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
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 Penitents 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 Salsek, 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 GRAN’S Multiples
Lily Woodward, Michigan State University
Samples without Value: Piero Manzoni’s Art of Distribution
Gregory Tentler, Rhode Island School of Design
The “Expandable, Renewable” Artwork
Liz Rott, 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
American Council for Southern Asian Art
Thinking beyond Royalty: Reassessing Temple Patronage in Premodern South Asia
Bryan Suite, 2nd Floor
Chairs: Katherine E. Kasdor, 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 Kaven River
Padma Kaimal, Colgate University
Between “Temple” and “Shrine”: Merchants and Mendicants along the Madhumadura
Tamara Sears, Yale University
Elite Collaborations for a Hoysala Style: Merchants, Kings, and Temple Patronage in Dorasamudra (Twelfth-Thirteenth Centuries)
Katherine E. Kasdor, 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
Raymond Hill Suite, 2nd Floor
Chairs: Sharon Louden, independent artist; Sharon Butler, Eastern Connecticut State University
Hudson, Feature Gallery
Matthew Deleget, Minus Space
Joy Gormey, Mitchel-Innes and Nash Gallery
Michelle Grabner, School of the Art Institute of Chicago
Magdalena Sawn, 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
Julie Romain, Los Angeles County Museum of Art and University of California, Los Angeles

Scientific Analysis in Attribution Questions: High Expectations, Necessary Collaborations, and a Question of an Early Vincent van Gogh
Jennifer Mac, Winterthur Museum; Kristin de Ghehtald, 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
Biculturnality and Its Discontents: Making Maori Art in the Museum
Conal McCarthy, Victoria University of Wellington
The Muttable Wooden 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 Striss, St. John’s University
Xabier Arabastain, independent curator
Shelly Bahl, independent artist
Carey Lovelace, independent critic and curator
Martha Rosler, independent artist
Patricia Villabobos Echeveria, Western Michigan University

CAA Education Committee
What We Teach: Perspectives on the Logic, Scope, and Value of Art Appreciation
Sutton Parlor North, 2nd Floor
Chairs: Brian Smyth, Community College of Philadelphia; Julia A. Sienkiewicz, 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: Lisa 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 Imagining Buffalo
Miriam Paesler, University at Buffalo, State University of New York
Lyrical City: Charles Sheeler and Paul Strand’s Manhattan
Kristen Oehlrich, 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, In Art America
Walter Robinson, independent artist
Barry Schwabsky, poet and independent critic

Association of Art Historians
The Future Role of Art History in Curating Historical Collections
Sutton Parlor North, 2nd Floor
Chair: Alison Yarrington, University of Hull
Veronica Davies, The Open University

The Watercolor: 1400–1750
Bryan Suite, 2nd Floor
Chairs: Susan Anderson, Harvard University Art Museums; Odilla Bonebakker, Harvard University
British Art Theory of Limning from Hilliard to Norgate
Ulrike Kern, Goethe University
Watercolor in French Manuscript Painting: The Songe du Pastourelle (Vienna, Österreichische Nationalbibliothek, Cod. 2555)
Odilia Bonebakker, Harvard University
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 Rubinsky, Civic Projects Foundation
Nobuo Nagasawa, Stony Brook University, State University of New York
Irish Achibong, Design by Inl
Joe Doucet, Joe Doucet Studio

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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 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
Neil Dobrev, 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
8:00 AM–9:00 AM
Education/Algorithms: Art:5 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 Seljan, 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
Not Material Culture but Moveable Culture: A Consideration of the Decorative Arts
Meghan 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
Pleasing over the Decorative Arts
Conor Lucey, University College Dublin
Beyond Terminology
Deborah Kien, 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 Makhfouki: “The First Sculptor in the Land of Sculpture”
Alexandra Seggern, Yale University

Thursday, February 14
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 Smithson 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 Cteáte: The Ciborium as Ark and Tomb
Gillian B. Elliott, Cercorcan 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
Referenceing Solomon’s Temple: The Foliate Frieze as Golden Vine in French Gothic Churches
Mallan 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: Mona Hadlier, 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, Cibank
The Ubiquitous Glass Box: Mad Men and the Rise and Critique of Vital 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

Consortium 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
Rendazous 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
Tattoos as High-Status Commodity Art in the Late Nineteenth Century
Matt Lodder, University of Reading
Valotton and the Art of Attraction
Bridget A. Aldred, Princeton University
Mad “Men” and the Visual Culture of the Long Sixties
Trianon Ballroom, 3rd Floor
Chair: Mona Hadlier, 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
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Discussant: Paola Antonelli, The Museum of Modern Art
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 Mocha Artistic Vision
Lisa Senchynyn Trever, Dumbarton Oaks and Harvard University
Remaking the Sacred: The Señor de Santa Teresa and the Incalculous “Renovation” of Statues in Zacatecas Mexico
Derek Burdette, Universidad de los Andes
Transnationalism and Abstraction in Colombian Art of the 1950s: A New Historiographic Model
Aria M. Franco, Universidad de los Andes
Exhibitor’s Session
How to Get Published and How to Get Read
Gibson Room, 2nd Floor
Chairs: Loren DeCauda and Natalie Foster, Routledge
Foundations in Art: Theory and Education
Issues Surrounding the Online Foundations Experience
Bryant Suite, 2nd Floor
Chair: Sara Dinsmuk, 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: Kevin Houston, Maryland Institute College of Art
Who Cares if You Look?
Todd Cronan, Emory University
“...models for a kind of visual experience” Clas 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
Samatha Fields, California State University, Northridge
Hope Ginsburg, Virginia Commonwealth University
Max Schumann, Printed Matter, Inc
Jenna Spevak, 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 Rosenbarg, St. John’s University
Christine Frohner, Bek and Frohner 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?
Pettit 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
Mareit 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: Aesthetics in Late Nineteenth-Century Britain
Graemery 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: Aesthetics in Late Nineteenth-Century Britain
Melody Barnett Deuser, Indiana University
Edward Burn-Jones’s Love Among the Ruins
Liana DiDiGiorgi, Richard, 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 Risler, San Francisco Art Institute
Team Teaching in a Small Studio Art Program
Nancy Campbell, Mount Holyoke College
Artwork: 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
Diaap ric 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 interspersed 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, posters will be available at the Poster area.

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
Siene: Art, Tradition, and Identity in a Contemporary Medieval City
Anna Piparato, High Point University
Antoine Claude’s The Geography Lesson: French Doggerel Rhymes 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

On Thursday and Friday, from 12:30 to 2:00 PM, presenters will be available at the Poster area.

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 interspersed 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, posters will be available at the Poster area.

Silver Coast 2013
February 13–16, 2013
42 college art association
February 13–16, 2013
43 college art association
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 Sun, Queens College and The Graduate Center, City University of New York
Dogbodies: 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 Pecival, University of Exeter
Gothic Architecture, Ornament, and Sexuality in the Circle of Horace Walpole
Matthew M. Reeve, Queen’s University
Artists as Ethicists: Who Is Responsible?
Murray Hill Suite, 2nd Floor
Chair: Julie Codell, Arizona State University
“R’on vivant en a buttoned-down city?” F. C. B. Cadell’s Paintings of Edinburgh Intensities in the 1920s
Yvonne 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
Ceremonial Hat for Eating Bouillabaisse
Nicholas Mizroff, New York University
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
The Role of Touch in Medieval Devotion—Really?
Dora Apel, Wayne State University
Arts of Transition: Visual Culture, Democracy, and Disillusionment in Latin America
Sutton Park North, 2nd Floor
Chair: Blane de St. Croix, Indiana University Bloomington
Jeffrey Gibson, independent artist
Yaeli 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 Homans, Wayne State University
Textiles as the Material of African Art History
Sarah C. Brett-Smith, Rutgers, The State University of New Jersey
Discussant: Susan Nelson, University of California, Los Angeles

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 Roslie, independent artist
Jonathan Harris, Winchester School of Art, University of Southampton
Rijn Sahakan, Sada [Echo] for Contemporary Iraqi Art
Kathy Battista, Sotheby’s Institute of Art
The Enemy Within: Political Fear and Censusship
Pierre Saurin, 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, Clarinco
Martha Schwendener, independent critic
Dread Scott, independent artist
Arts of Transition: Visual Culture, Democracy, and Disillusionment in Latin America
Sutton Park North, 2nd Floor
Chair: 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: Homemage a la necrofilia and the Corporonized Object
Sean Nesslehode, New York University
The Nonmagical Realms of Claudio Perna: Countermemaging 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 Emplolment and Memory Techniques in Peru
Cynthia Milton, Université de Montréal

Medieval Art and Response, ca. 1300–ca. 1500
Gramercy B, 2nd Floor
Chair: Theresa Flanagan, 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 Baptistry of Ravenna
Carly Jane Steinborn, Rutgers, The State University of New Jersey
The Power of Picture Books: Le Somme Le Roi and the Moral Impregnation of Visual Literacy
Alexa Sand, Utah State University
The Role of Touch in Medieval Devotion—Really?
Martina Baglioni, The Walters Art Museum
Experiencing the Magdalene: Seeing, Smelling, and Hearing Salvation in Northern Devotional Art
Penny Howell Jolly, Skidmore College
Liliana Leopardo, HAB and William Smith Colleges

Art History Open Session
New Approaches to the Study of Historical Arts in Africa
Sutton Park North, 2nd Floor
Chair: Susan Elizabeth Gagliardi, The City College, City University of New York
Unsealing the Foundation of African Arts in New York during the Modernist Era
Rachel M. Lachowicz, Claremont Graduate University
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 Homans, Wayne State University
Textiles as the Material of African Art History
Sarah C. Brett-Smith, Rutgers, The State University of New Jersey
Discussant: Susan 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
Yuko Lipsit, 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
Bruchwork 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
Chair: Anne Helmreich, Getty Foundation; Francesco Faddisoli, Luther College, University of Regina
Why Cauldrons Come First: Exogenous and Endogenous Taxonomies in the Earliest Chinese Antiquarian Catalogs
Jeffrey Moses, McGill University
The Inventory as Negative Description
Allison Stielau, Yale University
Between Notary and Maestro di Casa: Filorentino 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
Mona O’Neill, Wake Forest University

Sexing Sculpture: New Approaches to Theorizing the Object
Regent Parlor, 2nd Floor
Chair: Allison 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 Flash (Don Flavin’s) Early DedICATIONS
David J. Getty, School of the Art Institute of Chicago
The Stand: Possessing Powers
Lily Cox-Richard, University of Michigan
Rethinking VInGICAL Iconography in HanWII’s Sculpture
Rachel Middlemann, Utah State University

Model Images
Regent Parlor, 3rd Floor
Chair: Juliet Koss, Scripps College
Rivals, Catalysts, Accomplices
Reinhard Wendler, University of the Arts, Zurich
Drawing Michelangelo’s Models
Carolyn Y. Yerkes, Columbia University
Thomas Demand, independent artist
Didactic DisenmBettent in Seventeenth-Century England
Kimberley Skelton, independent scholar
Model Use
Maria Gough, Harvard University

Closing Remarks
Wen C. Fong, Princeton University

Sponsor:
Co-sponsored by the College Art Association
February 13–16, 2013
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
Bidyut Kam Kim, Whitman College
Continuity of Pre-Islamic Heritages in Javanese Muslim Minds: Parallelism, Adaptation, and Creation
Hee Sook Lee-Ninioja, Oxford Brooks University

Reexamined
Gender Issues in the Arena Chapel: Giotto’s Virtue
Ashley Simone, Columbia University; K. Sarah-Jane Murray, Ovide Moralisé

The Liminal Feminine: Multidimensional Reception in the
Fairfield University Chairs: Marice Rose, Fairfield University; Alison Poe, to Sixteenth Centuries
Mythology, Sculpture, and Identity in Art of the Fourteenth
Receptions of Antiquity, Receptions of Gender? Ancient
Mey-Yen Moriuchi, Saint Joseph’s University
Ananda Cohen Suarez, Cornell University
Grace T. Harpster, University of California, Berkeley

De Instauranda Aethiopum Salute
The Color of Salvation: The Materiality of Blackness in Sandoval’s The Black Madonna of Montserrat: An Exception to Concepts of Dark
Morgan Suite, 2nd Floor
Ibero-American World
Representations of “Race” in Iberia and the
American Society for Hispanic Art Historical Studies
Representations of “Race” in Iberia and the
American Society for Hispanic Art Historical Studies
Chair: Cecelia Levin, Harvard University
Gibson Room, 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 Matriarchship of Blackness in Sandoval’s De Instauranda Aethiopum Salute
Grace T. Harpster, University of California, Berkeley

From Incas to Indians: Race in Colonial Andean Visual Culture
Ananda Cohen Suarez, Cornell University
From Casto to Costumbista: Racialized Social Spaces in Eighteenth- and Nineteenth-Century Mexican Painting
May-Yen Moriuchi, Saint Joseph’s University
The Form of Race: Architecture and “Casta” in Modern Spain
Matilde Maria 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
Chair: Marie Rose, Fairfield University: Alison Poe, Fairfield University
The Liminal Feminine: Multidimensional Reception in the Illuminations of the Divine Moralisé
Ashley Simone, Columbia University; K. Sarah-Jane Murray, Baylor University
Gendering Violence, Response, and Revenge in the Myth of Philomena
Hettty Joyce, The College of New Jersey
Gender issues in the Arena Chapel Giotto’s Virtue, Fortitude, Reexamined
Mary G. Edwards, Pratt Institute
Quer 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
Chair: Francesca Gould Samuel, independent artist; Daniel Keefe, University of Minnesota
Photography and Race
Sutton Parker 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 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
Gabirotte 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
Chair: 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
David Cateforis, University of Kansas
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
Dor 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 – 7:30 PM
American Institute of Graphic Arts
Collaboration, Interaction, Participation: What Does the Role of Participatory Culture Mean for Art and Design Education and Practice?
Beekman Parker, 2nd Floor
Chairs: Helen Armstrong, Miami University, Lee Vander Kooi, Indiana University-Purdue University Indianapolis
Design as Conversation
Helen Armstrong, Miami University
Competences for Collaboration: Teaching, Learning, and Doing Collaborative and Community-Based Work
Lee Vander Kooi, Indiana University-Purdue University Indianapolis
Coevolution vs. Collaboration: Similarities and Differences in Ways of Working Together
Zvezdana Stojsimirovic, 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, Columbus University
Carin Kucey, Vera List Center for Art and Politics
Gordon Knox, Arizona State University Art Museum
Kathy High, Rensselaer Polytechnic Institute
Veselina Minecheva, National Coalition Against Censorship
Mid America College Art Association
Designing Foundations
Petit Trianon, 3rd Floor
Chair: Steven Blitcher, Coastal Carolina University
What is the Value of an Art and Design Education?
Chris Kenne, 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
Rosanie Golob, 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 Parker 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
Symbolic 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 Parker South, 2nd Floor
Chair: 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
Douglas B. Dowd, Washington University in St. Louis
Beyond the Auteur: The Illustration as a Word/Image Object
Scribner’s Monthly as Model
Jarrod Waetjen, Northern Virginia Community College
Affective Illustration
Jennifer A. Greenhill, University of Illinois at Urbana-Champaign
Discussion: Michele H. Bogart, State University of New York at Stony Brook
Toward a New Apprenticeship Model: The Case for Experiential Learning

Valerie Hedquist, University of Montana

St. Sebastian Tended by Irene

Natasha Seaman, Rhode Island College

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

Wayne Franits, Syracuse University

Chair: Henry Luttikhuizen, Calvin College

St. Sebastian Tended by Irene

Lucie Stylianopoulos, University of Virginia

Experiential Learning

The Digital Dig: ArchaeoCore and the Discovery of Hidden Collections

Alexander Sokolicek, Institute of Fine Arts, New York University

Hidden Collections Become Digital Treasures

Ileana Selejan, Institute of Fine Arts, New York University

Trudy Buxton Jacoby, Princeton University

Chairs: Jenni Rodda, Institute of Fine Arts, New York University; Regent Parlor, 2nd Floor

Archaeology Archives: Excavating the Record

Adrienne G. Klein, The Graduate Center, City University of New York

Art and Medicine: Reciprocal Influence

Gramercy A, 2nd Floor

Leonardo Education and Art Forum

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

Mark Shapiro, independent artist

Italian Art Society

Beekman Parlor, 2nd Floor

Business Meeting

Historians of British Art

Gibson Room, 2nd Floor

Business Meeting

Association of Historians of Nineteenth-Century Art

Nassau Suite, 2nd Floor

Chair: Regent Parlor, 2nd Floor

Carolyn Dever, University of California, Berkeley

Wednesday, February 13—16, 2013

February 13–16, 2013

Thursday, Friday
Friday, February 15
12:30 PM–2:00 PM
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.

jmbnueghel.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 Huarachá, Carthage College
Art History Teaching Resources
Michelle Jahn, 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 Mocenuga and Georgia Laris, San Diego Mesa College
Design to Renew
Yvette Perullo, Purdue University
Sierra, Art: Tradition, and Identity in a Contemporary Medieval City
Anna Pipetrato, High Point University
Antoine Claudet’s The Geography Lesson: French Dogeuretotypes 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

FriIday
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.

Pre-Columbian Ceramics: Form, Meaning, and Function
Peter Travis, 3rd Floor
Chairs: Michael D. Carrao, Florida State University; Maline Wenness, Humboldt State University
Are Colima Gadrooned Vessels Pumpkins or Barrel Cacti? Elmic Classification, Representation, and Embodiment in Pre-Columbian Mexican Ceramics
Kristaan D. Vélla, Santa Fe University of Art and Design
The Women’s Terracotta Army: Large Scale Sculpture from El Zapotal, Veracruz, Mexico
Cherri Wilkie, University of Hartford
Exploring the Effigy Funerary Urn Genre: A Highland Maya Interpretation of Monumental Space
Kathleen McCamphill, Florida State University
Zoomorphs, Religion, and Nationhood in Pre-Columbian 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
Chairs: Craig Eliason, University of St. Thomas
Catacreshis and Counter-memory: The Paradoxic Taxonomy of Beaux Arts Architecture as Exemplified in the Work of Henry Hornbostel
Charles L. Rosenbaum, 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
Pleasing the Boxes: The Systematic Description of the Fused Languages of Form in the Context of Typface 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 PNGenbaum, 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 Maroncelli, Institute of Fine Arts, New York University
Performativity, the Performative, and Performance in Contemporary Art
Gramercy A, 2nd Floor
Chair: Robert Geis, 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 “Infacted Tum
Jessica Wyman, Ontario College of Art and Design
Artist, My Barbarian
Malik Gaines, Hunter College, City University of New York
Discussants: Micah 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.Nie, 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. Nie, 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 Friske, University of New Mexico

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
Bruce Barber, Nova Scotia College of Art and Design
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 Bullying, Belmont University
Embedded Exchange: Tattoos as Markers of American/Pacific Islander Interaction in the Late Eighteenth and Early Nineteenth Centuries
Anna Feltin 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
Elkeelie Heuer, independent scholar
The Recycling and Restoration of Funerary Monuments in Late Classical Athens
Rachel Kouser, Brooklyn College, City University of New York
What Demeter Wore to the Eleusinian Mysteries: Cult and the Art of Dress on Makrotr’s Skylphos 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 Forster, University of Basel
Whose Voice Is the Loudest? Negotiating Rival Histories of New Orleans Black Indian Masking
Cynthia Becker, Boston University
Picture War: Interviews, Images, and the Writing of History
Drew A. Thompson, Williams College
Beyond Interviews, beyond Art Criticism: Sharing Time, Learning More
Fiona Sieghethaler, University of Basel
Conversations with Osaka
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 Hoosen, 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
Sight/Site of Alterity: Albrecht Dürer’s The Men’s Bathhouse of ca. 1496
Brady J. Cavillo, 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
Nassau Suite, 2nd Floor
Chair: Elizabeth Otto, University at Buffalo, State University of New York; Brett Van Hoosen, University of Nevada, Reno
Central Europe’s Others, Now and a Thousand Years Ago: The Exhibition Europe’s Center around AD 1000
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Beyond Interviews, beyond Art Criticism: Sharing Time, Learning More
Fiona Sieghethaler, University of Basel
Conversations with Osaka
David Doris, University of Michigan

American Society for Hispanic Art Historical Studies
54 college art association

February 13–16, 2013
55
The Trouble with Paisajismo: 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 Pfegger 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-Lombard, Parma
Lindsay Dunn, University of North Carolina at Chapel Hill

Chair: T’ai Smith, University of British Columbia
Discussant: Fortified Memories: Picturing Chitor in Eighteenth-Century Poems

Demonic Realms
Moving Mountain(s): An Epic Encounter between Divine and Montane Metonyms: Ibex in/as Landscape

Robert Linrothe, Northwestern University
Regent Parlor, 2nd Floor
Lindsay Dunn, University of North Carolina at Chapel Hill
Crafting Identities and Creating Place: Empress Marie-Louise’s as Vehicle for San Diego Still Life Painting
Maria F. Maurer, University of Alabama at Birmingham

Chairs: Gennifer Weisenfeld, Duke University; Yoshiaki Shimizu, Beekman Parlor, 2nd Floor
Disaster and Creativity

Nachtiket Charchani, 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 Khera, Yale University

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

Craft after Deskilling
Gameracy B, 2nd Floor
Chair: T’ai Smith, University of British Columbia
Handcrafted Readymades: Manual Work at the Turn of the Twentieth Century
Ilene 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

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 Mathematics: Fewer Majors, Fewer Transfers, Many Others
Sonja Kelley, The Ohio State University

International Association of Word and Image Studies
Chair: Dylan Beck, Kansas State University
From the Wall, to the Press, to the Streets

February 13–16, 2013
Friday
Imagining Creative Teaching Strategies in Art History
Gibson Room, 2nd Floor
Chairs: Lise Kjar 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 Mini-conference in an Art History Survey Course
Marie Gasper-Hulvat, East Stroudsburg University
Archeological Knowledge in Art History
Robert Petersen, Eastern Illinois University
Guided Discovery for Research: Exploring, Evaluating, and Selecting
Miriam Watts, University of California, Santa Barbara
Guided Discovery for Research: Exploring, Evaluating, and Selecting
Chizu Maruhashi, 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
Pietro ten-Doesschate Chu, Seton Hall University; Emily Pugh, Center for Advanced Study of the Visual Arts
New Resource 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 Jochnow, Teachers College, Columbia University
Discussant: Juli Carson, University of California, Irvine

Harems Imagined and Real
Petra Trianon, 3rd Floor
Chair: Heather Maca, Humboldt State University
Refractions: 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 Circa 1544
Deidre Pardo, Bard College at Simon’s Rock
The Harem Comes Home: Imperial Décor and the Politics of Chintz
Samantha Burton, McGill University
Discussant: Juli Carson, University of California, Irvine

Interpreting Animals and Animality
Bryant Suite, 2nd Floor
Chair: Susan Michelle Merriam, Bard College
Human and Animal Conversions: Caricature and the Delineation of Human Faculty, ca. 1600
Bronwen Wilson, University of East Anglia
Charles Le Brun’s Animal Passions, the Monomane, and the Galerie des Glaces at Versailles
Sheila McTighe, Courtauld Institute of Art
Hunting Birds: Francois Boucher’s Diana’s Return from the Hunt (1749)
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
Rewinding the Museum of Rudolf R
Sarah R. Cohen, University of Albany, State University of New York
C-AA 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
Adjacent Advocacy: An Artist’s Account
Jeanne K. Brindy, Villanova University and Saint Joseph’s University
The Art History Society of the Americas (AHA)
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, Kansas 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 Weinberg, 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 Versailles’ Palais Publico
Simulated Photomontage in the Posters of the Khrushchev Thaw (1956–1964)
Jennifer Raab, Institute of Fine Arts, New York University
Medium, the Medium of Photography
Simulated Photomontage in the Posters of the Khrushchev Thaw
Jason E. Hill, Terra Foundation for American Art and Institut National d’Histoire de l’Art
Papering the Walls: The Khrushchev Thaw (1956–1964)
Masahiro Kawanishi, University of Pennsylvania
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

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 Eclecticism
Lucy Traverse, University of Wisconsin Madison
Sketch Reporting after Pess 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)
Masahiro Kawanishi, University of Pennsylvania
Photography in Doubt, Part II
Concourse G, Concourse Level
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