duncan G. MacKenzie, Columbia College Chicago

*The Critic as Feminist Artist: Carla Lonzi and Lucy Lippard’s Writing as Art*  
Jennifer Kennedy, University of Ottawa

*No Destination: Regina Rex’s Consensus*  
Katie Geha, Dodd Galleries, University of Georgia.

**Discussant:** Zachary Robert Cahill, University of Chicago

Historians of German, Scandinavian, and Central European Art and Architecture  
**There’s No Such Thing as Visual Culture**  
Washington 4, Exhibition Level  
Chair: Corine L. Schleif, Arizona State University

*German Romanesque Tomb Effigies and the Multisensory Animation of the Deceased*  
Thomas E. A. Dale, University of Wisconsin-Madison

*The Haptic Visuality of German Gothic Sculpture*  
Jacqueline E. Jung, Yale University

*The Hidden Power of Touch: Inside the Finger Ring*  
Genevra Kornbluth, Kornbluth Photography

*The Indulgent Viewer: How the Theory of Kitsch-Man Depreciates Sensuous Aesthetic Experiences to Illustrate Personal Value Systems and Weltanschauungen*  
Sebastian Loewe, University of Art and Design, Halle, Germany

*Smelling “Perfume: The Story of a Murderer”*  
Holly Dugan, George Washington University

**Discussant:** Bissera Pentcheva, Stanford University

Wednesday, February 3  
12:30–2:00 PM

Pacific Arts Association  
**Business Meeting**  
Delaware Suite B, Lobby Level

National Endowment for the Arts  
**Artist as Entrepreneur: Preparation for Life after Higher Education**  
Maryland Suite, Lobby Level  
Chairs: Meg Brennan, National Endowment for the Arts; Wendy Clark, National Endowment for the Arts

ARTspace  
Services to Artists Committee  
**MetaMentors: Time. Space. Money.**  
Thurgood Marshall Ballroom East/South, Mezzanine Level  
Chairs: David J. Brown, Western Carolina University; Niku Kashef, California State University, Northridge

*Spending Time: Supporting the Cultural Producers of the Future*  
Lisa Dent, Creative Capital

*Be Our Guest: Time and Space to Create*  
Caitlin Strokosch, Alliance of Artists Communities

*Open Wide and Say Ahh: Arts and Health Research at VCU*  
Matt King, Virginia Commonwealth University

Association of Art Museum Curators  
**Curators on Paths to a Curatorial Art Museum Career**  
Washington 2, Exhibition Level  
Chair: Helen C. Evans, Metropolitan Museum of Art

Joe D. Horse Capture, National Museum of the American Indian, Smithsonian Institution

Rita E. Freed, Museum of Fine Arts, Boston

Naima J. Keith, The Studio Museum in Harlem

AIGA | the professional association for design  
**Designers as Writers, Authors, and Makers**  
Virginia Suite, Lobby Level  
Chair: Kenneth Fitzgerald, Old Dominion University

*type/image/structure: A Bookish Experiment in Collaborative Teaching*  
Julie Spivey, University of Georgia

*Digital Book Design: An Inquiry*  
Helen Armstrong, North Carolina State University

*Fulfilling the Aspirations of Designer as Author*  
Ned Drew, Rutgers University-Newark



Art Historians Interested in Pedagogy and Technology  
**A Signature Pedagogy for Art History in the Twenty-First Century**  
Washington 1, Exhibition Level  
Chairs: Nathalie N. Hager, University of British Columbia Okanagan;  
Sarah Jarmer Scott, Wagner College

*Demonstration: Using a Neatline Syllabus in the Introductory Art History Survey*  
Caroline A. Bruzelius, Duke University; Hannah Jacobs, Duke University

*Challenging the Canon: Using a Digital Platform for a Survey of World Architectures*  
Solmaz Mohammadzadeh Kive, University of Colorado Denver

*The Implications of Augmented Reality in the Art History Curriculum: The Future of the Next Generation of Art Historians*  
R. Dean Turner, The Art Institute of Austin

Education Committee  
**The College Studio Practice, Academic Theory and the Tactile Experience: from Margin to Center**  
Coolidge, Mezzanine Level  
Chairs: Andrew Hairstans, Auburn University Montgomery

*Drawing on Cognitive Neuroscience: A Pedagogical Approach to Teaching Drawing with the Brain In Mind*  
Barb Bondy, Auburn University

*Perceptual Experience/Physical Engagement: Teaching from Direct Observation*  
Erin Palmer, Southern Illinois University, Carbondale

American Academy in Rome  
**Key Sets: Photographic Collections and Visual Art**  
Washington 6, Exhibition Level  
Chair: Lindsay R. Harris, American Academy in Rome

*Alfred Stieglitz’s Key Set: Defining an Art of Photography*  
Sarah Greenough, National Gallery of Art

*Luigi Sacchi and the Nationalist Origins of the Brera Academy’s Fototeca*  
Beth Saunders, The Metropolitan Museum of Art

*Imagining a Nation’s Capital: Rome and the John Henry Parker Photography Collection (1864-79) in the Digital Age*  
Lindsay R. Harris, American Academy in Rome

*Equivalents: Photo-Conceptualism and “Paradigmatic” Photography*  
Robert Slifkin, Institute of Fine Arts, New York University

International Center for the Arts of the Americas  
**Living Archives: Latin American and Latino Art Materials in U.S. Institutions**  
Harding, Mezzanine Level  
Chair: Olga U. Herrera, University of Illinois at Chicago

*Documents of 20th-Century Latin American and Latino Art Project*  
Maria C. Gaztambide, Museum of Fine Arts, Houston

*Latina/o Presence in the Archives of American Art*  
Josh Franco, Smithsonian Institution, Archives of American Art

*Laberinto Projects: An Archive of Central American Art and Socially Engaged Art Practices*  
Muriel Hasbún, Corcoran School of Arts & Design, George Washington University

**Discussant:** Olga U. Herrera, University of Illinois at Chicago

CAA Task Force on Design  
**CAA Promotion and Tenure Guidelines for Design Faculty**  
Hoover, Mezzanine Level  
Chair: Jim Hopfensperger, Western Michigan University

Carma Gorman, University of Texas-Austin

John Richardson, Wayne State University

Society for the Study of Early Modern Women  
**Emotion, Status, and Memory in Early Modern Italy**  
Delaware Suite A, Lobby Level  
Chair: Andrea G. Pearson, American University

*Mona Lisa’s Smile and the Significance of Women’s Laughter in the Italian Renaissance*  
Theresa Flanigan, The College of Saint Rose

*Vannozza Cattanei: Papal Mistress and Pious Art Patron*  
Cynthia Stollhans, Saint Louis University

*The Mantua Holy Ark and Jewish Feminine Patronage in Renaissance Italy*  
Andreina Contessa, The U. Nahon Museum of Italian Jewish Art, Jerusalem

International Committee  
**Roundtable: Between Democracies 1989–2014: Remembering, Narrating, and Reimagining the Past in Eastern and Central Europe and Southern Africa (EESA)**  
Wilson A, Mezzanine Level  
Chair: Judy Peter, University of Johannesburg

Karen Von Veh, University of Johannesburg, South Africa

Richard Gregor, Dom umenia/Kunsthalle Bratislava, Slovakia

Cristian Nae, George Enescu University of Arts, Romania

Emily Hall Tremain Foundation  
**To Stay or To Go? Preparing Artists for Career Opportunities Locally and Elsewhere**  
Washington 3, Exhibition Level  
Chair: Heather Pontonio, Emily Hall Tremain Foundation

David Terry, New York Foundation for the Arts

Marcus Civin, Maryland Institute College of Art

Megan Koza Young, Arts Council New Orleans

Southeastern College Art Conference  
**Art In the Trenches: Visual Culture at, of, and in the face of War**  
Washington 4, Exhibition Level  
Chairs: Elizabeth Rivenbark, University of South Alabama

*From the Wounds of Slavery to the Wounds of War: Visual Culture in Support of the American Civil War*  
Rachel E. Stephens, The University of Alabama, Tuscaloosa

*Embattled Careers in Wartime China: Chinese Women Artists Go to War*  
Amanda S. Wright, University of South Carolina

*‘A Painting is a Poem and Nothing Else’: Performance and Abstraction in Jose Clemente Orozco’s “Dive Bomber and Tank”*  
Meredith Bagby Fettes, University of Arkansas at Little Rock

*Drafted in World War II: The Skowhegan School*  
Elizabeth Rivenbark, University of South Alabama

Wednesday, February 3

2:30–5:00 PM

**The Modernities of French Art and its History, 1780 to the Present**  
Washington 1, Exhibition Level  
Chairs: Natalie A. Adamson, University of Saint Andrews; Richard Taws, University College London

*Modern Landscape and the Particularities of Place in Post-Revolutionary France*  
Kelly Presutti, Massachusetts Institute of Technology

*Beyond Cézanne: Joachim Gasquet and the Contradictions of Cultural Nationalism*  
Neil F. McWilliam, Duke University

*Taking back Tehe’amana: Feminist Interventions in Gauguin’s Legacy*  
Elizabeth C. Childs, Washington University in St. Louis

*Toward A French Photography: From New Vision to Return to Order in Photographie (1930-1940)*  
Yusuke Isotani, The Graduate Center, The City University of New York

*French Art at the End of Modernism: The Case of Supports/Surfaces*  
Allison Myers, University of Texas at Austin

**Sensorial Regimes: Reflections on Postcolonial Art History in Latin America**  
Salon 1, Lobby Level  
Chairs: Jens Baumgarten, Federal University of São Paulo; Tristan Weddigen, Universität Zürich

*Introduction: Sensorial Regimes: Reflections on Postcolonial Art History in Latin America*  
Jens Baumgarten, Federal University of São Paulo; Tristan Weddigen, Universität Zürich

*‘It Seems to Me an Inhuman Traffic’: Black Baroque In Nueva Granada.*  
Tom Cummins

*Testigo de ojos”: Portraits and the Art of Witnessing in the (Global) Catholic Monarchy*  
Felipe Pereda

*Contemporary and Local Appropriations of Andean Colonial images. Touching, Seeing and Feeling Sacred Materials*  
Gabriela Siracusano

Gerhard Wolf

*Decolonial Uses of the Baroque/Neobaroque in the U.S. Latino Rasquache Baroque*  
Monika Kaup

**The Community-Based Museum in Global Context**  
Wilson C, Mezzanine Level  
Chairs: Remei Capdevila-Werning, El Museo del Barrio; Joy Liu, Museum of Chinese in America

*Community and Creativity: Documenting Creativity in Washington DC’s East of the River Communities*  
Sharon A. Reinckens, Anacostia Community Museum, Smithsonian Institution

*Partnership in Preservation of Rustbelt Queer History*  
Katie Madonna Lee, Pokagon Band of Potawatomi Indians; Catherine Page-Vanore, Independent Museum Professional; and Alison Stankrauff, Indiana University South Bend

*The Development of Caribbean Museums and the Formation of National and Cultural Identities.*  
Daniela Fifi, Miriam and Ira D. Wallach Art Gallery, Columbia University

*Tradition and Transition: the Community Museum of San Juan Guelavía, Oaxaca, Mexico*  
Ellen Hoobler, Cornell College

*Artifact and Allegiances: How Museums Put the Nation and the World on Display*  
Peggy Levitt

**Beyond the Pictures Generation: New Approaches to Photography in the 1980s**

Washington 4, Exhibition Level

Chairs: Heather Diack, University of Miami; Erina Duganne, Texas State University

*From Image to Object: Re-Examining the Photographed Body in the 1980s*

Marta Joanna Zarzycka, Utrecht University

*Pictures In Dispute: Documentary Photography in Sandinista Nicaragua*

Ileana Lucia Selejan, Davis Museum at Wellesley College

*The Body in Pieces: Radical East German Photography in the 1980s*

Sara Blaylock, University of California Santa Cruz

*1984: Pictures from United States Forces Korea Camptowns*

Jung Joon Lee, Rhode Island School of Design

*Pinched Pictures: Gabriel Orozco and Photography*

Claire Grace, Wesleyan University

**The Art of Assembly: Urban Space and Crowd Control in the Middle Ages**

Delaware Suite A, Lobby Level

Chair: Gillian B. Elliott, Corcoran School of the Arts and Design

*Crowds and the Carnival: The Changing Faces of Djama' al-Fna*

Riyaz Latif, Vanderbilt University

*Storming the Palace: Crowd Incursions into Aristocratic Spaces in Medieval Revolts*

Michael Sizer, Maryland Institute College of Art

*Provocative Processions*

Kathleen M. Ashley, University of Southern Maine

**The “Unity of the Arts:” Writing about Fine and Decorative Art Together**

Maryland Suite, Lobby Level

Chair: Imogen Hart, University of California, Berkeley

*Materials for Living History in Early Nineteenth-Century France*

Marina Kliger, Institute of Fine Arts, New York University

*Between “High” and “Low,” Surface and Expression: Gender, Flächenkunst, and the Childlike Aesthetic of Early Viennese Expressionism*

Megan Brandow-Faller, Kingsborough Community College, City University of New York

*Reading Race in Abstraction: The Case of Art and Design at Mid-Century*

Kristina F. Wilson, Clark University

*Apocalyptic Wallpaper: Hammer Prints and the Brutalist Environment*

Ben Highmore, University of Sussex

*“Decorative” Objects of the École de Tunis: Tunisian Modernism and Artistic Enrichment in the 1960s*

Jessica Gerschultz, University of Kansas

**Mines and Matter: How Images Make Meaning of an Industry**

Delaware Suite B, Lobby Level

Chair: Shannen L. Hill, National Museum of African Art, Smithsonian Institution and Baltimore Museum of Art

*Mining and the Making of Ethnic Specificity in Beadwork in Natal and the Eastern Cape in the 20th Century*

Anitra Catherine Elizabeth Nettleton, Centre for the Creative Arts of Africa, Wits Art Museum

*Striking Gold: Miners, Modernity, and South African Photography Mid-Century*

Shannen L. Hill, National Museum of African Art, Smithsonian Institution

*My Name is Uranium: Mining Images in Niger*

Amanda Gilvin, Skidmore College

*Radioactive Images: Confronting Resource Extraction in the Navajo Nation*

Michaela Rife, University of Toronto

*‘Pitman painters’ and adult education in mid-20th century England*

Veronica Davies, Open University

*Representing Architectural Resources*

Christian A. Stayner, Herberger Institute, Arizona State University

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

**Exploring Native Traditions in the Arts of Eastern Europe and Russia—Part I**

Washington 2, Exhibition Level

Chair: Alison L. Hilton, Georgetown University

*On the Inside Looking Out: The Polish “Sztuka” Society*

Jan C. Cavanaugh, Independent Scholar

*The Artel Cooperative (1908-34): Crafting Czech Modernity for the Nation*

Lyndsay D. Bratton, University of Maryland College Park

*Multiculturalism and the Native Landscape in Latvia and Estonia, circa 1900*

Bart C. Pushaw, University of Maryland

*“Symbols of Everything Fateful and Sacred” - The Native Art Movement and the Evolution of Bulgarian Modernism*

Kathleen Weigand, University of Maryland, College Park

*On the Edge: The Paradigm of the Cut in Russian Modernism*

Masha Kowell, Mt. San Antonio College

**Awareness→Professionalization→Career Opportunities? Teaching Provenance Research within the Field of Art History**

Wilson A, Mezzanine Level

Chairs: Jane Milosch, Smithsonian Provenance Research Initiative, Smithsonian Institution; Paul B. Jaskot, DePaul University and CASVA Fellow 2014–16, National Gallery of Art

*“Teaching Provenance Research at the Free University of Berlin: Exploiting the Advantage of Location”*

Meike Hoffman, Forschungsstelle Entartete Kunst , Freie Universität Berlin

*“Teaching Provenance Research at the Ludwig Maximilians University, Munich”*

Christian Fuhrmeister, Zentralinstitut für Kunstgeschichte, Munich

*“Teaching Provenance Research at the University of Glasgow”*

Nicholas Pearce, University of Glasgow

*“Putting Provenance Research in Context”*

Christel Force, The Metropolitan Museum of Art

*“Provenance Research and its Applications: A Museum Perspective”*

Megan Fontanella, Solomon R. Guggenheim Museum

MaryKate Cleary, Art Recovery International

**Between the Ephemeral and the Virtual: Reactivating Art Installations through Digital Reconstructions**

Washington 5, Exhibition Level

Chairs: Laura Moure Cecchini, Duke University; Chiara Di Stefano, Independent Scholar

*Blank Walls and Jarring Gaps: Reconstructing the Paris Salon du Louvre*

Ryan L. Whyte, OCAD University

*Virtual Histories: Reconstructing Boydell's Shakespeare Gallery*

Heather A. McPherson, University of Alabama at Birmingham

*‘Re-construct them with the materials of your epoch’: 3D Printing Futurist Sculpture*

Rosalind McKeever, Metropolitan Museum of Art

*“Demonstrationsraum”: Re-/Activating the Past and Present of El Lissitzky's “Abstract Cabinet”*

Yvonne Bialek, Braunschweig University of Art

*Digitally Reactivating Museums for Expanded Disability Access*

Michael Tymkiw, University of Essex

**Discussant:** Kristin Love Huffman, Duke University

ARTspace

**Choreographic Thinking**

Thurgood Marshall Ballroom South/East, Mezzanine Level

Chair: Lauren O’Neal, Phillips Exeter Academy

*What is the Museum, and What is the Dance?: Grant Hyde Code, Performance Curator*

Amanda Jane Graham, Northwestern University

*“All body movements are choreographed”: The Running-Body Continuum in Dance, Performance Art, and the Everyday*

Meg R. Jackson, University of Arizona

*Dancing in Plain Sight: Recovering the Choreographic in the Art of the 1970s*

Jennie H. Goldstein, Stony Brook University, State University of New York

*Everyday Performances in the Museum*

Mireia C. Saladrigues, Saladrigues, Finnish Academy of Fine Arts

*Modern Memory: Curating the Merce Cunningham Dance Company Collection*

Mary Coyne, Walker Art Center

**Space and the Sacred in the Ancient Mediterranean and Near East**

Virginia Suite, Lobby Level

Chairs: Isabelle Pafford, San José State University; Kristen Seaman, University of Oregon

*The Space Beside: The Simultaneous Reformulation of Ritual and Representational Space on Late Prepalatial Crete*

Emily S. K. Anderson, Johns Hopkins University

*Sacred Moments in Ancient Near Eastern Doorways*

Ann Shafer, Fashion Institute of Technology, State University of New York

*Hermes, Hekate, and Herakles: Defining and Defending the Oikos in the Greek World*

Barbara Tsakirgis, Vanderbilt University

*Constructing the Sacred Experience at the Sanctuary of Hekate at Lagina*

Amanda Elaine Herring, Loyola Marymount University

*Visualizing the Venerable: The Rhetoric of “Antiques” in the Embellishment of Ancient Sanctuaries*

Isabelle Pafford, San José State University

**Museum and Cultural Sector Internships, Now and for the Future**

Washington 6, Exhibition Level

Chairs: Martha M. Schloetzer, National Gallery of Art; Stephanie Mayer Heydt, High Museum of Art

*Interns Are the Answer: Disciplinary, Institutional, and Student Success via Experiential Learning*

Ashley Busby, Susquehanna University

*VCU School of the Arts and VCU Career Services Portfolio Exchange: A New Twist on the Old Career Fair*

Jeanette W. Hickl, Virginia Commonwealth University

*Investing in the Future Generation of Art Museum Curators*

Hilary L. Walter, Los Angeles County Museum of Art



Renaissance Society of America  
**The Language of Fame and Failure in the Renaissance**  
Salon 3, Lobby Level  
Chair: Jeffrey Chipps Smith, University of Texas-Austin

*Colossal Failures: The Language of Derision and Large Size*  
Felicia Else, Gettysburg College

*Vasari and Pontormo: Narrative History and Foucault's Madman*  
Chrystine Keener, Lander University

*Karel van Mander's Narratives on Artistic Failure*  
Ricardo De Mambro Santos, Willamette University

*Professione as a Term of Architectural Praise*  
Elizabeth Merrill, University of Virginia

*'Tan universal aplauso': Communal Praise in 17th-Century Madrid*  
Abigail Newman, Princeton University

Wednesday, February 3

5:30–6:30 PM

**Annual CAA Members' Business Meeting and CAA Convocation and Awards Presentation**  
Announcement of the New Members of the CAA Board of Directors  
Salon 2, Lobby Level

This year, a short business meeting and announcement of new CAA Board of Directors members will immediately precede the annual Convocation and presentation of CAA Awards by DeWitt Godfrey, CAA President.

6:30–7:00 PM

**Keynote Address: Tania Bruguera**  
Salon 2, Lobby Level

Immediately following the CAA Convocation and Awards Presentation, artist Tania Bruguera will give the keynote address:  
*Aest-ethics: Art with Consequences*

Thursday, February 4

7:30–9:00 AM

Leonardo Education and Art Forum  
**Business Meeting**  
Coolidge, Mezzanine Level

New Media Caucus  
**Business Meeting**  
Hoover, Mezzanine Level

Northern California Art Historians  
**Business Meeting**  
Washington 3, Exhibition Level

Thursday, February 4

9:30 AM–12:00 PM

**(Mis)Representing "Justice" in Mesoamerica, AD 100–1650**  
Salon 1, Lobby Level  
Chairs: Angélica J. Afanador-Pujol, Arizona State University; Cecelia F. Klein, University of California, Los Angeles

*In Search of the Toltec Ethos: Violence, Power, and Polity in the Art of Tula*  
Keith Jordan, California State University, Fresno

*On Parity and Iniquity in the Art of Postclassic Mexico*  
William T. Gassaway, Columbia University

*Evidencing Boundaries: Text, Image, and Experience in the Techialoyan Manuscripts*  
Jessica Stair, University of California, Berkeley

**Discussant:** Lori B. Diel, Texas Christian University

**Window/Lens/Mirror: The Materiality of Glass in Modern and Contemporary Art**  
Washington 6, Exhibition Level  
Chairs: Virginia M. G. Anderson, Maryland Institute College of Art; Dalia Habib Linssen, Rhode Island School of Design

*The Emperor's New Clothes: The Material Politics of Glass in Modern German Design*  
Freyja T. Hartzell, Parsons The New School for Design

*Shattered Glass: Shop Windows and Surrealist Art in Wartime New York*  
Jennifer Rose Cohen, University of Chicago

*Seductive Reflection: The Mirror-Object of Contemporary Art*  
Sophie Knezic

*Mirror Friction: The Ethics of the Gaze in the Works of Agnes Denes, Ivan Navarro, and Kader Attia*  
Cristina Albu, University of Missouri-Kansas City

*Sublime Transformation with Dichroic Glass and Ceramic Glass Frit at Carnegie Mellon University*  
Michelle LaFoe, AIA, OFFICE 52 Architecture

**Anthropocene and Landscape**  
Virginia Suite, Lobby Level  
Chairs: Thomas R. Beachdel, Hostos, City University of New York; Dorothea Dietrich, Smithsonian Institution

*Ocean Semiosis and the Plasticene Age*  
Abigail Susik, Willamette University

*The Emotional Life of Water: Materialism and Affect in Ecoart (History)*  
Mark A. Cheetham, University of Toronto

*Terra Incognita: Exhibiting Ice in the Anthropocene*  
Julie H. Reiss, Christie's Education

*De-extinction and the Anthropocene in Museological Perspective: A Case Study of the Huia*  
Rosie Ibbotson

*Photographing Slow Violence in the Global South*  
Ila Sheren

CAA Publications Committee  
**Why Review?**  
Harding, Mezzanine Level  
Chair: Juliet Bellow, American University

Philip Kennicott, *The Washington Post*

Leon Wieseltier, Brookings Institution

Chloe Wyma, *The Brooklyn Rail*

Caroline Jones, Massachusetts Institute of Technology

Rosalind McKeever, Metropolitan Museum of Art

Matt Morris, School of the Art Institute of Chicago

**Discussant:** David Raskin, School of the Art Institute of Chicago

**Draping the Middle Ages: Moveable Textile Patterns in East and West, c. 500–1500**  
Washington 3, Exhibition Level  
Chairs: Patricia D. Blessing, Society of Architectural Historians

*Gemstones in Cloth and Stone: Medium, Materiality and the Late Antique Jeweled Aesthetic*  
Elizabeth Dospel Williams, Dumbarton Oaks Research Library and Collection, The George Washington University

*Beyond the Veiled Wall: Textile Obsession in the Umayyad Palace at Khirbat al-Mafjar (Jericho)*  
Hana Taragan, Tel Aviv University Ramat-Aviv

*Textile, Body and Identity in Chinese Sogdian Art*  
Jin Xu, University of Chicago

*Wrapped in Silk: The Marriage Charter of Theophanu (972)*  
Nino Zchomelidse, Johns Hopkins University

*Metamorphoses of Cloth: Textile Dynamics in Medieval Tuscany and the Mediterranean*  
Vera-Simone Schulz, Kunsthistorisches Institut Florenz

**Everything Disappears**  
Washington 4, Exhibition Level  
Chairs: Alexander Dumbadze, The George Washington University; Frazer D. Ward, Smith College

*Agnes Martin, In the Midst of Life*  
Suzanne Hudson, University of Southern California

*Making us all Precarios: Cecilia Vicuña and Ana Mendieta's Disappearing Acts*  
Suzanne Herrera Li Puma, University of California, Berkeley

*Gutter Art: Stephen Varble and the Disruption of the Business of Art in the 1970s*  
David Getsy, School of the Art Institute of Chicago

*Disappearance as Decoy: Adrian Piper's The Mythic Being*  
Faye Gleisser, Northwestern University

*"Transubstantiate my form": After USCO*  
Zabet Patterson, Stony Brook University

The Fulbright U.S. Scholar Program and the Terra Foundation for the History of American Art  
**Grant Opportunities for Supporting American Art in Europe and China**  
Wilson A, Mezzanine Level  
Chairs: Maria Gahan, Institute of International Education; Sophia Yang, Institute of International Education

**Mapping Feminist Art Networks**  
Washington 1, Exhibition Level  
Chairs: Joanna P. Gardner-Huggett, DePaul University

*Networks of Precious Gems, Metals, and Vellum: Mapping the Circulation of Art by Women in Fourteenth-Century France*  
Mariah Proctor-Tiffany, California State University, Long Beach; Tracy Chapman Hamilton, University of Richmond

*A Digital Analysis of Feminist Art Manifestos*  
Michelle Moravec, Rosemont College

*Aché: Crafting the House of Difference*  
María Ochoa, Chabot College

*Feminists/Hackers/Artists: A Genealogy of Miss Baltazar's Laboratory*  
Rachelle Beaudoin, College of the Holy Cross

*Picturing the Movement/Remembering the Movement: Feminist Networks in Art and Art History*  
Amy Tobin, University of York, U.K.

**Discussant:** Anne K. Swartz, Savannah College of Art and Design

ARTspace  
Services to Artists Committee  
**Art Happens: New Models for DIY Initiatives**  
Thurgood Marshall Ballroom East/South, Mezzanine Level  
Chairs: Reni Gower, Virginia Commonwealth University; and Melissa Potter, Columbia College, Chicago

*Taking Charge—Research on How and Why Artists Choose to Go the DIY Route*  
Stacy Miller, Parsons School of Design

*Bridging the Gap: Using Social Practice to Connect Disparate Communities*  
Margaret Leininger, University of Louisville

*Not the Map, but the Territory*  
Anna Kunz, Columbia College Chicago

*An Examination of Artists Communities in an International Context*  
Rhys Himsworth, Johan Granberg, and Byrad Yyelland, Virginia Commonwealth University, Qatar

**Defining the Third Wave: Art, Popular Culture, and Millennial Feminism**

Coolidge, Mezzanine Level

Chair: Deborah J. Johnson, Providence College

*Miranda July's Feminist Handbag: Unpacking the Legacy of Riot Grrrl for Contemporary Art*

Cara Smulevitz, University of Illinois

*The Gaze in Millennial Culture: Selfies, Instagram, and Richard Prince's New Portraits*

Jenny Marie Beene Gunn, Georgia State University

*On Cultivating Her Garden: Contemporary Women Artists and Labor*  
Jovana Stokic, School of Visual Arts

*Having It Both Ways: Tabaimo As Third-Wave Feminist*  
Kirstin Ringelberg, Elon University

**Discussant:** Maura Reilly, National Academy Museum, New York

**Establishing Ownership: The Image of the Indigenous American**

Washington 2, Exhibition Level

Chairs: Elizabeth Ann Klimek, Corcoran College of Art and Design, George Washington University

*Represent: Images of and by Native American Peoples in the Library of Congress Collections*

Katherine Blood, The Library of Congress

*Finding the Unidentified*  
Gina Adams

Athena LaTocha

*Reclaiming History through Printmaking*  
Melanie Yazzie, University of Colorado, Boulder

*Inside/Outside Cultural Reclamation: Positives and Negatives A Collaborative Dialogue Between Neal Ambrose-Smith and Jaune Quick-to-See Smith*

Jaune Quick-to-See Smith; Neal Ambrose Smith

**Expanded Fieldwork: Art and Research-Based Practice**

Washington 5, Exhibition Level

Chairs: Mary L. Leclère, Core Residency Program, Museum of Fine Arts, Houston; Lily Cox-Richard, Core Residency Program, Museum of Fine Arts, Houston

*The Research and Teaching of Art in the 1960s: A Project in Multiple Dimensions*

Tim Ridlen, University of California, San Diego, and Al Quds Bard

*Form/Site/Source: Three Approaches to Research-Based Practice*  
Hilary Wilder, Virginia Commonwealth University

*Knowledge, Power, and Art: The Politics of Art as Research*  
Hillary Mushkin, California Institute of Technology (Caltech)

*The Poetry of Prisms: The Artist as Researcher*  
Dario Robleto, Independent Artist

Design Studies Forum

**Design on Display: Staging Objects in the Museum and Beyond**

Hoover, Mezzanine Level

Chairs: Paula R. Lupkin, University of North Texas; Anca I. Lasc, Pratt Institute

*The Parade and Viennese Exhibition Culture in the Nineteenth Century*  
Eric Anderson, Rhode Island School of Design

*The Position and Meaning of Objects from Wunderkammern to Shop Windows*

Jane Kromm, Purchase College

*From the Beautiful to the Useful: Design at the Triennale de Milano, 1933–1954*

Jonathan Mekinda, University of Illinois, Chicago

*(Back)Stage. Exposing the Equipment*

Yvonne Schweitzer, University of Bern

**Race, Remembrance and Reconciliation: International Dialogue in National Museums**

Salon 3, Lobby Level

Chairs: Julie L. McGee, University of Delaware

*NMAAHC and the Deep Memory of Black Spaces*  
Mabel O. Wilson, Columbia University

*Remembrance: An African American Museum Dialogue*  
David C. Driskell, University of Maryland, College Park

*Museums and Reconciliation during the Civil Rights Movement: The Case of the Studio Museum in Harlem*  
Susan E. Cahan, Yale University

*Museums for ALL: Toward a Critical Approach to the Re-conceptualization of Museums*  
Wayne Alexander, Iziko Museums of South Africa, Cape Town

**Digital Art History: New Projects, New Questions**

Maryland Suite, Lobby Level

Chair: Nancy Micklewright, Freer|Sackler Smithsonian Institution

*Old Art Historical Questions and New Digital Tools: Investigating Iconographic Change in Italo-Byzantine Panel Painting*  
Gretchen K. Mckay, McDaniel College

*Using Digital Platforms to Generate New Research: The Illinois Women Artists Project*  
Sarah R. Glover, Bradley University

**Discussant 1:** Megan Brett

*Updates on "Mapping Paris: Social and Artistic Networks, 1855–1889"*  
Claire L. Kovacs, Augustana College

*Digital Art History and the Spatial Turn Meet the Maya: Mapping the City of Chichén Itzá*  
Cynthia B. Kristan-Graham, Auburn University

**Discussant 2:** Matthew Lincoln, University of Maryland

*The Eye of the Map*  
Daniela Sandler, University of Minnesota

*Crossing Divides/Creating Communities: Integrating Digital Humanities into a Multi-institutional Course*

Polly R. Hoover, Wright College

**Discussant 3:** Celeste Tuong Vy Sharpe

**Full-Session Discussants:** Gretchen K. Mckay, McDaniel College; Pamela Fletcher

**Picturing Death, 1200–1600—Part I**

Delaware Suite A, Lobby Level

Chairs: Stephen G. Perkinson, Bowdoin College; Noa Turel, University of Alabama at Birmingham

*Dissecting for the King: Guido da Vigevano and the Anatomy of Death*  
Peter Bovenmyer, University of Wisconsin, Madison

*Sensory Inversions*  
Elina Gertsman, Case Western Reserve University

*Sculpting the Moment of Death in Renaissance Italy*  
Katerina Harris, Institute of Fine Arts, New York University

*Not Quite Dead: Imaging the Miracle of Infant Resuscitation*  
Frederika H. Jacobs, Virginia Commonwealth University

*‘Coemeterium Schola’: The Emblematic Imagery of Death in Jan David’s ‘Veridicus Christianus’*  
Walter S. Melion, Emory University

**Non-Aligned: Art, Solidarity, and the Emerging “Third World”**

Delaware Suite B, Lobby Level

Chairs: Adair Rounthwaite, University of Washington; Atreyee Gupta, Forum Transregionale Studien, Berlin

*‘Contemporary Art of the South’: Rethinking the Contemporary Art of the Non-Aligned Countries exhibition of 1995.*  
Amanda K. Rath, Cornell University

*Solidarities of the Seventies: Graphics in a Global Field*  
Klara Kemp-Welch, Courtauld Institute of Art

*Building Alliances: Modern Architecture and Egypt’s Third World Politics*  
Mohamed K. Elshahed

*Inventing ‘Iranian Modernism’ in the 1960s: the Problem of Temporal Anomaly*  
Combiz Moussavi

*Art in a Third Space: New Tendencies and the non-aligned avant-gardes*  
Armin Medosch

**Connoisseurship—or Connoisseurs?**

Wilson C, Mezzanine Level

Chairs: Catherine B. Scallen, Case Western Reserve University

*Connoisseurship and Caravaggio's Card Sharps on Trial: Thwaytes v. Sotheby's*

Richard E. Spear, University of Maryland, College Park

*René Gimpel in Dialogue with Connoisseurs and Museums: Between the Art Market and Production of Artistic Knowledge*  
Pamella Guerdat, Institute for Art History & Museology, University of Neuchâtel

*Trading, Travelling, Taking Notes. The Art Dealer John Smith's Methods of Connoisseurship*  
Antoinette Friedenthal, Independent Scholar

*Words for Pictures: Vitale Bloch, Max Friedländer, Roberto Longhi.*  
Edward Grasman, Leiden University Centre for the Arts in Society

*Creating Connoisseurship as London Art Dealers: William and Morland Agnew, 1880–1920*  
Alison Clarke, University of Liverpool and National Gallery, London

European Postwar and Contemporary Art Forum

**Geometric Abstraction, Op, and Kinetic Art in a Trans-National Perspective**

Wilson B, Mezzanine Level

Chairs: Lily Woodruff, Michigan State University; Daniel R. Quiles, School of the Art Institute of Chicago

*Synthesis in Parallax*  
Monica M. Amor, Maryland Institute College of Art

*Cosmopolitanism and Belonging in South American Abstraction*  
Megan A. Sullivan, University of Chicago

*Op Art on the Other Shore: Masking Vision in the Revolutionary Mediterranean*  
Anneka E. Lenssen

*The Poetics and Politics of Light: The Center for Advanced Visual Studies and the Global Cold War*  
John Blakinger, Stanford University

*Colorful Montreal: Modern Architecture, Urban Life, and the 1960s Abstract Murals of Jean-Paul Mousseau*  
Nicola Pezolet, Concordia University, Montreal

**Discussant:** Kaira M. Cabanas, University of Florida, Gainesville



Thursday, February 4

12:30–2:00 PM

Association of Historians of American Art  
**Business Meeting**  
Washington 6, Exhibition Level

Queer Caucus for Art  
**Business Meeting**  
Wilson B, Mezzanine Level

National Endowment for the Arts and National Endowment  
for the Humanities

**The NEA and NEH at 50: NEA Chair Jane Chu and  
NEH Chair William “Bro” Adams in Conversation**  
Salon 3, Lobby Level  
Free and open to the public

Jane Chu, Chair of the NEA, and William “Bro” Adams,  
Chairman of the NEH, discuss their organizations turning 50  
and half a century of supporting the arts and humanities.

Community College Professors of Art and Art History  
**In and Out of the Studio: New Ideas for Art Appreciation**  
Coolidge, Mezzanine Level  
Chair: Susan M. Altman, Middlesex County College

Professional Practices Committee  
**CAA’s MFA Standards**  
Delaware Suite A, Lobby Level  
Chairs: Thomas G. Berding, Michigan State University;  
John Kissick, University of Guelph

Catherine Pagani, University of Alabama

John Richardson, Wayne State University

Michael Wille, Illinois State University

Katherine Sullivan, Hope College

Association of Academic Museums and Galleries  
**Activating The Archive**  
Washington 2, Exhibition Level  
Chairs: Leonie Bradbury, Montserrat College of Art;  
Chair: Joyce S. Hertzson, Vignelli Center for Design Studies,  
Rochester Institute of Technology

*Using Archival Exemplars for Innovative Teaching and  
Learning Opportunities*  
Joyce S. Hertzson, Vignelli Center for Design Studies, Rochester  
Institute of Technology

*Activating the Archives through Information Design: Students’  
Explanatory Diagrams and Time–based Solutions for the Vignelli  
Center Design Archives*  
Deborah Beardslee, School of Design, Rochester Institute  
of Technology

*Tales from the Pressroom: Teaching with Letterpress Artifacts*  
Amelia Hugill-Fontanel, Cary Graphic Arts Collection, Rochester  
Institute of Technology

*Beyond Encouraging “Research” with Primary Resources: Novel  
Approaches for Engaging Students in Archives*  
Becky Simmons, Archives, Rochester Institute of Technology

Association for Textual Scholarship in Art History  
**The ‘Art’ of Dying Well: Virtuous, Horrific, and Spectacular  
Deaths in Art, History and Literature**  
Washington 3, Exhibition Level  
Chairs: Liana Cheney, Università di Aldo Moro; Barbara Watts,  
Florida International University

*Respecting the Dead: The Seventh Work of Mercy and the  
Florentine Misericordia*  
Wiliam Levin, Centre College

*Colonel Bro. Géricault and Sainte-Domingue*  
Albert Alhadeff, University of Colorado, Boulder

*John William Waterhouse’s The Awakening of Adonis: A Lament*  
Jennifer Ehlert, Harvard University

Catalogue Raisonné Scholars Association  
**Artists and Their Collaborators**  
Harding, Mezzanine Level  
Chairs: Susan Cooke, The Estate of David Smith, New York;  
Shaina D. Larrivee, The Hedda Sterne Foundation, Inc.

*Isamu Noguchi and Edward A. Rumely: The Artist and His Patron*  
Deborah A. Goldberg

*Authorship and the Workshop: The Case of Joaquín Torres-García’s  
Project for a Monument*  
Susanna Temkin, Cecilia de Torres, Ltd.

*The Name of the Game: On the 1985 Collaboration Between  
Nancy Graves and Trisha Brown*  
Susan Rosenberg, St. John’s University and Trisha Brown Dance Co.;  
Christina Hunter, Nancy Graves Foundation, New York

*Gilbert & George: How the Premise “Art for All” Became a  
Working Methodology*  
David Platzker, The Museum of Modern Art, New York

Association for Modern and Contemporary Art of the Arab World,  
Iran, and Turkey  
**Curating the Middle East in America: A Roundtable Discussion**  
Washington 5, Exhibition Level  
Chairs: Jessica Gerschultz, University of Kansas; Sarah-Neel Smith,  
University of California, Los Angeles

Mitra M. Abbaspour, Independent Curator and Scholar

Kimberly Masteller, Nelson-Atkins Museum

Shiva Balaghi, Brown University

Valerie Hillings, Abu Dhabi Project, Solomon R. Guggenheim  
Foundation

National Council on Education for the Ceramic Arts  
**NCECA Session**  
Wilson A, Mezzanine Level  
Chair: Joshua Green, National Council on Education for the  
Ceramic Arts

American Society for Hispanic Art Historical Studies  
**Who Made Me? Patronage Without Patrons in Medieval Iberia**  
Washington 1, Exhibition Level  
Chair: Julie Harris, Spertus Institute of Jewish Learning  
and Leadership

*No Artist, No Patron, No Owner: The Iberian Haggadot as an  
Anonymous Genre*  
Julie Harris, Spertus Institute for Jewish Learning and Leadership

*Petty Donors Dismissed, Famous Founders Imagined: Aspirational  
Patronage in a Romanesque Church*  
Amanda Dotseth, Courtauld Institute of Art

*The ‘Unthinkable’ Patronage of a Code-Switching Queen*  
Therese Martin, Consejo Superior de Investigaciones  
Científicas, Madrid

**Discussant:** Glaire Anderson, University of North Carolina,  
Chapel Hill

American Folk Art Museum  
**Art + History = Folk Art**  
Salon 1, Lobby Level  
Chair: Stacy C. Hollander, American Folk Art Museum

*American Selfies: Folk Portraits, Daguerreotypes, and Smartphones*  
Elizabeth Mankin Kornhauser, The Metropolitan Museum of Art

*Folk Art’s Footprint in the 21st Century Museum*  
Katherine Laura Jentleson, High Museum of Art

*Changing Perspectives: Self-taught Art and the Museum Model*  
Stacy C. Hollander, American Folk Art Museum

Historians of German, Scandinavian, and Central European Art  
and Architecture  
**Historians of German, Scandinavian, and Central European  
Art and Architecture Emerging Scholars**  
Maryland Suite, Lobby Level  
Chair: Juliet Koss, Scripps College

*Do Not Look Into Gypsy Eyes: Selma Selman’s Politics of Resistance*  
Jasmina Tumbas, University at Buffalo, SUNY

*Somnambulist Montage: Karl Hubbuch and George Grosz in Dialogue*  
Shannon Connelly, Lebanese American University

*Erna Lendvai-Dircksen and the German Face*  
Elizabeth Cronin, New York Public Library

Society of Historians of East European, Eurasian, and Russian  
Art and Architecture  
**Collecting, Curating, Canonizing, Critiquing: The  
Institutionalization of Eastern European Art**  
Washington 4, Exhibition Level  
Chair: Ksenia Nouril, Rutgers, The State University of New Jersey,  
and Museum of Modern Art

*Institutionalization of Female Crafts in Late Imperial Russia:  
Women Collectors, Exhibitors and Patrons for Embroidery,  
Lace and Needlework*  
Hanna Chuchvaha, University of Alberta

*How Malevich Became the Most Expensive Russian Artist*  
Ekaterina Kudryavtseva, Stetson University

*Cracking the Canon, Wooing the Museum, Luring the Market:  
The Integration of the East European Neo-Avant-Garde into  
Global Art Structures*  
Maja Fowkes, Translocal Institute for Contemporary Art, Budapest;  
Reuben Fowkes, Translocal Institute for Contemporary Art,  
Budapest

**Discussant:** Bettina Jungen, Mead Art Museum, Amherst College

Women’s Caucus for Art  
**Women’s Caucus for Art Keynote Address Impact:  
Stephanie Sherman**  
Salon 2, Lobby Level  
Chair: Brenda R. Oelbaum

International Association of Word and Image Studies  
**In the Light of Modern Media: Word and Image Analysis as  
Heuristic Tool**  
Wilson C, Mezzanine Level  
Chair: Jorgelina Orfila, Texas Tech University

*Manhatta: The Legacy of Charles Sheeler and Paul Strand’s 1921  
Cinematic Experiment*  
Keri Watson, University of Central Florida

*What is Digital Humanities and Why Is It Not in the  
Art History Classroom?*  
Ronald R. Bernier, College of Arts and Sciences, Wentworth  
Institute Technology

*Shedding Light on Digital Art History’s Supplementary Texts  
and Images*  
John A. Tyson, Emory University

Committee on Women in the Arts

**Pink Collars or Pink Shackles? How the Adjunct Teaching Crisis Threatens Women's Lives and Careers**

Delaware Suite B, Lobby Level

Chairs: Miriam Schaer, Columbia College Chicago; Jean Shin, Pratt Institute

*Professor Staff and All of Her Students: Women, Contingency, and the Feminization of the Professoriate*

Marisa Allison, New Faculty Majority Foundation

*Administration Perspectives on Part time Faculty Employment*

John Richardson, Wayne State University

*Adjunct Life on the Street: The Fight for Pay Equity and Job Security in Baltimore*

Leslie Shellow, Maryland Institute College of Art (MICA)

Of Supply Chains

BFAMFAPhD (Caroline Woolard, The New School; Susan Jahoda, University of Massachusetts Amherst)

*Better Living Thru Adjunct Appointments: Securing Work, and Developing Strategies to Avoid the Dark Side*

Karla Stinger-Stein, University of the Arts

*Metro Organizing: The Philly Experience*

Jennie Shanker, Tyler School of Art, Temple University

National Art Education Association

**The Art of Teaching Art & Design: Realigning Critical & Creative Pedagogy for 21st Century Professional Development**

Virginia Suite, Lobby Level

Chairs: Sara Wilson McKay, National Art Education Association and VCU; Renee Y. Sandell, George Mason University

CAA Task Force on Design

**Communication Design Scholarship: Opportunities and Approaches**

Hoover, Mezzanine Level

Chair: Dan Wong, New York City College of Technology, CUNY

Mike Zender, University of Cincinnati

Elizabeth Guffey, State University of New York at Purchase

Genevieve Hitchings, New York City College of Technology, CUNY

David Cabianca, York University

**Discussant:** Kathryn Weinstein, Queen's College, CUNY

**Thursday, February 4**

12:30–2:00 PM

**POSTER SESSIONS**

Thurgood Marshall Ballroom Foyer, Mezzanine Level

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

*Portfolio Exchange*

Jeanette W. Hickl, Virginia Commonwealth University

*Aggressive Drawing: A Figurative Foundation*

Michael Mosher, Saginaw Valley State University

*Figuring the World, Art, and the Diagram*

Jo Stockham, Royal College of Art

*The Overflow of Affect in Esoteric Programming*

Daniel Temkin, International Center of Photography

*Contested Spaces of the Medical Body in the Islamic Art World*

Alan Weber, Weill Cornell Medical College in Qatar; and Thomas Himsworth, Virginia Commonwealth University in Qatar

**Thursday, February 4**

2:30–5:00 PM

**Distinguished Scholar Session Honoring Richard Powell**

Salon 2, Lobby Level

A special session honoring Richard Powell, John Spencer Bassett Professor of Art and Art History and Dean of Humanities, Duke University.

The panel will include: Kobena Mercer, Professor, History of Art and African American Studies at Yale University; Gwen Everett, Associate Dean of the Division of Fine Arts at Howard University; Kellie Jones, Associate Professor of Art History at Columbia University; and Suzanne Preston Blier, Allen Whitehill Clowes Professor of Fine Arts and of African and African American Studies at Harvard University.

**Mobilities in/of American Art**

Washington 2, Exhibition Level

Chairs: Lacey Baradel, Vassar College; Nenette Luarca-Shoaf, The McNeil Center for Early American Studies

*Imag[in]ed Presence: John Singleton Copley's Mrs. Isaac Royall*  
Susan J. Rawles, Virginia Museum of Fine Arts

*Mobilizing the Home Front: Presentation Swords in the Civil War-Era Imagination*

R. Ruthie Dibble, Yale University

*Crossing Boundaries: Public Monuments and the Image of Female Citizenship*

Lindsay E. Shannon, North Central College

*Complex Mobilities: Billboard Art, Migration, and Latina/o Urban Visual Culture*

Mary Margaret Thomas, University of California, Santa Cruz

*Competing Vision, Competing Movement:*

*Katharina Grosse's psychylustro*

Laura Holzman, Indiana University-Purdue University Indianapolis

**Landscape into History**

Salon 1, Lobby Level

Chairs: John M. Beardsley, Dumbarton Oaks; Jennifer Raab, Yale University

*Rocks and Arts in Medieval Le Puy-en-Velay: The Virgin's Volcanoes*  
Danielle B. Joyner, Southern Methodist University; Juliette Calvarin, Harvard University; and Gavin Wiens, Johns Hopkins University

*An "Art History" of Landscape? Interpreting Mamallapuram's Great Penance Relief*

Divya Kumar-Dumas, University of Pennsylvania

*Painting the "Illusory Transformings" of a Chinese Mountainscape*

Elizabeth Kindall, University of St. Thomas

*Sacred Geographies: Cross-Cultural Landscapes in the Bay of Islands, New Zealand, 1814–1845*

Julia Lum, Yale University

*Topographic Regimes, Visual Persuasion, and the German Construction of the Ottoman Railway Network*

Peter Hewitt Christensen, University of Rochester

International Center of Medieval Art

**Out of Time and Out of Place: Comparative Approaches in Art History**

Washington 3, Exhibition Level

Chairs: Jennifer R. Borland, Oklahoma State University/ Material Collective; Benjamin C. Tilghman, Lawrence University/ Material Collective

*Cross-Communication: A Methodological Comparison of the Monumental Stone Crosses of Ireland and New Spain*  
Caitlin Hutchison, University of Delaware

*Achieving Site-Specificity: Contextualizing Late Antique and Contemporary Glass*

Hallie Meredith, Washington State University

*Between Reality and Transcendence: Byzantine Modernism in the Mid-Twentieth Century*

Jessamine Batario, The University of Texas at Austin

*Reading American Comics through Medieval Woodcuts*

Christine Elizabeth Mugnolo, University of California, Irvine

*Perfection or Palimpsest? Paolozzi, Goldsworthy and the National Museum of Scotland*

Heather Pulliam, University of Edinburgh

**The Art of Animal Activism: Critical Parameters**

Wilson C, Mezzanine Level

Chairs: Alan C. Braddock, College of William & Mary; Keri Cronin, Brock University

*Unwatched Death: Animal Spectators and Species of Perception in Ruskinian Painting*

Brian Lukacher, Vassar College

*Franz Marc's Animal Images and the Attributes of Einfühlung*

Jean Marie Carey, University of Otago

*Warhol's Animal Advocacy*

Anthony E. Grudin, University of Vermont

*James Ensor's 'Conférence sur la protection de l'animal' (1931) and Single-Issue Activism*

Arnaud Gerspacher, The Graduate Center, City University of New York

**Discussant:** Stephen F. Eisenman, Northwestern University

ARTspace

Services to Artists Committee

**Another 5x5: Mining the DC Area's Distinct Culture**

Thurgood Marshall Ballroom East/South, Mezzanine Level

Chairs: David J. Brown, Western Carolina University; and Zoe Charlton, American University

Amy Sherald, Independent Artist

Lisa Gold, Hirshhorn Museum and Sculpture Garden

Henry Thaggert, Collector

Philippa Hughes, The Pink Line Project

Laure Drogoul, 14Karat Cabaret/Art Place

**Digital Artists' Books: New Critical Vocabularies**

Washington 5, Exhibition Level

Chairs: Kathryn J. Brown, Tilburg University, Netherlands; Anna S. Arnar, Minnesota State University Moorhead

*The "Values" of Digital Artists' Books*

Philippe Kaenel, University of Lausanne

*Yoko Ono and the Dematerialising and Re-materialising of the Artist's Book*

Nicole Sully, University of Queensland

*Encoding the Codex: Reimagining Digital Literature through Quantum Poetics*

Abraham Avnisan, The School of the Art Institute of Chicago

*Different by Design: The Unique Challenges of Creating Engaging and Culturally Relevant Digital Artists' Books*

Brita d'Agostino, Daemen College, New York

*Screen Life and Shelf Life*

David Senior, Museum of Modern Art Library, New York

**Discussant:** Kathryn J. Brown, Tilburg University, Netherlands



Committee on Diversity Practices

**Curating Diversity: Ideologies & Methodologies**

Salon 3, Lobby Level

Chair: Amanda Cachia, University of California, San Diego

*What's a Latino, Anyway? Addressing Diversity at El Museo del Barrio*

Rocio Aranda-Alvarado, El Museo de Barrio

*Weighing and Waiting*

Lynne Cooke, National Gallery of Art

*Disclaimers and the Limits of Tolerance: Sakahán at the National Gallery of Canada*

Candice Hopkins, Curatorial Advisor for documenta 14

*Diversity in Context: Curating New Social Histories*

Jonathan Katz, State University of New York at Buffalo

*Curatorial Activism: Toward an Ethics of Curating*

Maura Reilly, National Academy Museum, New York

**Afrotropes**

Maryland Suite, Lobby Level

Chairs: Huey Copeland, Northwestern University;

Krista A. Thompson, Northwestern University

*Ivanhoe Martin, "The Harder They Come," and the Effect of*

*Photographic Disappearance in Jamaica*

Krista A. Thompson, Northwestern University

*The Image of the 'Riot' in Gavin Jantjes' Political Prints*

Allison K. Young, Institute of Fine Arts, New York University

*Reflecting Black: The Map of Africa in the Afro-Atlantic Imagination*

Steven D. Nelson, University of California, Los Angeles

*Blackness in Abstraction*

Adrienne Edwards, New York University

**Discussant:** Cheryl Finley, Cornell University

**Public Art and Historical Memory in the U. S. Capitol Rotunda**

Delaware Suite B, Lobby Level

Chairs: Debra W. Hanson, Virginia Commonwealth University;

Michele Cohen, Office of the Architect of the Capitol

*Thomas Jefferson's 'Temple Dedicated to the Sovereignty of the*

*People': The US Capitol Rotunda, 1791-1812*

Craig Reynolds, Branch Museum of Art and Design

*Forging a Federalist Symbolic Form: John Trumbull's American*

*Revolution Series in the US Capitol Rotunda*

Lauren Jacks Gamble, Yale University

*Politics and Painting: William Henry Powell, Emanuel Leutze,*

*and the Capitol Rotunda*

Barbara J. Mitnick, Independent Scholar

*Constantine Brumidi's Apotheosis of Washington: The Centerpiece*

*of the Capitol*

Barbara Wolanin, Office of the Architect of the Capitol; Tina

Doherty, Lunder Center, Smithsonian American Art Museum

**Diagram Aesthetics in the 20th Century: Histories and Theories**

Wilson B, Mezzanine Level

Chair: Natilee Harren, School of Art, The University of Houston

*"We don't like still lifes; charts mean more to us." Otto Neurath and*

*Diagrammatic Practice in the Soviet Union*

Astrit Schmidt-Burkhardt, Free University Berlin

*Duchamp's Sartorial Diagrams: Ready-made Algorithms*

T'ai L. Smith, University of British Columbia

*Simultaneity and Totality: Tristan Tzara's Simultaneous Poem Scores*

Trevor Stark, Harvard University

*Diagrammatic Practices in Arts and Humanities—Elements of an*

*Epistemology of Diagrammatic Thinking*

Benjamin Meyer-Krahmer, Academy of Visual Arts Leipzig

*The Temptation of the Diagram*

Matthew Ritchie, Columbia University

**Very Generally Ignorant, Flippant: Art Criticism and Mass Media in the Nineteenth Century**

Harding, Mezzanine Level

Chairs: Wendy J. Katz, University of Nebraska-Lincoln; Eleanor

Jones Harvey, Smithsonian American Art Museum

*Brokered by the Media: Art Criticism, Celebrity Culture, and*

*Champfartin's Portraits at the Salon of 1840*

Sean DeLouche, Baylor University

*Reproduction, Reciprocation, and Rancour: Press Coverage of Art*

*at the Early International Exhibitions*

Gabriel Williams, University of York

*Progressive Restraint: Art Writing and Criticism in Harper's Monthly*

Alexander Jackson, Sainsbury Institute for Art, University of

East Anglia

*"Within the grade of certain obvious criteria of merit." Sample Bias in*

*Art History and Earl Shinn's The Art Treasures of America*

Diana Seave Greenwald, University of Oxford

**Pre-Columbia in Nineteenth-Century Art and Science**

Coolidge, Mezzanine Level

Chairs: John F. López, Skidmore College; Lisa Trever, University of

California, Berkeley

*Scale, Scholarship, and the Nineteenth Century*

Andrew J. Hamilton, Princeton University

*Out of the Andes: Paintings of the Inca in Nineteenth-Century Europe*

Janet G. Stephens, Georgia Gwinnett College

*Monumentos Across Medium: Lithography, Photography, Painting*

Robert J. Kett, Max Planck Institute for the History of Science

*Pre-Columbia in El Museo Mexicano: A New Vision of the Past*

Adam Temple Sellen, Centro Peninsular en Humanidades y

Ciencias Sociales UNAM

**Discussant:** Stacie G. Widdifield, University of Arizona

**Making A Killing: Art, Capital, and Value in the 21st Century**

Delaware Suite A, Lobby Level

Chair: Tom McDonough, State University of New York,

Binghamton University

*Please Make Check Payable To: Running Fence Corporation*

D. Jacob Rabinowitz

*Between Capital and the Canon: The Case of Jean-Michel Basquiat*

Jordana Moore Saggese, California College of the Arts

*Crypto-currencies and the Propertization of Media Art*

Martin Zeilinger, Ontario College of Art and Design

*Crowdfunding Tales: Get the Art You Want*

Peter Mörttenböck, Goldsmiths College, University of London;

Helge Mooshammer, Goldsmiths College, University of London

**Re-examining the Art History Survey: What do We Retain? What do We Transform?**

Wilson A, Mezzanine Level

Chairs: Anne R. Norcross, Kendall College of Art and Design;

Suzanne M. Eberle, Kendall College of Art and Design

*Crowdsourcing the Art History Survey: How Communities and*

*Conversations Might Help Shape the Global Survey 3.0*

Renee McGarry, Sotheby's Institute of Art

*Changing Mental Models and Priorities in the Art History Survey*

Marie Gasper-Hulvat, Kent State University

*Art History as Practice, not Data Set*

Jessica Santone, California State University, East Bay

*The Real & the Ideal: Reforming the Art History Survey*

Elizabeth Darrow, Cornish College of the Arts

**Without Borders: The Promise and Pitfalls of Inter-American Art History**

Washington 4, Exhibition Level

Chairs: Breanne Robertson, American University; Fabiola Martinez,

Saint Louis University

*America in Circulation: Joaquín Torres-García and Stuart Davis on*

*View and in Print*

Lori Cole, New York University

*Manuel Álvarez Bravo's Optical Parable: Mexico's First Modernist*

*Photographer?*

Monica C. Bravo, Brown University

*IBM Art Collections and "Hemispheric Art": Political Needs,*

*Curatorial Inconsistencies*

Fabiana Serviddio, Universidad Nacional de Tres de Febrero

*Hemispheric Ambitions and Ambivalences at the São Paulo Bienal*

Adele E. Nelson, Temple University

*Trans-local or Intra-local: The Sheltering Exoticism*

Elisa de Souza Martinez, Universidad de Brasília

**Altered Visions: Revisiting the Trials and Tribulations of the Single Collection Museum**

Hoover, Mezzanine Level

Chairs: Brian Seymour, Community College of Philadelphia; Leanne

M. Zalewski, Central Connecticut State University

*The "Anti-Museum": Jean Dubuffet's Collection de l'Art Brut*

*in Lausanne*

Christina McCollum, The Graduate Center, CUNY

*Between Art and Life: The Dialogic Potential of the Collection House*

Conny Bogaard, Institute for Doctoral Studies in the Visual Arts

*Life After Death: The Duc d'Aumale's and Albert C. Barnes' Quests for*

*Ideological Integrity Through Their Collections*

Aubrey Knox, Independent Scholar

*A Tale of Two Houses: Evolving Museological Practices at*

*The Johns Hopkins University*

Elizabeth Rodini, Johns Hopkins University

**Digital Cultural Heritage as Public Humanities Collaboration**

Washington 1, Exhibition Level

Chair: Victoria E. Szabo, Duke University

*The Regium Lepidi Project 2200*

Maurizio Forte, Duke University; Nevio Danelon, Duke University

*Earthquakes, Volcanoes and Bombs. Restoring the Monumental*

*Landscape of South Italy (The Kingdom of Sicily Image Database)*

Caroline A. Bruzelius, Duke University

*Experimenting with 3D Visualizations of the Lost 17th Century*

*Labyrinth of Versailles*

Copper Frances Giloth, University of Massachusetts

*Mapping Ararat and Beyond: Augmented Reality Walking Tours for*

*Imagined Jewish Homelands*

Louis P. Kaplan, University of Toronto; Melissa Shiff, York University

*MQUADRO: a Platform Model for Cultural Heritage*

Stefania Zardini Lacedelli, Regole of Ampezzo, Cortina; Giacomo

Pompanin, ADOMultimedia, Cortina

*Playing the Scales: the Human Scale in Digital Data Visualization*

Radu Leon, Ca' Foscari University of Venice, Università

Iuav di Venezia

*Program in Interactive Cultural Technology (PICT): a Partnership*

*between New Mexico Highlands University and the New Mexico State*

*Department of Cultural Affairs*

Kerry Loewen, New Mexico Highlands University

*The Will to Adorn: African American Diversity, Style, and Identity*

Diana N'Diaye, Center for Folklife and Cultural Heritage,

Smithsonian Institution

**Discussant:** Mark J.V. Olson, Duke University

Transforming Japonisme: International Japonisme in an Age of Industrialization and Visual Commerce

Virginia Suite, Lobby Level  
Chairs: Gabriel P. Weisberg, University of Minnesota; Elizabeth J. Fowler, Independent Scholar

*Good or Bad Japonisme. How does Japonisme Fit into the History of Modern Design?*  
Etienne Tornier, Université Paris Ouest Nanterre La Défense

*Un nouvel art japonais: Kitaro Shirayamadani and Rookwood Pottery at the 1900 Exposition Universelle*  
Elizabeth J. Fowler, Independent Scholar

*Gustav Klimt and Ito Jakuchu: An Unexpected Aesthetic Dialog*  
Svitlana Shiells, George Mason University

*Absorbing Color, Becoming One with Form: Henri Matisse between Japanese and Chinese Aesthetics*  
Petra Chu, Seton Hall University

*Japonisme and the Birth of Cinema: The Lumière Brothers’ Actuality Films*  
Daisuke Miyao, University of California, San Diego

*Japonisme in the Context of Cultural and Transcultural Appropriation*  
Elizabeth Mix, Butler University

Thursday, February 4

5:30–7:00 PM

The Power of Storytelling: Finding and Engaging New Audiences

Salon 2, Lobby Level  
Free and open to the Public  
Jarl Mohn, President and CEO of National Public Radio, will speak on the visual arts and the public.

Catalogue Raisonné Scholars Association  
**Business Meeting**  
Harding, Mezzanine Level

Historians of Islamic Art Association  
**Business Meeting**  
Washington 6, Exhibition Level

Committee on Diversity Practices  
**Art and Citizenship in Contemporary Social Practice**  
Coolidge, Mezzanine Level  
Chairs: Ann H. Albritton, Ringling College of Art and Design; Edith A. G. Wolfe, Tulane University

Erina Duganne, Borderland Collective

Mark Menjivar, Borderland Collective

Anthony Romero, Tyler School of Art; Moore College of Art

Mark Strandquist, Performing Statistics

Arts Council of the African Studies Association  
**African Arts and Italian Colonialism: A Missing Africanist History**  
Washington 2, Exhibition Level  
Chair: Tenley Bick, University of California, Los Angeles

*Belle Arti d'Egitto: Politics of Art between Italy and Egypt, 1930–1950*  
Alex Dika Seggerman, Smith College

*Cinema Asmara: The Influence of an Italian Opera House on the Evolution of Eritrean Theater*  
Jane Plastow, University of Leeds

*Beyond Somalia Anno Uno: Somali Narrative Film in Postcolonial East Africa*  
Tenley Bick, University of California, Los Angeles

**Discussant:** David Rifkind, Florida International University

Museum Committee  
**Neither Fish nor Fowl: Assessing the Work of Academic Art Museum Professionals in a Tenure-Track, Peer-Reviewed World**  
Delaware Suite A, Lobby Level  
Chairs: Tracy S. Fitzpatrick, Neuberger Museum of Art; Jill J. Deupi, Lowe Art Museum

Rebecca Martin Nagy, Samuel P. Harn Museum of Art, University of Florida

Jill Hartz, Jordan Schnitzer Museum of Art, University of Oregon

Phillip Earenfight, The Art Museum of Dickinson College

Tom Shapiro, Cultural Strategy Partners

The College Board’s Advanced Placement (AP) Art History Program  
**Comparative Investigations of Monuments and their Contexts: Constructing Understanding in AP Art History**  
Virginia Suite, Lobby Level  
Chairs: Wendy Free, The College Board; Ed DeCarbo, Pratt Institute

National Council of Arts Administrators  
**Narratives by the Numbers: Employing Data and Analytics to Tell Compelling Stories**  
Maryland Suite, Lobby Level  
Chairs: Jim Hopfensperger, Western Michigan University; Nan Goggin, University of Illinois at Urbana-Champaign

*Obedient Numbers, Dictatorial Data: When to Make Analytics Do Your Bidding and When to Sit Back and Listen to What the Numbers are Trying to Tell You*  
Colin Blakely, University of Arizona

*Threshold Concepts: Deep Understanding of Critical Ideas*  
Alison Gates, University of Wisconsin-Green Bay; Jennifer Mokren, State University of New York at New Paltz

*Collaboration and Culling Data: How Studying Student Engagement with the Arts on Campus Led to an Unusual Partnership and Uncovered Important Findings*  
Amanda J. Nelson, Virginia Tech

*Using HEADS Data and NASAD Visitors’ Reports to Leverage Unit-Level Improvements from the College/University*  
Andrew Graciano, School of Visual Art & Design, University of South Carolina

Art Libraries Society of North America  
**Digital Collaborations: Successful Partnerships between Librarians and Faculty in the Digital Humanities**  
Washington 1, Exhibition Level  
Chairs: Eumie Imm Stroukoff, Georgia O’Keeffe Museum; Sarah Falls, the Ohio University

Annie Johnson, Lehigh University

Sarah Falls, the Ohio State University

Donald Juedes, Johns Hopkins University

Jennifer Rinalducci, George Mason University

Japan Art History Forum  
**Contemporary Japanese Art and the Social Turn**  
Wilson C, Mezzanine Level  
Chair: Justin Jesty, University of Washington

*Socially Engaged but How? The Inflection of Social Awareness in Postwar Japanese Art*  
Kenji Kajiya, Kyoto City University of Arts

*Socially Engaged Art in Japan: Mapping the Pioneers*  
Adrian Favell, University of Leeds

*Satoyama at the Echigo Tsumari Art Field: Applied Social Arts in Post-bubble Japan*  
Ewa Machotka, Leiden University

*Participation v Context Creation: How Socially Engaged Public Art Projects Mediate Participants and Audiences*  
Justin Jesty, University of Washington

International Association of Art Critics  
**Art Criticism and Art History: The Fluid Edge**  
Washington 5, Exhibition Level  
Chair: Aaron Levy, University of Pennsylvania

Northern California Art Historians  
**Pacific Standard Time North: San Francisco Art, 1960–1980**  
Washington 3, Exhibition Level  
Chair: Elaine J. O’Brien, California State University, Sacramento

*Conceptual Art in Northern California from the Late Sixties to the Late Seventies*  
Constance M. Lewallen, University of California Berkeley  
Art Museum and Pacific Film Archive

*Becoming Robert Colescott in 1970s Oakland*  
Matthew Weseley

*Visualizing Political Prisoners in Third World San Francisco*  
Tatiana Reinoza, University of Texas at Austin

Society of Contemporary Art Historians  
**Exhibition History as Contemporary Art History**  
Hoover, Mezzanine Level  
Chair: John Tain, Getty Research Institute

Lynne Cooke, National Gallery of Art

Julian Myers-Szupinska, California College of Arts

Glenn Phillips, Getty Research Institute

Pacific Arts Association  
**Photography In and Of the Pacific: Collecting the Past, Visualizing the Future**  
Washington 4, Exhibition Level  
Chair: Heather L. Waldroup, Appalachian State University

*The Artifactualization of the Human Subject in Hawai’i and Solomon Islands*  
Deborah Waite, University of Hawai’i

*Recreating the Gods*  
Jacqueline Charles-Rault, Université du Havre

Carol Mayer, University of British Columbia Museum of Anthropology

*New Sound<sup>2</sup>: Studio Portraits, Modernity and the Refashioning of Self in the Purari Delta, Papua New Guinea*  
Joshua Bell, National Museum of Natural History, Smithsonian Institution

Friday, February 5

7:30–9:00 AM

Association for Latin American Art  
**Business Meeting**  
Washington 1, Exhibition Level

Community College Professors of Art and Art History  
**Business Meeting**  
Washington 5, Exhibition Level

Diasporic Asian Art Network  
**Business Meeting**  
Washington 6, Exhibition Level

Foundations in Art: Theory and Education (FATE)  
**Business Meeting**  
Washington 2, Exhibition Level

Historians of British Art  
**Business Meeting**  
Washington 3, Exhibition Level

Italian Art Society  
**Business Meeting**  
Washington 4, Exhibition Level



**Friday, February 5**

9:30 AM–12:00 PM

**Modernism and Medicine - Part I**

Delaware Suite B, Lobby Level

Chairs: Gemma Blackshaw, Plymouth University; Allison Morehead, Queen's University

*The Surface as Symptom: Medicine, Time, and Toulouse-Lautrec*  
Mary Hunter, McGill University*Masculinity, Monstrosity, and the Surgeon's Art*  
Anthea Callen, Australian National University*Albert Barnes and the Theory of Discomfort*  
Robin Veder, Pennsylvania State University*How to Get Modern with Scientific Illustration: Fritz Kahn, Pictured Knowledge, and the Visual Rhetoric of Modernity, 1916–1950*  
Michael Sappol, National Library of Medicine**Spool to Spool: Audio Tape as Historical Evidence**

Wilson C, Mezzanine Level

Chair: Jane Blocker, University of Minnesota, Minneapolis

*Nagra or It-will-record: Politics of Synch Sound in Chronicle of a Summer*  
Soyoung Yoon, The New School*Audio Cassettes—Their Function as Art Work and Historical Evidence*  
Anne Thurmann-Jajes, Research Center for Artists' Publications*Cassette Tape 1009: David Wilson*  
Claire Daigle, San Francisco Art Institute*Sounds of Silence: Dario Robleto and the Transubstantiation of Music*  
Jennie Hirsh, Maryland Institute College of Art

Education Committee

**Teaching Western and Non-Western Art History: Starting a Global Conversation**

Wilson A, Mezzanine Level

Chairs: Aditi Chandra, University of California, Merced; Leda Cempellin, South Dakota State University

*Mediating the West/Non-West Divide: What is the Significance of Art to Humanity?*  
Kristen L. Chiem, Pepperdine University*Teaching Latin American Art and Race in the Global Survey: Deconstructing 'Western' and 'Non-Western' Art Histories*  
Abigail Lapin Dardashti, The Graduate Center, City University of New York*A Pedagogical Turn: Shifting Center/Periphery in Qatar's Art History Curriculum*  
Radha J. Dalal, Virginia Commonwealth University, Qatar*Teaching Where It's At: "Islamic Art" in Cairo*  
Ellen Kenney, The American University, Cairo*Contesting Conventions in an Art History Class—The Pakistani Way*  
Sadia Pasha Kamran, University of the Punjab, Lahore*Designing Art History Courses: Teaching Local and Thinking Global*  
Nina Murayama, Tamagawa University, Tokyo**Discussant:** James P. Elkins, School of the Art Institute of Chicago**The Study of World Art in Washington DC**

Salon 2, Lobby Level

Chairs: M. Elizabeth Cropper, Center for Advanced Study in the Visual Arts, National Gallery of Art; Therese O'Malley, Center for Advanced Studies in the Visual Arts, National Gallery of Art

*Introducing and Studying Islamic Art On and Off the National Mall*  
Marianna Shreve Simpson, University of Pennsylvania*The Panamerican City: Ancient American Art in Washington DC, 1914–1964*  
Joanne Pillsbury, Metropolitan Museum of Art*The Formation, Collection and Study of African Art in the Capital City*  
Steven D. Nelson, University of California, Los Angeles*1906: Freer, Roosevelt, Japan and the Politics of Culture*  
James Ulak, Freer|Sackler Museum, Smithsonian Institution*How Did Freer and Chinese Art Produce Each Other?*  
Eugene Wang, Harvard University**Institutionalizing Socially Engaged Art in the 21st Century**

Salon 1, Lobby Level

Chairs: Izabel Galliera, McDaniel College; Sabine M. Eckmann, Washington University in St. Louis

*Encountering Cultural Blind Spots in a Socially Engaged Project about Memory*  
Karen Frostig, Lesley University and Brandeis University*Red Menaces and Little Monsters: Ultra-red at the Periphery of Institutionalized Social Practice*  
Kyle Lane-McKinley, University of California, Santa Cruz*Beyond Suitcase City, or How I Found My Social Practice as a Curator*  
Megan Voeller, University of South Florida Contemporary Art Museum*Social Practice in the Classroom: Possibilities and Limitations*  
Corrina Mehiel, The Art Academy of Cincinnati**Discussant:** Shannon Jackson, University of California, Berkeley

Museum Committee

**New Studies in Museum, Gallery, and Exhibition History**

Salon 3, Lobby Level

Chairs: Antoniette M. Guglielmo, Getty Leadership Institute; Anne Manning, Nelson-Atkins Museum of Art

*Creating and Dismantling the Pioneering Collection of American Art at Smith College*  
John H. Davis, Terra Foundation for American Art*Curators and Connoisseurs: Paul Sachs and Museum Training at Harvard Between the World Wars*  
Andrew L. McClellan, Tufts University*An African American in Pre-Apartheid South Africa: The Cultural Biography of a Collection*  
Christa Clarke, Newark Museum*The "Bistro Model": James Johnson Sweeney Redirects Exhibition Design at the Guggenheim*  
M. Alison Reilly, Florida State University**Discussant:** Jeffrey Abt, Wayne State University;**Formalism Before Clement Greenberg—Part I**

Maryland Suite, Lobby Level

Chairs: Katherine M. Kuenzli, Wesleyan University; Marnin Young, Stern College for Women of Yeshiva University

*Schema and Form: Fry, Schäfer, Carpenter, and Schapiro on Löwy*  
Whitney Davis, University of California, Berkeley*Worlding the Modern: Conceptual Imagery, Formalism, and the British Empire*  
Sam Rose, Peterhouse College, Cambridge University*Bloomsbury Formalism: Secular Spiritualism and the 'Primitive' Model*  
Elizabeth Berkowitz, The Graduate Center, City University of New York*Carl Einstein, African Art, and Cubist Sculpture*  
Nancy Locke, The Pennsylvania State University**Discussant:** Todd Cronan, Emory University**Mountains and Rivers (without) End: Eco-Art History in East Asia**

Washington 6, Exhibition Level

Chair: De-Nin D. Lee, Emerson College

*The Long Landscape Handscroll and Geographies of Empire in Song China*  
Julia Orell, Academia Sinica*Visiting Nankan: Cultural Tourism, Religious Devotion, and Restoration Practices at Buddhist Cave Temples in Sichuan, China*  
Sonya S. Lee, University of Southern California*Fengshui as Ecology: Zhu Xi's (1130–1200) Cultural Enterprise in the Wuyi Mountains*  
Yu-chuan Chen, Stanford University*Old Trees, New Buildings: The Role of Sacred Timbers in Early Ming Imperial Architecture*  
Aurelia Campbell, Boston College*Configuring the Natural World: Changing Perceptions of Nature in Joseon Painting at the Turn of the Nineteenth Century*  
Nathaniel Kingdon*Re-reading the Imagery of Farming and Weaving of Eighteenth-Century Korean Genre Painting in the Context of the Little Ice Age*  
Sooa Im McCormick, The Cleveland Museum of Art**Surface and Significance**

Washington 5, Exhibition Level

Chairs: Lisa Lee, Emory University; Kate Nesin, The Art Institute of Chicago

*The Flesh of Marble*  
Sarah Betzer, University of Virginia*The Adhesive Surface: Rubber, Gypsum, Electricity, and Light*  
Megan R. Luke, University of Southern California*Face/Facies: Alberto Giacometti's Theory of Sculpture*  
Joanna Fiduccia, University of California, Los Angeles*Surfaces of Mourning and the Ethics of Vulnerability: Doris Salcedo's A Flor de Piel and Plegaria Muda*  
Lesley E. Shipley, Kutztown University of Pennsylvania*Surface Matters: Seeing Medardo Rosso through Erin Shirreff*  
Sarah Hamill, Oberlin College

Italian Art Society

**Beyond Texts and Academies: Rethinking the Education of the Early Modern Italian Artist**

Washington 1, Exhibition Level

Chair: Jesse M. Locker, Portland State University

*Li pittori parlano con l'opere: Poetry and Practice in the Academic Tradition*  
James Lee Hutson, Lindenwood University*Imitation and Assimilation: Raphael as Court Artist*  
Kim Butler Wingfield, American University*Piero di Cosimo: A Puzzling Case of an Unlearned Artist Creating Learned Art*  
Sarah Blake McHam, Rutgers University*Ercole Ferrata's Studio as Rome's Sculpture School*  
Jessica M Boehman, LaGuardia Community College*Practice and Patronage in the Roman Palace: The Education of Artists under Camillo Pamphilj*  
Lara R. Yeager-Crasselt, Sterling and Francine Clark Art Institute**South to North: Latin American Artists in the United States, 1820s–1890s**

Washington 2, Exhibition Level

Chair: Katherine E. Manthorne, City University of New York

*South Becomes North: Political Cartoons and the Creation of National Identity during the North American Invasion*  
Erika Nelson, The Graduate Center, The City University of New York*Ramón Páez and the Depiction of the Wild, Wondrous, and Prodigious Nature of the Llanos*  
Anthony P. Mullan, Library of Congress*A Hurricane from the North: Francisco Oller's Portraits of U.S. Politicians*  
Edward J. Sullivan, New York University

*Rooted in California, but longing for Mexico: Xavier Martinez, an Iterant Artist and his Multiple Worlds*  
Amy Galpin, San Diego Museum of Art

*Covering to Reveal: Jaime Davidovich and the Expatriate Latin American Community in 1970s New York*  
Aimé Iglesias Lukin

**The Visual Politics of Play: On the Signifying Practices of Digital Games**

Washington 3, Exhibition Level  
Chair: Soraya Murray, University of California, Santa Cruz

*Filmmaking on the Streets of Grand Theft Auto: Phil Solomon*  
Hava Aldouby, The Open University of Israel

*Playable Blackness: Black Masculinity in Grand Theft Auto V*  
Derek Conrad Murray, University of California at Santa Cruz

*“Dude It’s Just a Game”: Using Critical Discourse Analysis to Examine the Exclusionary Practices that Lead to the Punishment of Blackness in Video Games*  
Kishonna L. Gray, Eastern Kentucky University

*Queer Games, Failure, and Inclusivity*  
Dietrich Squinkifer, Artist

*Rendering Meaning: On the Intersections of Visual Style, Interactivity and Gameplay*  
John Sharp, Parsons School of Design at The New School

**On the Visual Front: Revisiting World War II and American Art**

Virginia Suite, Lobby Level  
Chairs: John W. Ott, James Madison University; Melissa Renn, Harvard Business School

*War Rooms and the Question of Mediation*  
Olga Touloumi

*Targeting Asianness in World War II: Military Manuals, Visual Markers, and Racial Fictions*  
Jason D. Weems, University of California, Riverside

*Art and Race in Arizona: The 1943 Exhibition of Negro Art at Fort Huachuca*  
Betsy Fahlman, Arizona State University

*Georgia O’Keeffe’s Black Place*  
Sascha T. Scott, Syracuse University

*‘Operation Crossroads’: American Abstraction in the Atomic Age*  
Jody Patterson, Plymouth University

**Discussant:** Melissa Renn, Harvard Business School

**Geoethetics in Early Modern and Colonial Worlds**

Hoover, Mezzanine Level  
Chairs: Sugata Ray, University of California, Berkeley; Hannah Baader, Kunsthistorisches Institut in Florenz, Max-Planck-Institut

*Sirens: Riding the Wave of Geoethetic Exchange in Early Modern Africa*  
Suzanne Preston Blier, Harvard University

*Diminution and Discovery: Elemental Landscapes and Painted Albums in Seventeenth-century Nanjing*  
Gregory M. Seiffert, Vassar College

*Antagonistic Forces? Geoethetics, Materialities, and Art in South Asian Modernity*  
Natasha J. Eaton, University College London

*Conversations*  
Gerhard Wolf, Kunsthistorisches Institut in Florenz; Lihong Liu, Center for Advanced Study in the Visual Arts, National Gallery of Art

**Housework: Contemporary Art and the Domestic**

Washington 4, Exhibition Level  
Chair: Elyse D. Speaks, University of Notre Dame

*Francesca Woodman’s Domestic Arts*  
Claire Raymond, University of Virginia

*Looking Backwards: The Childhood Home in Translady Fanzine*  
Anne K. Swartz, Savannah College Of Art Design

*A New Broom Sweeps Clean: Maintenance Labor in Contemporary Mexican Art*  
Jamie L. Ratliff, University of Minnesota Duluth

*Zarina: Another Kind of Homemaker*  
Sophia Powers, University of California, Los Angeles

*The Inseparable Connectivity of It All: Amanda Ross-Ho’s White Goddesses and Vintage Macramé Books*  
Susan E. Richmond, Georgia State University

**The Mystery of Masonry Brought to Light: Freemasonry and Art from the Eighteenth Century until Now**

Delaware Suite A, Lobby Level  
Chair: Reva J. Wolf, State University of New York at New Paltz

*Peter Pelham, Freemasonry and the Alchemical Cunning of John Singleton Copley*  
David V. Bjelajac, George Washington University

*Building Codes: New Light on F.\*. Baron Taylor and Les Voyages pittoresques et romantiques dans l’ancienne France*  
Alisa L. Luxenberg, University of Georgia

*Reveil de l’Iran: Freemasonry and Artistic Revivalism from Parsi Bombay to Qajar Tehran*  
Talinn Grigor, University of California, Davis

*“To Consummate the Plan”: Solomon’s Temple in American Masonic Art, Architecture, and Popular Culture, 1865–1930*  
William D. Moore, Boston University

*What If Pombal, Goya and Lorca Were Freemasons? New Perspectives on the Masonic and Philo-masonic Presence in Portugal and Spain*  
David Martín López, University of Granada

**Discussant:** Aimee E. Newell, Scottish Rite Masonic Museum and Library

Association for Critical Race Art History  
**Art, Race, and Christianity**  
Wilson B, Mezzanine Level  
Chairs: Phoebe E. Wolfskill, Indiana University; James Romaine, The Association of Scholars of Christianity in the History of Art

*“Black but Beautiful”: Devotion to the Black Madonna from Medieval to Modern*  
Elisa Anne Foster, Brown University

*Messianic Fulfillments: Staging Salvation in the New World*  
Hayes P. Mauro

*An Anglo-Israelist Monument to Faith: the Ross Sculpture*  
Annette Stott, University of Denver School of Art

*Indeterminate Icons: Polysemy and Identity in the Christian Iconography of Jean-Michel Basquiat*  
Chanda L. Carey, University of California, San Diego

*Martin Puryear: Identity and Christianity*  
Larry M. Taylor

**Friday, February 5**

12:30–2:00 PM

American Society for Hispanic Art Historical Studies  
**Business Meeting**  
Washington 5, Exhibition Level

National Art Education Association  
**Business Meeting**  
Hoover, Mezzanine Level

Society of Historians of East European, Eurasian, and Russian Art and Architecture  
**Business Meeting**  
Off-Site: CW Post Center, Hillwood Museum, 4155 Linnean Avenue, NW

Coalition of Women in the Arts Organization  
**Technology and Women Artists**  
Coolidge, Mezzanine Level  
Chair: Kyra Belan, Broward College

*Making Visible: Political Mappings by Laura Kurgan, Carol LaFayette, and Amy Balkin*  
Susanneh Bieber, Texas A&M University

*The Digital and Social of Net.Art*  
Carrie Ida Edinger, Independent Scholar

*Integrating 3D Software In Fine Art*  
Lauren Carr, Montclair State University

*Transformation to Thinspiration: Female Body Size, Art, and the Internet*  
Emily L. Newman, Texas A&M University

ARTspace  
Services to Artists Committee  
**MetaMentors: Creative Outsourcing/Partnerships: Making Big Projects Come True**  
Thurgood Marshall Ballroom East/South, Mezzanine Level  
Chairs: Carissa Carman, Indiana University Bloomington; and Natalie Campbell, Independent Curator

Milagros Collective (Felici Asteinza and Joey Fillastre)

Mary Mattingly, Independent Artist

Edgar Endress, Floating Lab Collective

Historians of Netherlandish Art  
**Before the Selfie: Promoting the Creative Self in Early Modern Northern Europe**  
Delaware Suite A, Lobby Level  
Chair: Jacquelyn N. Coutre, Agnes Etherington Art Centre, Queen’s University

*Bavarian Apelles: Hans Wertinger’s Inserted Self-Portrait from the Landschut Court of Ludwig X*  
Catharine Ingersoll, Virginia Military Institute

*A Tear in Time: Some Cameo Selfies by Caravaggio, Hitchcock, and Rembrandt*  
Nanette Salomon, The College of Staten Island, City University of New York

*Rembrandt and Dou: Self-Portraits as Style-Portraits*  
H. Perry Chapman, University of Delaware

*The Brush and The Candle: Nocturnal Viewing in Godefridus Schalcken’s Late Self-Portraits*  
Nicole Elizabeth Cook, University of Delaware

Association of Historians of American Art  
**Claiming the Unknown, the Forgotten, the Fallen, the Lost, and the Dispossessed**  
Salon 1, Lobby Level  
Chair: Robert Cozzolino, The Pennsylvania Academy of the Fine Arts

*Expanding Instructional Resources: Toward an Inclusive American Art Survey*  
Sarah Beetham, The Pennsylvania Academy of the Fine Arts

*Notes from New York: Names, Networks and Connectors in Art History*  
Susan Greenberg Fisher, The Renee and Chaim Gross Foundation

*At the Margins: The Art of Josephine Tota*  
Jessica Marten, Memorial Art Gallery of the University of Rochester

*Integrating Disruption: Acquiring the Philip J. and Suzanne Schiller Collection of American Social Commentary Art, 1930–1970*  
M. Melissa Wolfe, St. Louis Art Museum



American Society for Eighteenth-Century Studies  
**Eros & Enlightenment**  
Washington 2, Exhibition Level  
Chairs: Nina Dubin, University of Illinois at Chicago; Hérica Valladares, University of North Carolina, Chapel Hill

*Painting of Love as Ideology of Harmony*  
Susanna Caviglia, University of Chicago

*Centralizing Love: Eros and Politics in the Oikéma of Claude-Nicolas Ledoux*  
Paul Holmquist, Carleton University

*Eros amongst Eagles: Iconographies of Alliance in Napoleonic France*  
Camille Mathieu, University of Oxford and St. John's College

**Discussant:** Mary Sheriff, University of North Carolina

CAA Task Force on Advocacy  
**#CAAadvocacy**  
Harding, Mezzanine Level  
Chairs: Sandra L. Esslinger, Mt. San Antonio College; Amy Hamlin, St. Catherine University; Karen J. Leader, Florida Atlantic University

International Committee  
**Exile**  
Wilson A, Mezzanine Level  
Chairs: Jennifer S. Griffiths, American Academy in Rome; Valérie Rousseau, American Folk Art Museum

*How Can Art Fight Back? Refugee artists and the Ukrainian Crisis*  
Nazar Kozak, Ethnology Institute, National Academy of Sciences of Ukraine

*Camouflaging Identity: György Kepes' Endeavor to Conceal the Self*  
Márton Orosz, Vasarely Museum and Budapest Museum of Fine Arts

*The Art of Mira Schendel: Unbelonging Displacement and its Different Approaches*  
Ana Mannarino, Federal University of Rio de Janeiro

*The Unlived Past in the 1920s Works of Russian Émigré Artist Grigory Musatov*  
Daria Kostina, Ural Federal University

Art Libraries Society of North America and the Committee on Intellectual Property  
**Putting the Fair Use Code to Work: Case Studies from Year One**  
Delaware Suite B, Lobby Level  
Chair: Judy Metro, National Gallery of Art

Visual Culture Caucus  
**Changing American Landscape**  
Washington 4, Exhibition Level  
Chair: Kristen Oehlrich, Williams College

*A New World: William Bartram in the East Florida Colony*  
Elizabeth Athens, Worcester Art Museum

*Charles Bierstadt: Capitalizing the American Landscape*  
Alex Leme, University of Wisconsin, Madison

*Seeds of Discontent: Cultivating Politics in the American Garden*  
Kristen Oehlrich, Williams College

Women's Caucus for Art  
**Critical Contact: Non-Traditional and Multicultural Mentoring through Art-Making**  
Salon 2, Lobby Level  
Chairs: Brenda R. Oelbaum; Molly Marie Nuzzo, Montgomery College

*Who Gets to Be An Artist?*  
Robin Meyer, Montgomery College

Kimberly Creasap, Colgate University

Dorene Quinn, Syracuse University

Yvonne Buchanan, Syracuse University

American Council for Southern Asian Art  
**New Developments in the Study of Southeast Asian Art**  
Washington 1, Exhibition Level  
Chair: Melody N. Rod-ari, Loyola Marymount University

*Koh Ker: The City of Linga during the Reign of King Jayavarman IV*  
Chen Chanratana, University of Cambodia

*Painting Place in the Buddhist Murals of Northern Thailand*  
Rebecca S. Hall, Virginia Commonwealth University

*ArtJog: The Rise of a New Art Public in Yogyakarta, Indonesia*  
Katherine L. Bruhn, University of California, Berkeley

Exhibitor Session: Golden Artists Colors, Inc.  
**Pigments in a Bind(er)**  
Virginia Suite, Lobby Level  
Chair: Sarah Sands, Golden Artist Colors

Association of Print Scholars  
**The Art of Collecting**  
Washington 6, Exhibition Level  
Chairs: Freyda Spira, The Metropolitan Museum of Art; Elizabeth M. Rudy, Harvard Art Museums

*A Study in Contrast: Dürer Impressions at the Albertina and at the The Metropolitan Museum of Art*  
Angela Campbell

*The Romance of Reparation: The Founding Collection of the UCLA Grunwald Center for the Graphic Arts at the Hammer Museum*  
Leslie Cozzi, UCLA Grunwald Center for the Graphic Arts at the Hammer Museum

*From Marketplace to Museum: Carl Zigrosser as Curator*  
Innis H. Shoemaker

Italian Art Society  
**Rethinking the Rhetoric and Force of Images**  
Maryland Suite, Lobby Level  
Chairs: Robert J. Williams, University of California, Santa Barbara; Anna Marazuela Kim, The Courtauld Institute of Art

*The Evidence of Images*  
Klaus Krüger, Freie Universität Berlin

*"Truth" and Presence: The Power of Portraits in Renaissance Italy*  
Jeanette Kohl, University of California, Riverside

*The Phenomenology of the Mural*  
Marius Bratsberg Hauknes, The Johns Hopkins University

*Why Phenomenology Matters: Edmund Husserl's "Phantasy, Image-Consciousness, and Memory"*  
Nicola Suthor, Yale University

Student and Emerging Professionals Committee  
**Mentoring in the 21st Century**  
Washington 3, Exhibition Level  
Chairs: Megan Koza Young, Arts Council of New Orleans; Brittany Lockard, Wichita State University

Friday, February 5

12:30–2:00 PM

POSTER SESSIONS

Thurgood Marshall Ballroom Foyer, Mezzanine Level

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

*Portfolio Exchange*  
Jeanette W. Hickl, Virginia Commonwealth University

*Aggressive Drawing: A Figurative Foundation*  
Michael Mosher, Saginaw Valley State University

*Figuring the World, Art, and the Diagram*  
Jo Stockham, Royal College of Art

*The Overflow of Affect in Esoteric Programming*  
Daniel Temkin, International Center of Photography

*Contested Spaces of the Medical Body in the Islamic Art World*  
Alan Weber, Weill Cornell Medical College in Qatar; and Thomas Himsworth, Virginia Commonwealth University in Qatar

Friday, February 5

2:30–5:00 PM

ARTspace  
**Annual Distinguished Artists' Interviews**  
Thurgood Marshall Ballroom East/South, Mezzanine Level

Joyce Scott will be interviewed by George Ciscle, Maryland Institute College of Art. Rick Lowe will be interviewed by LaToya Ruby Frazier, Independent Artist and The School of the Art Institute, Chicago.

Association for Latin American Art  
**New Geographies of Abstract Art in Postwar Latin America**  
Washington 1, Exhibition Level  
Chairs: Mariola V. Alvarez, Colby College; Ana M. Franco, Universidad de los Andes, Bogotá

*Carlos Mérida's Cold War Abstraction*  
Jennifer Josten, Yale University

*Public Lifescapes: Gonzalo Fonseca's Designs for Life and Play (1964–1969)*  
Maria-Laura Steverlynck

*Fighting for the Abstract: Manuel de la Cruz González and Geometric Abstraction in Costa Rica*  
Lauran Vanessa Bonilla-Merchav

*"Con los ojos de sus pechos ella lo observa": Zilia Sánchez's Mural in Cement*  
Abigail J. McEwen, University of Maryland

Vontade Construtiva: *Latin America's Sensitive Geometry*  
Camila Maroja, Brown University

**UnAmerican Art**  
Salon 1, Lobby Level  
Chairs: Julia Bryan-Wilson, University of California, Berkeley; Richard E. Meyer, Stanford University

*Charles Wilbert White and the Lure of Socialist Realism in Cold War America*  
Julia Tatiana Bailey, Tate Modern

*Indian/Vampire: Fritz Scholder between the US Information Agency and the American Indian Movement*  
Jessica Horton, University of Delaware

*Celluloid Sociology: Counter-Cultural Behaviours in Marta Minujín's US Happenings*  
Catherine Elizabeth Spencer, University of St. Andrews

*Pedagogical Subversion*  
Allan Antliff, University of Victoria

Association of Historians of American Art

**Art and Invention in the U.S.**

Washington 3, Exhibition Level

Chairs: Ellery E. Foutch, Middlebury College; Hélène Valance, Université de Franche-Comté

*Combustible Creativity: Image, Imagination, and the Work of Robert Fulton*

Elizabeth Bacon Eager, Harvard University

*Capturing “Jove’s Autograph”: Electrical Agency in Late*

*Nineteenth-Century Lightning Photography*

Laura Turner Igoe, Winterthur Museum & Library

*Facsimile Technology and the Historiography of Failure*

Miri Kim, Princeton University

*The First Non-Human Action Artist: Charlotte Moorman and*

*Nam June Paik in Robot Opera*

Sophie Landres, Stony Brook University

*Interrogating Invention: Electronic Café and the Politics of Technology*

Cary Levine, University of North Carolina, Chapel Hill

**Female Piety and Visual Culture in the Late Medieval and Early Modern Hispanic World**

Hoover, Mezzanine Level

Chairs: Cristina C. González, Oklahoma State University

*Garments of the Passion: Nuns’ Habits and Sacred Authority in*

*Colonial Lima*

Tanya J. Tiffany, University of Wisconsin, Milwaukee

*Queen of the Convent: Exemplars of Female Piety from Arequipa*

*and Beyond*

Kathryn Santner, University of Cambridge, St. John’s College

*The Virgin Lactans in Colonial Lima: Maternal and*

*Spiritual Role Model*

Christa Irwin, Marywood University

*Infernal Patrons, Hellish Critics: Art and Truth in Baroque Madrid*

Adam Michal Jasienski, Harvard University

*Reconciling Piety and Politics: Isabel Clara Eugenia and the Art of*

*Peter Paul Rubens, 1621–1633*

Niria E. Leyva-Gutierrez, Long Island University

**Discussant:** James M. Cordova, University of Colorado at Boulder

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

**Exploring Native Traditions in the Arts of Eastern Europe and Russia—Part II**

Off-Site: CW Post Center, Hillwood Museum,

4155 Linnean Avenue, NW

Chair: Alison L. Hilton, Georgetown University

*Monuments and Monumentality: Constructing National Identity*

*in St Petersburg ca. 1780–1835*

Trenton Olsen, Ohio State University

*Hybrid-Traditions: An Encounter in Slavic Occidentalism*

Allison Leigh, The Cooper Union

*Blurring Boundaries: Mikhail Vrubel’s Decorative Turn and the Rise of Russian Modernism*

Maria Taroutina, Yale-NUS College

*Insisting on Difference: Ukrainian Artists in Perestroika Moscow*

Olena Martynyuk, Rutgers University

**The Explicit Material: On the Intersections of Cultures of Curation and Conservation**

Coolidge, Mezzanine Level

Chairs: Hanna Barbara Hölling, Max Planck Institute for the History of Science Berlin; Francesca G. Bewer, Harvard Art Museums

“Thinking about Thingyness:” The Intersection of Creating and Conserving

Rachel Rivenc, Getty Conservation Institute; Anya S. Gallaccio, University of California, San Diego

*The “Compositiones Variae:” An Early Medieval Artisanal Recipe*

*Collection, Reconsidered*

Thea Burns, Independent Scholar

*Self-Destructive Photographs: The Image at the Material Limit*

Allison Pappas, The Museum of Fine Arts, Houston

*A Cinematic Pedestal for a Monumental Art Collection: The Louvre in*

*Mid-Twentieth Century Art Documentaries*

Birgit Cleppe, Ghent University

*Would You Like That With or Without Mayo?: How Interdisciplinary*

*Collaboration Slows the Spread of Popular Misconceptions in Modern*

*Art Scholarship*

Dawn V. Rogala, Smithsonian Institution

**Singing LeWitt: Sound and Conceptualism**

Delaware Suite B, Lobby Level

Chair: Seth G. Kim-Cohen, School of the Art Institute of Chicago

*Trisha Donnelly’s Refusals*

Elisa Schaar, Ruskin School of Art, Oxford University

*Sonic Area Studies: Charles Olson, the OWI and Folkways*

Lytle Shaw, New York University

*Threshold Shift: Two Case Studies in Activist Sound*

Christopher DeLaurenti, College of William & Mary

*‘IDEAS MATTER’: Žižek Sings Pussy Riot*

G. Douglas Barrett, Independent Scholar

**Association of Historians of Nineteenth-Century Art Between the Covers: The Question of Albums in the Nineteenth Century—Part I**

Washington 4, Exhibition Level

Chair: Marilyn S. Kushner, New-York Historical Society

*In Good Faith: Auguste Salzmann’s Jérusalem Albums of 1856*

Anjuli J. Leibowitz, Boston University and The Metropolitan

Museum of Art

*Representing the Profusion of Representation: Illustrated Magazine Page-Design and the Scrap-Book Paradigm: London and Paris ca. 1860–ca. 1900*

Tom Gretton, University College London

*The Print Album and Privacy in Fin-de-Siècle Paris*

Britany Salisbury, Museum of Art, Rhode Island School of Design

*‘Take my lens. . . See that it is always slightly out of focus.’*

*Julia Margaret Cameron’s Legacy in Vanessa Bell and Virginia Woolf’s Matrilineal Historiographies*

Hana Leaper, Paul Mellon Centre for British Art

*Noel B. Livingston’s Gallery of Illustrious Jamaicans*

Gillian Forrester, Yale Center for British Art

**An Art History of the Archive?—Part I**

Delaware Suite A, Lobby Level

Chairs: Dana Leibsohn, Smith College; Aaron M. Hyman, University of California, Berkeley

*The Archives of Ancient Art*

Nathaniel Jones, Washington University of St. Louis

*Secrets Not Revealed: The Making of Lorenzo Boturini’s*

*Mesoamerican Archive*

Alexander Hidalgo, Texas Christian University

*Architecture, the Osage, and the Archive: Material Holdings,*

*Mechanisms of Power, and Immersion in the “Real”*

Janet B. Hess

*The Archival Indeterminacies of Nam June Paik’s Etude*

Gregory Zinman, Georgia Institute of Technology

*Re-working Time: Ballroom’s Iterative Archive*

Carolyn Trench, University of Pennsylvania

**Contemporary Art in Historic Settings**

Wilson C, Mezzanine Level

Chair: Ronit Milano, Ben-Gurion University of the Negev

*Joseph Marioni at the Kolumba Museum*

Renata Camargo Sá, Universidade Federal Fluminense, Brazil

*Striking Currency and Minds: Paul McCarthy at La Monnaie de Paris*

Morgan Labar, Université Paris 1 Panthéon-Sorbonne

*Curating Life: Using bio-art in medical history museums to launch a debate on bioethics*

Ingeborg Reichle, Humboldt University Berlin

*A-Historical Soundings: contemporary art and the past in some of Harald Szeemann’s exhibitions, 1988–1999*

Pietro Rigolo, The Getty Research Institute, Los Angeles

*The Intersections Series at The Phillips Collection*

Vesela Sretenovic, The Phillips Collection

Historians of Eighteenth-Century Art and Architecture

**Pastel: The Moment of a Medium in the Eighteenth Century**

Washington 6, Exhibition Level

Chairs: Iris J. Moon, Pratt Institute; Esther Bell, Fine Arts Museums of San Francisco

*Pastel (and Other) Portraits Chez Mme Doublet*

Rochelle N. Ziskin, University of Missouri Kansas City

*Painting in Crayons: Pastel as an Artists’ Medium in the Cultural and Commercial Context of the 18th Century*

Marjorie Shelley, Metropolitan Museum of Art

*Face Time: Permanence and Pastel Portraiture*

Oliver Wunsch, Department of History of Art, Harvard University

**Picturing Black Power in American Visual Culture**

Maryland Suite, Lobby Level

Chair: Jo-Ann Morgan, Western Illinois University

*Styling and Signifying: How Emory Douglas and other Black Artists’*

*Work Spread Liberation Ideology Through Fashion and Style*

Colette Gaiter, University of Delaware

*Posters as Social Media of the Black Power Movement*

Claiborne B. Beall, Beall Appraisal Service, LLC

*HUMOR in HUE: Cartoons as Satire in Black World Magazine during the Black Arts Movement, 1970–1976*

Nathaniel Frederick, Winthrop University

*The Black Arts Movement and its Impact on the Curriculum—Howard*

*University Department of Art/A Case Study*

Teresia Bush, Howard University

*Afro Modern: Natural Hair Photography, 1965–2015*

Jasmine Nichole Cobb, Duke University

International Committee

**Going Beyond: Art as Adventure**

Salon 3, Lobby Level

Chair: Rosemary M. O’Neill, Parsons - The New School

*Vasily Vereshchagin: The Russian Orientalist in India*

Savita Kumari, National Museum Institute, New Delhi

*Digging Historical Narratives from the Global Surface—*

*Allan Sekula’s Fish Story*

Sunhee Jang, University of Illinois at Urbana-Champaign

*Revealing Alternative Narratives Through Participatory Art Experiences*

James P. Werner, California Polytechnic State University

*FormLAB: Intercultural Discourse and Experimentation in*

*Geographically Dispersed Exhibitions*

Les Joynes, Birmingham City University

*Pierre Huyghe’s No-Knowledge Zones*

Amelia Barikin, The University of Queensland



Unmapped Routes: Photography’s Global Networks of Exchange

Washington 2, Exhibition Level  
Chairs: Giulia Paoletti, Columbia University; Beth Saunders, Metropolitan Museum of Art

*Pictorialism in Doubt: Landscape, Art Photography and Mass Media in 1920s Korea*  
Hye-ri Oh

*The Surface of Things in Swahili Coast Studio Photography, circa 1890–1970*  
Prita Sandy Meier, Cornell University

*Asymmetrical Transmissions: Mapping the Global Circulation of Modernist Photography in Illustrated Magazines, 1927–37*  
Paul W. Ricketts

*Casting off the Original: Subjectivity and semblance in photographs and life casts from the Jesup Expedition*  
Deborah Poole, Johns Hopkins University

National Endowment for the Humanities  
**Past, Present, and Future: NEH at 50**  
Salon 2, Lobby Level  
Free and open to the public  
Chairs: Carol T. Peters, National Endowment for the Humanities; Stefanie Walker, National Endowment for the Humanities  
  
Dorothy Kosinski, National Council on the Humanities  
  
Patricia A. Johnston, College of the Holy Cross  
  
Pauline A Saliga, Society of Architectural Historians  
  
David Silverman, University of Pennsylvania  
  
Debra Hess Norris, University of Delaware

Forming Letters: New Research in Renaissance Calligraphy and Epigraphy

Wilson B, Mezzanine Level  
Chair: Debra Pincus, Independent Scholar

*From ‘New’ to ‘Old’: Poggio Bracciolini’s Role in the Calligraphic Revolution of the Early Renaissance*  
Roberta Ricci, Bryn Mawr College

*The Visual Acuity of Poggio Bracciolini and Niccolo’ Niccoli*  
Philippa Sissis, Universitaet Hamburg

*Poggio’s Epitaph and the Emergence of the Classical Roman Capital in the Quattrocento*  
Paul Shaw, Parsons School of Design

*The Touch of the Artist: Niccolo’ dell’Arca’s Signature on the Dead Christ*  
David Boffa, Beloit College

*Portable Monuments: Pope Julius II and his Medalllic Epigraphy*  
James Fishburne, University of California, Los Angeles

**Discussant:** William Stenhouse, Yeshiva University

Modes of Architectural Translation: Objects and Acts

Washington 5, Exhibition Level  
Chairs: Jeffrey Saletnik, Indiana University; Karen Koehler, Hampshire College

*Pilgrimage Manuscripts and the Materiality of Architectural Translation from Jerusalem to Medieval Europe*  
Kathryn Blair Moore, Texas State University, San Marcos

*Vernacular Vignola*  
Carolina Mangone, Princeton University

*Drawing Plans Together: The Administration of 19th-century Plans of Paris*  
Min Kyung Lee, College of the Holy Cross

*“Nothing is transmissible but thought”: Le Corbusier’s Radiant Farm Made Real*  
Michelle Millar Fisher, Graduate Center, CUNY

*“Aktion 507”: Translating the Politics of Architecture into an Exhibition*  
Florian Kossak, University of Sheffield

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

Friday, February 5

5:30–7:00 PM

Art Historians Interested in Pedagogy and Technology  
**Business Meeting**  
Delaware Suite A, Lobby Level

Arts Council of the African Studies Association  
**Business Meeting**  
Delaware Suite B, Lobby Level

Association of Historians of Nineteenth-Century Art  
**Business Meeting**  
Wilson A, Mezzanine Level

Association of Print Scholars  
**Business Meeting**  
Washington 6, Exhibition Level

Historians of Netherlandish Art  
**Business Meeting**  
Maryland Suite, Lobby Level

Public Art Dialogue  
**Public Art: Process and Practice—A Roundtable with Kirk E. Savage**  
Salon 1, Lobby Level  
Chairs: Cameron Cartiere, Emily Carr University of Art + Design; Jennifer Wingate, St. Francis College

Kirk E. Savage, University of Pittsburgh

Thomas Luebke, U.S. Commission of Fine Arts

Lucy Kempf, National Capital Planning Commission

Foundations in Art: Theory and Education  
**Controversy, Censorship, and Conundrums: Finding Connections in Teaching**

Washington 2, Exhibition Level  
Chairs: Naomi J. Falk, St. Lawrence University; Ruth Stanford, Georgia State University

*The Verge: Giving Students a Voice Through Socially Engaged Art*  
Meredith Starr, Suffolk County Community College

*Digital Literacy and Controversial Art*  
Pamela Harris, University of North Texas at Dallas

*Risk, Failure and Play: Teaching and Learning in a Collaborative, Student-Centered Core*  
Lauren A. Kalman; Derek Coté; and Daniel McCafferty, Wayne State University

European Postwar and Contemporary Art Forum  
**Publishing in European Postwar and Contemporary Art: New Prospects in Research and Translation**

Washington 5, Exhibition Level  
Chair: Stephanie C. Jeanjean, Pace University

*Rewriting the Arts in France since 1945*  
Catherine Dossin, Purdue University

« If you can remember anything from the sixties, you weren’t *really there* »  
Emmanuel Guy, The New School, Parsons, Paris

*Rediscovering the Sociological Art Collective*  
Maud Jacquin, Independent Curator; Stephanie C. Jeanjean, Pace University

Midwest Art History Society  
**Icons of the Midwest: Archibald Motley, Jr.**  
Wilson B, Mezzanine Level  
Chairs: Mark B. Pohlاد, DePaul University; Amy Mooney, Columbia College Chicago

Amy Mooney, Columbia College, Chicago

Romi Crawford, School of the Art Institute of Chicago

Phoebe E. Wolfskill, University of Indiana

Jerma A. Jackson, University of North Carolina, Chapel Hill

New Media Caucus  
**Augmented Reality—Invention/Reinvention**  
Washington 4, Exhibition Level  
Chair: Renate Ferro, Cornell University

*Introduction*  
Renate Ferro, Cornell University

*Living on the border between online and offline: exploring augmented reality and artificial life in the cultural setting of SE Asia*  
Jane Prophet, School of Creative Media at City University, Hong Kong

*Art for Spooks*  
Claudia Costa Pederson, Wichita State University; Nicholas Knouf, Wellesley College

*Assemblage and Décollage in Virtual Public Space*  
Will Pappemheimer, Pace University; Tamiko Thiel, Independent Artist

*AR, Alaska and Augmenting the Circumpolar*  
Nathan Shafer, Independent Artist; Patrick M. Lichty, American University of Sharjah

Association for Latin American Art  
**Emerging Scholars of Latin American Art**  
Washington 1, Exhibition Level  
Chair: Maya S. Stanfield-Mazzi, University of Florida

*Our Lady of Copacabana in Early Colonial Lima: Investigating an Indigenous Confraternity’s Statue of the Virgin*  
Ximena Alexandra Gomez, University of Michigan

*Looking for the “Modern Woman Artist”: The French Example and its Reception in Fin-de-Siècle Buenos Aires*  
Georgina G. Gluzman, Universidad de San Andrés

*Lights and Shadows in the Hinterlands: Ethnographic Endeavors of Grete Stern and Bárbara Brändli in 1960s Argentina and Venezuela*  
Michel Otayek, New York University

Friday, February 5

5:30–7:30 PM

**ARTexchange**  
Atrium, Exhibition Level  
Free and open to the public; a cash bar will be available

Saturday, February 6

7:30–9:00 AM

Mid-America College Art Association  
**Business Meeting**  
Hoover, Mezzanine Level

**Saturday, February 6**

9:30 AM–12:00 PM

ARTspace  
Services to Artists Committee  
**Simultaneous Roundtables: Arts Tune-Up**  
Thurgood Marshall Ballroom East/South, Mezzanine Level

**Smithsonian Artist Research Fellow Roundtable**

Leader: Jane Milosch, Provenance Research Initiative at the Smithsonian Institution  
Participants: Annet Couwenberg, Maryland Institute College of Art; Lynne R. Parenti, National Museum of Natural History, Smithsonian Institution; Barbara Stauffer, National Museum of Natural History, Smithsonian Institution; Jocelyn Chateauvert, Independent Artist  
**Washington Project for the Arts Roundtable**  
Leader: Samantha May, Washington Project for the Arts  
**Greater Baltimore Cultural Alliance Roundtable**  
Leaders: Jeannie Howe, Greater Baltimore Cultural Alliance; Lauren Saunders, Greater Baltimore Cultural Alliance  
**Provisions Library: Arts for Social Change Roundtable**  
Leader: Donald Russell, Provisions Library  
**Washington Area Lawyers for the Arts Roundtable**  
Leader: John D. Mason, Washington Area Lawyers for the Arts  
**The Contemporary (Grit Fund) Roundtable**  
Leaders: Deana Haggag and Lu Zhang, The Contemporary

**Montage before the Historical Avant-Garde: Photography in the Long Nineteenth Century**

Washington 5, Exhibition Level  
Chair: Matthew Nicholas Biro, University of Michigan

*Nadar's Signatures: Montage, Caricature, Publicity*  
Jillian Taylor Lerner, University of British Columbia

*Harvard's Composite 'Class' Pictures*  
Kris K. Belden-Adams, University of Mississippi

*Pulling Apart the Picture: The Making and Unmaking of Henry Peach Robinson's A Holiday in the Wood*  
Emily M. Talbot, University of Michigan

*Montage and Multiples in Hannah Maynard's Self-Portraits*  
Monique Johnson

*Five Cent Fantasies: Surrealist Experimentation in Early Illustrated Song Slides*  
Elizabeth A. Carlson, Lawrence University

**Modernism and Medicine—Part II**

Wilson C, Mezzanine Level  
Chairs: Gemma Blackshaw, Plymouth University; Allison Morehead, Queen's University

*"Old Age Always Comes Too Quickly": Sculptures of the Elderly Female Body in Fin-de-Siècle France*  
Natasha Ruiz-Gomez, University of Essex

*The Habsburg Asylum and Visual Imagery: Exposure and Transparency*  
Leslie E. Topp

*Mental Illness and Physical Deformation as Metaphor: Wifredo Lam and the Surrealist Appropriation of Medical Illustration*  
Claude R. Cernuschi, Boston College

*Process and Function at the New Bauhaus in Chicago: Concepts of Modernism and the Development of Therapeutic Art Practices*  
Imogen Wiltshire, University of Birmingham

American Council for Southern Asian Art  
**Looking Askance at 'Himalayan Art'**  
Washington 1, Exhibition Level  
Chair: Nachiket Chanchani, University of Michigan

*How Himalayan was 'Himalayan Art'? Exploring the Case of Ancient Kashmir*  
Shonaleeka Kaul, University of Delhi, India

*Stretched to Fit: Commentary and Case Study on the Utility of the Term 'Himalayan Art'*  
Robert Linrothe, Northwestern University

*Porous Boundaries: Moving Beyond the Geography of a Nepalese Manuscript*  
Neeraja Poddar, Philadelphia Museum of Art

*What's "Himalayan" about the Art of Nepal?: Liminal Spaces of Cultural Production and Consumption*  
Dina Bangdel, Virginia Commonwealth University in Qatar

*Nagarjuna Interrogates the Asian: The Category 'Himalayan' in Museum Practice*  
Jeffrey Durham, Asian Art Museum of San Francisco

American Society for Hispanic Art Historical Studies  
**Polychrome Sculpture in Iberia and the Americas, 1200–1800**  
Virginia Suite, Lobby Level  
Chair: Ilenia Colón Mendoza, School of Visual Arts & Design, University of Central Florida

*More than Wood: Sculpture and the Inquisition in Early Seventeenth-Century New Spain*  
Brett Lazer, New York University

*Visualizing the Paragone in Francisco de Zurbarán's Crucifixion with a Painter*  
Lisandra Estevez, Winston-Salem State University

*No Human Brushes Could Have Imitated It*  
Pablo F. Amador Marrero, Insituto de Investigaciones Esteticas-U. Autonoma de Mexico; Patricia Diaz Cayeros, Instituto de Investigaciones Esteticas-U. Autonoma de Mexico

*The Sevillian Misterios of Luis Antonio de los Arcos and Luisa Roldán: Moving Theatres*  
Cathy Hall-van den Elsen, Independent Scholar

*Ut Sculptura Poesis: The Virgen de los Remedios as Image in Literary Sources from Francisco de Florencia in the 17th Century to Carrillo y Perez in the 18th Century.*  
Luis Javier Cuesta Hernandez, Universidad Iberoamericana, Mexico

**Taking Stock: Early Modern Art Now**

Salon 1, Lobby Level  
Chairs: Hanneke Grootenboer, University of Oxford; Amy Knight Powell, University of California, Irvine

*The Paleontology of Print*  
Susan Dackerman, Getty Research Institute

*Patterns of Attention: Early Modern Art and the Potential Deceleration of Looking*  
Itay Sapir, Université du Québec à Montréal

*Global Encounters Then and Now*  
Claudia Swan, Northwestern University

*The Subject of History in the "Figures de différents caractères" after Watteau*  
Marika T. Knowles, Harvard Society of Fellows

*Hugo van der Goes and the Slip of Sin*  
Shira Brisman, University of Wisconsin-Madison

**Copy That: Painted Replicas and Repetitions before the Age of Appropriation**

Delaware Suite A, Lobby Level  
Chair: Valerie L. Hellstein, The Willem de Kooning Foundation

*Copying the Sacredness: A Case Study of the Portrait of Christ by Jan van Eyck*  
Miyako Sugiyama, Ghent University

*The Demand for Death: Benjamin West and General Wolfe*  
Tessa Fleming, Santa Margarita Catholic High School

*Rosetti and the Replica*  
Margaretta S. Frederick, Delaware Art Museum

*"Who Will Paint New York?" (Again): Georgia O'Keeffe's City Night*  
Jonathan F. Walz, Sheldon Museum of Art

**Building an Alternative Modernity: Artistic Exchange between Postwar Socialist Nations**

Washington 6, Exhibition Level  
Chair: Vivian Li, Worcester Art Museum

*Mobility and Connection: Socialist Art and Its Transnational Network in East Asia*  
Young Ji Lee, Duke University

*Exhibiting Contemporary Foreign Art at The State Pushkin Museum of Fine Arts in Moscow during the 1950s*  
Maria Mileeva, Courtauld Institute of Art

*Between Two Easts: Albania, the USSR, China, and the Ontology of a Transnational Socialist Reality in Postwar Albanian Visual Art*  
Raino Isto, University of Maryland, College Park

*"Say Thanks to Mr. Brezhnev!" Soviet Sojourns by Ethiopian Artists in the 1970s and 1980s*  
Kate Cowcher, Stanford University

*The Monumental Gifts from North Korea*  
Onejoon Che, Artist; Jaeyong Park, Curator

**Discussant:** Christina Kiaer, Northwestern University

**Forum Discussion: Rethinking Online Pedagogies for Art History**

Wilson A, Mezzanine Level  
Chairs: Anne L. McClanan, Portland State University; Virginia G. Hall, Johns Hopkins University

*The Language of Art History: Building Students' Fluency through Digital Tools*  
Alicia Wilcox Walker

*Closing the Loop with ArtHistoryTeachingResources.org*  
Virginia B. Spivey; Parme P. Giuntini, Otis College of Art and Design

*Collaborative Learning within the LMS*  
Thomas Harbison

*Flip the Flip: Student Authored Lecture Replacement for Online, Hybrid and Traditional Classrooms*  
Walter J. Meyer, Santa Monica College

*Going Medieval: An On-site Seminar's Experiential Approach to Website Design*  
Kathryn Starkey

*Electronic Portfolio Projects in the Art History Survey*  
Shalon D. Parker, Gonzaga University

*Teaching Art History Online with Omeka and Neatline*  
Nicole Riesenberger

**Discussant:** Marian H. Feldman, Johns Hopkins University

**Algorithmic Pollution: Artists Working with Data, Surveillance, and Landscape**

Washington 3, Exhibition Level  
Chairs: Lisa Moren, University of Maryland, Baltimore County; Ingrid Bachmann, Concordia University

*The Algorithmic Pollution of Public and Private Space: A 30 year artist's inquiry into the implications of our sensed environment*  
David Rokeby, Ontario College of Art and Design University

*Data into Art: Still Searching for the Technological Sublime*  
Tiffany Holmes, School of the Art Institute of Chicago

*Direct Experience, Once Removed: Unconcealing the Environmental Interface*  
Jason Hoelscher, Georgia Southern University

*Media Narcissism and the Production of Authenticity*  
Dana Dal Bo, Artist



**From Wood Type to Wheat Paste: Posters and American Visual Culture**

Washington 2, Exhibition Level  
Chair: Austin L. Porter, Kenyon College

*‘Ladies and Gentleman, Permit me to introduce to you a Congress of Rough Riders of the World!’*

Stephanie Fox Knappe, Nelson-Atkins Museum of Art

*Posters in Motion*

Jennifer A. Greenhill, University of Southern California

*Food (and Art) Will Win the War: United States Food Administration WWI Posters*

Erika Schneider, Framingham State University

*Posters for Public Health: WPA Posters and National Dialogues about Health Care*

Dori Griffin, Ohio University

*Seeing Direction: Pointing the Way to the Social in American Posters*  
Michael J. Golec, The School of the Art Institute of Chicago

**Beyond ‘Postmodern Urbanism’: Reconsidering the Forms and Politics of Late 20th-Century Urban Design**

Wilson B. Mezzanine Level

Chair: Anthony Raynsford, San José State University

*Radburn, Imola, and the Modern Oikoumene*

Andrew Shanken, University of California, Berkeley

*Urban Space from Below, Upside-down and Through the Windshield: Play and Fragmentation in the Work of Alison and Peter Smithson, 1949–83*

Giulia Stephanie Smith, University College London

*Pre-Post-Modern Rome: Urbanism at Mid-Century Academies*  
Denise R. Costanzo, The Pennsylvania State University

*Place or Nonplace: The City as Domain or as Field*

Patricia A. Morton, University of California, Riverside

*Revolutions? Modernism and Postmodernism in Late Socialist Urban Planning in Poland*

Lidia Klein, Duke University

**London: Capital of the Nineteenth Century**

Salon 3, Lobby Level

Chairs: Jason Rosenfeld, Marymount Manhattan College;  
Timothy J. Barringer, Yale University

*London: Exhibition Capital of the Nineteenth Century*  
Catherine Roach, Virginia Commonwealth University

*William Bernard Cooke and the First Independent Print Exhibitions in London, 1821–1824*

Nicole Simpson, Baltimore Museum

*Political and Cultural Power: The Panoramas of Rio de Janeiro in London and Paris in the First Half of the Nineteenth Century*  
Carla Hermann, Art Institute, State University of  
Rio de Janeiro, Brazil

*Philistinism and the Financial Industry: Visual Culture of the City of London*

Laura Kalba, Smith College

*L’Esthétique Anglaise: The Belgian Avant-Garde and British Art*  
Alison R.W. Hokanson, The Metropolitan Museum of Art

**Closing in on “The Wall”: The Vietnam Veterans Memorial at Thirty-Five**

Washington 4, Exhibition Level

Chair: Kim S. Theriault, Dominican University

*Staking a Claim: The Ownership of Trauma and the Vietnam Veterans Memorial*

Annalise Flynn, School of the Art Institute of Chicago

*Earth as Means and Metaphor in Maya Lin’s Vietnam Veterans Memorial*

Sabrina DeTurk, Zayad University

*Examining Context: American Soldiers’ Personal Snapshots and the Vietnam Veterans Memorial*

Sara Hagerty, Dominican University

*“We don’t want another Vietnam”: The Wall, the Mall, History, and Memory in the Vietnam Veterans Memorial Education Center*  
Jennifer K. Favorite, The Graduate Center, The City University of  
New York

*Codifying the Rules of Remembrance: The Wall’s Impact on Southern Cone Memorialization Projects*

Marisa Lerer, Manhattan College

**Discussant:** Pamela J. White, Western Illinois University,  
Quad Cities

**The Hudson River School Reconsidered—Part I**

Maryland Suite, Lobby Level

Chair: Alan Wallach, The College of William & Mary

*Sentimental Landscape and the Hudson River School*  
Rebecca Redell, Wellesley College

*Skepticism and the Transformation of Landscape Production in New York in the 1860s*

Kenneth Myers, Detroit Institue of Arts

*Transports of Vision: Frederic Edwin Church’s Photographic Collection of the Mediterranean and Middle East*  
Frederick Bohrer, Hood College

*The 3-D Canvas: Nineteenth-Century Landscape Visions and Hudson River Artist Frederic Edwin Church*  
Julia Rosenbaum, Bard College

*Contestations with Cole: Thomas Charles Farrer and the American Pre-Raphaelite Landscape*  
Sophie Lynford, Yale University

**Saturday, February 6**

12:30–2:00 PM

**Association of Historians of Nineteenth-Century Art  
Future Directions in Nineteenth-Century Art History**

Salon 1, Lobby Level

Chair: Sarah Betzer, University of Virginia

*Still Life and the Plane of Death: Théodore Géricault’s Dead Cat*  
Izabel Gass, Yale University

*Etching Paris in the Second Empire and Early Third Republic*  
Ashley Dunn, Northwestern University

*Mass Media: Newspapers, Objects, and the Paintings of William Harnett*

Nika Elder, University of Florida

**Linda Nochlin: Passionate Scholar**

Salon 2, Lobby Level

Chair: Suzanne Preston Blier, Harvard University

A celebration of Linda Nochlin. Participants will include:  
Aruna D’Souza, Natalie Frank, Tamar Garb, Jongwoo Kim,  
Ewa Lajer-Burcharth, Karen J. Leader, Tom McDonough,  
Molly Nesbit, Moira Roth, Ken Silver, Julia Trotta

Historians of British Art

**Re-Forming Pre-Raphaelitism in the Late 20th & 21st  
Centuries: New Contexts, Paradigms, and Visions**

Washington 4, Exhibition Level

Chair: Susan P. Casteras, University of Washington

*Popular Music and Pre-Raphaelitism(s) in England, 1972–2012*  
Robyn Asleson

*Digital Curation and the Pre-Raphaelites*  
Madeleine Pearce

*Our English Ghosts: The Pre-Raphaelite Landscape in Drowning by Numbers*  
Alison Syme

*Animated Archetypes: Disney and the Pre-Raphaelites*  
Elisa Korb

Diasporic Asian Art Network

**Asian Latino Art and Visual Cultures: Current Scholarship  
and Institutional Practices**

Washington 5, Exhibition Level

Chair: Alexandra Chang, Asian/Pacific/American Institute,  
New York University

*Chinese Export Painting and the Visual Cultures of Racial Labor*  
Ana Paulina Lee, Columbia University

*On Circles and Circuits: An Exhibition on Chinese Caribbean Art at the Chinese American Museum*  
Alexandra Chang, Asian/Pacific/American Institute,  
New York University

*Chinese American Museum: From Localized Histories to Global Approaches*  
Steven Wong, Chinese American Museum in Los Angeles

*Building a Cultural Laboratory: the Smithsonian Asian-Latino Project and New Models of Cross-Cultural Exhibition and Education*  
Lawrence-Minh Bùi Davis, Smithsonian Asian Pacific  
American Center

Radical Art Caucus

**Old Country in the New Country: Exhibitions, Museums,  
and Early Twentieth-Century American Immigration**

Virginia Suite, Lobby Level

Chairs: Heidi A. Cook, Truman State University; Diana Greenwold,  
University of California, Berkeley

*Joy in Labor: The Material Culture and Performance of the “Homelands” in Rochester, New York*  
A. Joan Saab, University of Rochester

*Crafting Americans: Visual Depictions of Immigrant Craftsmanship at the Hull-House Labor Museum*  
Kate Swisher, DuSable Museum of African American History

*“For the Education and Enjoyment of the Public Forever”:  
Immigration and Idealism in Isabella Stewart Gardner’s Curatorial Agenda, 1901–1924*  
Casey K. Riley, Isabella Stewart Gardner Museum

Association for Critical Race Art History  
**Behind the Veil: An Inside Look at the Smithsonian National Museum of African American History and Culture (NMAAHC)**  
Washington 1, Exhibition Level  
Chairs: Jacqueline Francis, California College of the Arts; Michelle  
Joan Wilkinson, Smithsonian Institution, National Museum of  
African American History and Culture

Michele Gates Moresi, Smithsonian Institution, National Museum  
of African American History and Culture

Jacquelyn Serwer, Smithsonian Institution, National Museum of  
African American History and Culture

Tuliza Fleming, Smithsonian Institution, National Museum of  
African American History and Culture

Aaron Bryant, Smithsonian Institution, National Museum of African  
American History and Culture

Society for Paragone Studies

**Colliding Worlds**

Harding, Mezzanine Level

Chair: Sarah J. Lippert, University of Michigan, Flint

*The Paragone in Hadrianic Imagery*  
Gerry Hess, University of Michigan, Flint

*Animal Experimentation in Eighteenth-Century Art: Joseph Wright of Derby: An Experiment on a Bird in an Air Pump*  
Linda Johnson, University of Michigan, Flint

Rivalry for the Hero’s Image: *Sculpture in the World’s Fairs of the American South*  
Chad Airhart, Carson-Newman University

**Spectator Under Siege**

Coolidge, Mezzanine Level

Chair: Steven Henry Madoff, School of Visual Arts, New York

Stéphane Aquin, Hirshhorn Museum and Sculpture Garden

Terry Smith, University of Pittsburgh

Harry Cooper, National Gallery of Art

Alexandra Munroe, Solomon R. Guggenheim Museum, New York

SGC International

**Print Cocktail II**

Washington 3, Exhibition Level

Chair: Kimiko Miyoshi

*Shifting Identities: At the Intersection of Printmaking and Technology*

Michelle Murillo, California College of the Arts

*Transitioning to Print Media: printmaking as an interdisciplinary tool*

Jonathan McFadden, University of Kentucky

*Push-Pull: The Influence of Cultural Tradition on the Adoption and*

*Evolution of New Print Technologies*

Walter Jule, University of Alberta

**“The Black Craftsman Situation:” A Critical Conversation about Race and Craft**

Wilson B, Mezzanine Level

Chairs: Bibiana K. Obler, George Washington University;

Mary Savig, Archives of American Art

Sonya Clark, Virginia Commonwealth University

Wesley Clark, Independent Artist

Joan Gaither, Maryland Institute College of Art

Diana N'Diaye, Smithsonian Center for Folklife and Cultural Heritage

**Moderator:** Namita Gupta Wiggers, Oregon College of Art and Craft and Pacific Northwest College

Mid-America College Art Association

**Young and Not so Young Guns of MACAA**

Wilson A, Mezzanine Level

Chair: Christopher S. Olszewski, Savannah College of

Art and Design

*Making is part of who I am. Studio practice is what I do.*

Julie M. Abijanac, Columbus College of Art and Design

*Filling the Doughnut Hole: Changing Directions as a*

*Middle-Aged Art Academic*

Scott Thorp, Georgia Regents University

*Role Play: Wearing Hats in the Studio*

Guen Montgomery, University of Illinois Champagne-Urbana

*Energy to Synergy*

Heather Hertel, Slippery Rock University of Pennsylvania

*“Mining the European Tour”*

Jennifer Murray, Loyola University Chicago

Queer Caucus for Art

**Queer Exhaustion**

Maryland Suite, Lobby Level

Chairs: Alpesh Kantilal Patel, Florida International University; Tina

Takemoto, California College of the Arts

Alpesh Kantilal Patel, Florida International University

Xandra Ibarra

Nao Bustamante

Tameka Norris

Robert Summers

Tina T. Takemoto, California College of the Arts

Visual Resources Association

**Digital Humanities in the Classroom: An Exchange**

Salon 3, Lobby Level

Chair: Jeannine Keefer, University of Richmond

*Changing Pedagogy and the Unexpected: Mapping the*

*Classroom of the Future*

Kathe Hicks Albrecht, Institute for Doctoral Studies in the

Visual Arts

*Themes and Digressions in African Art: Explorations in Linear and*

*Non-Linear Organization Using Scalar for Student Projects*

Steve Tatum, Virginia Polytechnic Instituey

*Upping the Exchange: Why Students and Professors Alike Love*

*Them Some Digital Humanities*

Tracy Chapman Hamilton, University of Richmond

*Mapping Discourses: Integrating Visual Histories and*

*Practice-Rich Assignments*

Gretta Tritch Roman, Bard College

*Doing Digital Art History: Learning Digital Humanities Tools in a*

*Workshop Environment*

Kristen Gallant, Binghamton University

**Session Facilitator:** Mark Pompelia, Rhode Island School of

Design, Visual Resources Association Liaison

Exhibitor Session: Taylor & Francis

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

Washington 2, Exhibition Level

Chairs: Sarah Sidoti, Taylor & Francis Group; Tara Golebiewski,

Taylor & Francis Group

**Saturday, February 6**

2:30–5:00 PM

American Council for Southern Asian Art

**Conservation Challenges in India and the Himalayas:****Yesterday, Today, and Tomorrow**

Salon 3, Lobby Level

Chair: Nachiket Chanchani, University of Michigan

Kathleen Morrison, University of Chicago

Michael W. Meister, University of Pennsylvania

Deborah Klimburg-Salter, University of Vienna / Harvard University

Clare Harris, University of Oxford

Debra Diamond, Freer Sackler, Smithsonian Institution

**Meanings of Marginalia in Early Modern Art and Theory**

Washington 6, Exhibition Level

Chair: Stephanie S. Dickey, Queen's University

*Juan de Herrera and His Books: Between Orthodox Architecture*

*and Religious Heterodoxy?*

Fernando Marias, Universidad Autónoma de Madrid

*Reading Alberti with Sixteenth-Century Eyes*

Katherine G. Isard, Univeristy of Cambridge

*Lampsonius on Vasari: Marginalia in the Vite*

Edward H. Wouk, University of Manchester

*Challenging the Concept of Naturalism between the 16th and 17th*

*Centuries: Annibale Carracci and El Greco as Readers of Vasari's Lives*

José Riello, Universidad Autónoma de Madrid

*Academic Details—Notes on and in Samuel van Hoogstraten's*

*Visible World*

Celeste A. Brusati, University of Michigan

**Visual Representations of Plant Knowledge in Pre-Columbian, Early Colonial, and Early Modern European Art**

Delaware Suite A, Lobby Level

Chair: Helen Ellis, Getty Research Institute

*Transforming a Common Grass into Corn: A Scientific*

*Achievement Recorded in Aztec Art*

Helen Ellis, Getty Research Institute

*The Imagery of Two Sacred Plants in Ancient Central and*

*South American Art*

Rebecca R. Stone, Emory University

*The Loggia as Botanical Garden: The Painted Pergola and Plant*

*Studies in Early Modern Rome*

Natsumi Nonaka, University of Texas at Austin

*Remedies of the Machis: Mapping Early Modern Botanies in*

*Alonso de Ovalle's Tabula Geographica Regni Chile (1646)*

Catherine E. Burdick, Pontificia Universidad Católica de Chile

**The Ancient Art of Transformation**

Wilson A, Mezzanine Level

Chairs: Renee Marie Gondek, The College of William & Mary;

Elizabeth M. Molacek, Harvard University, Harvard Art Museums

*Amazons as the Other: Mythological Narratives Transformed as*

*Historical Comparisons on the Athenian Treasury at Delphi*

Maryl B. Gensheimer, University of Maryland

*Mirrors as Instruments of Sexual and Social Transformation*

Mireille M. Lee, Vanderbilt University

*Graeco-Egyptian Hybridization in the Elite Tombs of Ptolemaic Egypt*

Sara Elizabeth Cole, Yale University

*Change is in the Hair: Viewing Roman Representational Hairpins*

Marice E. Rose, Fairfield University

*Protoplasts and Prophets: The Stucco Reliefs in the Orthodox*

*Baptistery in Ravenna*

Rachel Danford, Johns Hopkins University

**“Your Name Here”: The Tax Collector as Art Collector**

Washington 5, Exhibition Level

Chair: Anne Hilker, Bard Graduate Center

*Tax Law, Policy, and Museum Practice*

Patty Gerstenblith, DePaul University College of Law

*Contributions of Cultural Property in the IRS Review Process*

Joseph T. Ruzicka, Internal Revenue Service

*Ego-Seums or Jewel Boxes? The Contradictory Nature of Tax-Exempt*

*Private Museums in the Twenty-First Century*

Katharine J. Wright, The Metropolitan Museum of Art

*“Gifts of the Magi”: Tax Treatment of Donations of Objects in Early*

*Twentieth-Century New York*

Anne Hilker, Bard Graduate Center

**Art of the Street: Tyrannized Urban Spaces as Sites for Radical Politics**

Coolidge, Mezzanine Level

Chairs: Jodi Kovach, Columbus College of Art and Design; Liz Trapp,

Independent Scholar

*Mosireen and the Social Construct of an Egyptian Identity*

Katherine E. Hammond

*From the Cobblestones to the Blogosphere: Street Art in Putin's Russia*

Michelle A. Maydanchik

*Material Practices for Insurgent and Radical Habitus: Two Cases of*

*Counter-Olympic Dissent*

Jilly Traganou, Parsons The New School for Design

*The Roots and Routes of Conflict Graffiti: An examination of*

*The Separation Wall and the Aida refugee camp outside of*

*Bethlehem, Palestine*

John Lennon, University of South Florida

*Umbrellas, Universal Suffrage, and Urban Public Space: artistic and*

*creative practices during the Occupy Movement in Hong Kong*

Minna Valjakka



**Formalism Before Clement Greenberg—Part II**

Hoover, Mezzanine Level

Chairs: Katherine M. Kuenzli, Wesleyan University; Marnin Young, Stern College for Women of Yeshiva University

*Albert C. Barnes and the Making of a Modern Master: Teaching Renoir*  
Nathaniel Donahue, Santa Monica College*Dynamic Agencies of Forms: Art Theories of Henri Focillon and Meyer Schapiro*  
Kerstin Thomas, Johannes Gutenberg-Universität, Mainz*Make Painting, Not Literature! Carlos Mérida and the Form of Nationalist Painting*  
Harper Montgomery, Hunter College*Formalism and its Discontents: The Case of Cahiers d'Art and Surrealism in 1928*  
Raymond Spiteri, Victoria University of Wellington**Discussant:** Richard Shiff, University of Texas, AustinAssociation of Historians of Nineteenth-Century Art  
**Between the Covers: The Question of Albums in the Nineteenth Century—Part II**  
Harding, Mezzanine Level  
Chair: Marilyn S. Kushner, New-York Historical Society*Potshot Pastimes: The Cahier des Charges in Early Nineteenth-Century Paris*  
Kathryn Desplanque, Duke University*Flowers for Abolition: The Album Art of Sarah Mapps Douglass and her Circle*  
Mia Bagneris, Newcomb Art Department, Tulane University*The Artist's Photo Album: Dante Gabriel Rossetti's Photographic Reproductions of Old Master Paintings*  
Carolyn Phinizy, Virginia Commonwealth University*The quest for El Dorado: the Album of Antiques from Nueva Granada by Liborio Zerda*  
Verónica Uribe Hanabergh, Universidad de los Andes, Bogotá, Colombia*The Nude in the Album: Pornography, Materiality, and Erotic Narrative*  
Heather L. Waldroup, Appalachian State University**An Art History of the Archive?—Part II**

Virginia Suite, Lobby Level

Chairs: Dana Leibsohn, Smith College; Aaron M. Hyman, University of California, Berkeley

*The Valise as Archive: Repositionable Repositories of Duchamp and Cornell*  
Sarah S. Archino, Institut national d'histoire de l'art, Paris; Siofra McSherry, Freie Universität, Berlin*The Artist's Recipe: Templates, Propositions, Proposals, and Unrealized Projects in the Archives*  
Aram Han, School of the Art Institute of Chicago*"This Place is a Dragon": Prisons, Feminism, and the Politics of Representation in the Archival Practice of Northern Ireland/the North of Ireland*  
Sarah Rebecca Michelle Feinstein*Constructing Absent History: Dor Guez's Christian Palestinian Archive*  
Sascha Crasnow, University of California, San Diego*The Formation of a National Photographic Archive: Conflicts, Narratives, and Propaganda in Early Twentieth-Century Palestine*  
Rotem Rozental, Binghamton University**Aesthetics of Displacement: The Graphic Evidence**

Washington 2, Exhibition Level

Chair: Cecilia Mandrile, University of New Haven

*The Moon Reader: Touch in Translation*  
Teresa Jaynes, The Library Company of Philadelphia*(Non) Graphic Images of Violence: Abstraction, mediation, and (dis)placed meaning*  
Andrew Super*Human Automation & the Post-Digital Print*  
Paul Laidler, Centre for Fine Print Research, UWE, Bristol, UK*Drawn and Printed, From Wall to Paper: Sol LeWitt's Vertical Lines, Not Straight, Not Touching*  
David Sheridan Areford, University of Massachusetts, Boston*Haptic Graphics: The shifting index of the fine art print*  
Amze Emos, Tyler School of Art, Temple University*MIGRATORY IMAGERY: A Dance of Language, Political Thought and Art*  
Donna Moran, Pratt Institute*Potential Print Makings*  
Enrique Martinez Leal, University of California, Santa Cruz**Picturing Death, 1200–1600—Part II**

Delaware Suite B, Lobby Level

Chairs: Stephen G. Perkinson, Bowdoin College; Noa Turel, University of Alabama at Birmingham

*The Living Dead and the Joy of the Crucifixion at Naumburg*  
Brigit G. Ferguson, University of California, Santa Barbara*Facing Mortality in "The Three Living and the Three Dead" from the Psalter of Bonne of Luxembourg*  
Christine Kralik, University of Toronto*Pictures for Tombs as Perpetual Prayers in Trecento Florence*  
Judith Steinhoff, University of Houston*"Beneath this Marble": Picturing the Grave and a Daughter's Grief in the Tomb of Alfonsina Orsini de' Medici*  
Sheryl E. Reiss, Italian Art Society**Biblical Imagery in the Age of Spectacle**

Wilson B, Mezzanine Level

Chair: Sarah C. Schaefer, University of Wisconsin-Milwaukee

*James Tissot's The Life of Christ and the Visual Cultures of Spiritualism and Spectacle*  
Melissa E. Buron, Fine Arts Museums of San Francisco*Re-inscribing Biblical Reality: The Fusion of Religious Art and Spectacle in Early Nineteenth-Century Britain*  
Chris Coltrin, Shepherd University*Marshalling "Modern Israel": Spectacular History in C. C. A. Christensen's Mormon Panorama*  
Nathan K. Rees, University of North Dakota*Faith in the Age of Spectacle: Francis Frith's The Queen's Bible*  
Kara Charles Fiedorek, Institute of Fine Arts*'One Such as the World has Never Seen': Biblical Painting and the Spectacle of British Art at the 1887 Manchester Jubilee Exhibition*  
Kate Nichols, University of Birmingham**Identity Politics as Counterhegemonic Practice**

Washington 3, Exhibition Level

Chairs: Nizan Shaked, California State University, Long Beach; John Tain, Getty Research Institute

*Seeing Black: Visibility, Recognition, and Resistance in Black Art*  
Tobias Wofford*Curatorial Activism in the Late 1960s*  
Anne Monahan*Seeing Differently, Again: Rethinking "Post-identity"*  
Amelia Jones*Shifting Identifications: Art and Evolving Asian American Imaginaries*  
Margo Machida*Rethinking Carrie Mae Weems' Historic Appropriations*  
Cherise Smith**Back to Arabia: Arts and Images of the Peninsula after 1850**

Washington 4, Exhibition Level

Chairs: Eva Maria Troelenberg, Kunsthistorische Institute in Florenz - Max Planck Institute; Avinoam Shalem, Columbia University, New York

*In the Beginning: Arabia and the Survey of Islamic Art*  
Ellen Kenney*Travelling Images: Nineteenth-Century Representations of Mecca and Medina*  
Sabiha Göloğlu*A 1970s Renaissance: The Arts of Islam and Arabian Countries*  
Monia Abdallah*Roads of Arabia: Shifting Paradigms from Material to Oral Culture*  
Tara Aldughaiter*Back to School: Images of Education Reform from Sana'a in the Abdülhamid II Albums*  
Erin Hyde Nolan**Aesthetics and Art Theory in the Socialist Context**

Wilson C, Mezzanine Level

Chairs: Alla Vronskaya, Swiss Federal Institute of Technology (ETH), Zurich; Angelina Lucento, Higher School of Economics, Moscow

*Soviet Museology in the Cultural Revolution: Vulgar Marxism or an Educational Turn?*  
Masha Chlenova, New School University, New York*"Within the Revolution, Everything": Propaganda and Pop Art in Socialist Cuba*  
Alfredo Rivera, Center for Advanced Study in the Visual Arts*Political Iconography and Art Theory in Socialist Angola & Mozambique*  
Nadine Siegert, University of Bayreuth*Art for the People: Socialist Realism and Ink Aesthetics in Mao's China*  
Yanfei Zhu, The University of Chicago**The Hudson River School Reconsidered—Part II**

Maryland Suite, Lobby Level

Chair: Alan Wallach, The College of William &amp; Mary

*All But Forgotten Furniture: The Uncontained Body as Hudson River Heuristic*  
Catherine Holochwost, La Salle University*The Domestic Landscape of the Hudson River School*  
William L. Coleman, Washington University, St. Louis*Rock-Bound: Fitz Henry Lane in 1862*  
Nicholas Robbins, Yale University*Ideal Landscapes in a Humbug City*  
Christopher C. Oliver, Virginia Museum of Fine Arts*More Lessons from Church's Great Picture: Viewer Experience and The Heart of the Andes at the 1864 Metropolitan Sanitary Fair*  
Elizabeth A. Spear, University of Iowa**Social Sculpture after Beuys: a Critical Re-evaluation**

Salon 1, Lobby Level

Chair: Alison Weaver, Moody Center for the Arts, Rice University

# SPECIAL EVENTS

For updates on current listings and information on additional offerings, please visit [www.conference.collegeart.org/schedule/](http://www.conference.collegeart.org/schedule/) events

## Wednesday, February 3

5:30–7:00 PM  
**CAA Convocation and Awards Ceremony**  
**Keynote Address**

Salon 2, Lobby Level, Marriott  
Presentation of CAA Awards, DeWitt Godfrey, CAA President  
Keynote Address, *Aest-ethics: Art with Consequences*,  
Tania Bruguera

The Convocation and Awards Ceremony will immediately follow a short business meeting which begins at 5:30 PM.

7:00–9:00 PM  
**CAA Opening Reception**  
Katzen Art Center  
4400 Massachusetts Avenue NW  
Price: Members \$45; Non-members \$60  
Ticket required for admission. Limited availability.  
Tickets will not be sold at the museum.

Directions: Metro Red Line from Woodley Park station to the Tenleytown/AU stop on the red line; the Katzen is an 18 minute walk from the Tenleytown/AU stop, but from the Metro, you can also take the AU shuttle bus to Katzen from the corner of Albemarle and 40th Street. The bus runs every 10–15 minutes. There are also public Metrobus routes that service the Katzen: the N3, N4, N6, N8 pass the Katzen on Massachusetts Avenue NW; and the M4 and N2 pass the Katzen on Nebraska Avenue NW at Ward Circle. Parking at the museum is free after 5:00 PM.

## Thursday, February 4

12:00–4:00 PM  
**“I Wish to Say” Performance by Sheryl Oring**  
Registration Area, Lobby Level, Marriott

Sheryl Oring brings her “I Wish to Say” performance to CAA, where conference goers are invited to dictate a postcard to one of the Presidential candidates. Oring, of the University of North Carolina at Greensboro, and colleague Dr. Corey Dzenko, of Monmouth University, will type postcards on manual typewriters as part of this ongoing public art project.

12:30–2:00 PM  
**Curator led tour of *Marvelous Objects: Surrealist Sculpture from Paris to New York***  
Hirshhorn Museum and Sculpture Garden  
700 Independence Avenue SW

If time permits, tour participants may also view the exhibition *At the Hub of Things: New Views of the Collection*. Limited to 50 people. Advance RSVP required at via website: <https://services.collegeart.org/eweb/?webcode=specialevents>

Directions: Metro Red Line from Woodley Park station to Metro Station, then switch to the Orange / Blue Line for the Smithsonian Station. Meet the exhibition curator in the museum lobby at the security desk.

12:30–2:00 PM  
**Workshop: Learning to Look, an Introduction to Renaissance Bronze Sculpture**  
National Gallery of Art  
Print Study Rooms, East Building, 4th Street and Constitution Avenue NW  
(Participants will meet at the entrance to Study Center/Library to receive visitor passes; please bring valid ID.)

Join Dylan Smith, Robert H. Smith Research Conservator, and Eleonora Luciano, Associate Curator of Sculpture, for an introduction to Renaissance bronze sculpture: materials, techniques and interpretation. A selection of statuettes, medals, and plaquettes, will be examined out of the vitrines and up close. Limited to 20 people. RSVP required by February 2nd to: Rebecca Rushfield, [wittert@juno.com](mailto:wittert@juno.com)

Directions: Metro Red Line from Woodley Park station to Judiciary Square. Use south exit toward front of train. Walk south on 4th Street across D Street, ½ block walk on D Street. Then walk south across plaza between buildings, descending steps, cross C street, continue south through park, cross Pennsylvania Avenue on east side of 4th Street.

5:30–7:00 PM  
**Open House and Reception at the Folger Shakespeare Library**  
Folger Shakespeare Library  
201 East Capitol Street, SE

The Folger Shakespeare Library welcomes conference attendees to experience a display of selected collection items in the Library’s Reading Room by Curator of Early Modern Books and Prints Caroline Duroselle-Melish and for a presentation about funded research opportunities at the Folger Institute by Fellowships Manager Carol Brobeck. A reception will follow this event. Attendees will be also able to view the exhibition “*Shakespeare, Life of an Icon*” on display in the Exhibition Hall. Limited to 50 people. RSVP required by February 2nd at: <http://bit.ly/1HmbOyN>

Directions: By Metrorail (Orange, Blue, and Silver Lines, 4 blocks): Take Metro’s Orange, Blue, or Silver Line to the Capitol South stop. Exit the Metro and walk up the hill on First Street SE, crossing C Street SE and Independence Avenue. Take a right on East Capitol Street and walk one block. The Folger is on the right, between Second and Third Streets SE. Several Metrobus routes include bus stops within walking distance of the Folger, including the 32, 34, 36, 96, and 97 bus routes.

5:30–7:00 PM  
**Open House and Reception, Hemphill Fine Arts**  
Hemphill Fine Arts  
1515 14th Street NW

Directions: Located in Logan Circle / Accessible from Dupont Circle, U Street, or McPherson Square Metro stops.

5:30–7:00 PM  
**Performance by J.J. McCracken**  
National Portrait Gallery  
Eighth Street NW and F Street NW

The artist J. J. McCracken will perform a conceptual portrait of Ann Newport Royall (1769-1854), a Capitol Hill resident and one of America’s first female journalists. The performance is part of the National Portrait Gallery’s performance art series, *IDENTIFY: Performance Art as Portraiture* and will take place in the museum’s Great Hall on the third floor.

Directions: Gallery Place / Chinatown Metro Station, Green/Red/ Yellow lines

5:30–7:00 PM  
**Reception for the Exhibition: La Scomparsa; the Disappearance of Italy by Blaise Tobia**  
Drexel University Washington, DC Center  
Lafayette Tower – 4th Floor  
801 17th Street NW  
Washington, DC 20006

Directions: Metro Red Line to Farragut North station. The Lafayette Tower is a half-block walk southward along 17th Street.

6:00–8:00 PM  
**Open House and Reception**  
Georgetown University Spagnuolo Art Gallery  
1221 36th St. NW, First Floor, Washington, DC  
On view: Ralph L. Wickiser – The Reflected Stream and Covered Apple Tree, Paintings from 1975-1998.

Directions: Metro Red Line to Dupont Circle Station. Take Westbound G2 Metrobus from Dupont Circle Metro Station, to the corner of Prospect St. and 36th Street NW.

6:00–8:00 PM  
**Book Presentation of *The Flemish Merchant of Venice: Daniel Nijs and the Sale of the Gonzaga Art Collection* and Panel Discussion followed by a Reception**  
Residence of the Belgian Ambassador  
2300 Foxhall Road NW, Washington, DC 20007  
Space is limited; RSVP required to: [cm.anderson@usa.net](mailto:cm.anderson@usa.net)

Directions: Contact RSVP email contact for detailed directions

6:00–9:00 PM  
**Jon Eric Riis: Artist’s Lecture and Reception**  
The George Washington University, The Textile Museum  
701 21st Street NW

Jon Eric Riis, contemporary tapestry artist, will speak about “*Woven in Satire - Potent Messages.*” *Space is limited* so advance registration is required at: [www.museum.gwu.edu/calendar](http://www.museum.gwu.edu/calendar) (or call 202-994-7394 for more information). Lecture will begin at 6:00 PM with reception beginning at 7:00 PM.

Directions: The George Washington University Museum and The Textile Museum is located on GW’s Foggy Bottom campus at 701 21st Street, NW. The easiest way to get to the museum is by Metro. From the Woodley Park Metro take the Red Line to Farragut North Station. The museum is a fifteen-minute walk from the Farragut North Red Line Station.

6:30–7:30 PM  
**Director’s Panel and Access to Special Exhibition**  
The Phillips Collection  
1600 21st Street NW

The Phillips Collection will present a director’s panel titled *What is the Role of the Museum in Society?* that will include panelists: Dorothy Kosinski (Phillips Collection), Johnetta B. Cole (National Museum of African Art), Melissa Chiu (Hirshhorn Museum), David Penney (National Museum of the American Indian), Jack Rasmussen (American University, Katzen Museum), and Judy Greenberg (Kreeger Museum). The panel will be moderated by Elizabeth (Buffy) Easton of the Center for Curatorial Leadership. Following the panel, attendees are invited to the evening’s “Phillips after 5” program and enjoy early access to the special exhibition: *Seeing Nature: Paul Allen Family Collection*. Attendance by RSVP only. **Due to limited space, an email RSVP was required for this event before January 28, 2016.**

Directions: Take the Woodley Park Metro Red Line one stop in the direction of Glenmont and get off at Dupont Circle. Take the Dupont Circle North exit.

## Friday, February 5

9:00 AM  
**Open House and Private Viewing**  
National Museum of Women in the Arts  
1250 New York Ave NW

Private viewing of *Pathmakers: Women in Art, Craft and Design, Mid-Century and Today; Highlights from the Permanent Collection*.

Directions: Metro: Walk to Red Line at Woodley Park-Zoo Metro Station near hotel towards Glenmount to Metro Center Station. Exit 13th Street exit and walk .2 miles on 13th Street to New York Avenue. Car: Take Connecticut Ave. NW to Massachusetts Avenue NW. Turn right on 11th Street. Follow 11th Street to 1250 New York Avenue.

12:30–2:00 PM  
**U.S. Capitol Building Tour**  
Capitol Building  
East Capitol Street NE

Architect of the Capitol, Curator Dr. Michele Cohen, and AOC Curator Emerita Dr. Barbara Wolanin will lead a tour of the art and architecture of the U.S. Capitol. Highlights will include murals painted by Constantino Brumidi and others, Statuary Hall, the Old Supreme Court and Senate Chambers, and the U.S. Capitol Rotunda, currently undergoing restoration. Limited to 35 people. Advance RSVP required at: <https://services.collegeart.org/eweb/?webcode=specialevents>



Directions: Metro Red line to Union Station. Walk to north entrance of the Capitol on East Capitol Street NE. Come to the Capitol visitor center across from the Library of Congress; deposit coats and bags in the coat check; and meet the curators on the upper level. For further directions and information on prohibited items, please visit <https://www.visitthecapitol.gov/>

5:30–7:00 PM  
**CulturalDC and the Arts Walk at Monroe Street Market**  
916 G Street NW (9th and G Streets NW)

The Arts Walk at Monroe Street Market features 27 individual artist studios. The 40+ artists who make up the Arts Walk represent a range of disciplines from abstract painting and hand-carved sculpture to custom leather goods and documentary film. Studio hours will be extended for CAA until 7:00 PM. Individual artist studios vary; please check [www.monroestreetmarket.com/arts](http://www.monroestreetmarket.com/arts).

Directions: Metro Red Line Woodley Park station, take train in the direction of Glenmont to Brookland/CUA Station. Arts Walk is just steps away from the left side station exit.

5:30–7:00 PM  
**Open House and Reception**  
Arts Club of Washington  
2017 I Street NW

On view: *Washington Wax Works Group Show*; a collective of six encaustic artists working in the Washington, DC metropolitan area.

Directions: Woodley Park-Zoo/Adams Morgan metro station (red line) going in the direction of Glenmont. The metro stop is Farragut North (exit on 18th Street side). The Club is near the intersection of 21st Street NW and Pennsylvania Avenue NW.

5:30–7:00 PM  
**Open Studios**  
Corcoran School of Arts & Design at George Washington University  
500 17th Street NW (entrances on New York Avenue and E Street)

Directions: Metro to either Farragut North metro station or Farragut West metro station. Proceed to 17th Street NW (which is off Connecticut and K if coming from Farragut North) and walk down to 17th Street and New York Avenue.

5:30–7:00 PM  
**Open Reception**  
Smith Center for Healing and the Arts  
1632 U Street NW

Exhibition reception for *The Night and the Desert Know*. This exhibition will coincide with the *Al-Mutanabbi Street Starts Here DC 2016* cultural festival, a multi-organizational citywide event. The exhibit invites Iraqi and American born artists to create an artwork inspired by past and present Iraqi poetry chosen by our curators Shanti Norris and Mary Sebold.

Directions: Metro U Street stop on the Green or Yellow lines, then walk four blocks to the Smith Center.

5:30–7:00 PM  
**Reception**  
International Arts and Artist’s Hillyer Art Space  
9 Hillyer Court, NW

Directions: Metro red Line to Dupont Circle Station. Then walk three blocks to Hillyer Court. To drive, follow Connecticut Avenue NW south towards downtown for a mile. Turn right onto Florida Avenue, NW and left onto Hillyer Court NW.

6:00–8:00 PM  
**Open Reception Sponsored by the Freer and Sackler Galleries and the Historians of Nineteenth-Century Art**  
The Sackler Gallery  
1050 Independence Avenue SW

Directions: Metro Red Line from Woodley Park station to Smithsonian Station. 1050 Independence Avenue SW, enter through the Sackler Pavilion on Independence Avenue.

**Saturday, February 6**

9:00 AM–4:30 PM  
**The Feminist Art Project**  
**Performing Identity as Intersectional**  
National Museum of Women in the Arts  
1250 New York Avenue NW, Washington, DC 20005  
Free and open to the public

Organizers: Zoë Charlton, American University; and Margo Hobbs, Muhlenberg College

9:00–9:15 AM  
**Welcome:** Susan Fisher Sterling, National Museum of Women in the Arts  
**Acknowledgements:** Connie Tell, The Feminist Art Project, Center for Women in the Arts and Humanities, and Rutgers University  
**Introduction:** Zoë Charlton, American University; and Margo Hobbs, Muhlenberg College

9:15–10:45 AM  
**Outrageous Intersectionalities: Colonial Peepshows, Muscular Mess Halls, and Fierce Soldaderas**  
Chair: Tina Takemoto, California College of the Arts  
Panelists: Nao Bustamante, Rensselaer Polytechnic Institute; and Xandra Ibarra, Independent Artist  
Respondent: Amelia Jones, University of Southern California

This panel explores the intersectional possibilities for reimagining scenes of historical violence through erotic and speculative reenactments. Blurring boundaries of fact and fiction, the artists engage intersectional dimensions of power and vulnerability that challenge existing narratives of war, conquest, and racial oppression, to forge alternative feminist pasts and futures.

10:50 AM–12:20 PM  
**Women and the Sexual Other in East Asian Art and Visual Culture**  
Chair: Jongwoo Jeremy Kim, University of Louisville  
Panelists: Charlotte Eubanks, Pennsylvania State University; Namiko Kunimoto, Ohio State University; and Sasha Welland, University of Washington

This panel explores women’s encounters with sexual otherness or queerness in the modern and contemporary visuality of East Asia. Works by Japanese artists, Korean TV shows, and other loci of East Asian visual culture, emergent in a multi-causal social mix, will be topics of feminist analysis.

1:20–2:50 PM  
**Re-Territorializing Gender: Women Artists and Expatriation**  
Chair: Linda Kim, Drexel University  
Panelists: Tirza True Latimer, California College of the Arts; Saleema Waraich, Skidmore College; and Ana Perry, City University of New York  
Respondent: Elizabeth Hutchinson, Barnard College

This panel insists on the importance of racial, economic, and sexual positions within and among subjects who chose to live abroad, to complicate the history of women artists and transnational movements. Women artists’ occupation of new national zones disrupted certain gendered essentialisms, while strategically mobilizing others.

3:00–4:30 PM  
**Two Performances: Candidate and Male Polish**  
Performers: Danielle Abrams, Independent Artist, School of the Museum of Fine Arts, Boston; and Sheldon Scott, Independent Artist

Candidate is a monologue and play staged with six volunteers from the audience, to investigate how intersectional identities inflect an artist’s experience of a residency, and a conference job interview. Male Polish interrogates the transactional nature of femininity and the effeminate through the lens of male-desired, gender normativity.

12:00–2:00 PM  
**Divided We Stand: Conflicts and Controversies in Building Our National Monuments (Walking Tour of Memorials of the National Mall)**  
Farragut North Metro Stop

You are familiar with the monuments and memorials of Washington, DC; now learn about the politics involved in making them. Art historian Lisa Lipinski, faculty at the Corcoran School of the Arts at the George Washington University, will lead a walking tour and give insights into the controversies involved in constructing memorials on the National Mall. **This tour is sold out.**

Directions: Woodley Park Metro Red Line two stops to Farragut North Station. Meet the tour guide, Lisa Lipinski, at the Farragut North Station at 12:00 PM, and then walk as a group to the National Mall.

12:30–2:00 PM  
**Artist and Curator Discussion: Vesela Sretenovic and Helen Frederick**  
The Phillips Collection  
1600 21st Street NW

Discussion on *Intersections* exhibition featuring Vesela Sretenovic, Senior Curator of Modern and Contemporary Art at The Phillips Collection and artist Helen Frederick. Attendees may view The Phillips Collection special exhibition following the program. **Due to limited space, an email RSVP was required for this event before January 28, 2016.**

Directions: Take the Woodley Park Metro Red Line one stop in the direction of Glenmont and get off at Dupont Circle. Take the Dupont Circle North exit.

12:30–2:00 PM  
**Artist Talk: Kay Walkingstick and Jeff Chang**  
National Museum of the American Indian  
Rasmussen Auditorium  
4th Street and Independence Avenue SW

A conversation between Cherokee artist Kay Walkingstick and writer Jeff Chang. Visitors will also be able to view current NMAI exhibitions: *Kay WalkingStick: an American Artist*; *Nation to Nation: Treaties between the United States and American Indian Nations*; and *The Inka Road: Engineering an Empire*.

Directions: The museum is located on the National Mall at Independence Avenue between 3rd and 4th Streets; Metro: L’Enfant Plaza (Blue/Orange/Green/Yellow lines), exit Maryland Avenue/Smithsonian Museums.

2:00–7:00 PM  
**Tour of the Glenstone Modern Art Museum**  
Glenstone  
12002 Glen Road  
Potomac, MD 20854

Contained in a building by late architect Charles Gwathmey, and situated on 200 acres of property landscaped by Peter Walker and Partners, Glenstone assembles post-World War II artworks of the highest quality that trace the greatest historical shifts in the way we experience and understand art of the 20th and 21st centuries. These works are presented in a series of refined indoor and outdoor spaces designed to facilitate meaningful encounters for visitors. Currently on view is "Fred Sandback: Light, Space and Fact," which foregrounds Sandback's awareness to the relationship between art and its architectural surroundings. The property at Glenstone features sculptures by Charles Ray, Tony Smith, Richard Serra, Jeff Koons, and others. Tour is limited to 20 people. Price: Members \$60, Non-members \$75; pre-registration required. See <https://services.collegeart.org/eweb/?webcode=specialevents>

Directions: Meet the tour bus at 2:00 PM at the Marriott hotel 24th Street Entrance next to Harry's Pub.

**Sunday, February 7**

10:00–11:00 AM  
**Brunch and Local Gallery Walk**  
Cross Mackenzie Gallery and Brookhill Galleries  
1675 Wisconsin Avenue NW

Nine galleries will each be presenting a different artist on view for the gallery walk. Light refreshments will be available at the galleries. For more information visit: <http://georgetowngalleries.com/>  
Directions: By car, west on Woodley Road to Garfield Street. Left on Wisconsin Avenue to 1675 Wisconsin Avenue NW.

10:00 AM–3:00 PM  
**Washington DC Artist Studios and Gallery Tour**  
Various Locations

This tour will make four stops to visit six independent studio groups, including Washington Glass School, Otis Street Arts Project, White Point Studios, Red Dirt Studio, Gateway Arts Center, and DC Glassworks; with resident artists working in modes ranging from public art, to performance, to gallery-based practices. Meet the artists running studios producing a wide range of contemporary art and learn about their projects, community activities, and their practical adaptations to maintaining a productive artistic practice. The tour will be hosted by Phil Davis of the Brentwood Arts Exchange, providing on-site contact with artists, studio organizers and a firsthand experience of contemporary studio practices in the region. The Gateway Arts Center stop will include time to see the 39th Street Gallery, as well as the Brentwood Arts Exchange's *Al-Mutanabbi Street Starts Here DC 2016* exhibition.

The Gateway Arts District is unique among arts districts nationally as an initiative anchored by artists and artistic production, with a small number of presenting organizations working in support of artists, rather than the other way around. Aimed at sustainable development, the Arts District is also exemplary in leveraging a high concentration of artists who work closely with elected leaders to create supportive conditions for producing art in the nation's rapidly gentrifying capital.

Refreshments will be provided at the Brentwood Arts Exchange. Limited to 45 people. Price: Members \$45, Non-members \$60. Pre-registration only at: <https://services.collegeart.org/eweb/?webcode=specialevents>.

Directions: Meet the tour bus at 10:00 AM at the Marriott hotel 24th Street Entrance next to Harry's Pub.

**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.

**American University Art Museum**  
4400 Massachusetts Avenue NW  
Hours: Tuesday–Sunday 11:00 AM–4:00 PM

On view: *Renée Stout; Women's Caucus for Art of Washington, DC; Maggie Michael*

Directions: West on Woodley Road NW towards 27th Street NW. Continue onto Garfield Street NW. Slight right onto Massachusetts Avenue NW. Destination is on the right

**Arlington Arts Center**  
3550 Wilson Blvd  
Hours: Wednesday–Sunday 12:00–5:00 PM

On view: *For information on current exhibitions visit [arlingtonartscenter.org/exhibitions](http://arlingtonartscenter.org/exhibitions)*

Directions: Virginia Square –GMU Metro on Orange and Silver lines

**Arthur M. Sackler Gallery, Smithsonian**  
1050 Independence Avenue SW  
Hours: Daily 10:00 AM–5:30 PM

On view: *For information on current exhibitions visit [www.asia.si.edu](http://www.asia.si.edu)*

Directions: Metro from Woodley Park station to Smithsonian Station

**Arts Club of Washington**  
2017 I Street NW  
Hours: Tuesday–Friday 10:00 AM–5:00 PM, Saturday 10:00 AM–2:00 PM

On view: *For information on current exhibitions visit [artsclubofwashington.org](http://artsclubofwashington.org)*

Directions: Woodley Park-Zoo/Adams Morgan metro station (red line) going in the direction of Glenmont. The metro stop is Farragut North (exit on 18th Street side). The Club is near the intersection of 21st Street NW and Pennsylvania Avenue NW

**CulturalDC's Flashpoint Gallery**  
916 G Street NW (9th and G Streets NW)  
Hours: Wednesday–Saturday, 12:00 PM–6:00 PM

On view: *Leigh Merrill: Cinder Blocks and Cherry Blossoms. Leigh Merrill examines the construction of fiction and beauty in the urban environment. By digitally re-assembling numerous photographs into one image, she creates imaginary spaces that function as a metaphor for the ways in which desire is physically constructed in the landscape*

Directions: Within one block of Gallery Place - Chinatown Metro (Red Line)-Galleries exit

**Dumbarton Oaks Museum**  
1703 32nd Street NW  
Hours: Tuesday–Sunday 11:30 AM–5:30 PM

On view: *"75 Years / 75 Objects"—Special exhibition in conjunction with the 75th anniversary of Dumbarton Oaks*

Directions: Metro Red Line to Dupont Circle; then take Bus D (stop at Q Street NW and 31st Street NW) then walk up to 32nd Street and R Street NW

**Folger Shakespeare Library**  
201 East Capitol Street SE  
Hours: Monday–Saturday 10:00 AM–5:00 PM, Sunday 12:00–5:00 PM

On view: *Shakespeare, Life of an Icon*

Directions: By Metrorail (Orange, Blue, and Silver Lines, 4 blocks): Take Metro's Orange, Blue, or Silver Line to the Capitol South stop. Exit the Metro and walk up the hill on First Street SE, crossing C Street SE and Independence Avenue. Take a right on East Capitol Street and walk one block. The Folger is on the right, between Second and Third Streets SE. Several Metrobus routes include bus stops within walking distance of the Folger, including the 32, 34, 36, 96, and 97 bus routes

**George Mason University School of Art Gallery**  
4400 University Drive, Fairfax, VA  
Hours: Monday–Friday 10:00 AM–5:00 PM

On view: *Al-Mutanabbi Street Starts Here (artist books and prints). Michael Rakowitz: The Invisible Enemy Should Not Exist (sculpture and videos)*

Directions: Metro Orange Line to Vienna Fairfax-GMU Metro Station. Exit the platform to the north to catch the Metro to Mason Shuttle. Please visit <http://shuttle.gmu.edu> for current shuttle schedules

**The George Washington University and The Textile Museum**  
701 21st Street NW  
Hours: Monday, Wednesday–Friday 11:30 AM–6:30 PM, Saturday 10:00 AM–5:00 PM, Sunday 1:00–5:00 PM

On view: *John Eric Riis, contemporary tapestry artist, Woven in Satire-Potent Messages*

Directions: Woodley Part Metro Red Line to Farragut North Station. The museum is a fifteen minute walk from the Farragut North Station



**Hamiltonian Gallery**

1533 U Street NW  
Hours: Tuesday–Saturday 12:00–6:00 PM

On view: *For information on current exhibitions visit [www.hamiltoniangallery.com](http://www.hamiltoniangallery.com)*

Directions: Walk 34 minutes to the intersection of 14th and U Street, or take metro to U Street Cardoso station on the Green Line, at the 13th Street exit

**HEMPHILL Fine Arts**

1515 14th Street NW  
Hours: Tuesday–Saturday 10:00 AM–5:00 PM, or by appointment

On view: *For latest information contact the gallery by phone at 202-234-5601, or email [gallery@hemphillfinearts.com](mailto:gallery@hemphillfinearts.com)*

Directions: Located in Logan Circle / Accessible from Dupont Circle, U Street, or McPherson Square Metro stops

**Hillwood Estate, Museum & Gardens**

4155 Linnean Avenue NW  
Hours: Tuesday–Sunday 10:00 AM–5:00 PM

On view: *For information on current exhibitions visit [hillwoodmuseum.org](http://hillwoodmuseum.org)*

Directions: Please see website for detailed directions

**Hirshhorn Museum and Sculpture Garden**

700 Independence Avenue SW  
Hours: Daily 10:00 AM–5:30 PM

On view: *Marvelous Objects: Surrealist Sculpture from Paris to New York, At the Hub of Things: New Views of the Collection*

Directions: Metro Red Line from Woodley Park station to Metro Center Station then blue or green line to Smithsonian Station

**International Arts & Artists Hillyer Art Space**

9 Hillyer Court NW  
Hours: Monday 12:00–5:00 PM, Tuesday–Friday 12:00–6:00 PM, Saturday 2:00–5:00 PM

On view: *For information on current exhibitions visit [hillyerartspace.org](http://hillyerartspace.org)*

Directions: Metro red Line to Dupont Circle Station. Then walk three blocks to Hillyer Court

**National Museum of the American Indian**

4th Street and Independence Avenue SW  
Hours: Daily 10:00 AM–5:30 PM

On view: *Kay WalkingStick: An American Artist: Nation to Nation: Treaties Between the United States and American Indian Nations; The Great Inka Road: Engineering an Empire*

Directions: The museum is located on the National Mall at Independence Avenue between 3rd and 4th Streets; Metro: L’Enfant Plaza Station (Blue/Orange/Green/Yellow lines), exit Maryland Avenue/Smithsonian Museums

**National Museum of Women in the Arts**

1250 New York Avenue NW  
Hours: Monday–Saturday 10:00 AM–5:00 PM, Sunday 12:00–5:00 PM

On view: *Pathmakers: Women in Art, Craft and Design, Mid-Century and Today. Highlights from the Permanent Collection*

Directions: Metro Red Line at Woodley Park-Zoo Metro Station to Metro Center Station. Exit 13th Street exit and walk .2 miles on 13th Street to New York Avenue. Car: Take Connecticut Ave. NW to Massachusetts Ave NW. Turn right on 11th St. Follow 11th St. to 1250 New York Ave

**National Portrait Gallery**

Eighth Street and F Streets NW  
Hours: Daily 11:30 AM–7:00 PM

On view: *Dark Fields of the Republic: Alexander Garner Photographs 1859-1872; One Life: Doris Huerta; From Token to Ornament: Indian Peace Medals and McKenny-Hall Portraits; Eye Pop: The Celebrity Gaze; The Four Justices.*

Directions: Gallery Place / Chinatown Metro Station, Green/Red/ Yellow lines

**Neptune Fine Art and Robert Brown Gallery**

1662 33rd Street NW (Georgetown at Wisconsin and Reservoir Rds); 1530 14th Street NW (Logan Circle between P and Q streets)  
Hours: Wednesday–Saturday 12:00–6:00 PM, Sunday 11:00 AM–4:00 PM

On view: *Works on Paper: William Kentridge, Ellsworth Kelly, Mel Bochner*

Directions: Call Gallery for more detailed directions: 202-338-0353

**The Phillips Collection**

1600 21st Street NW  
Hours: Tuesday–Saturday 10:00 AM–5:00 PM, Sunday 12:00–7:00 PM, Thursday extended hours 5:00–8:30 PM

On view: *Seeing Nature: Paul Allen Family Collection; Intersections: Helen Frederick*

Directions: Take Red Line one stop in the direction of Glenmont and get off at Dupont Circle. Take the Dupont Circle North exit

**REUNIONS AND RECEPTIONS**

Unless otherwise stated, all receptions are at the Washington Marriott Wardman Park Hotel, 2660 Woodley Rd, NW, Washington, DC. Preliminary schedule; information subject to change.

**Thursday, February 4**

7:30–9:00 AM  
CUNY Graduate Center, Ph.D. Program in Art History  
Park Tower Suite 8216, Lobby Level

Women’s Caucus for Art  
Marriott Ballroom Salon 2, Lobby Level

12:30–2:00 PM  
Bryn Mawr College, Department of History of Art  
Park Tower Suite 8219, Lobby Level

Center for Advanced Study for the Visual Arts,  
National Gallery of Art  
Madison A Room, Mezzanine Level

5:30–7:00 PM  
Association of Art Historians / Wiley Publishing  
Marriott Foyer, Mezzanine Level

Brown University  
Park Tower Suite 8216, Lobby Level

California College of the Arts  
Park Tower Suite 8209, Lobby Level

Grinnell College Art and Art History Department  
Park Tower Suite 8222, Lobby Level

Harvard University Alumni Reception, co-hosted by History of Art and Architecture and Harvard Art Museums  
Taylor Room, Mezzanine Level

The Metropolitan Museum of Art  
Truman Room, Mezzanine Level

San Francisco Art Institute Alumni Reception  
Katzen Arts Center, American University  
RSVP to [Mkeefe@sfai.edu](mailto:Mkeefe@sfai.edu)

Stanford University, Department of Art and Art History  
The Anne T. and Robert M. Bass Center  
2661 Connecticut Avenue NW, Washington, DC 20008  
For information contact by telephone: 202-803-8100; email: [ngrant@stanford.edu](mailto:ngrant@stanford.edu)

Terra Foundation for American Art  
Madison B Room, Mezzanine Level

The University of Chicago, Department of Art History  
Lebanese Taverna  
2641 Connecticut Avenue NW, Washington, DC 20008  
For information contact Joyce Kuecher at: 773-702-5880; email: [jkuecher@uchicago.edu](mailto:jkuecher@uchicago.edu)

University of Michigan, Penny W. Stamps School of Art and Design and the Department of Art History  
Madison A, Mezzanine Level

USC Dornsife Department of Art History  
Taft Room, Mezzanine Level

Wayne State University, James Pearson Duffy Department of Art and Art History  
Park Tower Suite 8219, Lobby Level

Yale University, Department of the History of Art  
Tyler Room, Mezzanine Level

6:00–7:30 PM  
Pennsylvania Academy of the Fine Arts Reception  
Luther W. Brady Gallery, George Washington University  
Media & Public Affairs Building, 2nd Floor, 805 21st St. NW  
Washington, DC 20052

6:00–8:00 PM  
Cranbrook Academy of Art Alumni Reception  
For location information please visit: [www.cranbrook.edu/Pages/AlumniEvents.html](http://www.cranbrook.edu/Pages/AlumniEvents.html)  
To RSVP or for more information, please email: [mgilman@cranbrook.edu](mailto:mgilman@cranbrook.edu)

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Alyssa Pavley, Associate Editor for Digital Publications  
Alan Gilbert, Editor  
Deidre Thompson, Publications Department Assistant

Friday, February 5

7:30–9:00 AM  
Boston University  
Taft Room, Mezzanine Level

Columbia University Department of Art History  
Madison B Room, Mezzanine Level

Smithsonian American Art Museum Annual Reunion of the S.I.  
Fellows and Interns  
Madison A Room, Mezzanine Level

University of Iowa School of Art and Art History  
Tyler Room, Mezzanine Level

University of Pennsylvania, History of Art  
Park Tower Suite 8216, Lobby Level

University of Pittsburgh, History of Art and Architecture  
Park Tower Suite 8222, Lobby Level

12:30–2:00 PM  
Princeton University , Department of Art and Archaeology  
Taft Room, Mezzanine Level

NYU, Institute of Fine Arts  
Madison A Room, Mezzanine Level

Research and Academic Program The Clark, and Williams College  
Graduate Program in the History of Art  
Madison B Room, Mezzanine Level

Stony Brook University Department of Art  
Tyler Room, Mezzanine Level

USC Roski School of Art and Design  
Marriott Foyer, Mezzanine Level

5:30–7:00 PM  
Duke University, Department of Art, Art History and Visual Studies  
Madison A Room, Mezzanine Level

George Washington University, Corcoran School of the Arts and  
Design, Department of Fine Arts and Art History, Museum Studies  
Textile Museum  
701 21st Street NW, Washington, DC 20052  
For information contact: art@gwu.edu

Historians of Netherlandish Art  
Maryland Suite, Lobby Level

Institute for Doctoral Studies in the Visual Arts  
Park Tower Suite 8209, Lobby Level

Maryland Institute College of Art  
Tyler Room, Mezzanine Level

Rochester Institute of Technology School of Art  
Petits Plats Restaurant  
2653 Connecticut Avenue NW, Washington, DC 20008

The J. Paul Getty Trust Reception  
Marriott Foyer, Mezzanine Level

University of Connecticut Department of Art and Art History  
Roofers Union Restaurant & Bar, 2446 18th Street NW,  
Washington, DC 20009  
For information contact Judith Thorpe at: 860-486-4417; email:  
Judith.thorpe@uconn.edu

University of Texas at Austin, Department of Art and Art History  
Park Tower Suite 8219, Lobby Level

Washington University in St. Louis, Department of Art History  
and Archaeology  
Taft Room, Mezzanine Level

Yale Center for British Art and Paul Mellon Center for  
Studies in British Art  
Blue Room, Omni Shoreham Hotel, 2500 Calvert Street NW,  
across from the Washington Marriott Wardman Park Hotel

6:00–8:00 PM  
Society of Fellows and American Academy in Rome  
For location and to RSVP, contact Shawn Miller:  
s.miller@aarome.org

6:30–9:00 PM  
International Center of Medieval Art Annual Meeting  
The Embassy of France, 4101 Reservoir Road NW,  
Washington, DC 20007  
RSVP required by email to: icma@medievalart.org

Saturday, February 6

7:30–9:00 AM  
Kress Foundation Department of Art History at the  
University of Kansas  
Taylor Room, Mezzanine Level



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2006–2008  
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Amherst College

2004–2006  
Ellen K. Levy  
Brooklyn College

2002–2004  
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2000–2002  
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University of Illinois at Chicago

1998–2000  
John R. Clarke  
University of Texas at Austin

1996–1998  
Leslie King-Hammond  
Maryland Institute College of Art

1994–1996  
Judith K. Brodsky  
Rutgers, The State University of  
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1992–1994  
Larry Silver  
Northwestern University

1990–1992  
Ruth Weisberg  
University of Southern California

1988–1990  
Phyllis Pray Bober  
Bryn Mawr College

1986–1988  
Paul B. Arnold  
Oberlin College

1984–1986  
John Rupert Martin  
Princeton University

1981–1984  
Lucy Freeman Sandler  
New York University

1980–1981  
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National Collection of Fine Arts,  
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1978–1980  
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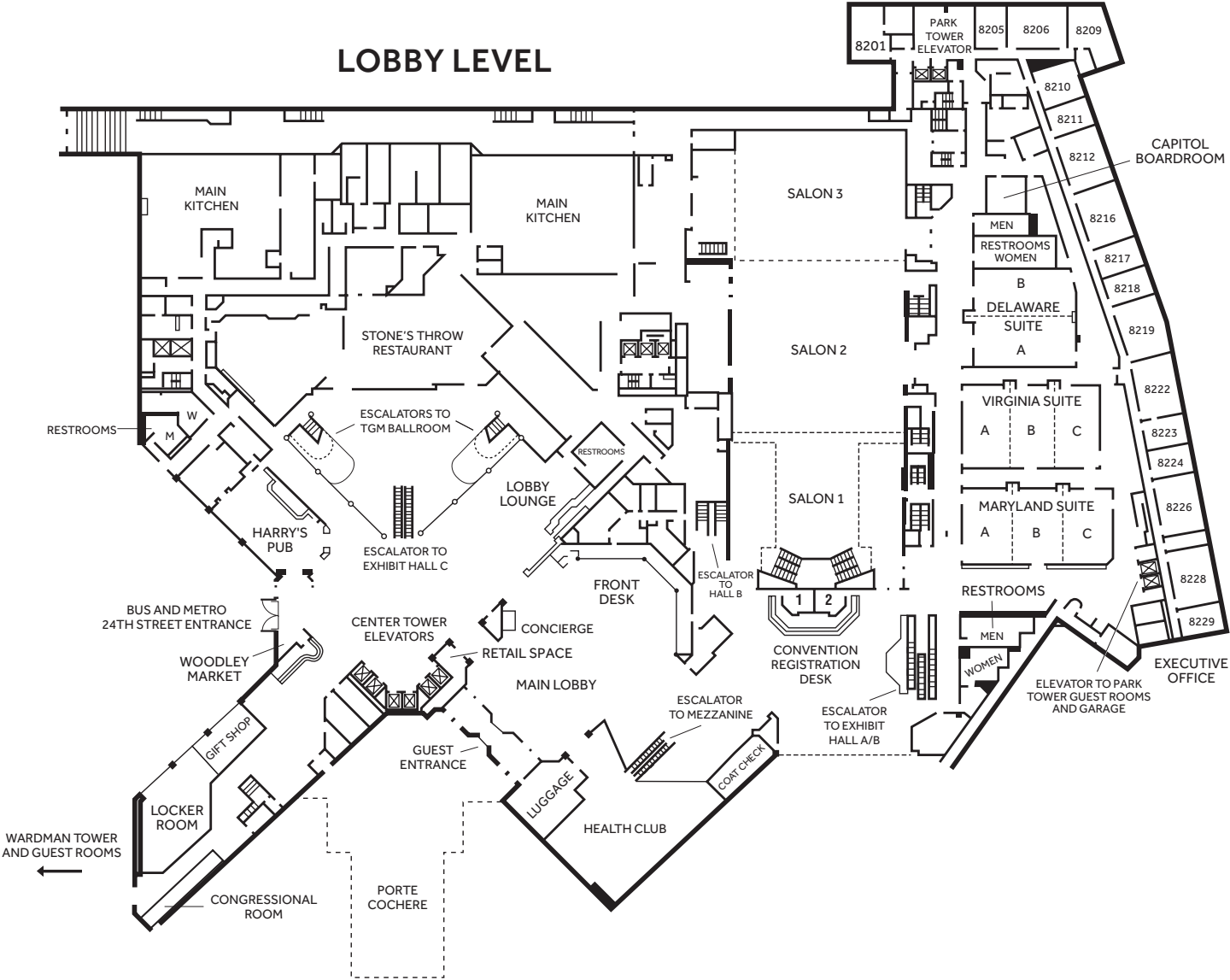
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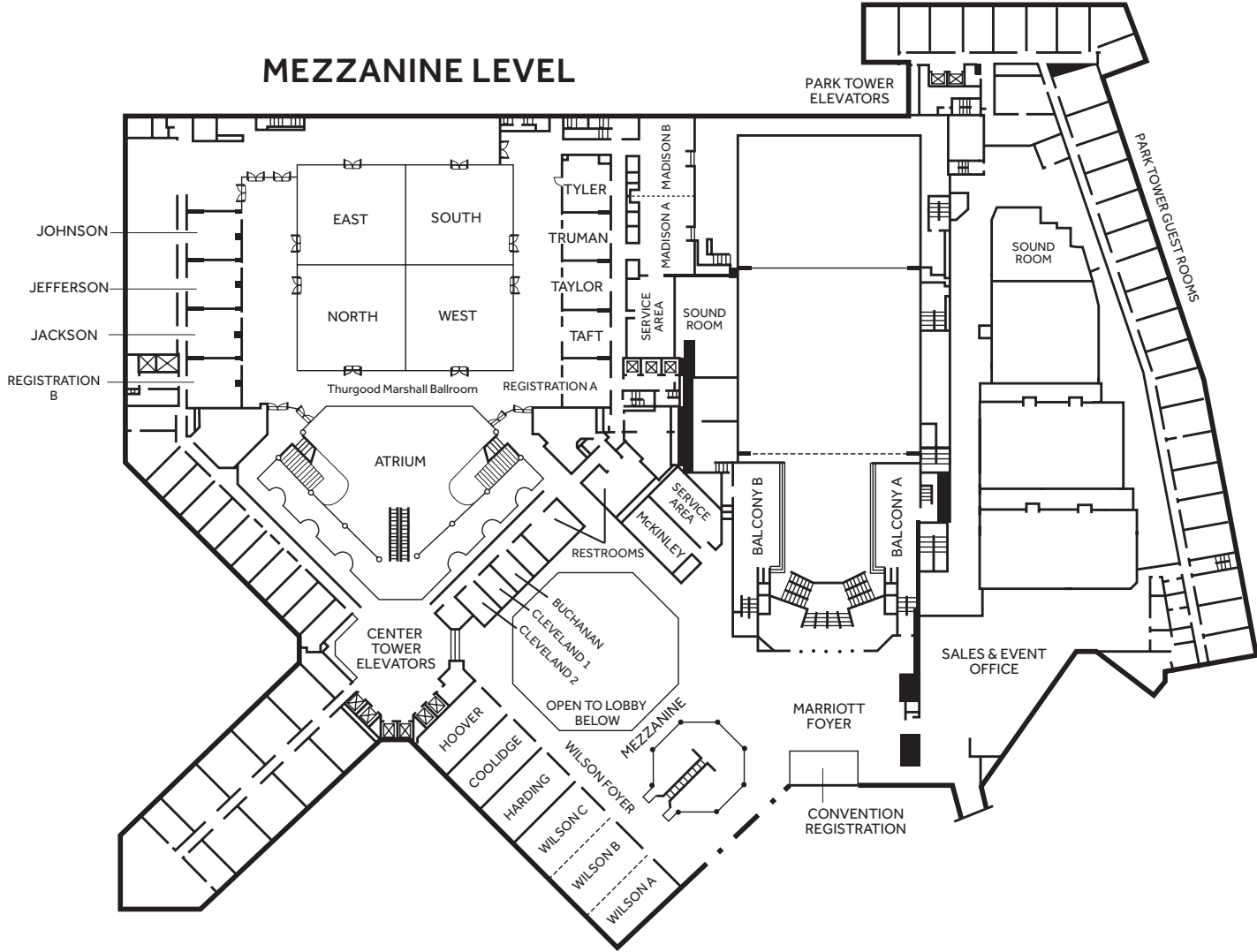
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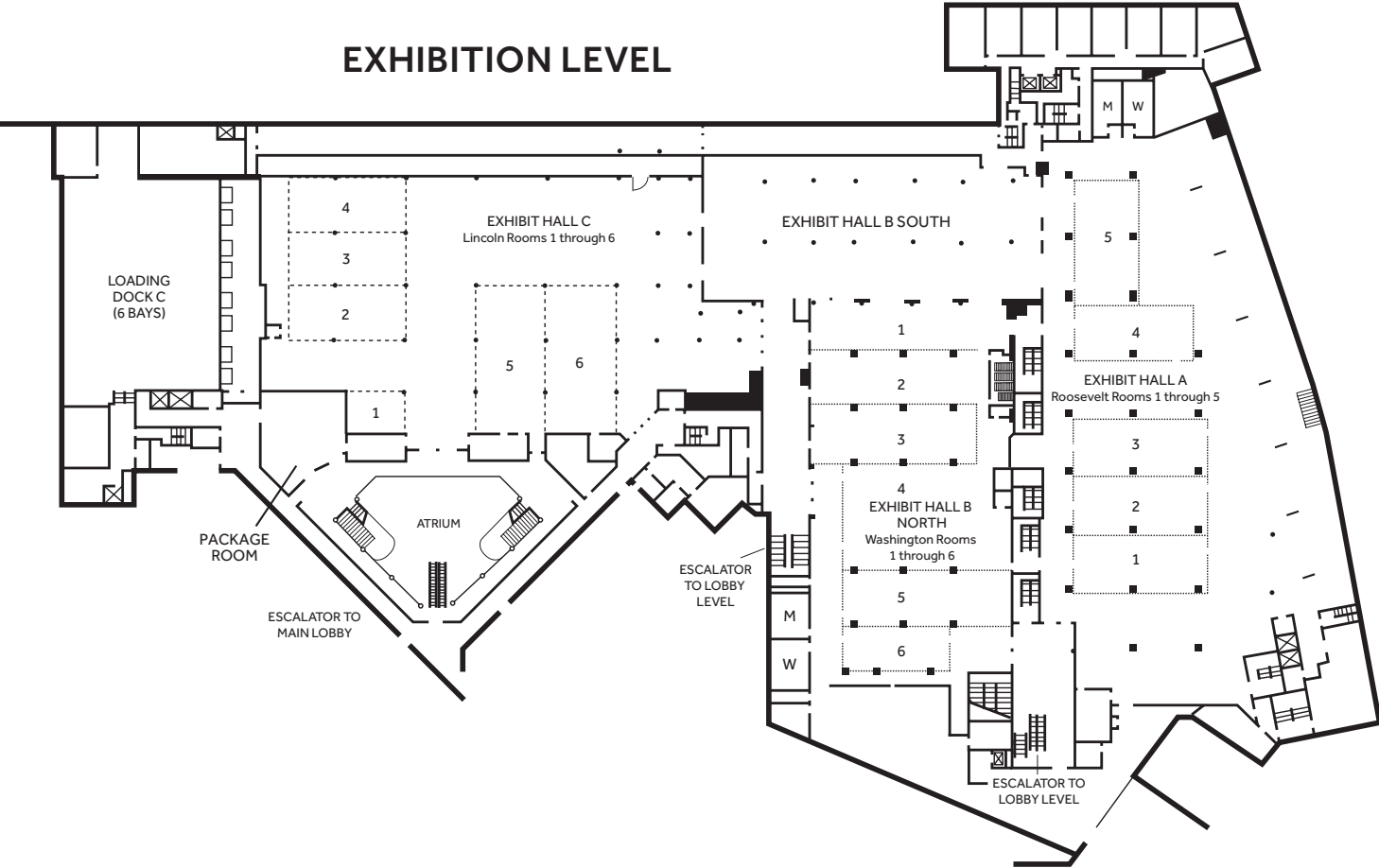


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