



PROGRAM SESSIONS

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

Wednesday, February 13

9:30 AM–12:00 PM

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

Rendezvous Trianon, 3rd Floor

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

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

Constance McCabe, National Gallery of Art

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

Adrian Sudhalter, Dedalus Foundation

Failure to Launch: Photography and the Modern American Mural
Kara Fiedorek, Institute of Fine Arts, New York University

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

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

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

Sutton Parlor Center, 2nd Floor

Chair: Rozmeri Basic, University of Oklahoma

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

Transitional Territories and Berlin's East German Cultural Heritage
Kristine Nielsen, University of Illinois

The Neglected Murals of Macedonia with Special Emphasis on the Holy Mother of God Peribleptos Church, Ohrid, Macedonia
Rolf Achilles, independent art historian

New Memorials for New Countries: Substituting Collective Memory for Spite

Rozmeri Basic, University of Oklahoma

Discussant: Ekaterina Kudryavtseva, Stetson University

Transmaterialities: Materials, Process, History

Beekman Parlor, 2nd Floor

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

The Generative Possibilities of Base Materiality in Postwar Conceptions of Art and Architecture
Alex Potts, University of Michigan

The Material Means of Bauhaus Paper Studies
Jeffrey Saletnik, Amherst College

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

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

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

Nordic Modernism at Home and Abroad, 1880–1920

Morgan Suite, 2nd Floor

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

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

Thor J. Mednick, University of Toledo

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

Creating a Finnish National Identity at the 1900 Paris Universal Exposition

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

The Norwegian Contributions to the 1912–3 Scandinavian Art Exhibition and Their Impact on North American Painting
Clarence Burton Sheffield, Rochester Institute of Technology

Discussant: Patricia G. Berman, Wellesley College

Multiples in Context: The Early Years

Sutton Parlor North, 2nd Floor

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

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

Adina Kamien-Kazhdan, The Israel Museum

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

Lily Woodruff, Michigan State University

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

The "Expandable, Renewable" Artwork

Liz Kotz, University of California, Riverside

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

Madison Suite, 2nd Floor

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

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

Laurel Bradley, Carleton College

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

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

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

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

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

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

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

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

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

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

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

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

To What End? Eschatology in Art Historiography

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

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

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

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

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

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

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

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

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

An Icon for Nonconformists
Andrei Pop, University of Basel

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

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

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

ARTspace

On the Practice of Artist Arbiter

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

Studio Art Open Session

The Empathetic Body: Performance and the Blurring of Private Self in Contemporary Art

Sutton Parlor South, 2nd Floor
Chair: Tricia Van Eck, 6018NORTH

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

Xavier Le Roy, independent artist

Vesna Krstich, Upper Canada College

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

Discussant: Katrina Chamberlin, independent artist

Pacific Arts Association

Rethinking Pacific Art: The Currency of the Object

Bryant Suite, 2nd Floor
Chairs: Caroline Vercoe and Nina Tonga, The University of Auckland

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

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

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

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

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

New Media Caucus

Art in the Age of High Security

Nassau Suite, 2nd Floor
Chairs: Jenny Vogel and David Stout, University of North Texas

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

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

Building a More Perfect Drone
Nadav Assor, Connecticut College

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

Discussant: David Schwarz, University of North Texas

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

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

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

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

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

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

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

Discussant: Xin Wu, The College of William and Mary

Wednesday, February 13

12:30 PM–2:00 PM

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

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

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

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

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

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

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

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

Postnational Technollaboration within the Postbotanical Village
Max Kazemzadeh, Gallaudet University

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

Nan Goggin, University of Illinois, Urbana-Champaign

Sergio Soave, The Ohio State University

Kristina Olson, West Virginia University

Kim Russo, Ringling College of Art and Design

Colin Blakely, Eastern Michigan University

Richard Heipp, University of Florida

Steve Bliss, Savannah College of Art and Design

American Council for Southern Asian Art

Thinking beyond Royalty: Reassessing Temple Patronage in Premodern South Asia

Bryant Suite, 2nd Floor

Chairs: Katherine E. Kasdorf, Columbia University; Risha Lee, National University of Singapore

Divine Kingship Revisited: Indian Temple Art and Patronage in the Sixth to Eighth Centuries

Julie Romain, Los Angeles County Museum of Art and University of California, Los Angeles

Mapping Artistic Space: Style and the Kaveri River

Padma Kaimal, Colgate University

Between "Temple" and "Shrine": Merchants and Mendicants along the Madhumati

Tamara Sears, Yale University

Elite Collaborations for a Hoysala Style: Merchants, Kings, and Temple Patronage in Dorasamudra (Twelfth-Thirteenth Centuries)

Katherine E. Kasdorf, Columbia University

Discussant: Risha Lee, National University of Singapore

ARTspace

CAA Services to Artists Committee

Meta-Mentors: How to Make a Living as an Artist, With or Without a Dealer

Murray Hill Suite, 2nd Floor

Chairs: Sharon Loudon, independent artist; Sharon Butler, Eastern Connecticut State University

Hudson, Feature Gallery

Matthew Deleget, Minus Space

Jay Gorney, Mitchell-Innes and Nash Gallery

Michelle Grabner, School of the Art Institute of Chicago

Magdalena Sawon, Postmasters Gallery

Catalogue Raisonné Scholars Association

Collaborative Understanding through Technical Investigations: Art Scholar, Conservators, and Scientists Researching in Tandem

Madison Suite, 2nd Floor

Chairs: Steven Manford, independent scholar; Joyce Hill Stoner, University of Delaware and Winterthur Museum

Revealing Hidden Layers in Late Rembrandt Paintings

Annelies van Loon and Petria Noble, Mauritshuis, The Royal Picture Gallery

"Edgar Degas Sculpture": An Innovative Systematic Catalogue

Suzanne Lindsay, University of Pennsylvania; and Shelley Sturman, Daphne Barbour, Barbara Berrie, Michael Palmer, and Suzanne Lomax, National Gallery of Art

The Techniques of Henry O. Tanner

Amber Kerr-Allison, Smithsonian American Art Museum; and Anne Marley, Pennsylvania Academy of Fine Arts

Scientific Analysis in Attribution Questions: High Expectations, Necessary Collaborations, and a Question of an Early Vincent van Gogh

Jennifer Mass, Winterthur Museum; Kristin de Ghetaldi, University of Delaware

Pacific Arts Association

The Home, the Museum, and the Gallery: Illuminating the Nexus between Identity, Materiality, and Visual Culture in the Pacific

Nassau Suite, 2nd Floor

Chairs: Fiona P. McDonald, University College London; Bronwyn Labrum, Massey University

Leaving Home: Representing Material Histories

Bronwyn Labrum, Massey University

Biculturalism and Its Discontents: Making Maori Art in the Museum

Conal McCarthy, Victoria University of Wellington

The Mutable Woolen Blanket: In the Home, the Studio, the Museum, and the Gallery

Fiona P. McDonald, University College London

Appraisers Association of America

Today's Qualified Appraiser: An Essential Ally for Artists, Museums, and University Galleries

Gibson Room, 2nd Floor

Chair: Anne Frances Moore, AFM-MFM Fine Art

Amy J. Goldrich, Lynn and Cahill LLP

Sylvia Leonard Wolf, Sylvia Leonard Wolf, Inc.

Volunteer Lawyers for the Arts, Inc.

Ask the Lawyer: Fair Use, Risk Management, Contracts, Corporations, and More

Gramercy A, 2nd Floor

Chair: Elena Paul, Volunteer Lawyers for the Arts, Inc.

CAA Committee on Women in the Arts

Gender Politics in the Workplace, Part I

Rendezvous Trianon, 3rd Floor

Chair: Claudia Sbrissa, St. John's University

Xabier Arakistain, independent curator

Shelly Bahl, independent artist

Carey Lovelace, independent critic and curator

Martha Rosler, independent artist

Patricia Villalobos Echeverria, Western Michigan University

CAA Education Committee

What We Teach: Perspectives on the Logic, Scope, and Value of Art Appreciation

Petit Trianon, 3rd Floor

Chairs: Brian Seymour, Community College of Philadelphia; Julia A. Sienkewicz, Duquesne University

From Critical to Creative Thinking: The Role of Art Appreciation in the Curriculum

Henry Sayre, Oregon State University, Cascades

Appreciating Art in an Online Environment

Alison Fleming, Winston-Salem State University

From "Art Appreciation" to "Art and Visual Literacy": Designing a Curriculum for Twenty-First-Century General Studies

Deanne Pytlinski, Metropolitan State University of Denver

To Thematize or Not to Thematize: The Construction of an Art Appreciation Course

Kathy Anne Quick, Providence College

Visual Culture Caucus

Visual Representations of Success and Crisis: Negative and Positive Branding of Cities and Urban Spaces

Sutton Parlor South, 2nd Floor

Chair: Lina Tegtmeyer, Freie Universität Berlin

Racializing Cities, Naturalizing Space: The Panoptics of "Slum" Life in the Twenty-First Century

Uli Linke, Rochester Institute of Technology

Ineffably Urban: Imaging Buffalo

Miriam Paeslack, University at Buffalo, State University of New York

Lyrical City: Charles Sheeler and Paul Strand's Manhatta

Kristen Oehrich, Brown University

International Association of Art Critics

Art Criticism and Social Media

Regent Parlor, 2nd Floor

Chair: Phyllis Tuchman, independent critic

Sarah Douglas, *New York Observer*

Lindsay Pollock, *Art in America*

Walter Robinson, independent artist

Barry Schwabsky, poet and independent critic

Association of Art Historians

The Future Role of Art History in Curating Historic Collections

Sutton Parlor North, 2nd Floor

Chair: Alison Yarrington, University of Hull

Veronica Davies, The Open University

Wednesday, February 13

2:30 PM–5:00 PM

Art History Open Session

Northern European Art, 1400–1700: Recent Discoveries through Technical Art History

Trianon Ballroom, 3rd Floor

Chair: Maryan Wynn Ainsworth, The Metropolitan Museum of Art

The Fishing Party in the Louvre by Jan van Eyck?

Claudine A. Chavannes-Mazel, University of Amsterdam

Image Processing for Research on the Ghent Altarpiece

Maximiliaan Martens and Annick Born, University of Ghent

From the Naked Eye to the Super Computer: New Light on Dirk Bouts's Canvas Paintings

Diane Wolfthal, Rice University; and Catherine Metzger, National Gallery of Art

Reconstructing the So-Called "Berlin Sketchbook": New Insights Resulting from Material Analysis

Ilona van Tuinen, Leiden Gallery

The Adjustments of a Triptych by Pieter Claeissens I: An Exceptional Situation or Common Practice?

Anne van Oosterwijk, Groeningemuseum and University of Ghent

The Watercolor: 1400–1750

Bryant Suite, 2nd Floor

Chairs: Susan Anderson, Harvard University Art Museums; Odilia Bonebakker, Harvard University

British Art Theory of Limning from Hilliard to Norgate

Ulrike Kern, Goethe University

Watercolor in French Manuscript Painting: The Songe du Pastourel (Vienna, Österreichische Nationalbibliothek, Cod. 2556)

Christoph Brachmann, University of North Carolina at Chapel Hill

The Artful Evolution of Catherine Perrot's Career: Painter, Teacher, Academician, Author

Joanne McKeown, Moravian College

ARTspace

Design as Intermedia Practice

Murray Hill Suite, 2nd Floor

Chair: Jacki Apple, Art Center College of Design

Annie Chu, Chu and Gooding Architects and Woodbury University

Kati Rubinyi, Civic Projects Foundation

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

Ini Archibong, Design by INI

Joe Doucet, Joe Doucet Studio

About Face: Looking Beyond the Icon's Gaze

Gibson Room, 2nd Floor
Chair: Charles Barber, University of Notre Dame

The Anaphoric Icon: The Traveling Virgin of Naupaktos
Anthony Cutler, Pennsylvania State University

Asleep and Awake: At the Scene of "Private Devotion" with the Byzantine Man of Sorrows
Mitchell Merback, Johns Hopkins University

Face of the Icon, Avatar of the User: The Procedural Rhetoric of the Byzantine Icon
Roland Betancourt, Yale University

The Nonvisual Face in Levinas and Byzantine Art
Rico Franses, American University of Beirut

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

Madison Suite, 2nd Floor
Chairs: Charles Cody Barteet, University of Western Ontario; Amara Solari, Pennsylvania State University

Painting in the Vernacular: Contextualizing Chichen Itza and the Roots of Yucatecan Identity
Victoria Lyall, Los Angeles County Museum of Art

The Puuc Style of Yucatán: An Architectonic Aesthetic as an Expression of Regional Sociopolitical Statuses and Cultural Identities
Jeff Karl Kowalski, Northern Illinois University

The "Yucatecan Vision" of Fernando Castro Pacheco
George Scheper, Johns Hopkins University

Time, Tourism, and Politics of Maya Architecture: Modern Development at Chichén Itzá and Its Relationship to Yucatán Cultural Identity
Kristin Barry, Pennsylvania State University

Discussant: Linda K. Williams, University of Puget Sound

Beyond the Paragone

Sutton Parlor North, 2nd Floor
Chairs: Sarah Betzer, University of Virginia; Laura Weigert, Rutgers, The State University of New Jersey

The Virtual Holy: Gaudenzio's Stagings at Varallo
Roberta Panzanelli, Polimoda: International Institute of Fashion Design and Marketing

Severed Heads: The Aftermath of Violence in Spanish Still-Life Painting
Krystel Chehab, University of British Columbia

Lady Sherman's Attitudes
Cordula Grewe, Columbia University

A Performative Paragone: The Dusseldorf State Art Academy, ca. 1968
Colin Lang, Virginia Commonwealth University

Discussant: Jacqueline Lichtenstein, Université Paris Sorbonne

The Darwin Effect: Evolutionary Theory, Art, and Aesthetic Thought

Regent Parlor, 2nd Floor
Chairs: Michael Dorsch, The Cooper Union for the Advancement of Science and Art; Jean Marie Evans, The Oriental Institute of the University of Chicago

Sculpting a Sumerian Race: The Nineteenth-Century Reception of Sumer
Jean Marie Evans, The Oriental Institute of the University of Chicago

Inscribing Darwin: Nineteenth-Century Representations of Evolution
Judith Berman Kohn, Cambridge University

Evolving From "Savages": Mannequin Displays of Prehistoric Humans and Race
Linda Kim, Drexel University

Seeing and Not Seeing: The Post-Darwinian Eye and Aesthetics in Great Britain
Barbara Larson, University of West Florida

Origins, Loss, and Desire in Gauguin's Tahitian Eve
Martha Lucy, Drexel University

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

Gramercy A, 2nd Floor
Chair: Ruth E. Iskin, Ben-Gurion University of the Negev

The Reception of Fiber as a Medium of Art: The Case Study of Sheila Hicks
Elissa Auther, University of Colorado, Colorado Springs

Reading Modern Women Artists in Interwar France
Paula Birnbaum, University of San Francisco

In the Eye of the Beholder: Foujita and His Critics in Japan, France, and the United States
Ikuyo Nakagawa, The Graduate Center, City University of New York

John Singer Sargent's Exile
Susan Sidlauskas, Rutgers, The State University of New Jersey

Visualizing Reception: The Shape of the Art Market around 1800
Christian Huemer, Getty Research Institute

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

Petit Trianon, 3rd Floor
Chairs: Kivanc Kilinc, Izmir University of Economics; Saygin Salgirli, Sabanci University

A Call for a Spatial and Temporal Turn in Postcolonial Studies
Kivanc Kilinc, Izmir University of Economics; Saygin Salgirli, Sabanci University

Migrating Sites of Cultural Reproduction: The Rhetoric of Empire in Richard Long's Land Art
Eric Matthew Stryker, Southern Methodist University

Rethinking Egypt as a Paradigm of Periphery: The Temple of Dendur as the Center of Hybrid Culture at the Edge of a Global Roman Empire
Erin Peters, University of Iowa

Reanimating the Muted Site of Modernity
Shima Baradaran Mohajeri, Texas A&M University

Indigenous Archaeologies of Ottoman Anatolia: Decolonizing Spolia
Benjamin Anderson, Cornell University

Submerged Stories from Eastern Turkey: Dams, Archaeology, and the Unnamed "Colonial"
Laurent Dissard, University of California, Berkeley

Myth and Modernism: New Perspectives on the 1913 Armory Show

West Ballroom, 3rd Floor
Chairs: Marilyn Kushner and Kimberly Orcutt, New-York Historical Society; Stephanie A. D'Alessandro, The Art Institute of Chicago

Who Bought What at the Armory Show: Forgotten and Not-So-Famous Collectors
Vivian Endicott Barnett, independent scholar

How Futurism Got Left Out at the Armory: A Case Study in the Politics of Exhibition and Its Repercussions
Zoe Marie Jones, Humboldt State University

American Beauty: The New York Times, the Armory Show, and Artistic Authority
Alexis L. Boylan, University of Connecticut

Beyond the "Shingle Factory": The Armory Show in the American Mass Media after 1913
Melissa Renn, Fogg Museum, Harvard University Art Museums

Photography in Doubt, Part I

Rendezvous Trianon, 3rd Floor
Chairs: Sabine Tania Kriebel, University College Cork; Andres Mario Zervigon, Rutgers, The State University of New Jersey

Daguerreotypes: Fugitive Subjects, Contemporary Objects
Lisa Saltzman, Bryn Mawr College

The Doubtful User: W. H. F. Talbot's Early Attempts of the Advancement of Photography
Mirjam Brusius, Max Planck Institute for the History of Science; Chitra Ramalingam, University of Cambridge

The Authority of the "Never-Seen": Abstraction as Obfuscation in Surrealist Photographs
Susan Laxton, University of California, Riverside

Picturing Doubt: A Cold War Theory of Photography
John J. Curley, Wake Forest University

Frater meus, patria mea: Passionate Attachment and Photographic Doubt
Eve Meltzer, New York University

Association for Latin American Art Questioning Feminisms in Latin America's Art Histories

Beekman Parlor, 2nd Floor
Chairs: Aleca Le Blanc, California State University, Long Beach, and Los Angeles County Museum of Art; Harper Montgomery, Hunter College, City University of New York

Sacred Transformations, Indigenous Influences: Mary Magdalene and Other Case Studies in Colonial Art
Charlene Villaseñor Black, University of California, Los Angeles

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

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

Women's Trajectory in the Mexican Academy of San Carlos: Her Incorporation into the Art World
Elizabeth Fuentes Rojas, Universidad Nacional Autónoma de México

Incorporated Vision: A Feminist Critique of Development Discourse
Ana Maria Reyes, independent scholar

Now We See You, Now We Don't: Feminisms in Argentine Art, 1980s–1990s
Marta García Barrio-Garsd, independent scholar

Uneasy Guardians: Ensuring the Future of Intractable Art Forms

Gramercy B, 2nd Floor
Chairs: Megan Metcalf, University of California, Los Angeles; Holly Rachel Harrison, Los Angeles County Museum of Art

Coproduction at The Museum of Modern Art
Glenn Wharton, New York University and The Museum of Modern Art; Fernando Domínguez Rubio, Centre for Research on Socio-Cultural Change and University of San Diego

Of Mutability: The Ethics of Curating and Re-presenting Ephemeral Artworks
Chrissie Iles, Whitney Museum of American Art

Negotiating the Ineffable
Martha Buskirk, Montserrat College of Art

Changing Understandings of Change
Corey D'Augustine, independent scholar

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

Morgan Suite, 2nd Floor
Chairs: Christina Neilson, Oberlin College; Michele Matteini, Reed College

Augsburg Painters and Their Pupils from the Fifteenth to the Early Seventeenth Centuries
Danica Brenner, University of Trier

The Master, the Pupil, and the Thief: The Life of Frans Floris and the Issue of Artistic Transmission in Karel van Mander's Theory of Art
Valentin Nussbaum, National Taiwan Normal University

The Combined Brush: Shen Zhou and Wen Zhengming as Dual Masters in Ming China
Lihong Liu, Institute of Fine Arts, New York University

In Dialogue: Anthony Van Dyck in Peter Paul Rubens's Workshop
Eva Struhal, Université Laval

Secrets under the Pillow: The Practice and Legacy of the Album to See the Large within the Small
Ching-Ling Wang, Kunsthistorisches Institut in Florenz and Museum für Asiatische Kunst, Staatliche Museen zu Berlin

Reframing Post-Black

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

Ming Wong, Jean-Ulrick Désert, and the Parallax View of European Otherness

Tavia Nyong'o, New York University

Kori Newkirk, independent artist

Naima J. Keith, The Studio Museum in Harlem

Shinique Smith, independent artist

Kalup Donte Linzy, independent artist

The Changing Complexion of Theory

Nassau Suite, 2nd Floor

Chair: Ian Verstegen, independent scholar

Gazing at Humanized Terror: Boteromorphs at Abu Ghraib

Neli Dobрева, University of Paris 1 Panthéon-Sorbonne

The Uses of Theory

Deborah Haynes, University of Colorado

Re-Viewing Neoliberalism: European Theory, Transnational Feminism, and the Visual

Robin James, University of North Carolina at Charlotte

Thursday, February 14

7:30 AM–9:00 AM

Art Historians of Southern California

State of the Discipline: The Position of Nonwestern Art in Art History

Sutton Parlor Center, 2nd Floor

Chairs: Kristen S. Chiem and Cynthia Colburn, Art Historians of Southern California

Globalization and the Art History Survey

Cynthia Colburn and Kristen Chiem, Art Historians of Southern California

(Non)Western Art Historiography and Eclectic Taste in Nineteenth-Century Iran and India

Talinn Grigor, Brandeis University

When Is It Western and When Isn't It? The Role of Lebanese Art in (Western) Art History

Kirsten Scheid, American University of Beirut

Reading Iranian Photography

Elahe Helbig, Rheinische Friedrich-Wilhelms-Universität Bonn

Association for Latin American Art

Business Meeting

Regent Parlor, 2nd Floor

Catalogue Raisonné Scholars Association

Business Meeting

Sutton Parlor South, 2nd Floor

Thursday, February 14

8:00 AM–9:00 AM

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

Beekman Parlor, 2nd Floor

Chairs: Christine Kuan and Matthew Israel, Art.sy

Thursday, February 14

9:30 AM–12:00 PM

CAA THATCamp: What Happened and What's Next

Beekman Parlor, 2nd Floor

Steven Zucker, Khan Academy

Beth Harris, Khan Academy

Barbara Rockenbach, Columbia University

Carole Ann Fabian, Columbia University

Diane Zorich, independent consultant

Ileana Selejan, Institute of Fine Arts, New York University

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

Nassau Suite, 2nd Floor

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

Not Material Culture but Moveable Culture: A Consideration of the Decorative Arts

Megan Aldrich, Sotheby's Institute of Art, London

Listening to Objects: An Ecological Approach to the Decorative Arts

Erin Campbell, University of Victoria

The Decorative and Warhol's Flower Factory, 1964

Liam Considine, Institute of Fine Arts, New York University

Plastering over the Decorative Arts

Conor Lucey, University College Dublin

Beyond Terminology

Deborah Krohn, Bard Graduate Center: Decorative Arts, Design

History, Material Culture

Local Modernisms

Morgan Suite, 2nd Floor

Chair: Geoffrey Batchen, Victoria University of Wellington

Abstraction as Resistance in 1950s India

Atreyee Gupta, University of California, Berkeley

Critiquing the Critique: The Reception of El Anatsui

Sunanda Sanyal, The Art Institute of Boston at Lesley University

Mahmoud Mukhtar: "The First Sculptor in the Land of Sculpture"

Alexandra Seggerman, Yale University

Starting from Mexico: Estridentismo as an Avant-Garde Model

Tatiana Flores, Rutgers, The State University of New Jersey

Discussant: Ruth Phillips, Carleton University

Effects

West Ballroom, 3rd Floor

Chair: Huey Copeland, Northwestern University

The Smithsonian Effect

James Meyer, National Gallery of Art

Lights Out: Tom Lloyd and the Effect of Disappearance

Krista Thompson, Northwestern University

Entanglement

Jeannine Tang, Courtauld Institute of Art

No Drones: Louise Lawler and the Transference of War

Mignon Nixon, Courtauld Institute of Art

Side-Effect: Affect

Johanna Burton, Bard College

International Center of Medieval Art

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

Gibson Room, 2nd Floor

Chair: Cathleen A. Fleck, Saint Louis University

Dome of the Rock as Image of the Ancient Jewish Temple

Pamela Berger, Boston College

From Jerusalem to Civitate: The Ciborium as Ark and Tomb

Gillian B. Elliott, Corcoran College of Art and Design

Between the Temple Mount and the Holy Sepulchre: Architectural Translation of Jerusalem to Twelfth-Century Pisa

Neta Bodner, The Hebrew University of Jerusalem

Referencing Solomon's Temple: The Foliate Frieze as Golden Vine in French Gothic Churches

Mailan Doquang, McGill University

Representing Pilgrimage in Judaism, Christianity, and Islam

Bianca Kühnel, The Hebrew University of Jerusalem

Critiquing Criticality

Sutton Parlor North, 2nd Floor

Chairs: Pamela Lynn Fraser, University of Vermont;

Randall David Szott

Fluxus and the Constructive Turn

Roger Rothman, Bucknell University

"Criticality Gone": Jeff Koons's Critique of Criticality in the Late 1980s

AnnMarie Perl, Institute of Fine Arts, New York University

Thinking through Criticality

Shona MacDonald, University of Massachusetts

Mediocrity Doesn't Happen Overnight ... It Takes a Lot of Hard Work

Michael Aurbach, Vanderbilt University

Uncritical Thinking

Charles Dobson, Emily Carr University of Art and Design

Consideration as an Alternative to Critique

Karen Schiff, independent artist

Hell Yeah

Andreas Fischer, Illinois State University

Writing with Images

Elisabeth Friedman, Illinois State University

Association of Historians of Nineteenth-Century Art

Art and Product Placement, 1850–1918

Rendezvous Trianon, 3rd Floor

Chairs: Gloria Groom and Martha Tedeschi, The Art Institute of Chicago

Impressionism and the Industrialization of Time

André Dombrowski, University of Pennsylvania

Tobacco Served in an Artistic Package: Smoking, Still Life, and

Consumer Culture in Gilded Age America

Ross Barrett, University of Chicago

Art vs. Merchandise: The Case of the Société d'Aquarellistes français

Jane Roos, Hunter College, City University of New York

Tattooing as High-Status Commodity Art in the Late Nineteenth-Century

Matt Lodder, University of Reading

Vallotton and the Art of Attraction

Bridget A. Alsdorf, Princeton University

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

Trianon Ballroom, 3rd Floor

Chair: Mona Hadler, Brooklyn College and The Graduate Center, City University of New York

The Mad Men, a Bank, and a Gallery: A Midcentury Award-Winning Advertising Campaign

Suzanne F. W. Lemakis, Center for Culture: Department of Fine Art, Citibank

The Ubiquitous Glass Box: Mad Men and the Rise and Critique of Viral Corporate Architecture at Midcentury

Scott Murray, University of Illinois at Urbana-Champaign

Executive Modern: Abstract Art and the Planning of Corporate Space

Alex J. Taylor, University of Oxford

Mad Men, Bad Men, and Empty Modernism

Kristina Wilson, Clark University

Becoming a Bachelor: Don Draper, the Apartment, and the Closet

Pamela Robertson Wojcik, University of Notre Dame

Discussant: Paola Antonelli, The Museum of Modern Art

The Particulars of Postidentity

Gramercy B, 2nd Floor
Chairs: Jessica L. Horton, Center for Advanced Study in the Visual Arts; Cherise Smith, University of Texas at Austin

Post-Black: Afro-Kitsch and the Queering of Blackness
Derek Conrad Murray, University of California, Santa Cruz

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

Rose G. Salseda, University of Texas at Austin

Post-Jewish/Post-Holocaust: Contemporary Jewish American Art and the Visual Language of Memory
Stacy R. Schwartz, San Jose State University

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

Mark James Watson, Clayton State University

Spiral: Outside of Black and White

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

The Latin American Presence at International Exhibitions, 1855–Present

Sutton Parlor South, 2nd Floor
Chairs: Maya Jiménez, Kingsborough Community College, City University of New York; Michele Greet, George Mason University

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

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

Cuban Art and Culture in and around the 1939 New York World's Fair
Susanna Temkin, Institute of Fine Arts, New York University

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

Delia Solomons, Institute of Fine Arts, New York University

Locating Latinidad at the Biennale di Venezia

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

Decolonizing Documenta: Latin American Artists in Germany
Julia Roth, Freie Universität Berlin

CAA International Committee

Crossing Continents: Expatriate Histories of Art in the Twentieth Century

East Ballroom, 3rd Floor
Chair: Geraldine A. Johnson, University of Oxford

Inside/Outside: Germany/London
David Cast, Bryn Mawr College

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

Katharina G. Lorenz, University of Nottingham

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

Bruce L. Edelstein, New York University Florence

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

Jorgelina Orfila, Texas Tech University

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

Devika Singh, University of Cambridge

Association for Textual Scholarship in Art History For and Against Homoeroticism: Artists, Authors, and the Love that Dare Not Speak Its Name

Petit Trianon, 3rd Floor
Chairs: Jongwoo Jeremy Kim, University of Louisville; Christopher Reed, Pennsylvania State University

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

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

Dandy, Decadent, Dissident: D'Annunzio, Ontani, and Saint Sebastian
Anna Mecugni, Vassar College

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

Andrew Stephenson, University of East London

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

Michael Yonan, University of Missouri-Columbia

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

Yasufumi Nakamori, The Museum of Fine Arts, Houston

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

Nicholas de Villiers, University of North Florida

ARTspace

The Imaginary City in the Twenty-First Century

Murray Hill Suite, 2nd Floor
Chairs: Ayse Hazar Koksals, Mimar Sinan Fine Arts University; Ayse Nur Ereke, Yeditepe University

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

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

Flânerie's Art and Measure of the Globalizing City
Kathryn Kramer, State University of New York College at Cortland

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

Gabriel Gee, Franklin College

The City as Contact Zone

Bettina Lockemann, Braunschweig University of Art

Border Crossings: Rethinking Identity Questions in Art and Architecture

Sutton Parlor Center, 2nd Floor
Chair: Carol Herselle Krinsky, New York University

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

Jeffrey G. Richmond-Moll, University of Delaware

Edward S. Morse's Writings on Nineteenth-Century Japanese Culture as Ethnographic Allegory
Jonathan M. Reynolds, Barnard College-Columbia University

The Transformation of Hungarian Koloszar into Romanian Cluj-Napoca

Samuel D. Albert, independent scholar

Medicina y Marginales: Middle-Eastern Diaspora and Immigrant Interventions in Modern Argentina
Caroline M. Wolf, Rice University

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

Heghnar Watenpaugh, University of California, Davis

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

Bryant Suite, 2nd Floor
Chair: Min Kyung Lee, Swarthmore College

TRUE, *the Polar Section of the World's Edge*—The Atlantic Basin Project—An Atlas of Emptiness and Extremity
Thomas Joshua Cooper, The Glasgow School of Art

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

Ryan E. Gregg, Webster University

Mapping Philosophy in Early Modern Europe
Susanna Berger, Center for Advanced Study in the Visual Arts

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

Elena Shtromberg, University of Utah

In the Map: Maya Lin's Blue Lake Pass
Miriam Ashkin Stanton, Williams College Museum of Art

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

Madison Suite, 2nd Floor
Chairs: Dana Leibsohn, Smith College; Meha Priyadarshini, Columbia University

Transatlantic Booty: Thevet and Hakluyt Abduct the Codex Mendoza
Todd Olson, University of California, Berkeley

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

Joseph Clark, Johns Hopkins University

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

Teresa Calero Martínez de Irujo, Universidad Anahuac Norte

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

Sofia Sanabrais, Los Angeles County Museum of Art

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

Byron Hamann, The Ohio State University

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

Regent Parlor, 2nd Floor
Chairs: Keelan Overton; Jonathan Bloom, Boston College

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

Yuka Kadoi, University of Edinburgh

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

Rebecca Bridgman, The Fitzwilliam Museum

Shining Bright: Luster Mihrabs from Medieval Iran
Sheila Blair, Boston College

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

Moya Carey, Victoria and Albert Museum

CAA Committee on Women in the Arts Take Two: Early Feminist Performance Art in Contemporary Practice

Gramercy A, 2nd Floor
Chair: Kathleen Wentrack, Queensborough Community College, City University of New York

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

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

Being Ana: Tania Bruguera's Tribute to Ana Mendieta
Drew Elizabeth Bucilla, The Graduate Center, City University of New York

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

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

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

Natalie S. Loveless, University of Alberta

Performing Dissent: The Rhetoric of Opposition in Reenactment Performance

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

Thursday, February 14

12:30 PM–2:00 PM

National Endowment for the Arts

Grants Workshop

Nassau Suite, 2nd Floor

Chairs: Wendy Clark and Meg Brennan, National Endowment for the Arts

Association for Latin American Art

Emerging Scholars

Regent Parlor, 2nd Floor

Chair: Constance Cortez, Texas Tech University

Portraits, Potatoes, and Perception: Toward a Sense of Moche Artistic Vision

Lisa Senchyshyn Trever, Dumbarton Oaks and Harvard University

Remaking the Sacred: The Señor de Santa Teresa and the Miraculous "Renovation" of Statues in Viceregal Mexico
Derek Burdette, Tulane University

Transnationalism and Abstraction in Colombian Art of the 1950s: A New Historiographic Model

Ana M. Franco, Universidad de los Andes

Exhibitor's Session

How to Get Published and How to Get Read

Gibson Room, 2nd Floor

Chairs: Loren Diclaudio and Natalie Foster, Routledge

Foundations in Art: Theory and Education

Issues Surrounding the Online Foundations Experience

Bryant Suite, 2nd Floor

Chair: Sara Dismukes, Troy University

Jeff Davis, The Art Institute of Pittsburgh

Martha Horvay, University of Nebraska-Lincoln

Valerie Powell, Sam Houston State University

Marcela Iannini, Miami International University of Art and Design

Southeastern College Art Conference

The Place of the Viewer, 1950s–1960s

Sutton Parlor North, 2nd Floor

Chair: Kerr Houston, Maryland Institute College of Art

Who Cares if You Look?

Todd Cronan, Emory University

"...models for a kind of visual experience": Claes Oldenburg's Sculptural Strategies in the 1960s

Katherine Smith, Agnes Scott College

The Southern Civil Rights Movement and Let Us Now Praise Famous Men

Keri Watson, Auburn University at Montgomery

ARTspace

CAA Services to Artists Committee

Meta-Mentors: Hybrid Practices

Murray Hill Suite, 2nd Floor

Chairs: Vesna Pavlovic, Vanderbilt University; Niku Kashef, California State University, Northridge

Yvette Brackman, independent artist

Samantha Fields, California State University, Northridge

Hope Ginsburg, Virginia Commonwealth University

Max Schumann, Printed Matter, Inc

Jenna Spevack, New York City College of Technology, City University of New York

Exhibitor's Session

Art in America

Trianon Ballroom, 3rd Floor

Chair: Lindsay Pollock, Brant Publishing

ArtTable

Afterlives of Performance in Visual Art

Madison Suite, 2nd Floor

Chair: Susan Rosenberg, St. John's University

Christine Frohnert, Bek and Frohnert LLC

Julie Martin, Experiments in Art and Technology

Jenny Schlenzka, MoMA PS1

Barbara Clausen, University of Quebec in Montreal

CAA Museum Committee

The Position of Academic Programs in Campus Art Museums: What, Why, Who, and Where To?

Petit Trianon, 3rd Floor

Chairs: N. Elizabeth Schlatter, University of Richmond Museums; Celka Straughn, Spencer Museum of Art, University of Kansas

Katherine Hart, Hood Museum of Art, Dartmouth College

Mariët Westermann, The Andrew W. Mellon Foundation

Rebecca Martin Nagy, Samuel P. Harn Museum of Art, University of Florida

National Endowment for the Humanities Funding Opportunities

Beekman Parlor, 2nd Floor

Chair: Danielle Shapiro, National Endowment for the Humanities

Mary Downs, National Endowment for the Humanities

Stefanie Walker, National Endowment for the Humanities

Northern California Art Historians

The Cult of Beauty: Aestheticism in Late Nineteenth-Century Britain

Gramercy B, 2nd Floor

Chair: Jan Newstrom Thompson, San Jose State University

The Cult of Beauty Exhibition

Lynn Federle Orr and Melissa E. Buron, Fine Arts Museums of San Francisco

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

Edward Burne-Jones's Love Among the Ruins

Liana DeGirolami Cheney, University of Massachusetts Lowell

CAA Professional Practices Committee

Senior Exhibition Requirements for BFA and BA Programs

Sutton Parlor Center, 2nd Floor

Chair: Robert Tynes, University of North Carolina at Asheville

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

BFA Exhibition Requirements and Program Assessment: A Case Study from San Francisco Art Institute

Jennifer Rissler, San Francisco Art Institute

Team Teaching in a Small Studio Art Program

Nancy Campbell, Mount Holyoke College

Artwalk: An Assessment of Maryland Institute College of Art's BFA Senior Exhibit

Paul Jeanes, Maryland Institute College of Art

Senior Exhibition Requirements under Review: Does Everyone Have to Show in the Museum?

Anne Galperin, State University of New York at New Paltz

BFA Exhibit: Rite of Passage and Real World Experience

Julie Ganser, University of Wisconsin-Madison

Association of Historians of American Art

Business Meeting

Sutton Parlor South, 2nd Floor

Design Studies Forum

Business Meeting

Rendezvous Trianon, 3rd Floor

Diasporic Asian Art Network

Business Meeting

Morgan Suite, 2nd Floor

Leonardo Education and Art Forum

Business Meeting

Gramercy A, 2nd Floor

Thursday, February 14

12:30 PM–2:00 PM

South Corridor, 2nd Floor

POSTER SESSIONS

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

janbrueghel.org: Collaborative Catalogue Raisonné and Research Website

Elizabeth Honig and Jennifer Sakai, University of California, Berkeley

Teaching the Visualization of Ecological and Conservation Issues

Laura Huaracha, Carthage College

Art History Teaching Resources

Michelle Jubin, The Graduate Center, City University of New York; Karen Shelby, Baruch College, City University of New York

San Diego Mesa College Museum Studies Program: Gaining Practical Knowledge and Connecting with Communities

Alessandra Moctezuma and Georgia Laris, San Diego Mesa College

Design to Renourish

Yvette Perullo, Purdue University

Siena: Art, Tradition, and Identity in a Contemporary Medieval City

Anna Piperato, High Point University

Antoine Claudet's The Geography Lesson: French Daguerreotypes and Victorian Education

Rachelle Street, BMCC, City University of New York

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

Thursday, February 14

2:30 PM–5:00 PM

Open Session

French Art, 1715–1789

West Ballroom, 3rd Floor

Chair: Colin B. Bailey, The Frick Collection

The Chinese Elephant: Unpacking an Improbable Pachyderm

Judy Sund, Queens College and The Graduate Center, City University of New York

Dogsbodies: Animal Combat Paintings and Human Hierarchies in Eighteenth-Century France

Amy Freund, Texas Christian University

Donning the Friar's Habit: Mademoiselle de Charolais "en Cordelier"

Melissa Percival, University of Exeter

Gabriel Huquier (1695–1772), an Archival Portrait

David Pullins, Harvard University

Below the Radar: Etching and Camaraderie at the Académie de France in Rome

Perrin Stein, The Metropolitan Museum of Art

Historians of British Art

Parallel Lines Converging: Art, Design, and Fashion Histories

Beekman Parlor, 2nd Floor

Chair: Julie Codell, Arizona State University

Gothic Architecture, Ornament, and Sexuality in the Circle of Horace Walpole

Matthew M. Reeve, Queen's University

St. Martin's Lane: Artists and Artisans in Mid-Eighteenth-Century London

Stacey Sloboda, Southern Illinois University

"A Wild Kind of Imagination": Fashionable Eclecticism and Excess in Thomas Johnson's "English Rococo" Designs

Brigid von Preussen, Columbia University

Roses and Castles Art: The Floating Population's Claim to Citizenship

Susanna D. L. Cole, Columbia University

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

Ysanne Holt, University of Northumbria

Art as Fashion in the Name of Social Revolution: Eileen Agar's Angel of Anarchy and Ceremonial Hat for Eating Bouillabaisse

Susan King Obarski, University of California, Irvine

Open Session

Art Criticism: Taking a Pulse

East Ballroom, 3rd Floor

Chair: Holland Cotter, *The New York Times*

Suzanne Preston Blier, Harvard University

Chris Kraus, independent critic

Art and "The War on Terror": Ten Years On

Petit Trianon, 3rd Floor

Chair: August Jordan Davis, Winchester School of Art, University of Southampton

Martha Rosler, independent artist

Jonathan Harris, Winchester School of Art, University of Southampton

Nicholas Mirzoeff, New York University

Rijin Sahakian, Sada (Echo) for Contemporary Iraqi Art

Kathy Battista, Sotheby's Institute of Art

The Enemy Within: Political Fear and Censorship

Pierre Saurisse, Sotheby's Institute of Art, London

Creative Time in the Age of Bush: The Public Art Institution as Agent of Political Response

Jennifer K. Favorite, The Graduate Center, City University of New York

Controlling the Frame

Dora Apel, Wayne State University

ARTspace

The Artist as Ethicist: Who Is Responsible?

Murray Hill Suite, 2nd Floor

Chair: Blane de St. Croix, Indiana University Bloomington

Jeffrey Gibson, independent artist

Sergio Muñoz Sarmiento, Clanco

Martha Schwendener, independent critic

Dread Scott, independent artist

Arts of Transition: Visual Culture, Democracy, and Disillusionment in Latin America

Sutton Parlor South, 2nd Floor

Chairs: George F. Flaherty, University of Texas at Austin;

Luis M. Castañeda, Syracuse University

CAYC al aire libre: *Democratic Conceptualism in 1970s Argentina*

Daniel Quiles, School of the Art Institute of Chicago

Dystopia Embodied: Homenaje a la necrofilia and the Corporealized Object

Sean Nesselrode, New York University

The Nonmagical Realism of Claudio Perna: Counterimagining Venezuela under the Sign of Disillusionment

Juan Ledezma, independent scholar

Brick by Brick: Responses to Notions of Progress and Development in Colombian Contemporary Art

Gina Tarver, Texas State University, San Marcos

The Arts of Transitional Justice: Narrative Emplotment and Memory Techniques in Peru

Cynthia Milton, Université de Montréal

Medieval Art and Response, ca. 1300–ca. 1500

Gramercy B, 2nd Floor

Chairs: Theresa Flanigan, The College of Saint Rose; Holly Flora, Tulane University

Re-formed and Reborn in the Holy Font: Images, Materials, and

Viewer Reception in the Orthodox Baptistery of Ravenna

Carly Jane Steinborn, Rutgers, The State University of New Jersey

The Power of Picture Books: Le Somme Le Roi and the Moral

Imperative of Visual Literacy

Alexa Sand, Utah State University

The Role of Touch in Medieval Devotion. Really?

Martina Bagnoli, The Walters Art Museum

Experiencing the Magdalene: Seeing, Smelling, and Hearing

Salvation in Northern Devotional Art

Penny Howell Jolly, Skidmore College

Seeing Magic, Feeling Magic: A Sixteenth-Century Embodied

Response to Engraved Images on Precious Gems

Liliana Leopardi, Hobart and William Smith Colleges

Art History Open Session

New Approaches to the Study of Historical Arts in Africa

Sutton Parlor North, 2nd Floor

Chair: Susan Elizabeth Gagliardi, The City College, City University of New York

Unraveling the Foundation of African Arts in New York during the Modernist Era

Yaëlle Biro, The Metropolitan Museum of Art

When a Statue of a Colonial Agent Turns Out To Be a Pende Power

Object: Joining Science, Field, and Archive

Richard B. Woodward, Virginia Museum of Fine Arts

A Muslim Masquerade in Southwestern Burkina Faso?

Lisa Homann, Wayne State University

Textiles as the Material of African Art History

Sarah C. Brett-Smith, Rutgers, The State University of New Jersey

Discussant: Steven Nelson, University of California, Los Angeles

CAA Distinguished Scholar Session Honoring Wen C. Fong

Trianon Ballroom, 3rd Floor

Chair: Robert E. Harrist, Jr., Columbia University

The Five Hundred Luohans Revisited

Yukio Lippit, Harvard University

Searching for a New "Great Synthesis": The Art Historical

Writing of Wen C. Fong from a Chinese Perspective

Shih Shou-chien, Academia Sinica

Brushwork and Beyond: The Study of Chinese Calligraphy in America and Europe

Amy McNair, University of Kansas

Brushes East and West

David Rosand, Columbia University

Remarks

Wen C. Fong, Princeton University

Closing Remarks

Robert E. Harrist, Jr., Columbia University

Material and Narrative Histories: Rethinking the Approach to Inventories and Catalogues

Nassau Suite, 2nd Floor

Chairs: Anne Helmreich, Getty Foundation; Francesco Freddolini, Luther College, University of Regina

Why Cauldrons Come First: Exogenous and Endogenous Taxonomies in the Earliest Chinese Antiquarian Catalogs

Jeffrey Moser, McGill University

The Inventory as Negative Description

Allison Stielau, Yale University

Between Notary and Maestro di Casa: Florentine Inventories during the Principato

Cinzia Maria Sicca, Università di Pisa

The Salon Livret and the Origins of the Modern Picture Title

Ruth Bernard Yeazell, Yale University

Between List and Legacy: Enumerating the Hugh Lane Collection

Morna O'Neill, Wake Forest University

Sexing Sculpture: New Approaches to Theorizing the Object

Regent Parlor, 2nd Floor

Chairs: Jillian Hernandez, Rutgers, The State University of New Jersey; Susan Richmond, Georgia State University

Material Specificity and the Index of the Feminine

Rachel M. Lachowicz, Claremont Graduate University

Object Lessons: Thinking Gender Variance through Minimalist Sculpture

R. E. H. Gordon, Parsons The New School for Design

Broadway Flesh: Dan Flavin's Early Dedications

David J. Getsy, School of the Art Institute of Chicago

The Stand: Possessing Powers

Lily Cox-Richard, University of Michigan

Rethinking Vaginal Iconography in Hannah Wilke's Sculpture

Rachel Middleman, Utah State University

Model Images

Rendezvous Trianon, 3rd Floor

Chair: Juliet Koss, Scripps College

Rivals, Catalysts, Accomplices

Reinhard Wendl, University of the Arts, Zurich

Drawing Michelangelo's Models

Carolyn Y. Yerkes, Columbia University

Thomas Demand, independent artist

Didactic Dismemberment in Seventeenth-Century England

Kimberley Skelton, independent scholar

Model Use

Maria Gough, Harvard University

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

Balinese Hinduism and Its Art
 Bokyung Kim, Whitman College

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

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

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

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

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

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

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

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

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

Receptions of Antiquity, Receptions of Gender? Ancient Mythology, Sculpture, and Identity in Art of the Fourteenth to Sixteenth Centuries

Bryant Suite, 2nd Floor
 Chairs: Marice Rose, Fairfield University; Alison Poe, Fairfield University

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

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

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

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

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

Face the Scientists

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

Photography and Race

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

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

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

The "Panographed" Soldiers' Stand: Recording/Recoding Race in the Great War
 Vera Grant, Harvard University

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

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

Midwest Art History Society

Civilizing the Midwest

Madison Suite, 2nd Floor
 Chairs: Paula Wisotzki, Loyola University Chicago; Joseph Antenucci Becherer, Aquinas College and Frederik Meijer Gardens and Sculpture Park

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

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

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

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

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

Thursday, February 14

5:30 PM–7:00 PM

American Institute of Graphic Arts
Collaboration, Interaction, Participation: What Does the Rise of Participatory Culture Mean for Art and Design Education and Practice?

Beekman Parlor, 2nd Floor
 Chairs: Helen Armstrong, Miami University; Lee Vander Kooi, Indiana University-Purdue University Indianapolis

Design as Conversation
 Helen Armstrong, Miami University

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

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

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

Mass Customization and Product Individualization
 Richard Elaver, Appalachian State University

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

Carin Kuoni, Vera List Center for Art and Politics

Gordon Knox, Arizona State University Art Museum

Kathy High, Rensselaer Polytechnic Institute

Svetlana Mintcheva, National Coalition Against Censorship

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

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

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

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

The Problem with Digital Foundations
 Lauren Kalman, Wayne State University

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

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

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

Discussant: Marcus Bruce Burke, Hispanic Society of America

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

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

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

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

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

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

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

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

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

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

Midwest Art History Society

Utrecht Caravaggism in the Midwest: Hendrick ter Brugghen's St. Sebastian Tended by Irene

Gibson Room, 2nd Floor

Chair: Henry Luttikhuizen, Calvin College

Hendrick ter Brugghen, Dirck van Baburen, and the Representation of St. Sebastian in Utrecht Painting

Wayne Franits, Syracuse University

Toward Beauty: St. Sebastian in Ter Brugghen's Religious Paintings

Natasha Seaman, Rhode Island College

Spiritual Comfort and Charitable Healing in Ter Brugghen's

St. Sebastian Tended by Irene

Valerie Hedquist, University of Montana

Towards a New Apprenticeship Model: The Case for Experiential Learning

Gramercy B, 2nd Floor

Chair: Stephanie Moore, The Center for Craft, Creativity, and Design

Mark Shapiro, independent artist

Leonardo Education and Art Forum

Art and Medicine: Reciprocal Influence

Gramercy A, 2nd Floor

Chairs: Patricia Olynyk, Washington University in St. Louis;

Adrienne G. Klein, The Graduate Center, City University

of New York

Reconceived Bodies

Patricia Olynyk, Washington University in St. Louis

Art and Medicine: Reciprocal Influence

Adrienne G. Klein, The Graduate Center, City University

of New York

Visual Resources Association

Archaeology Archives: Excavating the Record

Regent Parlor, 2nd Floor

Chairs: Jenni Rodda, Institute of Fine Arts, New York University;

Trudy Buxton Jacoby, Princeton University

Digital Projects at Abydos

Ileana Selejan, Institute of Fine Arts, New York University

From Dusk till Shelf: The Aphrodisias Archive at the Institute of

Fine Arts, New York University

Alexander Sokolicek, Institute of Fine Arts, New York University

Hidden Collections Become Digital Treasures

Trudy Buxton Jacoby, Princeton University

The Digital Dig: ArchaeoCore and the Discovery of Hidden Collections

Lucie Stylianopoulos, University of Virginia

Diasporic Asian Art Network

Reconceptualizing the "Invisible" Hyphen

Morgan Suite, 2nd Floor

Chair: ShiPu Wang, University of California, Merced

Alexandra Chang, New York University

Laura Kina, DePaul University

Việt Lê, California College of the Arts

Susette Min, University of California, Davis

ArtTable

Business Meeting

Madison Suite, 2nd Floor

Association of Historians of Nineteenth-Century Art

Business Meeting

Nassau Suite, 2nd Floor

Foundations in Art: Theory and Education

Business Meeting

Bryant Suite, 2nd Floor

Queer Caucus for Art

Business Meeting

Sutton Parlor Center, 2nd Floor

Radical Art Caucus

Business Meeting

Rendezvous Trianon, 3rd Floor

Friday, February 15

7:30 AM–9:00 AM

Community College Professors of Art and Art History

Business Meeting

Gibson Room, 2nd Floor

Historians of British Art

Business Meeting

Beekman Parlor, 2nd Floor

Italian Art Society

Business Meeting

Gramercy B, 2nd Floor

National Committee for the History of Art

Business Meeting

Sutton Parlor Center, 2nd Floor

Northern California Art Historians

Business Meeting

Sutton Parlor North, 2nd Floor

Women's Caucus for Art

Business Meeting

East Ballroom, 3rd Floor

Friday, February 15

9:30 AM–12:00 PM

Italian Art Society

Bad Boys, Hussies, and Villains

Gramercy B, 2nd Floor

Chair: George R. Bent, Washington and Lee University

Repatriating the "Anghiari Faction", or Brooding over a Villainous

History of Florentine Renaissance Art

Roger Crum, University of Dayton

Aut Cesar, Aut Nihil: The Visual Staging of Cesare Borgia

Elizabeth Bemis, University of Florida

Girls Just Want to Have Fun—And Still Go to Heaven: Reading

Courtesans in Renaissance Portraits and Life

Cynthia Stollhans, Saint Louis University

Damnatio memoriae: Images and Relics of Carlo Borromeo in

Former Humiliati Churches

Julia Miller, California State University, Long Beach

The Composite Villain: Manzoni's L'Innominato in Ottocento Painting

Laura Sommer, Daemen College

Divos, Diavolos, and La Dolce Vita: Contemporary Italian Art

between Past and Present

Laura Petican, University of Western Ontario

Reframing Painting: A Call for a New Critical Dialogue

Trianon Ballroom, 3rd Floor

Chairs: Brian Bishop, Framingham State University; Lance Winn,

University of Delaware

There Is No Such Thing as Painting

Saul Ostrow, independent critic and Critical Voices/21STPROJECTS

The "Irrelevance" of Robert Rauschenberg's White Paintings

Christina Chang, Minnesota Museum of American Art

Not Ready for Bed: Abstraction's Permanent, Irreversible Condition

Vittorio Colaizzi, Old Dominion University

Discussants: Clayton Merrell, Carnegie Mellon University;

Carrie Moyer, Hunter College, City University of New York

Cultural Negotiations of the "Readymade"

Petit Trianon, 3rd Floor

Chairs: Orianna Cacchione, University of California, San Diego;

Birgit Hopfener, Freie Universität Berlin

The Readymade as Transcultural "Inter-esse"

Stefan Römer, Leuphana University

Ready to Make Things that Resonate Transculturally: Nam June Paik's

objet sonores in 1962–3

Franziska Koch, Heidelberg University

From the Periphery: New Forms of Readymade

Marcus Moore, Massey University

Akasegawa's Uchuu no Kansume (Kani-kan) (Canned Universe)

Jaimey Hamilton, University of Hawai'i, Manoa

The Case of the "Fake" Pot: Negotiating the Transcultural Readymade

in the Work of Ai Weiwei

Ros Holmes, University of Oxford

Discussant: Sarat Maharaj, Goldsmiths, University of London

and Malmö Art Academy

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

West Ballroom, 3rd Floor

Chair: Peter Chametzky, University of South Carolina

Jewish Art Circles: The Studio of Hermann Struck

Celka Straughn, University of Kansas

German Romanticism and the "Jewish Prince": Reconciling Zionism

and Orientalism in the Drawings and Performance Art of Else

Lasker-Schüler

Catherine Wilkins, Edison State College

Pictures that Satisfy: Irma Stern and German-Jewish Identity in

South African Modern Art

LaNitra Berger, George Mason University

A Turbulent Relationship: The Prussian Academy of Art and

Jewish Artists, 1900–1933

Helga Aurisch, Museum of Fine Arts, Houston

Lea Grundig and Miriam Novitch: Art, Remembrance, and Politics

in the Cold War

Oliver Sukrow, University of Heidelberg

The Modern Interior as Space and Image, Part I

East Ballroom, 3rd Floor

Chairs: Hollis Clayson, Northwestern University; Anca I. Lasc,

Shippensburg University

"Partly a Chapel, Partly a Boudoir": Interiors, Interiority, and

Canova's Penitent Magdalene

Christina Ferando, Columbia University

Théophile Gautier and "Marilhat": Romanticism's Decorated Interior

Marika Knowles, Yale University

Model Cottages: Imagining Working Class Interiors at the

Great Exhibition of 1851

Edward Hollis, University of Edinburgh

The Domestic Interior as a Tactile Space: Aimé-Jules Dalou and

Pierre-Auguste Renoir

Kathryn Brown, Tilburg University

The Automobile Domesticated: Subjects, Objects, and the

Afterlife of Ornament

Daniel Marcus, University of California, Berkeley

Entering the Spielraum: The Global Grotesque

Gramercy A, 2nd Floor

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

The Comic Grotesque, or Grotesque Comics

Patricia Mainardi, New York University

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

Elizabeth Berkowitz, The Graduate Center, City University of

New York

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

Carol Zemel, York University

Perverting Minimalism: Santiago Sierra

Andrés Montenegro, University of Essex

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

Maria Antonietta Malleo, Academy of Fine Arts of Palermo

The Photographic Record: Images of and as Objects

Beekman Parlor, 2nd Floor

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

The Arts Club of Chicago

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

Katherine Hoffman, St. Anselm College

The Curious Case of Compass in the Photography of Man Ray

Caitlin Condell, Cooper-Hewitt, National Design Museum

"Quaker Oz" and Dada's Missing Objects

Michael White, University of York

Sculpture as Multiple: Joseph Beuys's Arena

Marin R. Sullivan, University of Leeds

Discussant: Blake Stimson, University of California, Davis

Design Studies Forum

Research Informing Design

Sutton Parlor North, 2nd Floor

Chair: Brian Donnelly, Sheridan College

Bauhaus Pedagogy: Hannes Meyer's Holistic Design Research

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

Site of Research: Fermilab and Architecture

Nana Last, University of Virginia

Teaching Design Research: A Case Study

Maia Wright, Texas State University-San Marcos

The Context Problem: Writing and Research in Art and Design

Sarah Butler, Parsons The New School for Design

Towards an Open Source Model for Design Research

Christopher Moore, Concordia University

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

Gibson Room, 2nd Floor

Chair: Chris Garvin, The University of the Arts

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

Neil Kleinman, The University of the Arts

What Is Art Thinking in the Context of Design Thinking

Amy Whitaker, Sotheby's Institute of Art

The Path to Combining Design and Business at a University

Andrea Marks, Oregon State University

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

Borja and Peinado, École Parsons à Paris

A General Theory of Last Night: A Constructed Panel Discussion

Rendezvous Trianon, 3rd Floor

Chair: Pablo Helguera, The Museum of Modern Art

Historians of Netherlandish Art

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

Madison Suite, 2nd Floor

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

The Aesthetics of Spectacle: The Bruges Mantlepiece to Charles V

Ethan Matt Kavaler, University of Toronto

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

Laura D. Gelfand, Utah State University

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

Lynn F. Jacobs, University of Arkansas

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

Andrew Morrall, Bard Graduate Center: Decorative Arts, Design

History, Material Culture

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

Angela Vanhaelen, McGill University

ARTspace

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

Murray Hill Suite, 2nd Floor

Chair: Robert Lawrence, University of South Florida

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

Robert Lawrence, University of South Florida

Digital Anonymity as Physical Autonomy

Brad Troemel, independent artist

The Aesthetic Internet as Source, Matrix, Tool

Abigail Susik, Willamette University

Bridging Bits and Bricks: Integrating Digital Artworks into Gallery Contexts

Robert Hult, Klaus Von Nichtssagend Gallery

Virtual Performance: Implication and Potentialization Online

Nathaniel Stern, University of Wisconsin, Milwaukee

Technical Art History and the University Curriculum

Bryant Suite, 2nd Floor

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

University; Charlotte Nichols, Seton Hall University

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

Brian Baade, University of Delaware

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

Michele Marincola, Institute of Fine Arts, New York University

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

Sarah Barack, Yale University Art Gallery

Discussants: Robin Clark, independent curator; Scott Gerson,

The Museum of Modern Art

Engagements between Indigenous and Contemporary Art

Sutton Parlor Center, 2nd Floor

Chair: Ian McLean, University of Wollongong

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

Larry M. Taylor, Graduate Theological Union

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

Lisa Roberts Seppi, State University of New York at Oswego

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

Victoria L. Rovine, University of Florida

Historicizing Indigenous Contemporary Art: The Rise of the Indigenous Curator

Mario A. Caro, New York University

Articulating Coauthorship in Contemporary Indigenous Art

Quentin Sprague, University of Wollongong

Historians of Eighteenth-Century Art and Architecture

Art in the Age of Philosophy?

Nassau Suite, 2nd Floor

Chair: Hector Reyes, University of California, Los Angeles

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

Anne Betty Weinschenker, Montclair State University

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

Stephanie O'Rourke, Columbia University

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

Ryan White, Ontario College of Art and Design University

Aesthetic Discourse in Science: The Rococo and the Natural World

Lauren Cannady, Institute of Fine Arts, New York University

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

Johanna Fassl, Franklin College Switzerland

Feminism Meets the Big Exhibition: 2005 Onwards

Sutton Parlor South, 2nd Floor

Chair: Hilary Robinson, Middlesex University

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

Whitney Chadwick, San Francisco State University

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

Elizabeth Adan, California Polytechnic State University,

San Luis Obispo

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

Kimberly Lamm, Duke University

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

Amelia Jones, McGill University

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

Griselda Pollock, University of Leeds

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

Regent Parlor, 2nd Floor

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

Michael's College

Artists as Ambassadors in the Early Modern Mediterranean

Sean Roberts, University of Southern California

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

Jessica Stevenson-Stewart, University of California, Berkeley

and Zentralinstitut für Kunstgeschichte, München

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

Cristelle Baskins, Tufts University

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

Carrie Anderson, Boston University

Chinoiserie for the Qing

Kristel Smentek, Massachusetts Institute of Technology

Public Art Dialogue

Reconsidering Mural Painting: New Methodologies

Morgan Suite, 2nd Floor

Chair: Sally Webster, Lehman College and The Graduate Center, City University New York

In the Making: Mural Painting and the Look of Reform in Theodore Roosevelt's America

Annelise K. Madsen, The Art Institute of Chicago

Picturing Jewish History in 1920s Hollywood: The Murals in the Wilshire Boulevard Temple

MacKenzie Stevens, University of Southern California

"No Vain Glory": Cartography and Murals in the American War Cemeteries in France

Kate C. Lemay, Brigham Young University

Looking Beyond "The Wall": Reconstructing City Walls' Gateway to Soho

Andrew Wasserman, State University of New York at Stony Brook

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

Discussant: Sarah Schrank, California State University, Long Beach

Friday, February 15

12:30 PM–2:00 PM

Association of Art Museum Curators

The Curatorial Career: Perspectives on the Profession

Beekman Parlor, 2nd Floor

Chair: Judith F. Dolkart, The Barnes Foundation

Dan Byers, Carnegie Museum of Art

Judith F. Dolkart, The Barnes Foundation

Ann Temkin, The Museum of Modern Art

American Council of Learned Societies

Twenty Years of Scholarship: The Luce/ACLS Dissertation Fellowships in American Art

Bryant Suite, 2nd Floor

Chair: Steven C. Wheatley, American Council of Learned Societies

Alan C. Braddock, College of William and Mary

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

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

Judith Rodenbeck, Sarah Lawrence College

Italian Art Society

Disegno

Gramercy B, 2nd Floor

Chair: Diana Gisolfi, Pratt Institute-Pratt in Venice

Pliny and the Birth of Disegno

Sarah Blake McHam, Rutgers, The State University of New Jersey

Nicholas of Cusa and the Theological Foundations of Disegno

Il Kim, Pratt Institute

The Practice of Design in Baroque Naples

Paola d'Agostino, The Metropolitan Museum of Art

ARTspace

CAA Services to Artists Committee

Meta-Mentors: Double Duty

Murray Hill Suite, 2nd Floor

Chairs: Niku Kashef, California State University, Northridge;

Timothy Nolan, independent artist

Phong Bui, *The Brooklyn Rail*

David Humphrey, independent artist and Yale University

Christopher Joy, Gorky's Granddaughter

Austin Thomas, Pocket Utopia

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

Queer Caucus for Art: The Lesbian, Gay, Bisexual, and Transgender Caucus for Art, Artists, and Historians

Not I: The Desire of the Nonsubject Queer

Petit Trianon, 3rd Floor

Chairs: Dan Taulapapa McMullin, independent artist;

Clifford Eberly, independent artist

Phranc, independent artist

Hunter Reynolds, independent artist

Association of Historians of Nineteenth-Century Art

Future Directions in Nineteenth-Century Art History

Regent Parlor, 2nd Floor

Chair: Morna O'Neill, Wake Forest University

Frederick Henry Evans and the Gothic Inheritance

Andrea Wolk Rager, Case Western Reserve University

American Genre Painting, the Transnational Print Trade, and the Global Nineteenth Century: The Case of Richard C. Woodville

Marie-Stéphanie Delamaire, Columbia University

Painting Spectacles: The Military Paintings of the Salle de Crimée in Versailles

Julia Bischoff, Courtauld Institute of Art

Women's Caucus for Art

Women's Caucus for Art's Blockbuster Exhibitions: Renewal, Activism, and Innovation

East Ballroom, 3rd Floor

Chair: Priscilla Otani, Women's Caucus for Art

Priscilla Otani, Women's Caucus for Art

Brenda Oelbaum, independent artist

Marcia Annenberg, Teachers College, Columbia University

Karen Gutfreund, Women's Caucus for Art

Tanya Augsburg, San Francisco State University

Jill O'Bryan, independent scholar

Friday, February 15

12:30 PM–2:00 PM

South Corridor, 2nd floor

POSTER SESSIONS

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

janbrueghel.org: Collaborative Catalogue Raisonne and Research Website

Elizabeth Honig and Jennifer Sakai, University of California, Berkeley

Teaching the Visualization of Ecological and Conservation Issues

Laura Huaracha, Carthage College

Art History Teaching Resources

Michelle Jubin, The Graduate Center, City University of New York; Karen Shelby, Baruch College, City University of New York

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

Design to Renourish

Yvette Perullo, Purdue University

Siena: Art, Tradition, and Identity in a Contemporary Medieval City

Anna Piperato, High Point University

Antoine Claudet's The Geography Lesson: French Daguerreotypes and Victorian Education

Rachelle Street, BMCC, City University of New York

Visual Poetry: Text as Textile in Contemporary Design

Diana Shaffer, Art Institute of Dallas

Historians of Eighteenth-Century Art and Architecture

New Scholars Session: International Artists Working in Eighteenth-Century Great Britain

Rendezvous Trianon, 3rd Floor

Chair: Amelia Rauser, Franklin and Marshall College

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

The Bel Composto: The Role of Inset Paintings in Robert Adam's Interiors

Katherine McHale, Hunter College, City University of New York

Family, Students, and Legacy: Benjamin West's Workshop and the Shaping of an American School of Art

Abram Fox, University of Maryland

CAA Publications Committee

Book Reviews and Beyond: caa.reviews at Fifteen

Sutton Parlor Center, 2nd Floor

Chair: Sheryl E. Reiss, University of Southern California

Robert S. Nelson, Yale University

Larry Silver, University of Pennsylvania

Frederick M. Asher, University of Minnesota

Lucy Oakley, Grey Art Gallery, New York University

Steven F. Ostrow, University of Minnesota

Laura Auricchio, The New School

Radical Art Caucus

Reconsidering Mural Painting, Part II: Working Walls, Mural Painting, and Labor in the 1930s

Morgan Suite, 2nd Floor

Chairs: Sylvia Rhor, Carlow University; Heidi A. Cook, University of Pittsburgh

David Alfaro Siqueiros's Como se pinta un mural: Workers Labor against Fascism

Andrea Lepage, Washington and Lee University

Art, History, Labor, and Politics in Ernest Fiene's History of the Needlecraft Industry

Ellen Wiley Todd, George Mason University

The Apotheosis of Power: Corporate Mural Commissions in Los Angeles during the 1930s

Monica Jovanovich-Kelley, University of California, San Diego

Art Historians Interested in Pedagogy and Technology

Rock the Pedagogical Boat: Open Mic + Tweet #caa2013rock

Gramercy A, 2nd Floor

Chairs: Janice Robertson and Gale Justin, Pratt Institute

Public Art Dialogue

Time, Transience, Duration

Sutton Parlor North, 2nd Floor

Chair: Norie Sato, independent artist

Penny Balkin Bach, Association for Public Art

Renee Piechocki, independent artist and consultant

Marisa Lerer, University of Denver

Exhibitor's Session

Artists and the Manufacturing of Art Materials

Gibson Room, 2nd Floor

Participants: Ladd Forsline, Colorfin; Art Guerra, Art Guerra Paint and Pigment; Rolf Harem, RGH Artists' Oil Paints; Simon Liu, Simon Liu Inc.; and Sarah Sands, Golden Paints

American Society for Hispanic Art Historical Studies

Business Meeting

Nassau Suite, 2nd Floor

Historians of German and Central European Art and Architecture

Business Meeting

Sutton Parlor South, 2nd Floor

Historians of Islamic Art Association

Business Meeting

Madison Suite, 2nd Floor

New Media Caucus

Business Meeting

Trianon Ballroom, 3rd Floor

Friday, February 15

2:30 PM–5:00 PM

ARTspace

Annual Distinguished Artists' Interviews

Murray Hill Suite, 2nd Floor

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

Precolumbian Ceramics: Form, Meaning, and Function

Petit Trianon, 3rd Floor

Chairs: Michael D. Carrasco, Florida State University;

Maline Werness, Humboldt State University

Are Colima Gadrooned Vessels Pumpkins or Barrel Cacti? Emic Classification, Representation, and Embodiment in Precolumbian Mexican Ceramics

Khristaan D. Villela, Santa Fe University of Art and Design

The Women's Terracotta Army: Large Scale Sculpture from El Zapotal, Veracruz, Mexico

Cherra Wyllie, University of Hartford

Exploring the Effigy Funerary Urn Genre: A Highland Maya Interpretation of Mortuary Space

Kathleen McCampbell, Florida State University

Zoomorphs, Religion, and Nationhood in Precolumbian Caribbean Ceramics

Lawrence Waldron, independent scholar

Netted within Bounds: Cupisnique Ceramics in Northern Peru

Kimberly L. Jones, University of Texas at Austin

Putting Design in Boxes: The Problems of Taxonomy

Bryant Suite, 2nd Floor

Chair: Craig Eliason, University of St. Thomas

Catachresis and Cononymity: The Paradoxical Taxonomy of Beauvais Arts Architecture as Exemplified in the Work of Henry Hornbostel

Charles L. Rosenblum, Carnegie Mellon University

The Formalists' Revenge: Tags, Buildings, and Doing Architectural History Online

Gabrielle Esperdy, New Jersey Institute of Technology

Design Artifacts as Primary Sources: Using Faceted Classification and Discursive Method

Katherine Hepworth, Swinburne University of Technology

Fleeing the Boxes: The Systematic Description of the Fused Languages of Form in the Context of Typeface Design

Catherine Dixon, Central Saint Martins, University of the Arts London

Discussant: David Shields, Virginia Commonwealth University

The New Connoisseurship: A Conversation among Scholars, Curators, and Conservators

West Ballroom, 3rd Floor

Chairs: Gail Feigenbaum, Getty Research Institute;

H. Perry Chapman, University of Delaware

Maryan W. Ainsworth, The Metropolitan Museum of Art

Carmen C. Bambach, The Metropolitan Museum of Art

David Bomford, Museum of Fine Arts, Houston

E. Melanie Gifford, National Gallery of Art

Elizabeth Honig, University of California, Berkeley

Michele Marincola, Institute of Fine Arts, New York University

Performativity, the Performative, and Performance in Contemporary Art

Gramercy A, 2nd Floor

Chair: Robert Gero, State University of New York at Old Westbury

Performance Nominalism and Its Discontents

Bruce Barber, Nova Scotia College of Art and Design

Toward a Theory of the "Enacted Turn"

Jessica Wyman, Ontario College of Art and Design University

Artist, My Barbarian

Malik Gaines, Hunter College, City University of New York

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

Building for the "Common Good": Public Works, Civic Architecture, and Their Representation in Bourbon Latin America

Morgan Suite, 2nd Floor

Chairs: Luis J. Gordo-Peláez, University of Texas at Austin;

Paul B. Niell, Florida State University

The Real Casa de Moneda of Mexico City. Vitruvian Architecture in the Bourbon Regime

Oscar Flores Flores, Instituto de Investigaciones Estéticas, Universidad Nacional Autónoma de México

Commemorating Community in the Viceroy Portraits of Late Colonial Lima

Emily A. Engel, Indiana University

Civic Architecture, Public Patronage, and the Modern Self in Late Colonial Havana, Cuba

Paul B. Niell, Florida State University

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

Indigeneity on the Global Stage

Madison Suite, 2nd Floor

Chair: Elizabeth Hutchinson, Barnard College, Columbia University

Stop (the) Gap: International Indigenous Art in Motion, Adelaide International Film Festival, 2011

Brenda Croft, National Institute for Experimental Arts, College of Fine Arts, University of New South Wales

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

"Can You Include Edward Curtis Photographs?" Taking 200 Pieces of Contemporary Native American Art to Russia

Suzanne Newman Fricke, University of New Mexico

Anticipating Sakahàn: The First International Quinquennial of New Indigenous Art

Jolene Rickard, Cornell University

The Visual Culture of Global Trade: Early American Interactions with Asia and the Pacific

Rendezvous Trianon, 3rd Floor

Chair: Patricia Johnston, College of the Holy Cross

Beyond Hemp: The Manila-Salem Trade

Florina H. Capistrano-Baker, Ayala Museum, Philippines

Captains to Cabin Boys: Porcelain Ownership in Federal America

Jessica Lanier, Bard Graduate Center: Decorative Arts, Design History, Material Culture and Salem State University

Cultivating the Chinese Manner into Early American Garden Design

Judy Bullington, Belmont University

Embedded Exchange: Tattoos as Markers of American/Pacific Islander Interaction in the Late Eighteenth and Early Nineteenth Centuries

Anna Felicity Friedman, University of Chicago

Discussant: Caroline Frank, Brown University

Art History Open Session

Ancient Greek and Roman Art

Trianon Ballroom, 3rd Floor

Chair: Christine Kondoleon, Museum of Fine Arts, Boston

Cults in Common? Greek-Italic Religious Connections in South Italian Vase Painting

Keely Elizabeth Heuer, independent scholar

The Recycling and Restoration of Funerary Monuments in Late Classical Athens

Rachel Kousser, Brooklyn College, City University of New York

What Demeter Wore to the Eleusinian Mysteries: Cult and the Art of Dress on Makron's Skyphos in the British Museum

Anthony Mangieri, Salve Regina University

The Arch of Septimius Severus in the Roman Forum: Memory Distortion in Imperial Rome and Modern Scholarship

Maggie Popkin, Institute of Fine Arts, New York University

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

Arts Council of the African Studies Association

Bodies of Knowledge: Interviews, Interlocutors, and Art Historical Narratives

Sutton Parlor Center, 2nd Floor

Chairs: Carol Magee, University of North Carolina at Chapel Hill;

Joanna Grabski, Denison University

Beyond Words: Some Reflections on Visual Experience and the Promises and Failures of Interviews

Till Förster, University of Basel

Whose Voice Is the Loudest? Negotiating Rival Histories of New Orleans Black Indian Masking

Cynthia Becker, Boston University

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

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

Conversations with Oshitola

David Doris, University of Michigan

Historians of German and Central European Art and Architecture
Central Europe's Others in Art and Visual Culture, Part I

Nassau Suite, 2nd Floor

Chairs: Elizabeth Otto, University at Buffalo, State University of New York; Brett Van Hoesen, University of Nevada, Reno

Central Europe's Others, Now and a Thousand Years Ago: The Exhibition Europe's Center around AD 1000

William J. Diebold, Reed College

Site/Sight of Alterity: Albrecht Dürer's The Men's Bathhouse of ca. 1496

Bradley J. Cavallo, Temple University

Savages on Display: The European Peasant and the Native North American at Central European Fairs in the Nineteenth Century

Rebecca Houze, Northern Illinois University

Otto Dix's Jankel Adler and the Materiality of the Eastern Jew in Weimar Culture

James A. van Dyke, University of Missouri-Columbia

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

Discussant: Maria Makela, California Collge of the Arts

Society for the Study of Early Modern Women

Gender and Artistic Practice in Early Modern Europe: Media, Genres, and Formats

Sutton Parlor South, 2nd Floor

Chairs: Andrea Pearson, American University; Melissa Hyde, University of Florida

Masculine Voices and Feminine Bodies: Gendering Margaret of York's Le Dialogue de la duchesse (Add. Ms. 7970)

Erica O'Brien, University of Bristol

The Trouble with Pasiphae: Gender and Mythological Painting at the Gonzaga Court

Maria F. Maurer, University of Alabama at Birmingham

Juan Sánchez Cotán's San Diego Still Life Painting as Vehicle for Gender Transformation

Martina Pflieger Hesser, San Diego Mesa College

Women, Men, and the Needle's Art in Early Modern England

Jennifer L. Hallam, New York University

Crafting Identities and Creating Place: Empress Marie-Louise's Watercolor Album at the Museo Glauco-Lombardi, Parma

Lindsay Dunn, University of North Carolina at Chapel Hill

Open Session in Indian Art

Landscapes of Fear and Desire

Regent Parlor, 2nd Floor

Chairs: Tamara Sears, Yale University; Molly Emma Aitken, The City College of New York, City University of New York

Montane Metonyms: Ixobrycon in/as Landscape

Robert Linrothe, Northwestern University

Where Death Is Conquered

Nachiket Chanchani, University of Michigan and Smithsonian Institution

Moving Mountain(s): An Epic Encounter between Divine and Demonic Realms

Parul Pandya Dhar, University of Delhi

Fortified Memories: Picturing Chitor in Eighteenth-Century Poems and Paintings

Dipti Khara, Yale University

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

Craft after Deskilling?

Gramercy B, 2nd Floor

Chair: T'ai Smith, University of British Columbia

Handcrafted Readymades: Manual Work at the Turn of the Twentieth Century

Ileana Parvu, Geneva University of Art and Design

Studio Craft Extends an Invitation

Bibiana Obler, George Washington University

From Maria Martinez to Kent Monkman: Performing Sloppy Craft in Native America

Elizabeth Kalbfleisch, McGill University

Crafting the Social: Craft and Collaboration in Recent Art

Lisa Vinebaum, School of the Art Institute of Chicago

The Work Is the Thing: The State of the ILSSA Union

Emily Larned, University of Bridgeport

Disaster and Creativity

Beekman Parlor, 2nd Floor

Chairs: Gennifer Weisenfeld, Duke University; Yoshiaki Shimizu, Princeton University

Late Eighteenth-Century Eruptions of Vesuvius: From Natural Disaster to Sublime Science

Thomas Beachdel, The City College of New York, City University of New York

Imaging Technological Disasters in Nineteenth-Century American Photography and Art

Julie Wosk, State University of New York, Maritime College

1945 and 2011: The Postwar Japanese Photobook as a Record of Trauma

Russet Eve Lederman, School of Visual Arts

Fashion and Creativity in Response to Disaster

Valerie Rangel, Dominican University and The Illinois Institute of Art

Between Awe and Anger: Young Japanese Artists Respond to Tohoku and Fukushima

Julia Friedman, Arizona State University

Tapestry and Reproduction

Sutton Parlor North, 2nd Floor

Chairs: K. L. H. Wells, University of Southern California; Barbara Caen, Universität Zürich

Border Zones: Reproduction and Change in Raphael's Designs for Tapestries

Lorraine Karafel, Parsons The New School for Design

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

Jonathan Kline, Temple University

"Painting, with Silk and Gold": Boucher's Intermediality

Susan Wager, Columbia University

Critical Reception of the Marie Cuttoli Tapestries, 1930s–1960s

Virginia Gardner Troy, Berry College

Reproduction/Interpretation/Transformation: Postwar Tapestry Making at Dovecot Studios, Edinburgh

Francesca Baseby, University of Edinburgh

Women's Caucus for Art

Building a Legacy for Women Artists

East Ballroom, 3rd Floor

Chair: Barbara A. Wolanin, United States Capitol Historical Society

Anne Swartz, Savannah College of Art and Design

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

Susan Fisher Sterling, National Museum of Women in the Arts

Setting Up a Foundation

Joan Marter, *Woman's Art Journal*

The Sylvia Sleigh Legacy Campaign and the Power of Bequests

Janice Nesser-Chu, St. Louis Community College, Florissant Valley

Revolutions in China's Printed Image: Print in Modern China

Gibson Room, 2nd Floor

Chairs: Shaoqian Zhang, Oklahoma State University; Sonja Kelley, Maryland Institute College of Art

Beyond the Mustard Seed Garden: Researching Multiplicity in Early Modern Chinese Painting Manuals

J. P. Park, University of Colorado Boulder

Combat and Collaboration: The Clash of Propaganda Prints between the Chinese Guomindang and the Japanese Empire in the 1930s–1940s

Shaoqian Zhang, Oklahoma State University

Shrink to Fit, Fit to Survive: The Printed Image and the National Engagement of Regional Ink Painting

Yang Wang, The Ohio State University

Red Nostalgia and Amateur Artists: Peasant Prints in Qijiang, China in the Late Twentieth Century

Sonja Kelley, Maryland Institute College of Art

Making a Case for Woodblock Prints: Chen Qi, Printmaking, and a Print Market for Contemporary China

Claire Cuccio, independent scholar

Discussant: Julia Andrews, The Ohio State University

Friday, February 15

5:30 PM–7:00 PM

CAA Annual Business Meeting and Reception

Rendezvous Trianon, 3rd Floor

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

Community College Professors of Art and Art History

Teaching All of Our Students: Few Majors, Fewer Transfers, Many Others

Gibson Room, 2nd Floor

Chair: Susan Altman, Middlesex County College

Teaching Watercolor: Something for Everyone

Bertha Steinhardt Gutman, Delaware County Community College

Other speakers to be announced.

National Council on Education for the Ceramic Arts

An Overwhelming Trust in Progress: The Artwork of Dylan J. Beck

Petit Trianon, 3rd Floor

Chair: Dylan Beck, Kansas State University

New Media Caucus

Computation and the Nonhuman: New Directions in Queer Theory and Art

Trianon Ballroom, 3rd Floor

Chair: Micha Maya Cárdenas, University of Southern California

Fag Faces and the Facial Weaponization Suite

Zach Blas, Duke University

Sexuality, Biotechnology, Excess

Pinar Yoldas, Duke University

On Uncomputable Numbers: Turing, Wittgenstein, and the Origins of Queer Computing

Jacob Gaboury, New York University and Rhizome

Femme Disturbance: Wearable Electronics and Fashion Hacking

Micha Maya Cárdenas, University of Southern California

Additive Race and Gestural Gender: Erasing the Human in Performance Capture Technologies

Alison Reed, University of California, Santa Barbara

Historians of German and Central European Art and Architecture

Emerging Scholars

Sutton Parlor South, 2nd Floor

Chair: Keith Holz, Western Illinois University

The Eye and the Hand: Caspar David Friedrich and the Organic Instruments of Artistic Creation

Nina Amstutz, University of Toronto

Impressions of Inflation: Prints, Paper, and Prices in Germany, 1918–1923

Erin Sullivan, University of Southern California

Historical Overhangs: Problematizing Cold War Era Temporal Frameworks in Polish Architectural History

Anna Jozefacka, Institute of Fine Arts, New York University

Historians of British Art

British Visual Culture and the Levant, 1600–1830

Sutton Parlor Center, 2nd Floor

Chair: Eleanor Hughes, Yale Center for British Art

International Association of Word and Image Studies

From the Wall, to the Press, to the Streets

Madison Suite, 2nd Floor

Chairs: Eve Kalyva, University of Buenos Aires; Ignaz Cassar, independent artist

Pasted and Posted: Ray Johnson's Networked Art, 1955–1965

Miriam Elizabeth Kienle, University of Illinois at Urbana-Champaign

Across North and South: Conceptual Art Practices in a Variety of Contexts

Eve Kalyva, University of Buenos Aires

"I Can't Imagine Ever Wanting to Be White": The Resonant Afterlife of Those Notorious Museum Tags

Jody B. Cutler, St. John's University

Association for Critical Race Art History

Subaltern Rising: Racialization and Visual Culture in the Wake of Independence

Regent Parlor, 2nd Floor

Chairs: José Esteban Muñoz, New York University; Erica Agyeman, independent curator

Strategic Ricanness: The Colonial Man of Tomorrow

Sandra Ruiz, University of Illinois

Nigeria's Independence House: Anxiety and Promise

Erica Agyeman, independent curator

Recharting Art Import/Export Routes in India:

The Kochi-Muziris Biennale

Annie Paul, *Small Axe: A Caribbean Journal of Criticism*

Discussant: José Esteban Muñoz, New York University

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

A Revolution in Art? The Arab Uprisings and Artistic Production

Bryant Suite, 2nd Floor
Chairs: Dina A. Ramadan, Bard College; Jennifer Pruitt, Smith College

Can There Be an Art of a Revolution? The Counter-Example of the Politics of Painting in 1950s Baghdad

Saleem Al-Bahloly, University of California, Berkeley

When Artists Become Martyrs: Understanding the Place of Art in the "Revolution"

Dina Ramadan, Bard College

"King of Kings of Africa": Racializing Gaddafi in the Visual Output of the 2011 Libyan Revolution

Christiane Gruber, University of Michigan

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

Art Libraries Society of North America

Artist's Publications: Beyond Artist's Books and Zines

Beekman Parlor, 2nd Floor
Chair: Tony White, Maryland Institute College of Art

Recent Museum Experiments with Print on Demand

Jennifer Tobias, The Museum of Modern Art

Collecting the Twenty-First-Century Art Publication

Rebecca K. Friedman, Princeton University

A Half-Century of Print on Demand: One Artist's Experience

Richard Minsky, independent artist

Craft in the Skill/Deskill/Reskill Debates

Gramercy B, 2nd Floor
Chairs: Namita Gupta Wiggers, Museum of Contemporary Craft in partnership with Pacific Northwest College of Art; Elisabeth Agro, Philadelphia Museum of Art

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

Cat Rossi, Edinburgh College of Art

Josh Faught, California College of the Arts

Art Historians Interested in Pedagogy and Technology

Business Meeting

Gramercy A, 2nd Floor

Art, Literature and Music in Symbolism and Decadence

Business Meeting

Nassau Suite, 2nd Floor

Japan Art History Forum

Business Meeting

Morgan Suite, 2nd Floor

Public Art Dialogue

Business Meeting and Awards Ceremony

Sutton Parlor North, 2nd Floor

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

Saturday, February 16

7:30 AM–9:00 AM

Art Historians of Southern California

Business Meeting

Sutton Parlor Center, 2nd Floor

9:00 AM–11:00 AM

ARTspace

The Artist as Activist: Art as a Catalyst for Social Change, a Critical Assessment

Murray Hill Suite, 2nd Floor

Chair: Blane de St. Croix, Indiana University, Bloomington

Mel Chin, independent artist

Maureen Connor, independent artist

Elizabeth M. Grady, smARTpower

Martha Schwendener, independent critic

Sacha Yanow, Art Matters Foundation

Saturday, February 16

9:30 AM–12:00 PM

Creative Kitchens: Art, Food, and the Domestic Landscape after World War II

Beekman Parlor, 2nd Floor

Chairs: Silvia Bottinelli, Tufts University; Margherita D'Ayala Valva, Scuola Normale Superiore, Pisa

Kitchen Culture and Postwar Feminist Art

Jody B. Cutler, St. John's University

Kitchen Interventions: Elżbieta Jabłońska's Art Actions

Barbara Kutis, University of Delaware

Food Decay and Disgust: Paul McCarthy's Bossy Burger as Contemporary Still Life

Anja Foerschner, Getty Research Institute

Free Lunch? The Presumption of Generosity in Relational Art

Michael Peterson, University of Wisconsin-Madison

Queer Caucus for Art: The Lesbian, Gay, Bisexual, and Transgender Caucus for Art, Artists, and Historians

Color Adjustment: Revisiting Identity Politics of the 1990s

Sutton Parlor North, 2nd Floor

Chair: Tara Burk, The Graduate Center, City University of New York

"Listen Up to the Grand Diva Rap": Marlon Riggs's Inclusive Didactic Address

Carolyn J. Trench, University of Pennsylvania

On the Ropes

Jordana Moore Saggese, California College of the Arts

Look At Me: The Black Woman's Body in the Art of Renée Cox

Tracy M. Zuniga, University of California, Riverside

Identity Predicated on Absence: Diasporic Narratives and Felix Gonzalez-Torres's Queer Candy Spills

Elissa Yukiko Weichbrodt, Washington University in St. Louis

Painting Pleasures: Queer Voices in Glenn Ligon's Earliest Text Paintings and Beyond

Alex Fialho, independent scholar

Making Art, Making Time

Sutton Parlor South, 2nd Floor

Chairs: Ignaz Cassar, independent artist; Eve Kalyva, University of Buenos Aires

Contemporaneity and the "Unframability" of Time(s)

Christine Ross, McGill University

The Tensed Object of Performance

Mechtild Widrich, Eidgenössische Technische Hochschule Zürich

Cotemporality

Terry Smith, University of Pittsburgh

Twenty-Second Delay: Time, Memory, and the State of Here and There

Patricia Kelly, Emily Carr University of Art and Design

Acts of Time/Endurance: 9 Encounters in Twenty-Seven Hours in Berlin, Tokyo, Mumbai

Katherine Mezur, independent scholar

Roman Art History: The Shock of the New

Morgan Suite, 2nd Floor

Chairs: Kimberly Cassibry, Wellesley College; James Frakes, University of North Carolina at Charlotte

New to Look Old: The Archaizing Terracottas from the Temple of Apollo on the Palatine

Barbara Kellum, Smith College

Imperial Politics Was Local at Sessa Aurunca: The Sculptural Program of the Antonine Theater

Susan Wood, Oakland University

The Reuse of Sculpture in Late Antique Shrines in Rome and across the Empire

Blair Fowlkes-Childs, Birkbeck College, University of London

The Palace of Diocletian at Split: Using New Comparanda to Expand Old Views of Late Roman Palaces

Anne Hunnell Chen, Columbia University

New Evidence Generates New Narratives: Maxentius, Constantine, and the Basilica Nova

Elisha Ann Dumser, University of Akron

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

Trianon Ballroom, 3rd Floor

Chair: Peter Chametzky, University of South Carolina

The Reluctant "Other": E. M. Lilien's Female Imagery and the Ambivalent Desire for Home

Lynne Swarts, University of Sydney

The Art and Artists of Das jüdische Prag

Nicholas Sawicki, Lehigh University

The "Significant Other": Lucia, Laszlo, or Both?

Rose-Carol Washton Long, The Graduate Center, City University of New York

Becoming Wolf Vostell

Erin Hanas, Duke University

Self-Portrait of a Self-Hating Jew

Tanya Ury, Leiden University

The Modern Interior as Space and Image, Part II

Concourse A, Concourse Level

Chairs: Hollis Clayson, Northwestern University; Anca I. Lasc, Shippensburg University

Frederic Edwin Church, Landscape as Design

Katie Pfohl, Harvard University

Fashioning the (Masculine) Interior: Tissot, Portraiture, and the Fashion Plate

Justine De Young, Harvard University

The "Uncozy" Interior: Gustave Caillebotte's "Intérieurs Démeublés"

Elizabeth Benjamin, Northwestern University

Imperial Anxiety and Aggressive Décor: Imaging the Domestic Interior of the German Kaiserreich

Marianne Egglar, Fashion Institute of Technology

"Faire Tapisserie": Édouard Vuillard's Decoration for Dr. Vaquez

Cindy Kang, Institute of Fine Arts, New York University

Online Education in Fine Arts: Helpful Way In or Easy Way Out?

Sutton Parlor Center, 2nd Floor

Chair: Jessica Doyle, Institute for Doctoral Studies in the Visual Arts

Synchronously Significant: The Effectiveness of Online vs. Traditional Studio Instruction

Amy Sands, Minneapolis College of Art and Design

There Go My Students

Annette Cyr, National University

Virtual Reality: Creating New Online Venues for Fine Art Studio Education

Joy Rosenthal, Virginia Polytechnic Institute and State University

Automating Qualitative Assessment (Computer-Based Critique)

Brian Evans, University of Alabama

Technology Serving Pedagogy: Teaching the Fine Arts Online

Lucinda Bliss, Montpelier Academic Center, Union Institute and University

Military and the Landscape: Revealing and Reflecting

Madison Suite, 2nd Floor

Chair: Ruth A. Dusseault, independent artist

Play War: Homemade Recreational Battlefields

Ruth A. Dusseault, independent artist

Nuclear Weapons and Shrines: Public Weapons in America

Paul Shambroom, University of Minnesota

Omniscience and Contingency: Landscapes of Military Intelligence and Terror Simulation

Steve Rowell, independent artist

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

Kristin M. Brockman, The Ohio State University

Miniature War in Iraq and Now in Afghanistan

Brian Conley, California College of the Arts

The Military Industrial Marketing Machine: Leveraging the Media Landscape

Owen Mundy, Florida State University

Art/History and the Small Liberal Arts College

Gramercy B, 2nd Floor

Chair: Christine Y. Hahn, Kalamazoo College

The Historian in the Studio

Rachel Epp Buller, Bethel College

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

Sarah Archino, Millsaps College

Teaching Nonwestern Art in a Hybrid Studio/Art History Format

Anne-Marie Bouché, Florida Gulf Coast University

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

Felicity Ratte, Marlboro College

Art Worlds in Asia

Regent Parlor, 2nd Floor

Chair: Sonal Khullar, University of Washington

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

Sylvia Houghteling, Yale University

The Art World of the Thirteen Factories

Winnie Wong, Harvard University

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

Melissa R. Kerin, Washington and Lee University

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

Pamela N. Corey, Cornell University

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

Katherine F. Hacker, University of British Columbia

Imagining Creative Teaching Strategies in Art History

Gibson Room, 2nd Floor

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

Acting Out: Reenactment in the Art History Classroom

Jessica Santone, independent scholar

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

Marie Gasper-Hulvat, East Stroudsburg University

Archive Paradigm Learning in Art History

Robert Petersen, Eastern Illinois University

Guided Discovery for Research: Exploring, Evaluating, and Selecting

Miriam Wattles, University of California, Santa Barbara

Guided Discovery for Research: Exploring, Evaluating, and Selecting

Chizu Morihara, University of California, Santa Barbara

Leonardo Education and Art Forum

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

Gramercy A, 2nd Floor

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

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

Petra ten-Doesschate Chu, Seton Hall University; Emily Pugh, Center for Advanced Study of the Visual Arts

New Resourcing Models for Hybrid Arts and Sciences Research Praxis

Shawn Brixey, University of Washington

Walking through Time: iPhone App and the Comob Net App

Chris Speed, University of Edinburgh

Artists as Connectors: In Education, Research, and Technology

Richard Jochum, Teachers College, Columbia University

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

Petit Trianon, 3rd Floor

Chair: Heather Madar, Humboldt State University

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

Saleema Waraich, Skidmore College

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

Joan DelPlato, Bard College at Simon's Rock

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

Samantha Burton, McGill University

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

Mary Healy, University of Limerick

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

Nikoo Paydar, independent scholar

Interpreting Animals and Animality

Bryant Suite, 2nd Floor

Chair: Susan Michelle Merriam, Bard College

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

Bronwen Wilson, University of East Anglia

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

Sheila McTighe, Courtauld Institute of Art

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

Catherine Girard, Harvard University

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

Pia F. Cuneo, University of Arizona

Rewilding the Museum of Rudolf II

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

CAA Student and Emerging Professionals Committee

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

Nassau Suite, 2nd Floor

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

Amanda Hellman, Emory University

Adjunct Advocacy: An Activist's Account

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

The Art History Society of the Americas (AHSA)

Victoria H. F. Scott, Emory University

The Deprofessionalization of the Profession

Michael F. Bérubé, Pennsylvania State University

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

Joe A. Thomas, Kennesaw State University

Cause and Effect: Trends in Higher Education

John W. Curtis, American Association of University Professors

A Renaissance Remnant: The Political Iconography of Justice

Rendezvous Trianon, 3rd Floor

Chairs: Ruth Weisberg, University of Southern California;

Judith Resnik, Yale University

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

Peter Goodrich, Yeshiva University

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

Lucy Maulsby, Northeastern University

The Multiple Perspectives of Justice at Siena's Palazzo Pubblico

Alick M. McClean, Syracuse University in Florence

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

Concourse G, Concourse Level

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

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

Jennifer Raab, Institute of Fine Arts, New York University

Suspect Plasticities and Fraudulent Exposures: Artifice and Authenticity in Fin-de-siècle Ectoplasm Photography

Lucy Traverse, University of Wisconsin-Madison

Sketch Reporting after Press Photography

Jason E. Hill, Terra Foundation for American Art and Institut National d'Histoire de l'Art

Simulated Photomontage in the Posters of the Khrushchev Thaw (1956–1964)

Masha Kowell, University of Pennsylvania

Precarious Marks: Thomas Ruff's Jpegs

Vered Maimon, Tel-Aviv University

Saturday, February 16

11:00 AM–1:00 PM

ARTspace

The Artist and the Law: Testing Boundaries, Challenging Limits

Murray Hill Suite, 2nd Floor

Chair: Blane de St. Croix, Indiana University, Bloomington

Aissa Deebi, American University of Cairo

Amy J. Goldrich, Art Law Committee of the New York City Bar Association

Alix Lambert, The Brooklyn International Theater Company

Jenny Marketou, independent artist

Dread Scott, independent artist

Saturday, February 16

12:30 PM–2:00 PM

Art, Literature, and Music in Symbolism and Decadence

Symbolist Dualities

Bryant Suite, 2nd Floor

Chair: Deborah H. Cibelli, Nicholls State University

The Ideal and Matter: Gustave Moreau's Ambiguous Dualities

Peter Cooke, The University of Manchester

George Minne and Maurice Maeterlinck

Albert Alhadeff, University of Colorado Boulder

The Vicious Wallpaper: Destabilizing Structures in Edouard Vuillard and Charlotte Gilman Perkins

Martin Sundberg, Universität Basel

Leonardo da Vinci and Odilon Redon: Ambivalent Beauty of the fin-de-siècle

Rosina Neginsky, University of Illinois at Springfield

CAA Committee on Diversity Practices
Diversity and Retention in the Academy
Petit Trianon, 3rd Floor
Chair: Kevin C. Concannon, Virginia Polytechnic Institute and State University

M. Renee Baker, Rochester Institute of Technology

Peggy Blood, Savannah State University

Lee A. Gill, The University of Akron

Karen A. Clinton Jones, Virginia Polytechnic Institute and State University

Susan D. Zurbrigg, James Madison University

AP Art History and AP Studio Art
Working with the Sketchbook Page
Gramercy B, 2nd Floor
Chairs: Yu Bong Ko, Tappan Zee High School and Dominican College; Dale Clifford, Savannah College of Art and Design

Independent Curators International
Thinking Contemporary Curating: Terry Smith in Conversation with Julian Myers
Sutton Parlor North, 2nd Floor
Chair: Kate Fowle, Independent Curators International

Design Studies Forum
Deterritorializing Design: Rethinking the Relationship between Theory and Practice
Rendezvous Trianon, 3rd Floor
Chair: Betti Marenko, Central Saint Martins, University of the Arts London

Redesigning the Objectile: Deleuze and the Science of Imaginary Solutions
Derek Hales, University of Huddersfield

To the Edge of Chaos: A Deleuzian Approach to an Emergent Innovation
Jamie Brassett, Central Saint Martins, University of the Arts London

Deleuzian Design: How to Catalyze an Encounter between Philosophy and Design
Betti Marenko, Central Saint Martins, University of the Arts London

CAA Committee on Intellectual Property
Developing a Fair Use Code for the Visual Arts
Beekman Parlor, 2nd Floor
Chair: Christine Leszczynski Sundt, *Visual Resources: An International Journal of Documentation*

Society of Contemporary Art Historians
The Social, the Relational, and the Participatory: A Reevaluation
Gramercy A, 2nd Floor
Chairs: John Tain, Getty Research Institute; Kirsten Swenson, University of Massachusetts Lowell

Anton Vidokle, e-flux

Southern Graphics Council International
Reproducing Authenticity
Sutton Parlor Center, 2nd Floor
Chair: Jason Urban, Printeresting.org

Truth and Reproducibility
Beauvais Lyons, University of Tennessee, Knoxville

Studio, Museum, Print: Problems of Virtual Authenticity
Julia V. Hendrickson, Courtauld Institute of Art

"... originality doesn't exist anyway, only authenticity"
Lauren van Haaften-Schick, independent curator

Craving the Mark
Lisa Bulawsky, Washington University in St. Louis

Japan Art History Forum
The Role of Japan in Modern Chinese Art
Gibson Room, 2nd Floor
Chair: Toshio Watanabe, University of the Arts London

The Guangzhou-Tokyo Print Exchanges of 1935 and 1936
Julia Andrews, The Ohio State University

The Role of China in Modern Japanese Art: From the Wu Liang Shrine to Hirafuku Hyakusui
Tamaki Maeda, independent scholar

The Japanese Impact on the Construction of Art History as a Modern Discipline in Republican China
Kuiyi Shen, University of California, San Diego

Discussant: Joshua Fogel, York University

CAA Student and Emerging Professionals Committee
Gender Politics in the Workplace, Part II: The Next Generation
Nassau Suite, 2nd Floor
Chairs: Megan Koza Young, University of Kansas; Anitra Haendel, California Institute of the Arts

Brittany Lockard, Nelson-Atkins Museum

Lisi Raskin, independent artist

American Council for Southern Asian Art
Business Meeting
Madison Suite, 2nd Floor

Association for Critical Race Art History
Business Meeting
Morgan Suite, 2nd Floor

Association for Modern and Contemporary Art of the Arab World, Iran, and Turkey
Business Meeting
Regent Parlor, 2nd Floor

Saturday, February 16

1:00 PM–2:00 PM

ARTspace
Attention and Experience: Public Dialogue
Murray Hill Suite, 2nd Floor

Mel Chin, independent artist

Maureen Connor, independent artist

Blane de St. Croix, Indiana University, Bloomington

Amy J. Goldrich, Art Law Committee of the New York City Bar Association

Elizabeth M. Grady, smARTpower

Alix Lambert, The Brooklyn International Theater Company

Jenny Marketou, independent artist

Martha Schwendener, independent critic

Dread Scott, independent artist

Sacha Yanow, Art Matters Foundation

Saturday, February 16

2:00 PM–4:00 PM

ARTspace
Film and Video as a Social Art: Contemporary Moving Images and Social Practice
Murray Hill Suite, 2nd Floor
Chairs: Caryn Coleman, independent curator and writer; Jenny Krasner, independent artist

Saturday, February 16

2:30 PM–5:00 PM

Funktioning with Nothing but the Funk: Black Art and Design, the Final Frontier in Reconstruction
Sutton Parlor South, 2nd Floor
Chair: Xenobia Bailey, independent artist

The Funk of Black Contradictions
Rickey Vincent, University of California, Berkeley and City College of San Francisco

Spit Do Make Babies: The Long Black Inseminating Tongue of the Dogon, George Clinton, and the God Rakim: A Study of Linguistic Play, Paganism, and Alchemy in Post-African Griot "Kulcha"
Greg Tate, independent scholar

The Art of Bessie Harvey: African Juju in the Forest of North American
Brooke Davis Anderson, independent scholar

The Art, Design, and the Mojo of the Groove in the Key of Life: Black Music as a Model for Progressive Design in North America
Xenobia Bailey, independent artist

Visual Culture Caucus
Life's Edge: A Thinking-Feeling Lab in the Risks, Powers, and Possibilities of Forms-of-Life
Gramercy B, 2nd Floor
Chair: Jill H. Casid, University of Wisconsin-Madison

Rebecca Schneider, Brown University

José Muñoz, New York University

Nao Bustamante, Rensselaer Polytechnic Institute

Kandice Chuh, The Graduate Center, City University of New York

Steve Kurtz, University at Buffalo, State University of New York

South Asian Encounters: Anthropologies of Travel and the Visual
Gibson Room, 2nd Floor
Chairs: Renate Dohmen, University of Louisiana at Lafayette; Natasha Eaton, University College London

"Life Injected with Life": Locating Tolerance in Nasreen Mohamedi's Abstraction
Robin Simpson, University of British Columbia

Bombay to Goa: Travel, Escape, and Desire in Bombay Cinema
Ayesha Matthan, Jawaharlal Nehru University

Touristic Agencies: Aditi and the Living Exhibit at the Festival of India, 1985–6
Rebecca Brown, Johns Hopkins University

Filipiniana: Visual, Temporal, and Virtual Voyages across the Pacific (and between the Philippine and South China Seas)
Nadine Wasserman, independent curator and critic

Refugee to Celebrity: Changing Subjects (and Narratives) in Photographs of Travel by Water
Jennifer Way, University of North Texas

Studio Art Open Session
Performative Acts in Video and Film: Contrasting the Forty-Year History with Current Themes that Are Prevalent in Emerging Artists

Morgan Suite, 2nd Floor
Chair: Jefferson Godard, Columbia College Chicago

Rachelle Beaudoin, independent artist

Kate Gilmore, independent artist

Chelsea Knight, independent artist

Mary Lucier, independent artist

Bryan Zanisnik, independent artist

Making Inroads, Paving the Way: Postwar Architecture, Design, and the Formation of Jewish-American Identity
Sutton Parlor Center, 2nd Floor
Chairs: Kai K. Gutschow, Carnegie Mellon University; Lynnette Widder, Columbia University

Newish and Jewish from Europe: Refugees, Survivors, and the Spread of Modernism in Postwar America
Samuel D. Gruber, Syracuse University

Non-Jewish Architecture for Jews: The Jersey Homesteads after Auschwitz
Daniel S. Palmer, The Graduate Center, City University of New York

A Symbolic Landscape for Suburbia: Baltimore Chizuk Amuno's Hebrew Culture Garden
Jeremy Kargon, Morgan State University

The Faith of Albert Kahn
Claire Zimmerman, University of Michigan

Reconsidering the Nineteenth Century through Asian Art

Madison Suite, 2nd Floor
Chairs: Ellen Chang Huang, University of San Francisco;
Sunglim Kim, Dartmouth College

Reclaiming Past Glory: Antiquarian Trends in Late Nineteenth-Century Chinese Court Art
Ying-chen Peng, University of California, Los Angeles

Mirroring Korean Art in the Nineteenth Century: Foreign Accounts of Korean "Art"
Virginia Moon, University of Southern California

Representing the Cerebral Mind: Translation and Visuality in Modern Japan
Stephanie Su, University of Chicago

Ambivalent Exchange: The Gift of Photographic Albums between Korea and Japan in 1876
Hye-ri Oh, State University of New York at Binghamton

Global Textiles and the Dress Culture of Nineteenth-Century Jiangnan Women
Rachel Silberstein, University of Oxford

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

Gramercy A, 2nd Floor
Chair: Ruth E. Iskin, Ben-Gurion University of the Negev

"All the World's a Kaleidoscope": A Media Archaeology of Abstract Imagery
Erkki Huhtamo, University of California, Los Angeles

Can You See Me Now? The Reception of the First Modern Woman Artist
Diane J. Radycki, Moravian College

Bianca Eshel-Gershuni: Innovator and Outsider
Ayelet Carmi, Ben-Gurion University of the Negev

Suzu Lake, National Treasure: Consecration in the Canadian Context
Michelle Meagher, University of Alberta

"Free German Art": The Reinterpretation of German Expressionism at the Museum of Modern Art during World War II
Jennifer McComas, Indiana University Art Museum

Olfactory Art

Concourse A, Concourse Level
Chairs: Adrian Kohn, Massachusetts College of Art and Design;
Chandler Burr, Museum of Arts and Design

Perfume Is the Next Photography
Chandler Burr, Museum of Arts and Design

What Sound Does a Scent Make?
Clara Ursitti, Glasgow School of Art

The Use of Smell in Art, an "Olfactology" Art Research
Peter De Cupere, MAD-Faculty, Hasselt

Olfactory Landscapes
Christian Stayner, University of Michigan, Ann Arbor

Inhaling the History of Art: On the Role of Olfaction during the Avant-Garde
Caro Verbeek, Rijksmuseum Amsterdam and Royal Academy of Arts, The Hague

The Olfactory Imaginary in Modern and Contemporary Art
Jim Drobnick, Ontario College of Art and Design University

Studio Art Open Session
Painting: The Elastic Frontier
Trianon Ballroom, 3rd Floor
Chair: Anna Kunz, Columbia College Chicago

Dan Levenson, Little Switzerland

Gelah Penn, independent artist

Stephen Maine, Harry N. Abrams, Inc.

Jose Lerma, School of the Art Institute of Chicago

Nicole Awai, Yale University

Dannielle Tegeder, Lehman College, City University of New York

Sabina Ott, Columbia College Chicago

Jonathan Miller, Illinois Institute of Technology

Mapping Spaces: Cartographic Practices in Art and Architecture, Part II

Concourse G, Concourse Level
Chair: Min Kyung Lee, Swarthmore College

Icons of Space: Grids, Maps, and Pictures ca. 1300
Karl Whittington, The Ohio State University

Pictorial Maps and Maplike Paintings in Mid-Imperial China
Julia Orell, University of Zurich

Mapping Heterotopian Spaces: Affective Cartography as Artistic Practice
Simonetta Moro, Institute for Doctoral Studies in the Visual Arts

Barry Le Va: The Map and the Void
Michael Maizels, University of Virginia

Nancy Graves: Mapping from Space
Christina Hunter, Columbia University and Nancy Graves Foundation

The Work of Art Criticism in the Age of Blogs and Ezines

Beekman Parlor, 2nd Floor
Chairs: Diana Spitzer McClintock, Kennesaw State University;
Susan Todd-Raque, independent curator

Make to Know: Towards Art Critical Transmedia Literacies
Charlotte Frost, University of Wisconsin-Milwaukee

140 Characters or Less
Renee McGarry, Sotheby's Institute of Art

The Field of Content Production: Art Writing in the Twenty-First Century
Jeanne Willette, Otis College of Art and Design

Artists, Architects, Libraries, and Books, 1400–1800

Bryant Suite, 2nd Floor
Chairs: Sarah McPhee, Emory University; Heather Hyde Minor, University of Illinois at Urbana-Champaign

Leon Battista Alberti as Author and Architect in De re aedificatoria
Heather Horton, Purchase College, State University of New York

All in a Day's Work: The Publications of Juan Gomez de Mora, Royal Architect to the Spanish Habsburgs
Jesús Escobar, Northwestern University

George Clarke's Library-Laboratory of Architecture
Eleonora Pistis, Oxford University

An Italian Art Library under the Polar Star
Martin Olin, Nationalmuseum, Stockholm

Architecture and Erudition: Carlo Fontana (1638–1714)
John Pinto, Princeton University

Abstraction and Totality

Regent Parlor, 2nd Floor
Chairs: Ara Hagop Merjian, New York University;
Anthony George White, University of Melbourne

The Radicality of Abstract Expressionism
Valerie Hellstein, The Phillips Collection and George Washington University

Abstraction and Communism in China: The Works of Qiu Deshu
Hayoon Jung, University of California, San Diego

Lines of Dissolution: Arab Nationalism and Abstraction in Syria, 1936–1952
Anneka Lenssen, The American University in Cairo

The Ideology of the Square: Cultural Critiques of Geometric Abstraction in Soviet Russia
Maia Toteva, University of Cincinnati Blue Ash College

Abstraction as Ornament: Visualizing Volksgemeinschaft
Michael Tymkiw, University of Chicago

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

A Black Jewish Astrologer in a German Renaissance Manuscript
Paul H. D. Kaplan, Purchase College, State University of New York

Czech, Slovak, and Rusyn: Nationbuilding in First Republic Czechoslovakia
Karla Huebner, Wright State University

The Outsider's Vision: Bohumil Kubišta as Social Critic
Eleanor Moseman, Colorado State University

To Hell and Back: "Helhesten" and Cultural Resistance in World War II Denmark
Kerry Greaves, The Graduate Center, City University of New York

From Fiction to Fact: The Need to Document in Post-Yugoslav Art
Nadia Perucic, The Graduate Center, City University of New York

Discussant: Steven A. Mansbach, University of Maryland

"Assembly Instructions Included": Balancing Structure and Freedom in Studio Art Courses

Petit Trianon, 3rd Floor
Chairs: Casey Ruble, Fordham University; Lynn Sullivan, Hunter College, City University of New York

Robert DiMatteo, Drexel University and Raritan Valley Community College

Glenn Goldberg, Queens College, City University of New York

Alex Phillips, Emily Carr University of Art and Design

Peter Rostovsky, New York University

Gregory Sholette, Queens College, City University of New York

Roger White, Rhode Island School of Design

Dystopia: Space, Architecture, and the Filmic Imaginary

Sutton Parlor North, 2nd Floor
Chair: Sadia Shirazi, independent curator and architect

Nora Alter, Temple University

Sara Eliassen, independent artist

Ivor Shearer, independent artist

Association of Historians of American Art
The Body of the Artist and the Artist as Body in American Artistic Practice

Rendezvous Trianon, 3rd Floor
Chairs: Robin Veder, Pennsylvania State University; Elizabeth Lee, Dickinson College

Benjamin West's Legs: Urban Exercise and Manly Health in A Drayman Drinking
Lauren Lessing, Colby College Museum of Art

Augustus Saint-Gaudens's Cancerous Body and the Phillips Brooks Monument
Elizabeth Lee, Dickinson College

Visualizing the Irradiated Body of László Moholy-Nagy
Keely Orgeman, Boston University

Fluxus Medicine: George Maciunas's Prescribed Performances
Colby Chamberlain, Columbia University

Discussant: Robin Veder, Pennsylvania State University