



college art association
the annual conference
new york city // 2017
february 15 - 18



CONFERENCE PROGRAM CAA 2017 ANNUAL CONFERENCE NEW YORK, NY

caa

conference program

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Save the date!

106th Annual Conference // Los Angeles, CA // February 21–24, 2018





The *Conference Program* is published in conjunction with the 105th Annual Conference of the College Art Association. The *Program* is produced on a very abbreviated schedule in October, and session information is subject to change before the conference. For more information and the most up-to-date chronological schedule of sessions, meetings, and events, see the conference website (conference.collegeart.org) or the **CAA 2017 app**.

The conference will be held at the New York Hilton Midtown, 1335 Avenue of the Americas, New York, NY 10019, from February 15 to 18, 2017. Unless otherwise noted, all activities will take place at this location. CAA is not responsible for lost or stolen property.

By registering for the CAA conference, attendees grant CAA the right to take video images and photographs of attendees in connection with the conference. Attendees authorize CAA to use and publish the images in print and/or electronically. Attendees agree that CAA may use such photographs with or without attendee name and for any lawful purpose, including publicity, illustration, advertising, and web content.

Thank you!

We thank all the volunteers and staff members who made the conference possible and extend our special thanks to the CAA Annual Conference Committee responsible for the 2017 program. We would also like to thank the Samuel H. Kress Foundation for its support of the Travel Fellowship for International Scholars and the members of the selection jury for the CAA Travel Grant in Memory of Archibald Cason Edwards, Senior, and Sarah Stanley Gordon Edwards (Alfred J. Acres, Georgetown University; Cynthia Hahn, Hunter College; and Joan A. Holladay, University of Texas).

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CAA is graciously indebted to Oregon-based artist Julia Oldham for allowing us to use her work, "The Loneliest Place," in our 2017 conference materials. "The Loneliest Place" appeared in the spring 2016 *Art Journal* and tells in a graphic narrative the story of a woman and her dog's travels into a black hole. The ink drawings that comprise this work depict love's altered state through the time-space continuum. Oldham's work can be found at juliaoldham.com.

A SPECIAL THANKS TO OUR CONFERENCE SPONSORS:



Join the conversation!

#myCAA

#CAA2017

Instagram // @collegartassociation

YouTube // youtube.com/user/caanyc

Facebook // collegartassociation

Twitter // @collegart

Download the conference app in the app store!

Welcome

As you know, CAA is the world's largest professional association for visual artists and art historians. We serve as an advocate and resource for individuals and institutions, nationally and internationally.

Our members have told us that the Annual Conference is one of the most important reasons why they join. You appreciate the opportunity to present new scholarship or learn from others in the field. Additionally, you relish the opportunity to connect with visual artists and art historians.

As we retool CAA for the twenty-first century, our goal is to assure our programs meet your professional needs. **A central theme of this year's Annual Conference is "myCAA"—a program designed to seek your input to guide us as we grow the organization in the future.** We have already begun incorporating key changes—including your suggestions—from last year's Task Force on the Annual Conference which Suzanne chaired as vice president for Annual Conference.

For 2017, you will notice these changes to the conference:

- Each session is now ninety minutes in length. This will allow more people to participate in sessions, and you can attend more sessions covering more topics. **This results in a 40% increase in the number of sessions and participants.**
- The range of session topics this year is staggering, as the Annual Conference Committee has worked to create **a conference that offers nearly every point of view.** Just a quick perusal of the schedule reveals that sessions span thousands of years and diverse cultures. **The conference addresses virtually every subject, genre, media, and artistic practice known.**
- We have added a series of "composed sessions," made up of individual papers that are organized around related themes and designed to spark new conversations.
- We have created a series of *Lunch Time Forums*, with a nonacademic focus, of interest to artists and art historians alike.
- We are offering **more professional-development workshops** and panels of interest to the design community.
- We are **bringing new voices to the conference**, as we have accepted more submissions by graduate students and visual artists.
- We have organized the Saturday Symposia, **a day-long series of panels** addressing the themes of museums, design, international art history, and interventions in the future of art history.

Additionally, in 2017 there are more opportunities to visual artists and the general public. For example, the sessions in ARTspace, Media Lounge, and ARTexchange will be free and open to the public. **We are also offering a day of programming for visual artists in Brooklyn on the Tuesday before the Annual Conference itself begins.**

We want to reiterate how important this organization is to the advancement of scholarly pursuits and art making. Our focus on professional development, education, and advocacy is critical. **As we collectively support the field, we help define the culture of the society we inhabit.**

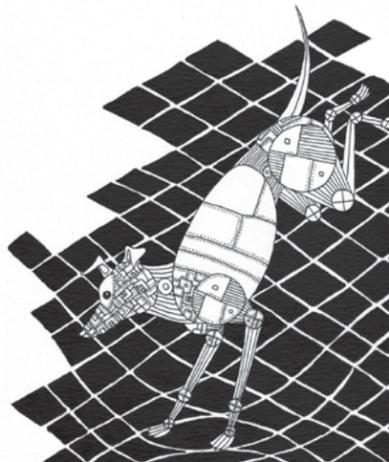
Sincerely,



Suzanne Preston Blier
President



Hunter O'Hanian
Executive Director and
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caa board, staff, and committees

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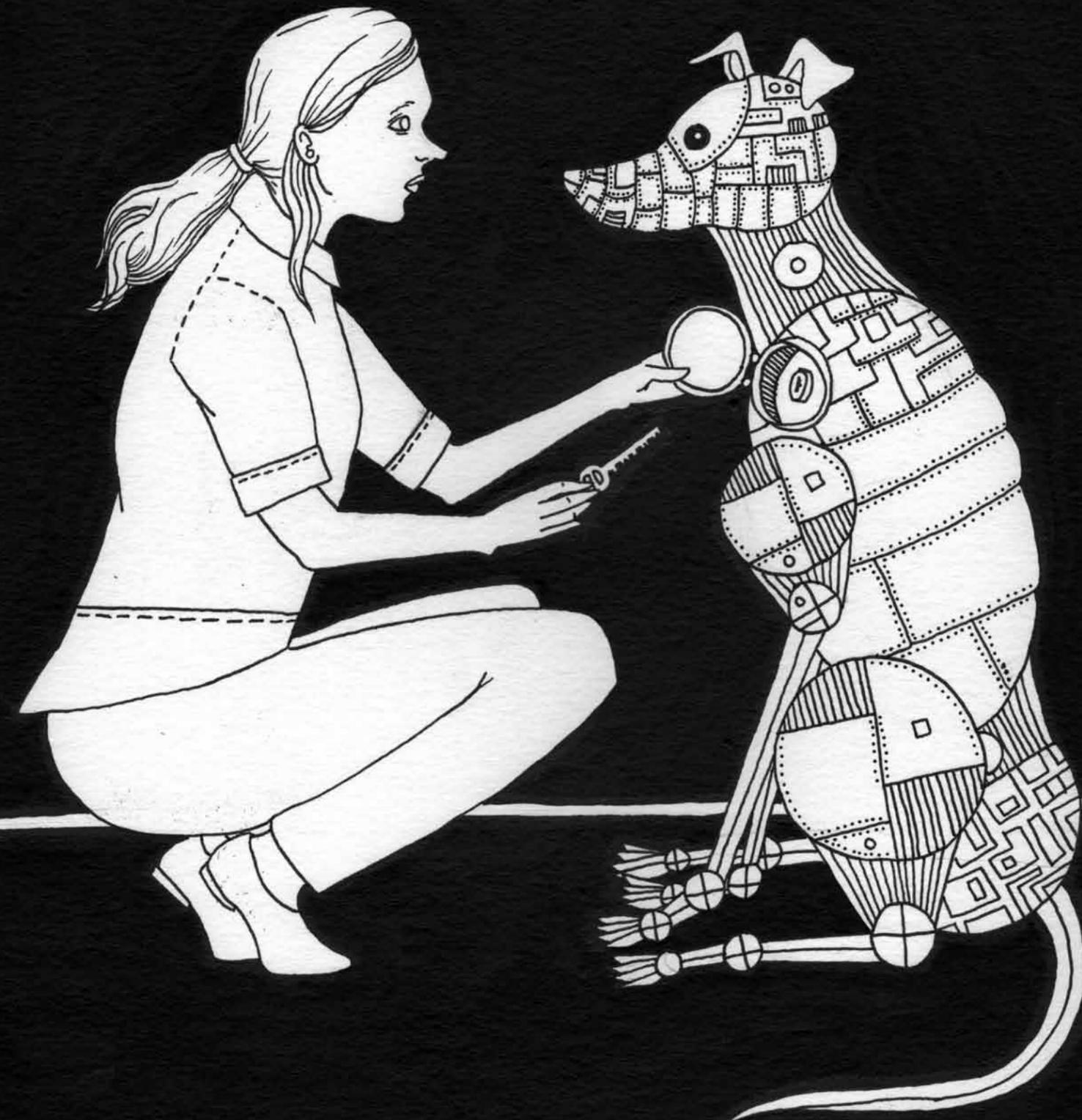
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CAA's comprehensive coverage of the visual arts in *The Art Bulletin*,
Art Journal, *caa.reviews*, and *Art Journal Open* could not exist
without the dedication, expertise, and hard work of many CAA
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general information

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myCAA

As a CAA member you are an important part of the largest international visual arts association. Here, you can connect with a vital community of artists, scholars, and other professionals. For over a century, CAA has served the interests of its members and the field at large. CAA members are part of an exclusive network that provides access to targeted career services, the latest art-world news, and the best original writing on art, research in art history, and critical reviews.

When you attend CAA's Annual Conference, you have the opportunity to interact with others in an ever-expanding professional network, participate in compelling sessions covering the full range of art history and visual culture, and hone your skills in professional development workshops, mentoring sessions, and portfolio reviews.

For a list of membership benefits, and to join, rejoin, or renew your membership online, please visit: collegeart.org/membership.

CAA MEMBERSHIP ONSITE

During the conference learn more about your CAA member benefits at the Second Floor Promenade registration area at the New York Hilton Midtown during the following hours:

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

We look forward to seeing you!

REGISTRATION AND CHECK-IN

MEMBERSHIP AND REGISTRATION RATES 2017:

	MEMBERSHIP	ONSITE REGISTRATION	SINGLE-TIME-SLOT TICKET
Discount Member Prices			
CAA STUDENT MEMBER	\$60	\$160	\$15
CAA RETIRED MEMBER	\$80	\$195	\$15
PART-TIME FACULTY/ INDEPENDENT	\$90	\$195	\$15
Regular Member Prices			
BASIC MEMBER	\$125	\$495	\$20
PREMIUM	\$195	\$295	\$20
Donor Circle Member Prices			
SUSTAINING	\$300	\$295	\$20
PATRON	\$600	\$295	\$20
LIFE	\$5,000	\$295	\$20
NONMEMBER	—	\$595	\$35

REGISTRATION BENEFITS

Full conference registrants receive a conference badge, *Conference Program*, conference tote, a PDF download of the digital publication *Abstracts 2017*, and online access to the *Directory of Attendees*. Pre-purchased special-events tickets may be picked up at check-in.

Badges: A conference badge entitles full conference registrants access to all sessions and the Book and Trade Fair, and free admission to select area museums. Please wear your badge at all times. **There is a \$50 charge to replace a lost badge.**

Directory of Attendees: All full conference registrants can search the *Directory of Attendees* online (you must be logged into your Individual Member Account online to view the *Directory*). It contains the name, address, affiliation, email address, and phone number of all early registrants who chose to be included.

Abstracts 2017: The PDF download of *Abstracts 2017* is free for conference registrants. Non-registrants may purchase the download onsite for \$35.

ONSITE REGISTRATION

Onsite registration will take place on the Second Floor Promenade at the New York Hilton Midtown.

ONSITE REGISTRATION HOURS	
Tuesday	5:00–7:00 PM
Wednesday–Friday	8:00 AM–7:00 PM
Sunday	8:30 AM–2:30 PM

Onsite registration fees may be paid by MasterCard, Visa, American Express, or Discover credit card; by check drawn from a US bank (payable to College Art Association); or in cash. There are no refunds on Annual Conference registration. Registration is not transferable. There is a \$30 fee for returned checks.

SINGLE-TIME-SLOT REGISTRATION

Single-time-slot tickets are available for ninety-minute sessions and may be purchased onsite during registration hours. You may enter any session during the time period for which you purchase a single-time-slot ticket. Arrive early, as the lines for single-time-slot tickets are often long. *Additionally, single-day passes will be available onsite; check at registration booths for details and pricing.*

CHECK-IN AND REGISTRATION AREAS

Second Floor Promenade, New York Hilton Midtown

- Information and Membership
- Onsite Registration
- Purchase of single-time-slot/single-day, special event, and Book and Trade Fair tickets, and *Abstracts 2017* downloads
- Check-in for early, complimentary, exhibitor, and press registrants (**Tuesday night only**)

Third Floor West Promenade, New York Hilton Midtown

- Check-in for early, complimentary, exhibitor, and press registrants (**Wednesday through Saturday only**)

By registering for the CAA conference, attendees grant CAA the right to take video images and photographs of attendees in connection with the conference. Attendees authorize CAA to use and publish the images in print and/or electronically. Attendees agree that CAA may use such photographs with or without attendee name and for any lawful purpose, including publicity, illustration, advertising, and web content.

INSTITUTIONAL REGISTRATION

CAA institutional members at the Department/Museum and Academic/Corporate levels were able to register their faculty, staff, and students during *early registration only*. If your institution is interested in becoming an institutional level member in 2017, please contact CAA member services at membership@collegeart.org or 212-691-1051, ext. 1. This benefit is not transferable among departments, libraries, or museums within a college or university. CAA does not extend this offer to institutions with membership to Journal Subscribers serviced directly by Routledge, Taylor & Francis.

INFORMATION FOR SPEAKERS

CHANGES FOR 2017

We want you to be aware of three important changes this year:

- All conference sessions are ninety minutes long.
- All conference participants (chairs, speakers, discussants, moderators, etc.) must be current *individual CAA* members through February 18, 2017, regardless of affiliated society membership, institutional affiliation, or invited status.
- All conference participants are required to register for the conference or purchase a single-session ticket onsite for their session.

MEMBERSHIP REQUIREMENT

All conference participants, regardless of role within their session and regardless of their membership in a CAA committee or Affiliated Society, must be current individual CAA members through February 18, 2017. Institutional membership DOES NOT qualify as individual membership. **Speakers must be active members to be included in conference listings.**

REGISTRATION REQUIREMENT

All conference participants, regardless of their role within their session, must register for the conference. CAA encourages full conference registration to take advantage of the sessions and events, but at the very least, each participant must purchase a single-session ticket onsite to participate in their session. **Speakers must have a conference badge or single-session ticket to attend their session.**

CAA has lowered the price of single-session tickets to accommodate anyone who may not be able to afford full conference registration (to \$15/\$20 per ticket). Single-session tickets are sold onsite during the conference. All speakers purchasing tickets should plan to do so at least 1.5 hours before their session's start to leave enough time to get through registration lines and prepare for their session. Please note that only those who register for the *full* conference will receive conference publications, badge, and tote.

SPEAKER READY ROOM

At the conference, the Speaker Ready Room will be available for session participants to gather before their sessions and review/combine PowerPoint presentations or organize themselves while preparing for their session. You are welcome to run through your session, go over session-specific procedures or timing with your speakers, or strategize with your co-chairs in this room with minimal distractions. The Speaker Ready Room is located on the New York Hilton Midtown's Concourse Level in Concourse B.

The Speaker Ready Room is also the site of the optional session orientation meetings that are held each morning between 7:30 and 8:30 AM during the conference. An AV technician will be available at these meetings to assist you and answer any questions you may have about the AV equipment.

The Speaker Ready Room will be closed from 12:00 to 1:30 PM each day of the conference for lunch. CAA is not responsible for speaker notes, computers, or personal belongings left unattended in the room.



MUSEUM LISTINGS

For the duration of the conference, present your CAA conference badge for free admission. CAA is grateful to all the institutions that have opened their doors to CAA conference attendees. For additional information and more detailed transportation directions, please visit the conference.collegeart.org website, download the **CAA 2017 app**, or visit the institution's website.

American Folk Art Museum

2 Lincoln Square
(Columbus Avenue between West 65th and 66th Streets)
Hours: (Special extended hours for CAA conference attendees)
Tuesday–Saturday 10:00 AM–7:30 PM; Sunday 12:00–6:30 PM;
Closed Monday

On view in February: *Securing the Shadow: Posthumous Portraiture in America*

El Museo del Barrio

1230 Fifth Avenue
Hours: Wednesday–Saturday 11:00 AM–6:00 PM;
Sundays 12:00–5:00 PM

The Frick Collection

1 East 70th Street
Hours: Tuesday–Saturday 10:00 AM–6:00 PM;
Sunday 11:00 AM–5:00 PM

On view in February: *Pierre Gauthière: Virtuoso Gilder at the French Court*

Leslie-Lohman Museum of Gay and Lesbian Art

26 Wooster Street
Hours: Tuesday–Sunday 12:00–6:00 PM; Thursday 12:00–8:00 PM

The Metropolitan Museum of Art: The Met Breuer

945 Madison Avenue
Hours: Tuesday–Thursday 10:00 AM–5:30 PM; Friday and Saturday 10:00 AM–9:00 PM; Sunday 10:00 AM–5:30 PM;
Closed Monday

The Metropolitan Museum of Art: The Met Cloisters

99 Margaret Corbin Drive, Fort Tryon Park
Hours: Open seven days a week 10:00 AM–4:45 PM

The Metropolitan Museum of Art: The Met Fifth Avenue

1000 Fifth Avenue
Hours: Sunday–Thursday 10:00 AM–5:30 PM;
Friday and Saturday 10:00 AM–9:00 PM

On view in February: *Max Beckmann in New York; Selections from the Collection of Jefferson R. Burdick; and City of Memory: William Chappel's Views of Early 19th-Century New York*

The Museum of Arts and Design

2 Columbus Circle
Hours: Daily 10:00 AM–5:30 PM

On view in February: *Voukos: The Breakthrough Years; Lauren Kalman: But if the Crime Is Beautiful . . . ; and Françoise Grossen Selects*

The Museum of the City of New York

1220 Fifth Avenue at 103rd Street
Hours: Daily 10:00 AM–6:00 PM

On view in February: *New York at Its Core; Gay Gotham; Mastering the Metropolis: New York and Zoning, 1916–2016*

New Museum

235 Bowery
Hours: Wednesday–Sunday 11:00 AM–6:00 PM;
Thursday until 9:00 PM

On view in February: *Raymond Pettibon: A Pen of All Work*

Rubin Museum of Art

150 West 17th Street
Hours: Monday and Thursday 11:00 AM–5:00 PM; Wednesday 11:00 AM–9:00 PM; Friday 11:00 AM–10:00 PM; Saturday and Sunday 11:00 AM–6:00 PM; Closed Tuesday

On view in February: *Gateway to Himalayan Art; Nepalese Seasons: Rain and Ritual; and Sacred Spaces: Himalayan Wind and the Tibetan Buddhist Shrine Room*

CONFERENCE SERVICES

Internet Access

The New York Hilton Midtown provides complimentary wireless service in the main lobby. In all guest rooms, the rate is \$14.99/24 hours.

Business Center

The New York Hilton Midtown's full-service business center, located on the second floor, provides copy services, faxing, shipping, and computer access for email. Business hours are Monday through Friday, 7:00 AM–7:00 PM, and Saturday and Sunday, 9:00 AM–5:00 PM. After hours, the business center is fully automated, and can be accessed by registered guests by using their guest room keys.

Child Care

Hotels maintain a list of licensed, bonded agencies offering onsite child-care services. CAA does not provide child care and you must make your own arrangements. Contact your hotel's concierge for additional information.

Food and Beverage

Hilton New York Midtown has many dining options. **Herb N' Kitchen**, the Hilton's new concept restaurant, is open daily from 6:00 AM to 1:00 AM for coffee and light fare with a breakfast buffet served daily from 6:30 AM to 11:00 AM. For wine, cocktails, and light fare, visit the **Lobby Lounge**, which is open daily from noon to midnight, or **Bridges Bar**, which is open Monday to Saturday from 5:30 PM to 2:00 AM. For a unique venue or late-night entertainment, **Minus5° Ice Bar** is open Sunday to Thursday from 11:00 AM to 12:30 AM or Friday and Saturday from 11:00 AM to 2:00 AM (children welcome until 8:00 PM).

Quiet Room

CAA has made the **Concourse C** room available as a quiet room throughout the conference. This room is available for all conference attendees as a quiet place to await the next session or interview or to sit for a few minutes away from the energy of the Annual Conference. Please refrain from cell phone or technology use and conversations when in this space to allow others peace and quiet. The quiet room will be available from 8:00 AM to 5:00 PM Wednesday and Saturday, and from 8:00 AM to 7:00 PM Thursday and Friday.

Lactation Room

A room has been set aside for conference participants with lactation needs. Please contact Katie Apsey, manager of programs, in the Speaker Ready Room (**Concourse B**) to receive room information and arrange access.

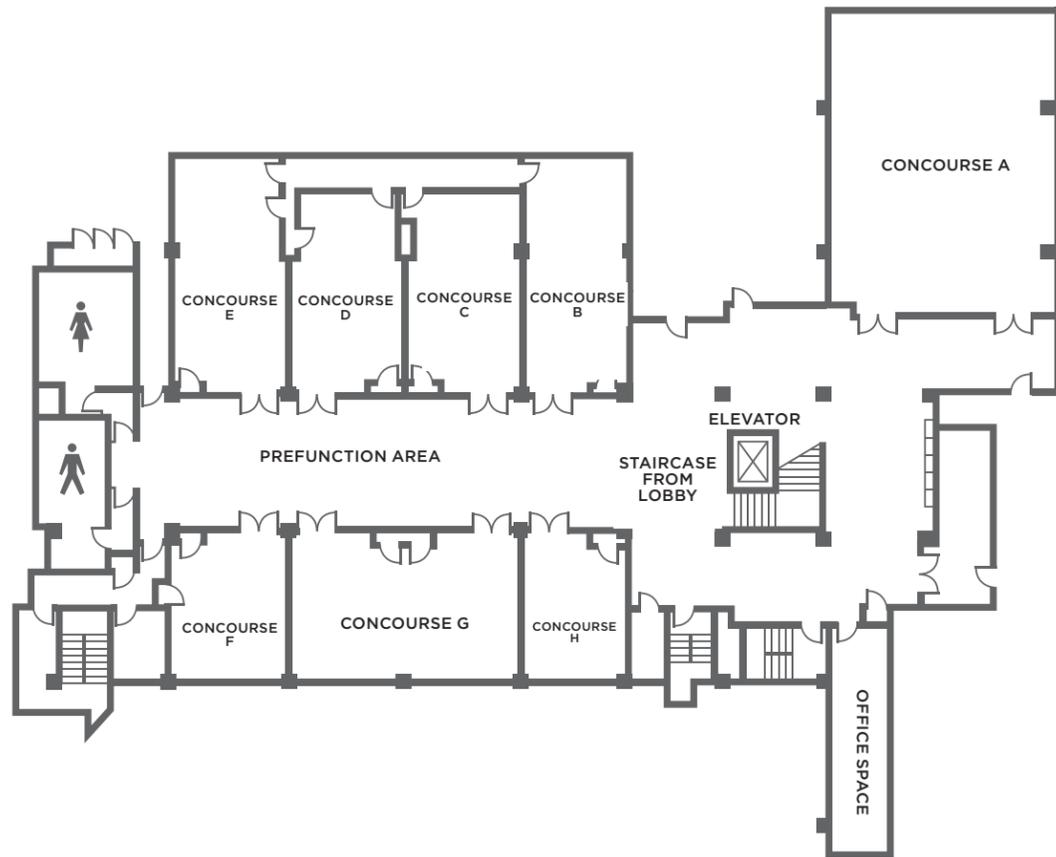
Special Accommodations

CAA is committed to providing access to all individuals attending the conference. Special accommodations (e.g., sign-language interpretation, large-type print materials, transportation) were made in advance of the conference by contacting Paul Skiff or the Programs department.

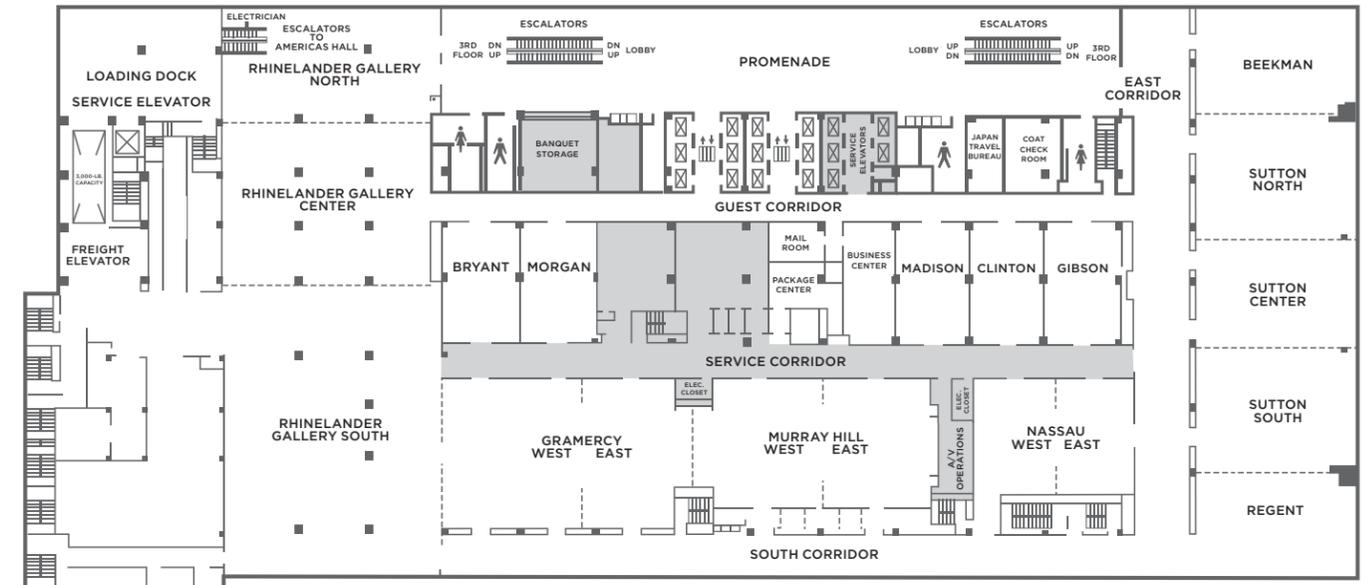


NEW YORK HILTON MIDTOWN MAPS

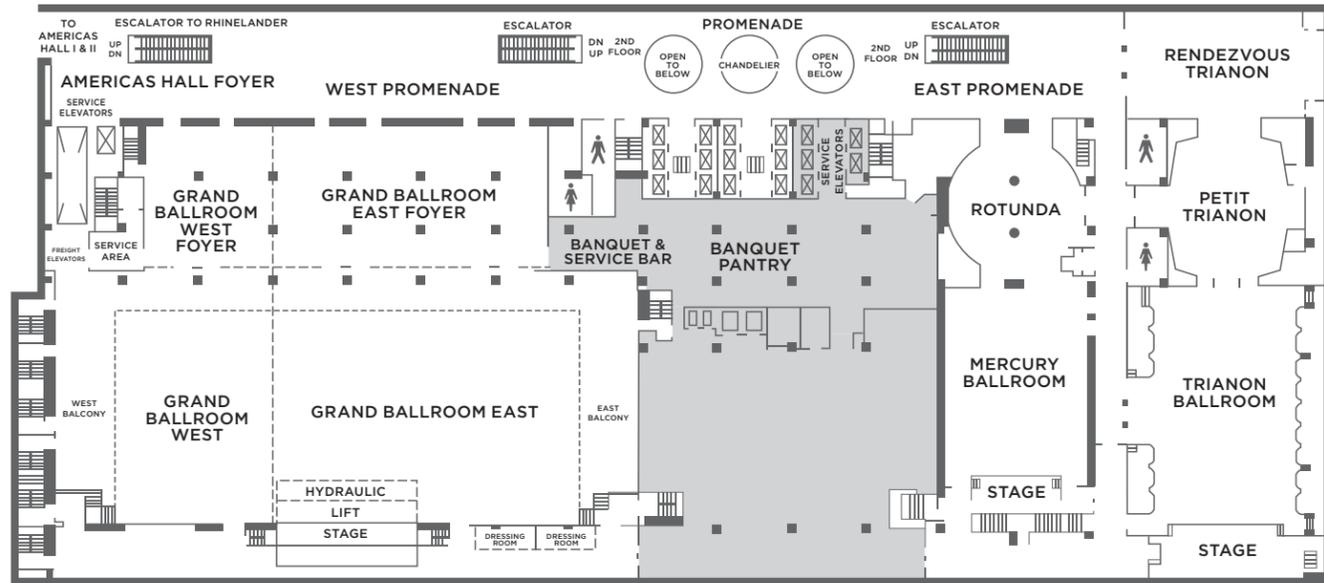
NEW YORK HILTON MIDTOWN // CONCOURSE LEVEL



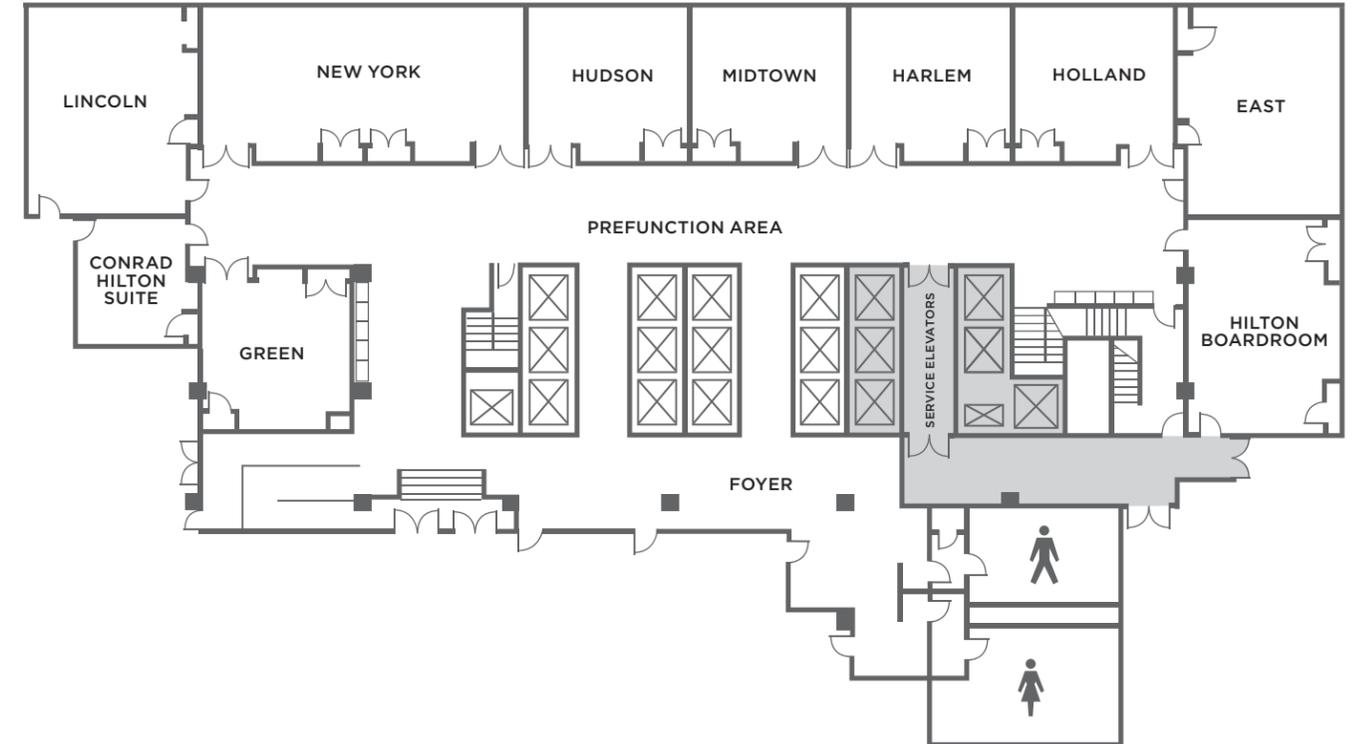
NEW YORK HILTON MIDTOWN // SECOND FLOOR



NEW YORK HILTON MIDTOWN // THIRD FLOOR



NEW YORK HILTON MIDTOWN // FOURTH FLOOR





sessions

All sessions will be held at the New York Hilton Midtown unless otherwise noted. Schedule is subject to change. For the most up-to-date information, download the CAA 2017 app or visit the conference website.

NEW SESSION TYPES

Composed Sessions

Composed sessions are comprised of three to four individual papers, grouped according to related themes and/or subject areas. These assembled sessions have been organized and formatted by the individual participants. Like all conference sessions, they are ninety minutes in length.

Saturday Symposia Sessions

A day-long series of panels on specific subjects of importance to the membership are highlighted on Saturday. The topics included in the 2017 conference are: Museums; The Design Field; International Art History; and Interventions in the Future of Art History.

PROGRAM SCHEDULE

WEDNESDAY, FEBRUARY 15

8:30–10:00 AM

Alternative Art Histories of the World

Madison Suite, 2nd Floor
CHAIRS: **Nikolas Drosos**, Independent Scholar; **Kate Cowcher**, Stanford University

From Chang'an to Athens: Wang Ziyun (1897–1990), He Zhenghuang (1914–1994), and Global Art History in Twentieth-Century China

Jin Xu, University of Chicago

Debating the Westernness of Global Art History in the 1930s: Ananda Coomaraswamy and Meyer Schapiro

C. Oliver O'Donnell, Kunsthistorisches Institut in Florenz–Max Planck-Institut

On How Pietro Bardi Inserted Brazilian Art into the Western Canon

Camila Maroja, Colgate University

Contemporary Art, Ethnography, and the Western Museum: Perspectives from Britain

Beekman Parlor, 2nd Floor
CHAIR: **Richard Hylton**, University for the Creative Arts

El Hadji Sy: "Decolonizing" Western Collections of Ethnography through Contemporary Art Scholar-Activism
Carol Ann Dixon, University of Sheffield

Flagship: Reading Romuald Hazoumè's "La Bouche Du Roi" at the British Museum

Richard Hylton, University for the Creative Arts

Composed Session

Corpses of Art: New Critical Models

Gramercy A/West, 2nd Floor

Does "Art Doctored" Equal "Art Neutered"?

Clive Cazeaux, Cardiff Metropolitan University

Art and Boredom: Deleuze on Meat and Vegetables

Jonathan Macagba, Stony Brook University

Corpse of Art: IRWIN's "Lifelike" Malevich

Milena Tomic, OCAD University

What Time for the Periphery?

Foteini Vlachou, Instituto de História Contemporânea, Faculdade de Ciências Sociais e Humanas, Universidade Nova de Lisboa

Composed Session

Energy Exchange: Creative Problem Solving

Regent Parlor, 2nd Floor

Synaptic Leaps: Energy Interchange in Contemporary Printmaking

Deborah Cornell, Boston University

Once You Know, You Can't Unknow: Creative Problem Solving in Computationalist Culture

Zachary Kaiser, Michigan State University

The Efficacy of Painting in the Landscape Imagination

Sandy Litchfield, University of Massachusetts Amherst

Emotional Location: A Reflection on the Digitally Rendered Surface

Barbara Rauch, OCAD University

Euratom at Sixty: Art and Atomic Energy

Clinton Suite, 2nd Floor

CHAIR: **Catherine Jolivet**, Missouri State University

Atomic Form: Klein's Nuclear Blue, Cocteau's Uranium Blues

Brian R. Jacobson, University of Toronto

Chernobyl and the Post-Colonial Landscape: Contemporary Imaginations

Hanna Chuchvaha, University of Alberta

Nuclear Utopias: Visibility and Indexicality, from Hiroshima to Fukushima

Katherine Guinness, North Carolina State University

WEDNESDAY, FEBRUARY 15

8:30–10:00 AM

Expanding Modernism: Printmaking in America, 1940–60

Sutton Parlor North, 2nd Floor

CHAIR: **Christina Weyl**, Independent Scholar

ART: *What Pollock Learned from Hayter*

Elizabeth L. Langhorne, Central Connecticut State University

Inventive by Design: Harry Bertoia's Experimental Monotypes of the 1940s

Sydney Skelton Simon, Stanford University

Collaboration and Narrative in Abstract Expressionist

Printmaking: Revenge by Willem de Kooning and

Harold Rosenberg

Jennifer Field, Institute of Fine Arts, New York University

Composed Session

Figuration in the Global Early Modern

Trianon Ballroom, 3rd Floor

Rise of Shiism in Iran and the Art of Figurative Representation

Chad Kia, Independent Scholar

Toeput and the Codex Maggi

Natsumi Nonaka, Montana State University

Early Modern Portrayals of Muslims by Dutch Printmaker Jan

Cornelisz Vermeyen and How Personal Contact with Others

Affects Artistic Representation

Carolyn Van Wingerden, Rice University

Immeasurable Extravagance: Proposals for an Economy of Abundance in an Age of Scarcity

Sutton Parlor Center, 2nd Floor

CHAIRS: **Jorella Andrews**, Goldsmiths, University of London;

Leah Durner, Independent Visual Artist

Session Introduction: Reclaiming Extravagance for a

Time Such as This

Jorella Andrews, Goldsmiths, University of London

The Festive High Altar in Spain (1760–80) and the Enlightenment

Polemic over Folk Indulgence

Tomas Macsotay, Universitat Pompeu Fabra

The Lights Are Much Brighter There: Performance in Downtown

New York (1978–88) as an Economy of Abundance

Meredith Mowder, The Graduate Center, The City University

of New York

Extravagant Painting: Outpouring and Overflowing

Leah Durner, Independent Visual Artist

Composed Session

Negotiated Spaces of Contemporary Practice

West Ballroom, 3rd Floor

Niki de Saint Phalle's Liveness

Samuel Adams, University of Southern California

Negotiated Spaces: Gabriel Orozco and the Grid

Benjamin Clifford, Institute of Fine Arts, New York University

Space Invaders: Border Crossing in Daniel Halter's Heartland

Andrew J. Hennlich, Western Michigan University

Composed Session

Pedagogy I: Fundamentals

Petit Trianon, 3rd Floor

Problem-Finding and Meaning-Making: An Examination

of the Advanced Placement Studio Art Concentration Process

Amy Charleroy, Teachers College, Columbia University

Teaching Histories of Art and Design . . . Together

Susan Funkenstein, University of Michigan

Transforming Not Transferring Content to Create an

Online Art History I Survey Course

Ingrid Steiner, Gnomon School of Visual Effects,

Games & Animation

Expert Consensus on Teaching the Art History Survey:

A Delphi Study

Josh Yavelberg, George Mason University

Picturing Social Movements from Emancipation to Black Lives Matter

Sutton Parlor South, 2nd Floor

CHAIRS: **Cheryl Finley**, Cornell University; **Deborah Willis**,

New York University

#SayHerName, Artists Respond: Charles White (1951),

Lorensay Hamilton (2016)

Kellie Jones, Columbia University

Contemporary Art Troubling Racialized Vision

Dipti Desai, New York University

Visualizing Criminal (In)Justice: How Data Visualization Helps

Us Understand That Black Lives Matter

Charlton D. McIlwain, New York University

Vision and Justice: The Role of Art for Citizenship in African

American Culture

Sarah Lewis, Harvard University

Road through Midnight: A Civil Rights Memorial

Jessica Ingram, California College of the Arts

Art Historians Interested in Pedagogy and Technology (AHPT)

Prove It! Publish It! Art History and the Scholarship of

Teaching and Learning

Rendezvous Trianon, 3rd Floor

CHAIRS: **Denise Amy Baxter**, University of North Texas;

Kelly Donahue-Wallace, University of North Texas

Research Design and Methods

Sara Wilson McKay, Virginia Commonwealth University

Institutional Concerns

Denise Amy Baxter, University of North Texas

Case Studies

Kelly Donahue-Wallace, University of North Texas

"So near and yet so foreign": Negotiating Touristic Experience through Design

Nassau Suite East/West, 2nd Floor

CHAIR: **Sara Desvernine Reed**, Virginia Commonwealth University

The Tropicana: Designing Cosmopolitan Cubanidad

Erica Morawski, Smith College

To and From Ticul: Uses of the Maya Pot in California Design,

Science, and Counterculture

Robert J. Kett, San Francisco Museum of Modern Art

How to See Japan: Japan Tourist Bureau Images for Western

Tourists of the 1930s

Dori Griffin, Ohio University School of Art + Design

From Hotels to Home: Designing Ghana's Tourism Industry

through Asanti Textiles

Allison Joan Martino, University of Michigan

Arriving and Departing from American Sāmoa

Kelema Lee Moses, Occidental College

Text and Image Intersections from Latin America

Morgan Suite, 2nd Floor

CHAIR: **Idurre Alonso**, The Getty Research Institute

In Between: Experimental Poetry and Proto-conceptual

Exercises in Latin America

Idurre Alonso, The Getty Research Institute

Simultaneity and Translation: Transcultural Collaborations

in Latin American Art

Selene Preciado, The Getty Foundation

SPONTANEOUS COMBUSTION: Conceptual Conceit and

the Visuals Arts in Chile, ca. 1978

José Falconi, Harvard University

DISCUSSANT: **Daniel Quiles**, School of the Art Institute

of Chicago

Midwest Art History Society (MAHS)

Watanabe Kazan (1793–1841), Portrait of Ōzora

Buzaemon (1827)

Bryant Suite, 2nd Floor

CHAIR: **Rhiannon Paget**, Saint Louis Art Museum

From Masterful Preparations to Treasured Copies: Japanese

Portraiture at the Cleveland Museum of Art

Sinéad Vilbar, Cleveland Museum of Art

The Painter's Laboratory: Negotiations of Eastern Tradition

and Western Technology in Early Modern Japan

Rhiannon Paget, Saint Louis Art Museum

Disability and Spectacle, or Ōzora Buzaemon Comes to Edo

Michael Toole, University of Wisconsin–Madison

WEDNESDAY, FEBRUARY 15

10:30 AM–12:00 PM

Art in the Age of Financial Crisis

Trianon Ballroom, 3rd Floor

CHAIRS: **Marisa Lerer**, Manhattan College; **Conor McGarrigle**, Dublin Institute of Technology

Artist as Owner not Guarantor

Amy Whitaker, New York University

Normalizing Deviance and the Construction of THE MARKET

Mark Curran, Institute of Art, Design & Technology

Currency, Art, and Economic Crisis

Elena Shtromberg, University of Utah

Artistic Interventions in Finance

Derek Curry, State University of New York Buffalo;

Jennifer Gradecki, Michigan State University

Renaissance Society of America (RSA)

Early Modern Senses and Spaces

Sutton Parlor South, 2nd Floor

CHAIR: **David Karmon**, College of Holy Cross

The Sensory Experience of Ottoman Tombs

Nina Ergin, Koç University

Mapping Acoustic Itineraries in Renaissance Florence

Niall Atkinson, The University of Chicago

Sensing the Holy in Renaissance Spain

Tom Nickson, The Courtauld Institute of Art

Fountains and Embodied Experience in Early Modern Italy

Anatole Tchikine, Dumbarton Oaks Research Library

and Collection

Society of Historians of East European, Eurasian, and Russian Art and Architecture (SHERA)

Emerging Scholars: Politics and the Collective in East European and Russian Art, Part I

West Ballroom, 3rd Floor

CHAIR: **Alice Isabella Sullivan**, University of Michigan

Radical Pop Culture? Trn and the Young Czechoslovak

Left of the 1920s

Julia Secklehner, The Courtauld Institute of Art

The Modern Folklorism of Zagreb's City Cellar Murals

Heidi Cook, Truman State University

Participation and Collectivity in Art of the Soviet and

Post-Soviet Belarus, Moldova, and Ukraine Since the 1970s

Maria Lanko, University of Aberdeen

WEDNESDAY, FEBRUARY 15

10:30 AM–12:00 PM

Emerging Technology and Contemporary Art: What Is Twenty-First-Century Craft?

Bryant Suite, 2nd Floor

CHAIRS: **Michelle LaFoe**, OFFICE 52 Architecture;
Isaac Campbell, OFFICE 52 Architecture

Evidence of Mind: Is the Perception of Intent What Defines and Binds the Ever-changing Spectrum of Craft?

Alison Howell, University of the West of England

Rigid Textiles: Examining the Reciprocal Relationship between Composite Surface Morphologies and Methods of Production
David Costanza, Rice University School of Architecture

Material Simulations

Mike Andrews, School of the Art Institute of Chicago

Beyond Fracture

Ingrid Murphy, Cardiff School of Art & Design,
Cardiff Metropolitan University

Global Conversations I

Sutton Parlor Center, 2nd Floor

CHAIR: **Michael Ann Holly**, Clark Art Institute

Globalized Regionalism and Modernist Aesthetics in the Built Environment

Gramercy B/East, 2nd Floor

CHAIRS: **Susanne Bauer**, Federal University of Uberlandia;
Eliana Sousa Santos, University of Coimbra

Doxiadis's "Entopia": An Early Version of Globalized Regionalism
Costandis Kizis, Architectural Association School of Architecture

Crafting Modernities: "Vernacular" Architectures in the Interwar Years

Theodossios Issaias, Yale School of Architecture

From Knowledge Transfer to Knowledge Flows: Non-Western Modernist Models

Mónica Pacheco, ISCTE-IUL

The Uses of Regionalism in (Post-)Yugoslavian Discourse on Mass Housing

Lea Horvat, University of Hamburg

History through Things/Things through History: Design Objects in the Museum

Gramercy A/West, 2nd Floor

CHAIRS: **Emily Orr**, Cooper Hewitt, Smithsonian Design Museum; **Christine Guth**, Independent Scholar

The Japanese Camera on Display: History through the Lens of a Nikon

Kelly Midori McCormick, University of California, Los Angeles

MoMA and the Accession of Digital Type Designs

Craig Eliason, University of St. Thomas

Collecting and Displaying Contemporary Fashion:

The Conservator's Perspective

Sarah Scaturro, The Costume Institute, The Metropolitan Museum of Art

Curating Kul'ttovary

Yelena McLane, Florida State University

Islam and Contested Cultural Heritage in Africa

Sutton Parlor North, 2nd Floor

CHAIRS: **Michelle Moore Apotsos**, Williams College;
Barbara Frank, Stony Brook University

Preservation, Priorities, and the Histories: Private vs. Public in Agadez

Ikem Stanley Okoye, University of Delaware

What Is Fulbe and What Is Islamic about Fulbe Islamic Architecture in Northern Cameroon?

Mark Dike DeLancey, DePaul University

Heritage Lost and Found: Recent Cultural Preservation Initiatives and Installations in Fez, Morocco

Michelle Huntingford Craig, Cuesta College

Contested Sites of Remembrance: Islamic Heritage in Timbuktu

Rosa de Jorio, University of North Florida

Mediated Landscapes: The Use of Photography, Film, and Television in Land Art

Rendezvous Trianon, 3rd Floor

CHAIRS: **Joy Sleeman**, University College London;
Jane McFadden, ArtCenter College of Design;
Sajda van der Leeuw, University of Oxford

A More or Less Mental Institution: Fernshegalerie Gerry Schum
Margot Bouman, Parsons School of Design, The New School

Authenticating the Local: Land Art's Two Geographies

Nicholas B. Bauch, University of Oklahoma

To Signal

Gillian Turner Young, Columbia University

A Mediated Forest

Edwina Fitzpatrick, University of the Arts London

New Materialisms in Contemporary Art

Regent Parlor, 2nd Floor

CHAIR: **Lex Morgan Lancaster**, University of Wisconsin–Madison

All This Stuff: Jack Smith's Queer Materialism

Joshua Lubin-Levy, New York University

Scaffold For

Anna Campbell, Grand Valley State University

Howardena Pindell's Abstract Woven Paintings: Materiality as Black Feminist Critique

Sarah Cowan, University of California, Berkeley

Queering Form

Linda Besemer, Occidental College

Composed Session

Performing Materials

Nassau Suite East/West, 2nd Floor

Slow Plastic

Freedom Baird, Massachusetts College of Art and Design

Interactive Art Machines

Sena Clara Creston, Washington State University;

Charles Pezeshki, Washington State University

The First Manifesto of Surrealism and Other Restagings

Craig McDaniel, Herron School of Art and Design, Indiana University Purdue University Indianapolis; **Jean Robertson**, Herron School of Art and Design, Indiana University Purdue University Indianapolis

Composed Session

Reception Studies in Modernism: Around the Great War

Petit Trianon, 3rd Floor

"In front of the picture, the spectator must learn how to empathize": Alfred Döblin Looks at Umberto Boccioni's Painting in Berlin, 1912

Riccardo Marchi, University of South Florida

A Queer Kirchner at the Guggenheim

James A. van Dyke, University of Missouri

Serenity and Somnambulism in Franz Marc's Portraits of Russi

Jean Marie Carey, University of Otago

Taking Place: Renegotiating Art and Ecology from the Eighteenth Century to Today

Beekman Parlor, 2nd Floor

CHAIRS: **Kelly Presutti**, Massachusetts Institute of Technology;
Monica Bravo, Yale University

Material Ecology on the French Atlantic Shore

Maura Coughlin, Bryant University

"Torn from Its Bowels": The Ecology and Places of a Silver Sugar Bowl

Laura Turner Igoe, Harvard Art Museums

Tectonics, Tectology, and the Wegenerian Revolution

Kristin Romberg, University of Illinois, Urbana-Champaign

The Last Frontier: Current Trends in the Visual Culture of the Circumpolar North

Madison Suite, 2nd Floor

CHAIRS: **Zoë Marie Jones**, University of Alaska Fairbanks;
Annie Duffy, University of Alaska Fairbanks

Per Kirkeby and the Circumpolar North

Clarence Burton Sheffield Jr., Rochester Institute of Technology

Remote Sensing: Case Studies of Indigenous Centers in the North

Zoë Marie Jones, University of Alaska Fairbanks; **Annie Duffy**, University of Alaska Fairbanks

The Soniferous Æther of the Land Beyond the Land Beyond
Carmen Victor, York University

Polar Lab Program: Artists and Social Action in the Arctic

Julie Decker, Anchorage Museum at Rasmuson Center

Composed Session

The Transnational 1960s: Concept and Critique

East Ballroom, 3rd Floor

Trial in Process: The "Audiovisual" as "New Criticism" in Brazil
Sonia Angela de Laforcade, Princeton University

Religion in Drag: The Political Stakes of "Dematerialization" in Argentina and the United States during the Vietnam War Era
Melinda Guillen, University of California, San Diego

Stephen Willats's "Freezone": Genealogies, Trajectories, and Mediatization

Sharon L. Irish, University of Illinois at Urbana-Champaign

The Ersatz Art School and Councils of Councils: Dutch Institutions of Critique in the 1960s

Janna Therese Schoenberger, The Graduate Center, The City University of New York

Visualizing the Risorgimento: Art in Italy Before and After Unification

Morgan Suite, 2nd Floor

CHAIR: **Caterina Y. Pierre**, Kingsborough Community College, The City University of New York

Stefano Lecchi's Photographic Pilgrimage of War

Beth Saunders, The Metropolitan Museum of Art

Art, Criticism, and Nationalism in Telemaco Signorini's Italy

Claire L. Kovacs, Augustana College, Augustana Teaching Museum of Art

Death of the Hero: The Tomb of Giovanni Battista Niccolini (1782–1861) by Pio Fedi (1816–1892) and the Creation of National Sentiment in Post-Risorgimento Italy

Caterina Y. Pierre, Kingsborough Community College, The City University of New York

Writing Art History in the Margins: Rethinking Centers and Peripheries in "Non-Western" Art Historiography

Clinton Suite, 2nd Floor

CHAIRS: **Peyvand Firouzeh**, Kunsthistorisches Institute, Florence; **Danielle Becker**, University of Cape Town

The Center within the Periphery: South African Art History and the Framing of the Art Museum

Danielle Becker, University of Cape Town

Under the Shadow of Empires: Historicizing Deccan Studies in Art Historiography of the Islamicate Societies

Peyvand Firouzeh, Kunsthistorisches Institute, Florence

Language and Terminology in Art Histories of Turkey

Ceren Özpınar, University of Sussex

WEDNESDAY, FEBRUARY 15

12:15–1:15 PM

Noon Forum

Hot Topic: Advocating for Your Department

Rendezvous Trianon, 3rd Floor

Explore how faculty members and department chairs can secure outside funding for projects in their respective departments.

SPEAKERS: **Deborah Bright**, Pratt Institute; **Roberta W. Albert**, Columbia University School of the Arts; **Heather Pontonio**, Emily Hall Tremain Foundation

DISCUSSANT: **Hunter O'Hanian**, College Art Association

Noon Forum

Key Conversation: Navigating Public Opposition to Museum Exhibitions

Trianon Ballroom, 3rd Floor

SPEAKERS: **Lisa Melandri**, Contemporary Art Museum St. Louis; **Stephanie Stebich**, Tacoma Art Museum; **Catherine J. Morris**, Brooklyn Museum

DISCUSSANT: **Svetlana Mintcheve**, National Coalition against Censorship

WEDNESDAY, FEBRUARY 15

1:30–3:00 PM

A Little Hungry, a Little Thirsty: Contemporary Art, Writing, Form, and Practice

Nassau Suite East/West, 2nd Floor

CHAIRS: **Sarah Smith**, The Glasgow School of Art; **Elizabeth Reeder**, The University of Glasgow

The Dress of Thought: Form and Style in Contemporary Art Writing

Susannah Thompson, The University of Edinburgh

What a Thirst It Was: Longing, Excess, and the Genre-Bending Essay

Elizabeth Reeder, The University of Glasgow

"You're the least important person in the room and don't forget it": The Intimate Relations of Subjectivity, Analysis, Deviant Thought, and the Illegitimate Everyday

Laura Edbrook, The Glasgow School of Art

I Like the Unpath Best: Art-Practice-Writing and the Creation of Complex, Generative, and Complicating Forms and Contexts

Amanda Thomson, The Glasgow School of Art

DISCUSSANT: **Laurie Palmer**, University of California, Santa Cruz

Bad Bodies: Inscriptions of Fatigue, Instability, and Resistance

Madison Suite, 2nd Floor

CHAIR: **Lauren O'Neal**, Lamont Gallery at Phillips Exeter Academy

Ballet and Budweiser—Exceeding the Body, Exceeding Identity
Virginia Solomon, University of Memphis

Body at Rest

André Alves, University of Gothenburg

Queering Mobile Network Infrastructures and the Data-Driven Body

Erin Colleen Johnson, Bowdoin College

DISCUSSANT: **Stephanie G. Anderson**, Western University

Historians of British Art (HBA)

Conflict as Cultural Catalyst in Britain

Clinton Suite, 2nd Floor

CHAIR: **Michael J. K. Walsh**, Nanyang Technological University

The Spanish Civil War, Three Guineas, and the Arrival of Guernica in Britain

Frances Spalding, *The Burlington Magazine*

Feminism in a Context of Conflict: The Orchard Gallery and Nancy Spero's Notes in Time on Women

Rachel Warriner, National College of Art and Design, Dublin

"We are all engaged in the battle of life": Imperialism, Social Darwinism, and Visualizations of Conflict in the First World War Memorial Sculpture of Eric Kennington (1888–1960) and Charles Sergeant Jagger (1885–1934)

Jonathan Black, Kingston University

Within, Within, Within: The Principle of Visualizing the British Imperial World

Jiyi Ryu, University of York

DISCUSSANTS: **Holly Schaffer**, Dartmouth College; **Joan DelPlato**, Bard College at Simon's Rock; **John Klein**, Washington University St. Louis

Association of Art Museum Curators (AAMC)

Curators: Agents of Change from "Inside and Outside" the Box (of the Museum)

East Ballroom, 3rd Floor

CHAIR: **Marianne Lamonaca**, The Bard Graduate Center Gallery

Nii O. Quarcoopome, Detroit Institute of Arts

Wassan Al-Khudhairi, Birmingham Museum of Art

Beatrice Galilee, The Metropolitan Museum of Art

DISCUSSANT: **Marianne Lamonaca**, The Bard Graduate Center Gallery

Student and Emerging Professionals Committee

Defining Your Online Presence for the Arts Professional

Rendezvous Trianon, 3rd Floor

CHAIRS: **Megan Koza Mitchell**, Prospect New Orleans; **Lauren Puzier**, Sotheby's Institute of Art

Private vs. Public Online Profiles

Megan Koza Mitchell, Arts Council New Orleans

Twitter, Instagram, and Facebook

Lauren Puzier, Sotheby's Institute of Art

Website Development

Presenter information forthcoming at print deadline

Feminist Temporalities and Art Histories in the Middle East and North Africa

Gramercy B/East, 2nd Floor

CHAIR: **Ceren Özpınar**, University of Sussex

Women, Art, and Nation-Building: A Study of Exhibitions of Women Artists in Modern Egypt

Nadine Atallah, Université Paris 1 Panthéon-Sorbonne

Image and Identity: Reflections of the Female Body in the Work of Emirati Women Artists

Sabrina DeTurk, Zayed University

Objects That Do Not Behave: Dissenting Strategies in the Works of Ghazaleh Hedayat

Foad Torshizi, Columbia University in the City of New York

Transmission as Resistance in the Work of Zineb Sedira

Holiday Powers, Virginia Commonwealth University in Qatar

Islands and Insularity: Representing Difference

Sutton Parlor North, 2nd Floor

CHAIR: **André Bideau**, Accademia di Architettura di Mendrisio

Island Legacies in a Portuguese Colonial City in India

Nuno Grancho, University of Coimbra

Missionary Churches and Island Utopias: Building for Conquest in Colonial Algeria (1830–60)

Ralph Ghoche, Barnard College, Columbia University

Great War Island: The Underlying and Visible Mechanics of Urban Regeneration in Belgrade

Marko Jobst, University of Greenwich

Marine Island Vagabond: Islands of the Future

Janet Bellotto, Zayed University

Lost, Abundant, and Fugitive Sound: Listening, Seeing, Meaning, Experience

Morgan Suite, 2nd Floor

CHAIRS: **Lynn Marie Kirby**, California College of Arts; **Barbara McBane**, Independent Scholar

Quasi Closed-Captions

Alison O'Daniel, California State University, Long Beach

Sensibilia: The Acoustic Image in Postwar Paris

Caitlin Woolsey, Yale University

Past and Present in the Nonsynchronous Narration

Andy Ditzler, John Q Collective

How Do We Hear Race?

Fo Wilson, Columbia College Chicago

Listening to Adrian Piper's Food for the Spirit (1971)

River Bullock, University of Wisconsin–Madison

Composed Session

Moving Image Cultures

Bryant Suite, 2nd Floor

Ruin Lust in Postapocalyptic Visual Culture

Meghan Bissonnette, Valdosta State University

Smokescreens to Smokestacks: True Detective and the American Sublime

Caroline Blinder, Goldsmiths, University of London

Between the Moving Image and the Physical Screen: Challenges and Controversies in Moving Image–Based Public Art

Annie Dell'Aria, Miami University

Queer Kids with Camcorders

Anthony Graham, Museum of Contemporary Art San Diego

Non-Western Genealogies of Art Criticism

Sutton Parlor South, 2nd Floor

CHAIR: **Sarah-Neel Smith**, Maryland Institute College of Art

Arabic as Metaphor and Model for Art in Early-Twentieth-Century Egypt

Clare Davies, The Metropolitan Museum of Art

Mário Pedrosa and Art Criticism in Twentieth-Century Brazil

Pedro Erber, Cornell University

Mapping Art Criticism in the Early People's Republic of China

Christine Ho, University of Massachusetts, Amherst

DISCUSSANT: **Katy Siegel**, Stony Brook University, State University of New York

On the Dialectics of Procedural Violence in Post–World War II European Art, 1949–65

Sutton Parlor Center, 2nd Floor

CHAIRS: **Jaleh Mansoor**, University of British Columbia; **Vanessa Parent**, University of British Columbia

VALIE EXPORT: Violent Vicissitudes

Rose-Anne Gush, University of Leeds

"La Désolation": The Violence of Pruning and Matisse's Cut-Outs

Tessa Paneth-Pollak, Michigan State University

Death, Decay, and Density: Tracing Öyvind Fahlström's "Living Signs"

Maibritt Borgen, Yale University

Composed Session

Race and Representation: Nineteenth-Century Case Studies

Gramercy A/West, 2nd Floor

Mapping the Masculine Body: Indigenous Self-Portraiture in the 1830s

Kimberly Minor, University of Oklahoma

A Civilized Nature: Picturing Australia and Aboriginal Australians on the Baudin Expedition (1800–1804)

Kailani Polzak, Williams College

From Invisible Slave to Comforting Mammy: The Evolution of Nursemaid Imagery in Nineteenth-Century American Art

Rachel Stephens, The University of Alabama

Triumph of America: Yvon's Post–Civil War Conundrum

Leanne Zalewski, Central Connecticut State University

WEDNESDAY, FEBRUARY 15

1:30–3:00 PM

Composed Session

Reception Studies in Modernism: Reinterpreting Modern Masters

Petit Trianon, 3rd Floor

Appropriation, Assemblage, and Hybridity: Oceanic Art and a Collage Aesthetic in Jean Dubuffet's Portraits

Stephanie Chadwick, Lamar University

Making the Hand Visible: Paul Klee's Tactile Surfaces

Charlotte Healy, Institute of Fine Arts, New York University

From Black Mountain to Monte Alban: Josef and Anni Albers in the Americas

Jennifer Reynolds-Kaye, Yale University

The Meteorological Impulse in Art: Modernity, Postmodernity, and the Atmospheric Turn

West Ballroom, 3rd Floor

CHAIRS: **John A. Tyson**, National Gallery of Art;

Ellen Y. Tani, Bowdoin College Museum of Art

Seeing Yourself Sensing: Contemporary Ambient Aesthetics

Alan Braddock, The College of William & Mary

American Sky

Johanna Gosse, Columbia University

Tropical Storm: Atmospheres of Contemporary Southeast Asian Art

Jeannine Tang, Center for Curatorial Studies, Bard College

The Shifting Landscape of Universal Design

Regent Parlor, 2nd Floor

CHAIR: **Russell Flinchum**, North Carolina State University

College of Design

Fifty Years of Universal Design at NC State

Russell Flinchum, North Carolina State University College of Design

Universal Design and Experience Design: An Applied Framework for Teaching Undergraduate Graphic Design Students

Scott Townsend, North Carolina State University College of Design

Big Data and Universal Design: Scaffolding Accessibility through New Media Environments

Helen Armstrong, North Carolina State University College of Design

Principles Applied: Experiencing Disability (a Workshop)

Helen Armstrong, North Carolina State University College of Design

Unmanned Aircraft Art Vehicles (UAAV): Opportunities, Pitfalls, and Implications

Beekman Parlor, 2nd Floor

CHAIRS: **Adam Fung**, Texas Christian University;

Nick Bontrager, Texas Christian University

Dronology: Taxonomies of Drones

Isabella Streffen, University of Lincoln

The Tethered Artist

Fritz Horstman, Independent Artist

Remotely Operated Thoughts

Paul Catanese, Columbia College Chicago

What Will Tomorrow's Drone Protest Look Like?

Matt Kenyon, Rhode Island School of Design

WEDNESDAY, FEBRUARY 15

3:30–5:00 PM

Biographies of Early Modern Works of Art

Morgan Suite, 2nd Floor

CHAIRS: **Virginia Brilliant**, Ringling Museum of Art;

Anita Moskowitz, Stony Brook University

Hidden Dragons and Conspicuous Bees: The Early Modern Biography of SS. Cosma e Damiano

Jasmine R. Cloud, University of Central Missouri

Filippino Lippi's Mercatale Tabernacle in Prato: Exhibiting a Work of Art or a Work of Restoration?

Cathleen Hoeniger, Queen's University

Lorenzo the Misunderstood

Alison Luchs, National Gallery of Art; Shelly Sturman,

National Gallery of Art

Cleveland's Caravaggio: Relocation, Restoration, and the Crucifixion of St. Andrew In Situ

Erin Benay, Case Western Reserve University

DISCUSSANTS: **Virginia Brilliant**, Ringling Museum of Art;

Anita Moskowitz, Stony Brook University

Charting a New Course: Reorienting the Discourse of Early African American Art History

Clinton Suite, 2nd Floor

CHAIRS: **Mia L. Bagneris**, Tulane University;

Anna Arabindan-Kesson, Princeton University

Stealing a Glance: Enslaved Viewers in the Plantation South

Jennifer Van Horn, George Mason University

Face(ing) the Impossibility of Recovery: Tracing the Affective Terrain of the Anonymous in African American Photography

Key Jo Lee, Yale University

Techniques of the Engraver: Patrick Henry Reason's African American Portraits, 1830s–1860s

Phillip Troutman, The George Washington University

De cara al público: Art as Propaganda in Republican Spain (1931–39)

Madison Suite, 2nd Floor

CHAIR: **Jordana Mendelson**, New York University

Historical Reiterations: Romantic Spain in the Second Spanish Republic

Maite Barragán, Temple University

Muralism and the Second Spanish Republic

Anna Wieck, National Gallery of Art

The Asymmetrical Power of Pictures: Photography, Illustration, and Anarchist Propaganda during the Spanish Civil War

Michel Otayek, New York University

DISCUSSANT: **Isabel Estrada**, The City College of New York

Design Museums: The New Wave

Beekman Parlor, 2nd Floor

CHAIR: **Elizabeth Keslacy**, University of Michigan

Perfect Vision: Issey Miyake and a Museum of Design in Japan

Chelsea Bruner, Ringling College of Art and Design

1965 Today: Exhibiting Modern Archaeology

Noga Eliash-Zalmznovich, The Israel Museum

Redesigning a Design Museum

Laura Flusche, Museum of Design Atlanta (MODA)

Villa Noailles: Modern and Contemporary Design as Festive Collaborative Projects

Rosemary O'Neill, Parsons School of Design, The New School

Erasures and Eradications in Viennese Modernism

Regent Parlor, 2nd Floor

CHAIRS: **Megan Brandow-Faller**, Kingsborough Community

College, The City University of New York; **Laura Morowitz**,

Wagner College

From Glittering Surface to Political Underground: The Daring

Lives of Trude Waehner and Friedl Dicker-Brandeis

Julie M. Johnson, University of Texas at San Antonio

An Enduring Double Standard: Kineticism, Appropriation,

and the Limits of Modernism

Rae Di Cicco, University of Pittsburgh

Vienna's Hidden Past

Karen E. Frostig, Lesley University

Viennese Modernism, Cultural Reconstruction, and Jewish

Absence: 1938–55

Frances Tanzer, Brown University

European Postwar and Contemporary Art Forum (EPCAF)

European Eighties

Bryant Suite, 2nd Floor

CHAIRS: **Sophie Cras**, Université Paris 1 Panthéon-Sorbonne;

Emmanuel Guy, Parsons Paris, The New School

Totalitarianism, Destruction, and Trauma: Dystopia of Industrial Music

Nicolas Ballet, Université Paris 1 Panthéon-Sorbonne

Television's Feedback Loop: Artists Talking Back to the Media (1985) and the Stedelijk Museum on Television

Angela Bartholomew, Vrije Universiteit Amsterdam

Enacting the Citizen: Artist Publications in East Germany as a Counter-Public Sphere

Sara Blaylock, University of California, Santa Cruz

Composed Session

Feminist Interventions in the Technosphere

Nassau Suite East/West, 2nd Floor

Aesthetics of Biofeedback: Modeling Consciousness in Art of the 1960s and 1970s

Cristina Albu, University of Missouri–Kansas City

Virtual Encounters with Asian/America: Expressions of Transnational Feminisms and Intimacies in the Virtual/Augmented Realities of Tamiko Thiel, and Lily and Honglei

Michelle Lee, Purdue University

It's Not Just about the Rain: Materializing Climate Data as Woven Landscape

Tali Weinberg, Artist

Technology Chic: Designing Machines with Women in Mind

Julie Wosk, State University of New York Maritime College

Global Conceptualism(s), Revisited

Sutton Parlor South, 2nd Floor

CHAIR: **Tina Le**, University of Michigan

Sunbelt Conceptualism? The Southern Strategy in Conceptual Art

Jacob Stewart-Halevy, Tufts University

Revisionist Readymade: David Hammons's Art History Lesson

Gregory Tentler, Alfred University

Conceptualism—A Channel to the Global Art Scene: The Case of Mashkof Group in Jerusalem

Noa Avron-Barak, Tel Aviv University

The Dark Side of Left Conceptual Art: Struggle In and Out of New York

Branislav Jakovljevic, Stanford University

Imagining Bodies, Picturing Identities: Self-Portraiture as Performance

Sutton Parlor Center, 2nd Floor

CHAIR: **Chanda Laine Carey**, New York University

Beyond Face Value: Reconsidering Laura Aguilar's

Three Eagles Flying

Deborah Cullen, Miriam & Ira D. Wallach Art Gallery,

Columbia University

Resisting Ideal Men: Performative Bodies in Contemporary Korean Photography

Boyoung Chang, Rutgers, The State University of New Jersey

Identity Interventions: Wendy Red Star's Four Seasons Series and Chris Burden's Doomed

Michelle Lanteri, New Mexico State University

Laboring Astride the Lens: The Performative Self-Portraits of Zanele Muholi

Stephanie Sparling Williams, Yale University Art Gallery

WEDNESDAY, FEBRUARY 15

3:30–5:00 PM

Composed Session

New Studies in Renaissance and Baroque Painting

Trianon Ballroom, 3rd Floor

Annibale Carracci's Butcher's Shop: Rethinking Art Theory and Practice of the Naturalistic Reform of Painting
Gloria de Liberali, University of Washington

Armor, Body, and Masculinity in Portraits of a Renaissance Duke
Claudia Lazzaro, Cornell University

What's in a Line: The Painted Seam in Renaissance Venice
Charlotte Nichols, Seton Hall University

Poussin's Women
Troy Thomas, The Pennsylvania State University Harrisburg

Open Session for Emerging Scholars of Latin American Art

Petit Trianon, 3rd Floor

CHAIRS: **Elisa C. Mandell**, California State University, Fullerton;
Georgina G. Gluzman, Universidad de San Andrés;
Ana Mannarino, Federal University of Rio de Janeiro

The Materiality of Inscription: Sculptural Surfaces in Epi-Olmec Art
Stephanie M. Strauss, The University of Texas at Austin

Looking through the Landscape: An Interpretative Model for Seventeenth-Century Cuzquenian Paintings
Natalia Vargas Márquez, University of Minnesota

Paulo VI y el Vietnam: León Ferrari and the Political Implications of Historical Discourse
Agustin Díez Fischer, Universidad de Buenos Aires

Composed Session

Premodern Cosmologies and Semantic Systems: Case Studies

Gramercy B/East, 2nd Floor

Harappan Visual Vocabularies: Rethinking the Image-Symbols of Prehistoric South Asia
Marta Ameri, Colby College

Entering the Monastery, Exiting the World: Cosmological Murals in Buddhist Architecture
Eric Huntington, Princeton University

Lost in Translation in Precolumbian Culture: The Role of the Bear and Water Symbolism in Formative Period in Peru
Yumi Park Huntington, Jackson State University

Figures, Space, and Paint: Narratives on the Painted Ceramics of the Cajamarca Culture of Prehispanic Peru (ca. 600–1000 CE)
Jeanette Nicewinter, Virginia Commonwealth University

Revisiting Time in Contemporary Art

Rendezvous Trianon, 3rd Floor

CHAIRS: **Sarah Archino**, Furman University;
Monica Steinberg, University of Southern California

Just Press "PLAY": "Real-Time Computation" (RTC) and "Simultaneity" in Digital Art

Tiffany Funk, Lake Forest College

Palestinian Cyclical Time in Nida Sinnokrot's As In Those Brief Moments (2014)

Sascha Crasnow, University of California, San Diego

Contemplation of Time in Chinese Contemporary Art
Patricia Karetzky, Bard College

ILSSA, It's About Time: Labor, Obsolescence, and Value
Emily Larned, University of Bridgeport

Surrealist Gestures and Material Transformations in the Twentieth-Century Interior

Gramercy A/West, 2nd Floor

CHAIR: **Marianne Egger**, State University of New York, Fashion Institute of Technology

Making the Domestic Fantastic: Dorothea Tanning's Surrealist Mise-en-Scène

Alyce Mahon, Cambridge University

Transmutational Environments: Plastics and Experimental Interior Design in the Late 1960s

Alexa Griffith Winton, Ryerson School of Interior Design

So Dirty! Surrealist Thoughts and Filthy Spaces in Feminist Performance Art

Kathleen Wentrack, Queensborough Community College, The City University of New York

From Correalism to Object Ecology: The Neo-Avant-Garde Environment

Larry Busbea, University of Arizona

Composed Session

Writing and Rewriting Chinese Design History

Sutton Parlor North, 2nd Floor

Interaction between Art and Technique: Early Chinese Bronzes Reviewed

Peng Peng, Princeton University

Designs and Skills in the Multimedia Writing Practices of the Literati in Qing China

Hye-shim Yi, University of California, Los Angeles

Early Modern Design in Asia

Daniel Huppertz, Swinburne University of Technology

From Ancient Bronze to Modern Design: The Book Design Project of Lu Xun and Tao Yuanqing in 1920s China

Ren Wei, Dickinson College

WEDNESDAY, FEBRUARY 15

5:30–7:00 PM

CAA Convocation, Presentation of Annual Awards for Distinction, and Annual Business Meeting, Part I

West/East Ballroom, 3rd Floor

The CAA Convocation, held the first evening of the Annual Conference, includes a welcome from **Suzanne Blier**, CAA president, and **Hunter O'Hanian**, CAA executive director, and the Presentation of Annual Awards for Distinction. This year **Mary Miller**, Sterling Professor of History of Art and recently appointed senior director of the Institute for the Preservation of Cultural Heritage at Yale University, will give the keynote address. Convocation is free and open to the public.

Please join the CAA Opening Reception, immediately following Convocation, in the Ballroom Foyers. No tickets required for admission. The reception will include a cash bar.

THURSDAY, FEBRUARY 16

8:30–10:00 AM

Composed Session

Blackness, Violence, Representation

Trianon Ballroom, 3rd Floor

"To the Point of Disappearance": Representational and Civil Rights Conflict in Art by **Cheryl Dunye**, **Zoe Leonard**, and **Glenn Ligon**

Kim Bobier, The University of North Carolina at Chapel Hill

What Is and Is Not Already There: Violence, Studium, and Punctum in Black Representational Spaces

Anita Bateman, Duke University

Kehinde Wiley's Femme Piquée par un Serpent and Blackness as a Nonontology

Jenny Gunn, Georgia State University

DISCUSSANT: **Alessandra Raengo**, Georgia State University

Curating Public Art

West Ballroom, 3rd Floor

CHAIRS: **Angela A. Adams**, Arlington Public Art;
Leslie Markle, Mildred Lane Kemper Art Museum

Curator and Artist: A Case Study on a Public Art Project

Brooke Kamin Rapaport, Mad. Sq. Art; **Diana Al-Hadid**, Artist

Public Art as Global Ambassador

Sarah Tanguy, US Department of State's Office of Art in Embassies

Creating Methodologies for Public Art + Engagement
Micaela Martegani, More Art; **Jeff Kasper**, More Art

DISCUSSANTS: **Leslie Markle**, Mildred Lane Kemper Art Museum; **Angela A. Adams**, Arlington Public Art

Decoding Destruction and Decay

Sutton Parlor South, 2nd Floor

CHAIRS: **Maile Hutterer**, University of Oregon;
Sarah Thompson, Rochester Institute of Technology

Do Mute Stones Speak? Roman Amphitheaters after Antiquity

Laura Hollengreen, Georgia Institute of Technology;

Anna Tóth, Georgia Institute of Technology

Reframing the Fragments from Saint-Germain-des-Prés
Meredith Cohen, University of California, Los Angeles

The Ruins of Precolumbian Arcadia: Imagining and Reconsolidation

Igor Demchenko, Kunsthistorisches Institut in Florenz

Design: Context and Dialogue

Gramercy B/East, 2nd Floor

CHAIR: **Mark John DeYoung**, Independent Scholar

Design: Participatory Practices and Service Learning in Visual Communication

Mark John DeYoung, Independent Scholar

Mapping the Curriculum: A Case Study in Practice-Based Design Research for the Art and Design Institution

Katherine Gillieson, Emily Carr University of Art + Design;
Stephan Garneau, Independent Researcher

A Smart Communities Initiative: Designing for Economic Growth in Small Town America

Deborah Shmerler, The University of Tennessee

Community Mapping Workshop as Collaborative, Experiential Learning, and Participatory Action Research

Andrew DeRosa, Queens College, The City University of New York

Early Modern Objects and the Boundaries of Materialities

Bryant Suite, 2nd Floor

CHAIRS: **Lauren R. Cannady**, Clark Art Institute;
Valérie Kobi, Universität Bielefeld

Locating the Boundary between the Vitreous and Crystalline in Early Modern Art

Sarah M. Dillon, Kingsborough Community College, The City University of New York

The Ligneous Image in Early Modern Germany

Gregory C. Bryda, University of Hamburg

Painted Plaster: Brick and Its Replicas in Francis I's Architecture

Elisabeth Narkin, Duke University

Oil on Glass and the Mechanics of Reproduction

Maggie Cao, The University of North Carolina at Chapel Hill

THURSDAY, FEBRUARY 16

8:30–10:00 AM

Association of Research Institutes in Art History (ARIAH)

Editing Journals in a Digital Age

East Ballroom, 3rd Floor

CHAIRS: **Sarah Victoria Turner**, The Paul Mellon Centre for Studies in British Art; **Martina Droth**, Yale Center for British Art

Reflections on Editing Art History

Samuel Bibby, *Journal of the Association of Art Historians*

Reflections on Editing Nineteenth-Century Art Worldwide

Petra ten-Doesschate Chu, *Nineteenth-Century Art Worldwide*

Reflection on Editing The Art Bulletin

Kirk Ambrose, *The Art Bulletin*

Reflections on Editing the Journal of Historians of

Netherlandish Art

Alison M. Kettering, *Journal of Historians of Netherlandish Art*

DISCUSSANT: **Gail Feigenbaum**, Getty Research Institute

Composed Session

Exhibitions between Art and Design

Sutton Parlor North, 2nd Floor

Throwaway Society? Ed Rossbach's Con/temporary Basketry

Sarah Parrish, Boston University

Reanimating the Possibilities of Affect in Henry Moore's

The Arch, 1980

Tola C. Porter, Washington University in St. Louis

Beyond the Film Frame: The Animated Ornament in Exhibition

Katherine Rochester, Bryn Mawr College

Exploring Art Markets of the Past: Tools and Methods in the Age of "Big Data"

Gramercy A/West, 2nd Floor

CHAIR: **Christian Huemer**, Getty Research Institute

The Virtual Exploration of an Eighteenth-Century Gallery Space:

Gersaint, Watteau, and the Pont Notre Dame

Sophie Raux, Université Lumière-Lyon 2

Materials and Techniques in the Dutch Market for Elite

Genre Painting

Melanie Gifford, National Gallery of Art;

Lisha Deming Glinsman, National Gallery of Art

Artist-Collectors in Nineteenth-Century New York: Correcting for

Path Dependency and Sample Bias in the History of Collecting

Diana Seave Greenwald, University of Oxford

Methodological Reflections on Missing Data

Koenraad Brosens, University of Leuven

DISCUSSANT: **Matthew Lincoln**, Getty Research Institute

Association for Modern and Contemporary Art of the Arab World Iran and Turkey (AMCA)

Getting Nude: Artists, Audiences, and the Present Past in the Middle East

Madison Suite, 2nd Floor

CHAIR: **Kirsten Scheid**, American University of Beirut

Nudity and the Press: Encounters in Nineteenth-Century

Ottoman Erotic Literature

Hala Auji, American University of Beirut

Imagined Bodies in Egyptian Modern Art

Nadia Radwan, Université de Bern

Musallikha, or the Anti-Nude

Saleem Al-Bahloly, Johns Hopkins University

The Nude's Gaze: Beyond Heteronormativity in the

Modern Middle Eastern Nude

Sarah C. Johnson, Freie University Berlin

Body Laid Bare in Performance by Barbad Golshiri

Sandra Skurvida, Fashion Institute of Technology,

State University of New York

Of Scandals That Never Happened, or Why Is It Always

Somebody Else Who Has a Problem with the Nude?

Kirsten Scheid, American University of Beirut

Routledge, Taylor & Francis Exhibitor Session

How to Get Published and How to Get Read

Petit Trianon, 3rd Floor

CHAIR: **Sarah Sidoti**, Routledge, Taylor & Francis

How to Publish an Article in a Journal

Sarah Sidoti, Routledge, Taylor & Francis

How to Submit a Book Proposal and Publish a Book

Isabella Vitti, Routledge, Taylor & Francis

How to Ensure Your Research Is Read

Tara Golebiewski, Routledge, Taylor & Francis

SECAC

In the Studio

Beekman Parlor, 2nd Floor

CHAIR: **Elizabeth Heuer**, University of North Florida

Shared Space: The Home-Studio of Thomas Moran & Mary

Nimmo Moran

Shannon Vittoria, The Metropolitan Museum of Art

Dueling Studios: The Public and Private Images of Chaim Gross

Sasha Davis, The Renee and Chaim Gross Foundation

Free Markets, Free People: Discourse and Behavior in Lynda

Benglis's Lost Studio Tapes

Katie Anania, University of Texas at Austin

The Studio as Model: From André Breton's Wall to Fischli & Weiss's

Polyurethane Object Installations and Piero Golia's Studio

(4/13/2013)

Susan Power, Independent Scholar and Curator

Infiltration Art

Nassau Suite East/West, 2nd Floor

CHAIRS: **Katharine J. Wright**, The Metropolitan Museum of Art; **Gillian Pistell**, The Graduate Center, The City University of New York

General Idea's Normal Art

Alex Kitnick, Bard College

Chris Burden's Institutional Accomplices

Sydney Stutterheim, The Graduate Center, The City University of New York

Using Copyright Law to Reclaim the Spirit of Art as a

Revolutionary Act in The Blued Trees Symphony

Aviva Rahmani, Institute of Arctic and Alpine Research at the University of Colorado Boulder

Layers and Erasures: Hispano-Filipino, Filipino-American Diasporic Art

Morgan Suite, 2nd Floor

CHAIR: **Florina H. Capistrano-Baker**, Ayala Museum

Layers and Erasures as Cultural and Artistic Strategies

Florina H. Capistrano Baker, Ayala Museum

Reforming Figure: Alfonso Ossorio's Cross-Culturalism

Klaus Ottmann, Phillips Collection

Zóbel at Harvard: Creative Transformations

Edouard Kopp, Harvard Art Museums

Asian Artists in Diaspora

Tan Boon Hui, Asia Society Museum

Artist Talk

Paul Pfeiffer, Artist

DISCUSSANT: **Edward J. Sullivan**, Institute of Fine Arts,

New York University

Operating Manual for Living in the Worst-Case Scenario

Rendezvous Trianon, 3rd Floor

CHAIRS: **Emily Candela**, Royal College of Art;

Maya Oppenheimer, Royal College of Art;

Francesca Laura Cavallo, Kent University

New Survivalism: Reimagining Escape

Jessica Charlesworth, School of the Art Institute of Chicago

Visual Standards for Southern California Tsunami Evacuation

Information: Applications of Information Design in Disaster

Risk Management

Claudine Jaenichen, Chapman University

Surviving a Massive Refugee Situation: A Manual for Designers

Kai Wood Mah, Laurentian University; **Patrick Lynn Rivers**,

School of the Art Institute of Chicago

"However hard you try it's always tomorrow": Liam Gillick's

What If? Scenario

Jadine Collingwood, University of Chicago

Syria Now: Architectural, Artistic, and Cultural Heritage in Peril

Regent Parlor, 2nd Floor

CHAIRS: **Jochen Sokoly**, Virginia Commonwealth University in Qatar; **Radha Dalal**, Virginia Commonwealth University in Qatar

Fragmentation of Heritage; Fragmentation of Identity:

Civil Efforts in Healing the Fracture among Syrian Communities

Eva Ziedan, Independent Scholar

Urban Memory and Intangible Heritage in Mosul: Assessing

Recovery after an "Assault on Diversity"

Sara Ethel Wolper, University of New Hampshire

The Artistic Legacy of Displaced Syrians in Izmir

Michael Ferguson, School of Oriental and African Studies

Documentation and Preservation from Afar: Manar al-Athar and

Open-Access Images of Syria

Sean V. Leatherbury, Bowling Green State University;

Elizabeth Macaulay-Lewis, The City University of New York

DISCUSSANT: **Yasser Tabbaa**, Independent Scholar

The Cost of Architecture II

Sutton Parlor Center, 2nd Floor

CHAIR: **Claire Zimmerman**, University of Michigan

Profit and Pragmatism: The Evolution of the Commercial

Architect in Postwar Britain

Amy Thomas, The University of Chicago

Cheap and Handsome: The Cost of Efficiency and the Images

of Excess in Mexican Development

Maria González Pendás, Columbia University

The Thin Skin of Architecture: From McKim Mead & White to

Albert Kahn Associates

Claire Zimmerman, University of Michigan

DISCUSSANTS: **Reinhold**, Columbia University;

Anooradha Iyer Siddiqi, New York University

THURSDAY, FEBRUARY 16

10:30 AM–12:00 PM

8th Critical Craft Forum: Gender and Jewelry

Sutton Parlor South, 2nd Floor

CHAIRS: **Namita Gupta Wiggers**, Critical Craft Forum;

Benjamin Lignel, Art Jewelry Forum

Meredith P. Nelson, Bard Graduate Center

Emily K. Rebmann

Julia Heineccius, The Evergreen State College

James Tigger! Ferguson

renée c. hoogland, Wayne State University

DISCUSSANT: **Jenni Sorkin**, University of California,

Santa Barbara

THURSDAY, FEBRUARY 16

10:30 AM–12:00 PM

Accelerated Art History: Tools and Techniques for a Fast-Changing Art World

Sutton Parlor Center, 2nd Floor

CHAIRS: **Charlotte Frost**, City University of Hong Kong;
Sarah Cook, Duncan of Jordanstone College of Art and Design

Collecting and Curating Digital Posters: A Collaborative Pilot Study Using Rhizome's Webrecorder

Anisa Hawes, Victoria & Albert Museum

Art as Event: Three Critical Methods for Analyzing Aesthetic Experience

Saul Albert, Tufts University

No More FOMO? Un-Destroying Cultural Heritage with 3D Replication

Gabriel Menotti, Federal University of Espirito Santo

Agent Ruby (1998–present): A Case Study for Historicizing the Life of an Internet Artwork

Karin de Wild, Duncan of Jordanstone College of Art and Design

Alternate Revolutions: Reexamining Cuban Art History beyond 1959

Morgan Suite, 2nd Floor

CHAIRS: **Abigail McEwen**, University of Maryland, College Park; **Susanna V. Temkin**, Americas Society

Heritage and Cultural Modernism in the Visual Arts of Nineteenth-Century Havana

Paul Niell, Florida State University

Revolutions, Repetitions, and Prison Architecture in Machado's Cuba, 1925–33

Joseph R. Hartman, Southern Methodist University

Exhibiting the Commons: Nostalgic Site Specificity and the Staging of the Cuban Revolución's Golden Years

Paloma Checa-Gismero, University of California, San Diego

DISCUSSANT: **Rachel Weiss**, School of the Art Institute of Chicago

Art Writing in the Expanded Field

Gramercy A/West, 2nd Floor

CHAIR: **Claire Daigle**, San Francisco Art Institute

Correspondence

Katie Geha, University of Georgia

The Task of This Art Writer: Where Fragments Are Part of a Vessel

Thyrza Nicols Goodeve, School of Visual Arts

Analogies in Artwriting

Charlotte Kent, Mercy College

Beautiful Lies: Artists Working with Digital Simulation and Illusion

Rendezvous Trianon, 3rd Floor

CHAIR: **Stephen Hilyard**, University of Wisconsin–Madison

Kim Joon's Virtual Anatomy

Rachel Baum, Fashion Institute of Technology, State University of New York

Artist Presentations:

Jawshing Arthur Liou, Indiana University

Alex McLeod, Independent Artist

Stephen Hilyard, University of Wisconsin–Madison

Changing Lenses: Contemporary Photography and New Media from the Arab World

Sutton Parlor North, 2nd Floor

CHAIRS: **Woodman L. Taylor**, American University in Dubai;
Janet Bellotto, Zayed University, Dubai

Visual Languages of Challenge in Women's Photography and New Media Art in the GCC

Beth Derderian, Northwestern University

These Roots Will Always Flourish: Emirati Photographers and the Search for Form

Elisabeth Stoney, Zayed University, Abu Dhabi

UAE Women: Visual Expression and Identity in New Media

Nadia Rahman, Zayed University, Dubai

Reverberations: New Media Artists on Migration and Identity

Flounder Lee, American University in Dubai

DISCUSSANT: **Ebtisam Abdulaziz**, Independent Artist

Divided Societies: Manifestations of Postsocialist and Postapartheid "Nostalgia"

West Ballroom, 3rd Floor

CHAIRS: **Karen von Veh**, University of Johannesburg;
Richard Gregor, Trnava University

The Return of the Future: From Reflexive to Inoperative Nostalgia

Cristian Nae, George Enescu University of Arts

The Dualities of "Blackness" in Afrofuturist Aesthetics

Thabang Monoa, University of Johannesburg

Mediated Histories: Soviet Monuments in the Films of Deimantas Narkevičius

Ksenia Nouril, Rutgers, The State University of New Jersey

Animating the Afropolitan: A Post-African Critique of the Kwezi Comics Series

Pfuzo Sidogi, Tshwane University of Technology

Multisensory Digital Curatorship as Experimental Practice

Nassau Suite East/West, 2nd Floor

CHAIR: **Francesca Bacci**, University of Tampa

Please Touch the Art: Emerging Haptic Experiences in Museums

Micah Walter, Cooper Hewitt, Smithsonian Design Museum

Analyzing Embodied Interpretation and Touch in a Sculpture Gallery

Palmyre Pierroux, University of Norway

Tactile and Visual Experiences: An Integrated Software Framework for Improving User Experience during Museum Visits

Roberto Montanari, Università degli Studi Suor Orsola Benincasa

Designing a Whole-Body Museum Experience: Case Studies

Francesca Bacci, University of Tampa

Public Art Dialogue (PAD)

Public Art in the Era of Black Lives Matter

Trianon Ballroom, 3rd Floor

CHAIRS: **La Tanya Austry**, Yale University Art Gallery;
Jennifer Wingate, St. Francis College

Symbolic Interventions, New Narratives: Challenging the Authority of the Confederate Flag

Evie Terrono, Randolph-Macon College

Listening to the Land/Playing Off the Crowd: Black Public Performance Interventions in Artmaking and Placemaking

Arielle Julia Brown, Brown University

Black Lives Matter Inside Out Project

Christopher Metzger, Stevenson University

Creative Justice: A Regional and National Imperative

Aaron Counts, 4Culture

Composed Session

Roman Art and Social Space

Gramercy B/East, 2nd Floor

Gods in the Garden: Remaking Greek Sacred Statues in Roman Domestic Space

Megan Goldman-Petri, Princeton University

Roman Honorific Statues as Social Agents

Esen Ogus, Ludwig-Maximilians-Universität München

The Roman Arch at Orange and the Tradition of Trophy Monuments in Gaul

Gretel Rodriguez, The University of Texas at Austin

The Old Market Woman as a Symbol of Hope

Stephen P. Williams, Academy of Art University

Seeing in Black and White: Grisaille Painting and Transatlantic Color Theory, Part I

Bryant Suite, 2nd Floor

CHAIR: **Barbara E. Mundy**, Fordham University

Grisaille as a Liminal Mode in Early Netherlandish Painting

Lynn F. Jacobs, University of Arkansas

Between Hieroglyph and Print: The White and Blackness of Sixteenth-Century Murals in New Spain

Jeanette F. Peterson, University of California, Santa Barbara

"A great deal whiter still": The Monochrome Historia Tradition in Tuscany

Christine Zappella, The University of Chicago

Composed Session

Shimmering Saints and Cicerones: Medieval Mediation and Its Afterlives

Beekman Parlor, 2nd Floor

Relics in Wood: A Cultural Biography of Devotional Sculpture in Ireland

Jennifer K. Cochran Anderson, Pepperdine University

Animation in Medieval Art

Bissera V. Pentcheva, Stanford University

From Santa Sabina to Forest Lawn: The Afterlife of a Ciborium

Alison Locke Perchuk, California State University, Channel Islands

The Tour Guide in the Middle Ages: Guide Culture and the Mediation of Public Art

Conrad Rudolph, University of California, Riverside

Composed Session

Symbolism and Allegory in Modern Art

Petit Trianon, 3rd Floor

L'Élan: Fashion, Music, and the Call to Order at the Galerie Thomas

Mary E. Davis, Fashion Institute of Technology, State University of New York

Allegories of Materiality and Modernity: The Late Work of William Holman Hunt

Kirsty Sinclair Dootson, Yale University

Evocative Illustrations: Literary Subjects at the Salons of the Rose + Croix

Mary Slavkin, Young Harris College

Picasso's Science and Charity and the Metaphysics of Art in Fin de Siglo Spain

Oscar E. Vázquez, University of Illinois at Urbana-Champaign

Professional Practices Committee

The MFA in Transition

Regent Parlor, 2nd Floor

CHAIRS: **Thomas Berding**, Michigan State University;
John Kissick, University of Guelph

Nan Goggin, University of Illinois

Katherine Sullivan, Hope College

Michael Wille, Illinois State University

Catherine Pagani, University of Alabama

Bruce Mackh, Michigan State University

THURSDAY, FEBRUARY 16

10:30 AM–12:00 PM

Foundations in Art: Theory and Education (FATE)

Using the F-Word for Good, Not Evil: Fail, Fail Again, Fail Better

Madison Suite, 2nd Floor

CHAIR: **Naomi J. Falk**, University of South Carolina

Break It to Make It

Lauren Greenwald, University of South Carolina

Making My Crazy Thoughts Come True: Risk-taking, Failure, and Student Autonomy with International Students

Allison Yasukawa, School of The Art Institute of Chicago

Fail Faster: Celebrating the Artistic Process

Valerie Powell, Sam Houston State University

Publications Committee

Why Print?

East Ballroom, 3rd Floor

CHAIR: **Sarah Betzer**, University of Virginia

Rebecca M. Brown, *Art Journal*

Petra ten-Doesschate Chu, *Nineteenth-Century Art Worldwide*

Anne Lafont, *Perspective: Actualité en histoire de l'art*

Paul Jaskot, DePaul University

Constance DeJong, Hunter College

Nina Athanassoglou-Kallmyer, *The Art Bulletin*

Emmy Catedral, ARTBOOK | D.A.P.

THURSDAY, FEBRUARY 16

12:00–1:30 PM

Seeing in Black and White: Grisaille Painting and Transatlantic Color Theory, Part II

Bryant Suite, 2nd Floor

CHAIR: **Barbara E. Mundy**, Fordham University

Architectonic Books: Black-and-White Murals in Colonial Peru

Ananda Cohen Suarez, Cornell University

Florentine Grisaille Painting in Theory and Practice: A Case Study

Patricia L. Reilly, Swarthmore College

To Delight or Deceive: Toward a Mendicant Theory of Color in

Sixteenth-Century Mural Painting in New Spain

Savannah Esquivel, The University of Chicago

Poster Sessions

West Promenade, 3rd Floor

Poster sessions are informal presentations for small groups displayed by an individual. The poster display is usually 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 at 9:00 AM through Saturday afternoon at 2:00 PM. On Thursday and Friday, from 12:00 to 1:30 PM, presenters will be available to discuss their work.

Walkshops for Collective Inquiry in the Built Environment

Sara Alsum-Wassenaar, Hope College

Teaching Visual Art in Prison: Supporting Mental Escapes

Jim Dahl, Independent Art Educator

Art Can Help Broaden the Public Conversation on Climate Change

Melissa Fleming, Studio MF/The Weather Gamut

Kawral: An Artist Residency in Mali for Peace, Reconciliation, and Social Cohesion

Janet Goldner, Independent Artist

Gained in Translation: Drawing Art History

Sarah Jaffray, British Museum

The Postmaster's Porcelain: Collecting European Decorative Arts in the American Midwest

Sarah S. Jones, University of Missouri

Aviary: Knowing Birds through Scientific Drawing

Carolina Rojas, University of Los Andes

The "Technological Marvel": Exploring the Interior of Walter Gropius's House in Dessau

Isabel Rousset, The University of Western Australia

Feminism: Remembrance and Legacy

Claudia Sbrissa, St. John's University; **Kathleen Wentrack**, Queensborough Community College, The City University of New York

Art History Pedagogy and Practice

Karen Shelby, Baruch College, The City University of New York; **Virginia Burns Spivey**, Maryland Institute College of Art, Baltimore

From Foraging to Forging Communities

Gabriella Solti, Independent Artist

Wasted Wants: Binslab 2007–10

Cara Tomlinson, Lewis & Clark College

THURSDAY, FEBRUARY 16

12:15–1:15 PM

Noon Forum

Key Conversation: Art Criticism

Trianon Ballroom, 3rd Floor

SPEAKERS:

Negar Azimi, *Bidoun*

Jason Farago, *The Guardian* and *Even* magazine

Margaret Sundell, *Cabinet* and *4columns.org*

David Velasco, *Artforum International Magazine*

Noon Forum

Committee on Intellectual Property

Key Conversation: Learning from Experience:

Fair Use in Practice

Sutton Parlor Center, 2nd Floor

CHAIR: **Anne Collins Goodyear**, Bowdoin College

Museum of Art

SPEAKERS:

Martha Rosler, Artist

Francine Synder, Robert Rauschenberg Foundation

A representative from MIT Press and other speaker information forthcoming. Check conference website or CAA 2017 app for updates.

DISCUSSANT: **Jeffrey P. Cunard**, CAA Counsel/Debevoise & Plimpton LLP

THURSDAY, FEBRUARY 16

1:30–3:00 PM

Design Studies Forum (DSF)

East Asian Art History as Design History

Madison Suite, 2nd Floor

CHAIRS: **Michelle H. Wang**, Reed College; **Ellen Huang**, University of California, Berkeley

Nested Space in Qing Trompe L'Oeil Murals at the Forbidden City, ca. 1733

Sophie Volpp, University of California, Berkeley

Tribute and Trade beyond the Imperial Center: Late Qing Artisans and the Centripetal Image

Susan Eberhard, University of California, Berkeley

Illusion, Industry, Alterity, and Depth: The Mechanisms of Marginalization in the History of East Asian Design

Kristopher Kersey, University of Richmond

Trans/national and Transdisciplinary Enquiries: Writing East Asian Design History as Art and Visual Culture History for the Global Context

Yuko Kikuchi, University of the Arts London;

Wendy S. Wong, York University

Arts Council of the African Studies Association (ACASA)

Flesh

Beekman Parlor, 2nd Floor

CHAIR: **Shannen Hill**, The Baltimore Museum of Art

Smell Blood: The Politics of the Senses in Wangechi Mutu's Installation Art

Uchenna Itam, The University of Texas at Austin

Thinking Skin: An Epidural Understanding of Paul Emmanuel's Lost Men Project

Shannen Hill, The Baltimore Museum of Art

Ambiguous Skins: Race, Satire, and the Painted Surface in Senegalese Whiteface Performance

Ivy Mills, University of California, Berkeley

Wifredo Lam's The Jungle: Decolonization and the Slave Body

Claude Cernuschi, Boston College

Global Conversations II

Morgan Suite, 2nd Floor

CHAIR: **Frederick M. Asher**, University of Minnesota

Historicizing the Present: Contemporary Currents in Israeli Art

Sutton Parlor Center, 2nd Floor

CHAIR: **Dalia Manor**, Ben-Gurion University of the Negev

The Cultural Genealogy of Israeli Occupation: The Artistic Practice of Invasion as a Case Study

Ronit Milano, Ben-Gurion University of the Negev

Manipulating Time and Space in the Occupied Territories: Eran Sachs's Acousmatic Activism

Adi Louria Hayon, Tel Aviv University

Aesthetics of Nostalgia: Presenting History in Contemporary Israeli Art

Nissim Gal, University of Haifa

DISCUSSANT: **Dalia Manor**, Ben-Gurion University of the Negev

Natural Disasters, Sacred Time, and Eschatology in the Eastern Mediterranean

Gramercy B/East, 2nd Floor

CHAIRS: **Armin Bergmeier**, Leipzig University;

Heba Mostafa, University of Kansas

Agents of Order in a World of Mud: Flood, Architecture, and the New Year Festival in Ancient Babylon

Amy L. Balogh, University of Denver

"Draining the Cup of God's Wrath": On the Uses of Earthquakes in Tenth-Century Constantinople

Anthony Cutler, The Pennsylvania State University

The Chosen People: Noah's Ark between Sunnism and Shi'ism in Islamic Painting

Bernard O'Kane, The American University in Cairo

THURSDAY, FEBRUARY 16

1:30–3:00 PM

Composed Session

New Studies in Manet and Impressionism

West Ballroom, 3rd Floor

Girl's Best Friend: Atavism and "Sideways Growth" in

Mary Cassatt's Little Girl in a Blue Armchair

Jessica Cresseveur, University of Louisville

There/Not There: Presence and Absence in Monet's Portrait of

Camille on Her Deathbed

Debra Hanson, Virginia Commonwealth University

Characterizing Intercultural Childhood: Manet's Portraits of

Children and Bourgeois Families in Late-Nineteenth-Century Paris

Chiao-mei Liu, National Taiwan University

Laure of Olympia and More: The Black Presence in Manet's Paris

Denise M. Murrell, Miriam and Ira D. Wallach Art Gallery,

Columbia University

On Black Sentience: Post-Black and Liquid Blackness in Contemporary African-American Art

Trianon Ballroom, 3rd Floor

CHAIRS: **Derek Conrad Murray**, University of California,

Santa Cruz; **Alessandra Raengo**, Georgia State University

Base Materialism: Meditations on the Intersection of

Blackness and Form

Derek Conrad Murray, University of California, Santa Cruz

Liquid Blackness: Reading for Matter, Reading for Motion

Alessandra Raengo, Georgia State University

Blackness, Suspension, and Forms of Questioning

Lauren M. Cramer, Pace University

Composed Session

On the Fringes of 291: Expanding the Stieglitz Circle

Rendezvous Trianon, 3rd Floor

Hidden in Plain Sight: Florine Stettheimer as Radical Innovator

Barbara Bloemink, Independent Scholar

Carrie Stettheimer's Doll House: Curation, Decoration,

and Display in New York City, 1916–35

Heather Hole, Simmons College

Elevated: On the Fringes of 291 Fifth Avenue

Tara Kohn, Northern Arizona University

Fred Kaboite and the Modernists of Santa Fe

Jessica W. Welton, The University of Arizona

Outmanned and Outgunned

Sutton Parlor North, 2nd Floor

CHAIRS: **Faye Gleisser**, Indiana University; **Delia Solomons**,

Drexel University

Women with Guns: Resistance, Reappropriation, Revolution

Hilary Robinson, Middlesex University

Have Gun—Will Protest

Colette Gaiter, University of Delaware

Between the Eye and the Target, or How to Be a Pixel

Kris Paulsen, The Ohio State University

Disarming Violence

Susanne Slavick, Carnegie Mellon University

Puppets and Performing Objects

Sutton Parlor South, 2nd Floor

CHAIRS: **Elissa Auther**, Bard Graduate Center;

John Bell, Ballard Institute and Museum of Puppetry

An Alternative Language with Things? Object Performances

by Stuart Sherman (1945–2001)

Franziska Solte, Humboldt University Berlin

The Utopia of the Grotesque: The Transnational Artistic

Community of Wael Shawky's Cabaret Crusades

Dan Jakubowski, Nashville State Community College

Suspended Animation: How to Drive a Monster Yellow

Construction Crane and Play God as a Mecha (Machinic

Exoskeleton with Human/Body/Spirit)

Katherine Mezur, University of California, Berkeley

Queer(ing) Art History?

Gramercy A/West, 2nd Floor

CHAIR: **Robert Summers**, Independent Scholar

Beyond Recognition: Queer Theory and the

Art-Historical Impossible

John Paul Ricco, University of Toronto

Queer Curatorship

Jennifer Tyburczy, University of California, Santa Barbara

Queer Art aka Uncanny Agent

Renate Lorenz, Academy of Fine Arts Vienna

Building Liberace's Gun Rack

Steven Frost, University of Colorado Boulder

Composed Session

Renaissance and Baroque Art beyond the Frame

Bryant Suite, 2nd Floor

Bearing Witness: The Spectacle of Pain in the Drawings of

Jusepe de Ribera

Deborah Feller, Institute of Fine Arts, New York University

The Sitter's Impression: Vision, Memory, and Early Modern

Portrait Medallions

Rebecca M. Howard, The Ohio State University

"The Higher the Price, the Harder I Will Strive": Economic

Considerations in the Correspondence of Artemisia Gentileschi

Christopher R. Marshall, The University of Melbourne

In Her View: Reading and Responding to Fifteenth-Century

Florentine Portraits of Women

Julia Valiela, Philadelphia Museum of Art

Sharing Space: Art History/Studio Collaboration in the Classroom

Nassau Suite East/West, 2nd Floor

CHAIR: **Marta Ameri**, Colby College

Teaching and Learning: Seeking Complementary and

Innovative Practices in Art and Art History

Nell Ruby, Agnes Scott College; **Katherine Smith**,

Agnes Scott College

"Gods, Graves, and Scholars": A Classroom Collaboration

between Archaeologists and Artist-Designers at the Maryland

Institute College of Art

Joe Basile, Maryland Institute College of Art; **Katie O'Meara**,

Maryland Institute College of Art

Collaborations Showcasing Teaching Methods in the Studio in

Coordination with Art History Classes in the United Arab Emirates

Marco Sosa, Zayed University

Coalition of Women in the Arts Organizations (CWAO)

"Social Issues Art" and Women Artists

Regent Parlor, 2nd Floor

CHAIR: **Kyra Belan**, Broward College

Be(long)ing in a Global Home—Joanna Rajkowska's

Soon Everything Will Change (2014) and Transnational

Communal Spatial Environments

Basia Sliwinska, Middlesex University

Spaces for Human Attachment: Regina José Galindo's

Material Bodies

Madeline Murphy Turner, New York University

The Impact of Fine Art within 3D Software

Lauren Carr, Montclair State University

Push Comes to Shove: Women and Power

Muriel Magenta, Arizona State University

The Sounds of the Museum

Petit Trianon, 3rd Floor

CHAIRS: **Lauren Rosati**, The Graduate Center, The City

University of New York; **Andrew Cappetta**, Memorial Art

Gallery of the University of Rochester

Modern Noise: Sound in the MoMA Sculpture Garden, 1960–88

Charles Eppley, Stony Brook University

Sounding Pop Art's Exhibition History

Melissa L. Mednicov, Sam Houston State University

Isolated and Exposed: Sound in Exhibited Virtual, Augmented,

and Mixed Reality

Seth Cluett, Stevens Institute of Technology

Sonic Events Native within the Museum Soundscape

John Kannenberg, University of the Arts London, London

College of Communication

Using the Arts to Leverage Social Change

East Ballroom, 3rd Floor

CHAIR: **Charles Gniech**, Independent Scholar

The Curatorial Process: Finding Engaging Works of Art

That Are Topically Appropriate yet Easily Approachable

Charles Gniech, Independent Scholar

The First Step toward Change

Cheryl Jefferson, Independent Scholar

A Powerful Narrative

Richard Laurent, Columbia College Chicago

THURSDAY, FEBRUARY 16

3:30–5:00 PM

American Art from Asia

Gramercy A/West, 2nd Floor

CHAIRS: **Michelle Lim**, School of Art, Design & Media, Nanyang

Technological University; **Kyunghee Pyun**, Fashion Institute of

Technology, State University of New York

Phantasmatic Ethnotopia

David Kelley, University of Southern California

Sunset House as a Collective Language of Being

James Jack, Kyushu University

New Eyes, New York: How the City Saw Korea's Art for Democracy

Sohl Lee, Stony Brook University

Out of the Center: Remapping Points of Encounter

Michelle Lim, School of Art, Design & Media, Nanyang

Technological University

DISCUSSANT: **Margo L. Machida**, University of Connecticut

Society for Paragone Studies

Animals, Art, and Theology: Ethics vs. Economics in

Pre-Twentieth-Century Art

Morgan Suite, 2nd Floor

CHAIR: **Linda Johnson**, University of Michigan–Flint

Frederic Remington's What an Unbranded Cow Has Cost:

Animal Ethics Portrayed through American Cowboy Dominion

Julia Johnson, Yale Divinity School

The Figure of the Sorrowing Christ: Compassionate

Depictions of Jesus in Late Victorian and Early Edwardian

Anti-Vivisection Campaigns

Keri Cronin, Brock University; **Maria Power**, University

of Liverpool

The Savage Beasts of Nineteenth-Century French Art

Sarah Lippert, University of Michigan–Flint

Art Events: Rethinking African History around Unique Objects

Bryant Suite, 2nd Floor

CHAIR: **Prita Meier**, University of Illinois at Urbana-Champaign

Art Events: Rethinking the "Mother and Child" in African History

and the Master of Boma Vonde's Masterpiece

Alisa LaGamma, The Metropolitan Museum of Art

Depictions of Human Trafficking on Loango Ivories in the 1880s

Z. S. Strother, Columbia University

History and the Fetish: Rethinking the Delcommune

Nkisi as Art Event

Cécile Fromont, The University of Chicago

The Siwas of Lamu: A Sense of Time between Land and Sea

Prita Meier, University of Illinois at Urbana-Champaign

DISCUSSANT: **Suzanne Preston Blier**, Harvard University

THURSDAY, FEBRUARY 16

3:30–5:00 PM

Conspiracy: The Aesthetics of Paranoia in the Age of Information

Nassau Suite East/West, 2nd Floor
CHAIR: **Chris Reitz**, University of Louisville

Interpretative Deliriums

Anna Dezeuze, Ecole Supérieure d'Art et de Design
Marseille-Méditerranée

Marcel Broodthaers, L'oeil Vigilant
Joe Scanlan, Princeton University

The Self, Surveilled: On Life Sharing, Privacy, and the Experience of the Subject on Computer Networks
Megan Driscoll, University of California, Los Angeles

Resisting the Terror State: On the Constructive Turn in Trevor Paglen's Recent Work
Luke Skrebowski, University of Manchester

Society of Contemporary Art Historians (SCAH)

Contemporary Art History: Temporal Frames and Geographic Terrains

Sutton Parlor North, 2nd Floor
CHAIRS: **Kirsten J. Swenson**, University of Massachusetts Lowell; **Natilee Harren**, University of Houston

David Joselit, The Graduate Center, The City University of New York

Anneka Lenssen, University of California, Berkeley

Steven Nelson, University of California, Los Angeles

Irene Small, Princeton University

Association of Historians of Nineteenth-Century Art (AHNCA)

Cross-Cultural Encounters in the Long Nineteenth Century

Beekman Parlor, 2nd Floor
CHAIR: **Ruth E. Iskin**, Ben-Gurion University of the Negev

Cross-Cultural Encounters of the Armchair Traveler: Victor Hugo and the Dream of China
Petra ten-Doesschate Chu, Seton Hall University

Constantin Guys and Modern Life in Istanbul and Crimea, 1853–56
Susannah Blair, Columbia University

Forging Transnational Identities: The Monumento de los Residentes Sirios as a Modern Representation of Syrian Immigrant Patrons in Centennial Argentina
Caroline "Olivia" Wolf, Rice University

"The Coming of That Hand": Photography, Abolition, and the Aesthetics of Transmission
Natalie Pellolio, Stanford University

The Local Globalism of the Nineteenth-Century Art World of Canton, China

Elad Yaron, The Hebrew University

Society for the Study of Early Modern Women (SSEMW)

Crossing Boundaries: Early Modern Women and the Arts Abroad

Sutton Parlor Center, 2nd Floor
CHAIR: **Maria Maurer**, The University of Tulsa

Preserving Byzantium: The Branković Sisters in the Post-Byzantine World

Lana Sloutsky, Boston University

Women Patrons, Tombs, and Transculturation on the Safavid Frontier

Cristelle Baskins, Tufts University

Early Modern Dutch Dollhouses: Female Collectors on Display
Michelle Moseley-Christian, Virginia Tech

International Committee

Islamic Architecture and Art Collections:

Unveiling the Unknown

Madison Suite, 2nd Floor
CHAIR: **Fernando Luis Martínez Nespral**, University of Buenos Aires

The Significance of Shadow Puppets in Ottoman Miniature Paintings

Heba Nayel Barakat, Islamic Arts Museum Malaysia

In the Shadow of the Imperial: Islamic Architecture of the Provinces, the Mosques of Songjiang, Mantingan, and Mogadishu
Ahmed Elsayed Wahby, German University in Cairo

Travelling Tents: Egyptian Khayamiya from Australia to Alaska
Sam Bowker, Charles Sturt University, Australia

Islamic Footprints in Latin American Architecture: Three Periods, Three Ways

Fernando Luis Martínez Nespral, University of Buenos Aires

Golden Artist Colors Exhibitor Session

MITRA: Materials Information and Technical Resources for Artists

Concourse A, Concourse Level
CHAIRS: **Sarah Sands**, Golden Artist Colors; **Mark Golden**, Golden Artist Colors

SPEAKERS: **Mark Golden**, CEO, Golden Artist Colors; **Robert Gamblin**, owner, Gamblin Artist Colors; **Dr. Brian Baade**, Assistant Professor, Painting Conservator, and Researcher of Historical Painting Materials and Techniques, University of Delaware; **Dr. Kristin DeGhetaldi**, Paintings Conservator/Instructor and Analytical Assistant at the Winterthur/University of Delaware Program in Conservation

New Studies in Maya Vase Painting: A Session in Honor of Justin Kerr

Sutton Parlor South, 2nd Floor
CHAIR: **Mary Miller**, Yale University

Shaped Pots, Painted Surfaces: Exploring the Relationships between Classic-Period Maya Potters and Painters

Megan E. O'Neil, Los Angeles County Museum of Art

Setting the Story in Motion: Text and Image on Fourth–Sixth-Century Maya Vases

Claudia Brittenham, The University of Chicago

Seeing with Both Eyes: Explorations of Space and Matter in Maya Vase Painting

Bryan R. Just, Princeton University Art Museum

When Is a Plate? Codex-Style Masters and the Many Faces of Chahk

James Doyle, The Metropolitan Museum of Art;
Stephen Houston, Brown University

New Media Caucus

Other Media: Decolonizing Practices and Cyborg Ontologies

Rendezvous Trianon, 3rd Floor
CHAIR: **Alejandro T. Acierito**, University of Illinois at Chicago

La Seducción Fatal/The Last Seduction

Oli Rodriguez, The School of the Art Institute of Chicago

The New Neutral

Dan Paz, University of Washington

Beyond the Cyborg: Prosthesis, Semiosis, and Survival
Mailee Hung, California College of Arts

Mapping the Field: An Overview of Decolonizing Approaches within New Media Art and Practice

Alejandro T. Acierito, University of Illinois at Chicago

Reintroducing the Modern: The First Twenty Years at MoMA, 1929–49

Regent Parlor, 2nd Floor
CHAIRS: **Sandra Zalman**, University of Houston;
Austin Porter, Kenyon College

Folk Surrealism

Marci Kwon, Stanford University

Three Centuries of American Art: MoMA's First International Exhibition in 1938

Caroline M. Riley, San Jose State University

Making the Modern: The War Veteran's Art Center and Educational Programs and MoMA

Briley Rasmussen, University of Florida

MoMA's Manifold Modernisms

Michelle Elligott, Museum of Modern Art

DISCUSSANT: **Richard Meyer**, Stanford University

Community College Professors of Art and Art History (CCPAAH)

Reinventing the Familiar: Updated Approaches in Art History and the Studio

Gramercy B/East, 2nd Floor
CHAIR: **Susan Altman**, Middlesex County College

Taking Art History beyond the Classroom

Maya Jiménez, Borough of Manhattan Community College, The City University of New York; **Cheryl Hogue Smith**, Kingsborough Community College, The City University of New York

Crowd-Sourcing Global Art: Wikis and the Non-Western Canon
Jill Foltz, Collin College

Gaming the Critique: Providing Framework and Fun to the Group Critique

Tyrus Clutter, College of Central Florida

Waging Art: When Fine Arts Meet Work Force Development

Kathleen M. Dlugos, Westmoreland College

Rethinking Photographic Archives Online

Petit Trianon, 3rd Floor
CHAIR: **Eleanor M. Hight**, University of New Hampshire

The Marc Vaux Archive: A Case Study for Social Art Histories and the Digital Humanities

Pat Elifritz, Bard College

Overlooked Assets: Digitizing Original Samples in Early Photographic Manuals at the Library of Congress

Katherine Mintie, University of California, Berkeley

Historical Views of Tourism in Lebanon: From Metadata to Interface, A View from the View

Jared McCormick, Harvard University

DISCUSSANT: **Nicholas B. Bauch**, University of Oklahoma

Association for Critical Race Art History (ACRAH)

Riff: Black Artists and the European Canon

Trianon Ballroom, 3rd Floor
CHAIR: **Adrienne L. Childs**, Harvard University

Robert Colescott's Bather Series: Referendum on the Female Figure in Western Art, Culture, and History

Lowery Stokes Sims, Independent Curator

The Wandering Gaze of Carrie Mae Weems's Louisiana Project
Gwendolyn DuBois Shaw, University of Pennsylvania

Vibrations in the Soul: Moe Brooker and the Influence of Wassily Kandinsky

Nikki A. Greene, Wellesley College

THURSDAY, FEBRUARY 16

5:30–7:00 PM

Art, Literature, and Music in Symbolism and Decadence (ALMSD)

Beyond Nineteenth-Century Illustration: Illustration or Inspiration?

Sutton Parlor South, 2nd Floor
CHAIR: **Rosina Neginsky**, University of Illinois at Springfield

Beardsley and Incunabula

Deborah Cibelli, Nicholls State University

M. Manet Declines to Illustrate the Invisible

Louis W. Marvick, University of Nevada, Reno

L'Azur: Poetic Transposition from Stéphane Mallarmé to Robert Motherwell

William M. Perthes, The Barnes Foundation

Illustration and the Symbolist Print in Mexico

Natalia Angeles Vieyra, Temple University

DISCUSSANT: **Greta Berman**, The Juilliard School

THURSDAY, FEBRUARY 16

5:30–7:00 PM

Composed Session

Byzantine and Medieval Images, Marginal and Monumental

Sutton Parlor North, 2nd Floor

Encountering Drawings, Illuminations, and Woodcuts in Copies of Nicholas of Lyra's Postilla from 1335 to 1493
Sarah Bromberg, Suffolk University

Reintegrating Margins: Profanity at the Medieval Edge
Betsy Chunko-Dominguez, Savannah College of Art and Design

Calendars, Time, and Memory in Later Byzantium
Nicole Paxton Sullo, Yale University

Crossing Boundaries: Transnationalism and Transtemporalism in Hagiographical Arts

Sutton Parlor Center, 2nd Floor

CHAIR: **Kathryn Gerry**, Memphis College of Art

Crossing Boundaries in Religious Art: The Sacred Spirits of Europe and Africa in Haiti

LeGrace Benson, Arts of Haiti Research Project

Paint and Power on the Island of Saints: Icons under Frankish Rule
Lisa Mahoney, DePaul University

Convening with the Ancestors: Syncretisms and Africanisms in the Art of New Orleans's Potters Fields
Kara Ann Morrow, College of Wooster

Composed Session

Cultural Histories of Typography

Nassau Suite East/West, 2nd Floor

Galería Perdida (**Andres Janacua**), School of Visual Arts

Delicate, Light, Strong, Bold: Gendered Language Descriptors in Typefaces and Letterforms

Amy Papaelias, State University of New York at New Paltz

Never Use Futura

Douglas Thomas, Maryland Institute College of Art

Sculpted Letters: Gill Sans, Humanist Fonts, and Religious Weight
Anna Wager, University of Washington

Dismantling the Center/Periphery Model in Global Art History: Art and Politics from the 1960s to the 1980s

Rendezvous Trianon, 3rd Floor

CHAIRS: **Sooran Choi**, The Graduate Center, The City University of New York; **Young Min Moon**, University of Massachusetts Amherst

"Paris-Moscou" from Moscow to Paris: Soviet Art and the French Context

Elizaveta Butakova-Grimshaw, The Courtauld Institute of Art

Pivoting to the Foreign Homeland: Returnees from Japan and Postcolonial Anxiety in North Korea
Young Ji Lee, Oberlin College

Manila/Madrid: Pasts and Futures of the Hispanic, ca. 1960

Chanon Kenji Praepipatmongkol, University of Michigan

"To cheat (with) speech": Decolonizing History and Representation at the War Remnants Museum

Brynn Hatton, Williams College

DISCUSSANT: **Midori Yamamura**, National Research Institute for Cultural Properties, Tokyo

Distinguished Scholar Session Honoring Kaja Silverman

West/East Ballroom, 3rd Floor

Kaja Silverman, art historian and critical theorist, and Katherine and Keith L. Sachs Professor of Art History at the University of Pennsylvania, will be recognized as the Distinguished Scholar in this special session.

The panel will include: **Richard Meyer**, Robert and Ruth Halperin Professor in Art History, Department of Art and Art History at Stanford University; and **Homay King**, Professor of History of Art, Bryn Mawr College.

Please join us for a reception immediately following the session in the Third Floor East Promenade. There will be a cash bar available.

Composed Session

Economies of Design and Branding

Gramercy A/West, 2nd Floor

Reshaping This Exceptional Economy of the Design Industry through Systems Thinking

Hannah Park, Texas State University

Felt Sense and the Art of Branding

Paul M. Romejko, Independent Artist and Scholar

A Haptic Process: How Touch Ignites Graphic Design

Kelly Salchow MacArthur, Michigan State University

The Uncanny Valley of Branding

Gabriel Schaffzin, University of California, San Diego;

Zachary Kaiser, Michigan State University

National Council of Arts Administrators (NCAA)

Entrepreneurship as Research, Teaching, Learning, or Service

Petit Trianon, 3rd Floor

CHAIRS: **Jim Hopfensperger**, Western Michigan University;

Lynne Allen, Boston University

Jim Hopfensperger, Western Michigan University

Lynne Allen, Boston University

Sally Gaskill, Strategic National Arts Alumni Project

Jen Guillemain, Boston University

Sara Meyer, California State Polytechnic University, Pomona

Matt Clark, University of Texas–Arlington

Nancy Palmeri, University of Texas–Arlington

Playing Art History/Gaming the Museum

Trianon Ballroom, 3rd Floor

CHAIRS: **Michael Maizels**, University of Arkansas;

Michael Mansfield, Smithsonian American Art Museum

What Games Want from Museums; What Museums Should Want from Games

John Sharp, Parsons School of Design, The New School

Betwixt Art and Industry: Charting the Multiple Curatorial Trajectories of the Exhibition and Public Presentation of Video Games

Skot Deeming, Milieux Institute for Arts, Culture and Technology

Playing with Loose Parts: The Design 12 Course and Predigital Interactive Environments

Tim Stott, Dublin School of Creative Arts, Dublin Institute of Technology

Exhibiting Dwarf Fortress or MoMA's Failure

Daniil Leiderman, Texas A&M University

DISCUSSANT: **Maibritt Borgen**, Yale University

Catalogue Raisonné Scholars Association (CRSA)

Technical Art History and the Catalogue Raisonné: Case Studies in the Materials, Methods, and Meanings of Art Works

Gramercy B/East, 2nd Floor

CHAIR: **Katy Rogers**, Catalogue Raisonné Scholars Association

From Connoisseurship to Technical Art History: Charting the Development of Interdisciplinary Studies of Art

Maryan Ainsworth, The Metropolitan Museum of Art

David Smith's Cast Bronze Sculpture: Process and Perspective

Marc Roussel, Roussel Art Conservation

Conversations between an Art Historian and a Conservator: A Case Study in Exploring the Work of David Smith (1906–1965)

Susan J. Cooke, The Estate of David Smith, New York

American Academy in Rome

The American Dream of the Mediterranean: Lessons from History

Beekman Parlor, 2nd Floor

CHAIRS: **Lindsay Harris**, American Academy in Rome;

Avinoam Shalem, American Academy in Rome

Dale Kinney, Bryn Mawr College

Peter N. Miller, Bard Graduate Center

Martino Stierli, Museum of Modern Art

DISCUSSANTS: **Lindsay Harris**, American Academy in Rome;

Avinoam Shalem, American Academy in Rome

Association of Historians of American Art (AHAA)

The Gustatory Turn in American Art

Regent Parlor, 2nd Floor

CHAIRS: **Guy Jordan**, Western Kentucky University;

Shana Klein, German Historical Institute

The California Raisin

Katherine Manthorne, The City University of New York

"A Harmony in Eggs and Milk": Gustatory Synesthesia in the Victorian Reception of Whistler's Art

Aileen Tsui, Washington College

Feeding the Conscience: Depictions of Charitable Food Distribution in the Progressive Era

Lauren Freese, The University of Iowa

Food Photography, Anxiety, and Desire

Margaretta Lovell, University of California, Berkeley

DISCUSSANT: **Shana Klein**, German Historical Institute

FRIDAY, FEBRUARY 17

8:30–10:00 AM

Ancient Sculpture in Context

Beekman Parlor, 2nd Floor

CHAIRS: **Anne Hrychuk Kontokosta**, New York University;

Peter De Staebler, Pratt Institute

Understanding the History of Greek Sculpture: What Neuroscience Can Add

John Onians, University of East Anglia

Portability, Versatility, and the Problem of Contextualization: In Search of Viewing Environments for the Small-Scale Divine Statuary of Roman Athens

Brian A. Martens, University of Oxford

Use or Reuse? Rethinking Mythological Sarcophagi in Catacomb Contexts

Sarah Madole, Borough of Manhattan Community College, The City University of New York

Eros and the Army (Constantinople and Context)

Benjamin Anderson, Cornell University

Art and Academy in the Twenty-First Century: Reinstalling Permanent Collections in College and University Art Museums

Gramercy A/West, 2nd Floor

CHAIRS: **Johanna G. Seasonwein**, Jordan Schnitzer Museum of Art, University of Oregon; **Claire C. Whitner**, Davis Museum, Wellesley College

A Dance of Welcome: Activating the Permanent Collection through Student Performance

Johanna G. Seasonwein, Jordan Schnitzer Museum of Art, University of Oregon

Collections Exhibitions on the Move

Lucinda Barnes, University of California Berkeley Art Museum & Pacific Film Archive

Britain in the World: Reinstalling the Collections of the Yale Center for British Art

Scott Wilcox, Yale Center for British Art, Yale University

The History of Our World in 600 Objects: Reinstalling the Davis Museum at Wellesley College

Claire C. Whitner, Davis Museum, Wellesley College

FRIDAY, FEBRUARY 17

8:30–10:00 AM

Association for Textual Scholarship in Art History (ATSAH)

Arts and Politics, Religious and Secular Iconocrazia

Morgan Suite, 2nd Floor

CHAIRS: **Liana De Girolami Cheney**, Association for Textual Scholarship in Art History; **David Cast**, Bryn Mawr College

Physiognomy of Sovereignty

Giuseppe Cascione, University of Aldo Moro

Signorelli's Frescoes of the End-Time at Orvieto, the Eucharist, and Politics of Papal Rome

Sara Nair James, Mary Baldwin College

Triumphal Entrance of Emperor Carlo V in Florence: Unfinished Issues

Emilie Passignat, Independent Scholar

Whose Power? Iconography and Agendas in Early Modern Scottish Ceremonies

Giovanna Guidicini, Glasgow School of Art

Society of Historians of East European, Eurasian, and Russian Art and Architecture (SHERA)

Emerging Scholars: Russian Artists and International Communities, Part II

Sutton Parlor South, 2nd Floor

CHAIR: **Alice Isabella Sullivan**, University of Michigan

Memory and Russian Émigré Art: New Perspectives

Nicola Kozicharov, University of Cambridge

Transition in Context: Inclusion of Post-Soviet Artists in the International Community

Denis Stolyarov, The Courtauld Institute of Art

Rereading Late-Soviet Art from the Curatorial Perspective

Marina Maximova, Loughborough University

Fictive Worlds No More: Sensorial Apprehension in American Painting

Madison Suite, 2nd Floor

CHAIRS: **Elizabeth Buhe**, Institute of Fine Arts, New York University; **George Philip LeBourdais**, Stanford University

Performing Pictures: Virtual Pleasures in Early Antebellum American Art

Catherine Holochwost, La Salle University

Brooklyn's Dirty Air

James Glisson, The Huntington Library, Art Collections, and Botanical Gardens

"Seeing Differently": Modernist Incoherence and the Neoliberal Self

Christa Noel Robbins, University of Virginia

Moving along the Margins: Embodied Spectatorship in Jo Baer's Minimalist Paintings

Matthew Levy, Penn State Erie, The Behrend College

First Frames

Nassau Suite East/West, 2nd Floor

CHAIR: **Samantha Krukowski**, School of Design, University of Cincinnati

Teaching through Culture: Developing Curriculum for a Diverse, Global, and Multicultural Environment

Jesse Payne, Virginia Commonwealth University, Qatar

Tolerance for Ambiguity: Breadth before Depth

Martha Carothers, University of Delaware

Localizing Foundation Design Education: Composition, Crossings, and Context

Kivanc Kilinc, Yasar University

Imbricated Art Histories: Native American Artists of the Twentieth Century

Trianon Ballroom, 3rd Floor

CHAIR: **David W. Penney**, National Museum of the American Indian

Toward an American Indian Abstract: The Art and Politics of Mary Sully

Phil Deloria, University of Michigan

Tonita Peña: "American and Modern"

W. Jackson Rushing, University of Oklahoma

Modern, not "Folk": Four Native North American Painters

Ruth Phillips, Carleton University

Dancing on Discourse: Kay WalkingStick and American Art of the Late Twentieth Century

David W. Penney, National Museum of the American Indian

DISCUSSANT: **Kathleen Ash-Milby**, National Museum of the American Indian

Postwar Calligraphic Modernisms: Lines of Connection

Bryant Suite, 2nd Floor

CHAIRS: **Iftikhar Dadi**, Cornell University;

Eugenia Bogdanova-Kummer, Heidelberg University

École de Lee Ungno-Académie de Peinture Orientale de Paris:

A Counter-Narrative in Practice

EuiJung McGillis, Carleton University

The Calligraphic Other: Japanese Calligraphers' Postwar Encounter with Arabic Calligraphy

Eugenia Bogdanova-Kummer, Heidelberg University

Huroufiyah: Negotiating Cultural Arabism

Nada Shabout, University of North Texas

DISCUSSANT: **Ming Tiampo**, Carleton University

Race and Labor in the Art World

East Ballroom, 3rd Floor

CHAIR: **Hayes Peter Mauro**, Queensborough Community College, The City University of New York

Uprooting the Plantation: Clementine Hunter's African House Murals at the End of the World

Sarah Cervenak, The University of North Carolina Greensboro

A Show of Unity: Art Exhibitions, Racial Integration, and the CIO

John Ott, James Madison University

Making BlackLivesMatter in Art Museums

La Tanya Autry, Yale University Art Gallery

Relics and Representation: The Holy Land Transported, Part I

Regent Parlor, 2nd Floor

CHAIR: **Neta Bodner**, The Hebrew University of Jerusalem

CUNY, ABBAS DE IOSAPHAT DE CRUCE DAT. OREMUS:

The Exchange of Holy Matter from Jerusalem to Toulouse

Cynthia Hahn, Hunter College

Image as Relic: Representations of Holy Land Sites on Glass Beakers

Cathleen Fleck, Saint Louis University

"Avila, Saints and Stones": Local Heroes and the Holy Land in Spain

Bianca Kühnel, The Hebrew University of Jerusalem

Conveying the Holy through Its Fragments: Relics in Late Medieval Holy Land—Pilgrim Reports (Mainly of the Fifteenth Century)

Maria Dorninger, Paris Lodron University of Salzburg

DISCUSSANT: **Caroline Walker Bynum**, Columbia University*

*Please note: Professor Bynum will comment upon both sessions Part I and Part II of *Relics and Representation: The Holy Land Transported* and will be speaking at the end of Part II only.

Rustles/Gestures

Sutton Parlor North, 2nd Floor

CHAIRS: **Suzanne Herrera Li Puma**, University of California, Berkeley; **Catherine Czacki**, University of California, San Diego

Light Moves, Haunted Histories

Natalie Beall, Independent Artist; **Catherine Czacki**, University of California, San Diego

Shuffling, Shifting, Sifting, Folding

Cara Benedetto, Virginia Commonwealth University;

Suzanne Herrera Li Puma, University of California, Berkeley

Canto for the Supernumeraries

Michelle Ty, Clemson University; **Catherine Czacki**, University of California, San Diego; **Suzanne Herrera Li Puma**, University of California, Berkeley

Composed Session

Studies in Eighteenth-Century Style

Gramercy B/East, 2nd Floor

"The king stared at the figure in astonishment": Chinese Nodding-Head Figures in Early Modern Denmark

Josefine Baark, Lingnan University

The Geometrical Landscape: Architecture and the Severity of Style in Rome

Andrea Bell, Parsons School of Design, The New School

Fashioning the Architectural Body in Eighteenth-Century Rome

Tracy Ehrlich, The New School

The Toilette: Dressing in Public and Private

Kristin O'Rourke, Dartmouth College

Art Libraries Society of North America (ARLIS/NA)

Supporting Creative Legacies in Local Communities: Lessons Learned from the Artists' Studio Archives Project

Sutton Parlor Center, 2nd Floor

CHAIR: **Carol Magee**, The University of North Carolina at Chapel Hill

Get Started, Be SMART, Move Forward: Empowering Artists to Steward Their Personal Studio Archives for a Lifetime

Heather Gendron, Yale University

Developing a Repertoire of Roles: Students' Interventions in the Lives of Artists' Archives

Erin Dickey, The University of North Carolina at Chapel Hill

Artist Archives—Collaboration between Artist and Archivist

Susan Harbage Page, The University of North Carolina at Chapel Hill

"Learning from Artists' Archives": Converting the "Learning" into Training, Community Outreach, and Ongoing Relationships

JJ Bauer, The University of North Carolina at Chapel Hill

What Is an MFA Worth?

Concourse A, Concourse Level

CHAIRS: **Michael Ano**, University of California, San Diego; **Kelly Donahey**, University of California, Irvine

What Counts: The Ultimate MFA Course

Barbara Bergstrom, Bowling Green State University

DIYPhD and DIYMFA Bay Area: Artists Creating Alternatives to Institutionalized Art Education

Sarah Dougherty, DIY PhD

When School Is a Factory: Allan Sekula's Radical Pedagogy

Samuel Ewing, Harvard University

DISCUSSANTS: **Mario Ybarra**, Otis College of Art and Design; **Elizabeth Watkins**, Columbia University

Northern California Art Historians (NCAH)

Zones of Representation: Photographing

Contested Landscapes

Petit Trianon, 3rd Floor

CHAIR: **Bridget Gilman**, San Diego State University

Fact, Fiction, Document, Eyewitness: Reading the Photographer

Makeda Best, California College of the Arts

Cities in Crisis: The Ethics of Urban Ruin Photography

Bridget Gilman, San Diego State University

A Poetic Occupation: Artistic Gestures in Zones of Conflict

Omar Mismar, California College of the Arts

Checkpoints, Panoramas, and Darkness in Palestinian Landscape Photography

Kathy Zarur, California College of the Arts

FRIDAY, FEBRUARY 17

10:30 AM–12:00 PM

Beauty, Spectacle, and the Grotesque as Fascist Tools of Wartime Japanese Art

Bryant Suite, 2nd Floor

CHAIR: **Aya Louisa McDonald**, University of Nevada, Las Vegas

Entertaining War in The Capture of Wuhan Battle Panorama of 1939

Kari Shepherdson-Scott, Macalester College

"Peaceful" Japanese Paintings during the Second World War: Yokoyama Taikan's Paintings of Mount Fuji

Asato Ikeda, Fordham University

Horror and the Grotesque in Foujita's Later War Paintings

Aya Louisa McDonald, University of Nevada, Las Vegas

DISCUSSANT: **Justin Jesty**, University of Washington

Beyond Critique: Contemporary Art in Theory, Practice, and Instruction

Nassau Suite East/West, 2nd Floor

CHAIRS: **Roger Rothman**, Bucknell University; **Pamela Fraser**, University of Vermont

Testing the Knowledge-based Polis in the Long Sixties: Baldessari, Kaprow, and Rosler

Tim Ridlen, University of California, San Diego

Finessing the Frame: Louise Lawler's Light Works

Leah Pires, Columbia University

Art School in a Moment of Danger: Critique, Otherness, and Pedagogy

Billie Lee, University of Hawai'i at Mānoa

Criticality, Egalitarianism, and the Pictures Generation of the 1980s

Anthony Grudin, University of Vermont

Parasitism and Contemporary Art: Bruguera and Gates

Adrian Anagnost, Tulane University

Pragmatics of Studio Critique: A Classroom Experiment at MassArt

Judith Leemann, Massachusetts College of Art and Design

Connected Art Histories: A Global Flow of Images

Regent Parlor, 2nd Floor

CHAIRS: **Yu-chih Lai**, Academia Sinica, Institute of Modern History; **Tian S. Liang**, University of Oxford

Coining Territory: Emperor Qianlong's Gift to Catherine the Great

Yu-chih Lai, Academia Sinica, Institute of Modern History

Andreas Vesalius in China: On Body and Skin in the Long Eighteenth Century

Tian S. Liang, University of Oxford

Rescuing Art History from the Nation: Late Chosŏn Korea between Europe and Edo Japan

J. P. Park, University of California, Riverside

Birds from Abroad and Men at Home: Classification and the Social Order in Keisai's Artisans of Edo

Chelsea Foxwell, The University of Chicago

DISCUSSANT: **Yukio Lippit**, Harvard University

Committee on Women in the Arts

Feminist Pedagogy through Activist Arts Practices

Sutton Parlor North, 2nd Floor

CHAIRS: **Laura Elizabeth Sapelly**, The Pennsylvania State University; **Jennifer Rissler**, San Francisco Art Institute

The Kinship Project: Manifesting Connections to History through African American Family Narratives and Photography Collections

Samantha Hill, Independent Artist

"See Yourself Free": Black Liberation and Aesthetic Freedom

Sampada Aranke, San Francisco Art Institute

Giving Voice to Women Silenced by Shame

Ann Fessler, Rhode Island School of Design

The Collective Curator: A Case Study in Curatorial Pedagogy and Reflexive Exhibition Making

Jessica Cochran, School of the Art Institute of Chicago

Genesis of Video Art in Latin America (1970s and 1980s)

Petit Trianon, 3rd Floor

CHAIR: **Juan Carlos Guerrero-Hernandez**, Universidad de Los Andes

Video in Latin America 1970–80: Plurality, Hybridity, and Decentralization

Christine Mello, Pontifícia Universidade Católica de São Paulo/PUC-SP

Letícia Parente's Medidas: An Exceptional Installation Sheds Light onto a Dozen Video Performances

Simone Osthoff, Pennsylvania State University

Video Practices before Video Art: Lea Lublin's Fluvio Subtunal

Julia Detchon, University of Texas at Austin

DISCUSSANT: **Paulina Pardo Gaviria**, University of Pittsburgh

Interpreting Degas: A Centennial Perspective, Part I

Sutton Parlor Center, 2nd Floor

CHAIR: **Kathryn Brown**, Loughborough University

The Making of Degas: Duranty, Engineering, and Materials

Michelle Foa, Tulane University

Degas, Photography, and Restoration or Staging Manet's Ham

Marni Kessler, University of Kansas

Staging Art in Whistler and Degas

Julia Stimac, University of Washington

The Symbolism in Degas's Landscape Monotypes

Heidi Hirschl, The Museum of Modern Art

Women's Caucus for Art (WCA)

Maternal Art Activism

Rendezvous Trianon, 3rd Floor

CHAIRS: **Rachel Epp Buller**, Bethel College;

Margo Hobbs, Muhlenberg College

Reflections on The Let Down Reflex

Amber Berson, Queen's University

Art and Motherhood in the Age of the Anthropocene

Tiffany Holmes, School of the Art Institute of Chicago

Biasing the Nonmaternal

Miriam Schaer, Columbia College Chicago

Strategic Motherhood: Socially Engaged Practice and Subversive Maternal Aesthetics in Mexico

Erin L. McCutcheon, Tulane University

On the Road Revisited: Art and Travel since 1900

Sutton Parlor South, 2nd Floor

CHAIRS: **Peter Han-Chih Wang**, Temple University;

David Smucker, Stony Brook University

Emily Carr on the Road to Alaska

Samantha Burton, University of Southern California

Fictional Continuity: Mobility and Seriality in the Work of Stephen Shore

Mark Rawlinson, University of Nottingham

No Sex Last Night (Double Blind): Sophie Calle and Greg Shephard's Road Trip Film

Laura Elizabeth Shea, University of Illinois at Urbana-Champaign

Travel and Nomadic Emplacement: The Visual Art of Gilbert "Magu" Sánchez Luján

Karen Mary Davalos, University of Minnesota, Twin Cities

Composed Session

Photography in Print

Gramercy A/West, 2nd Floor

Between Art and Propaganda: Photo-Monde in the Service of the UN

C. C. Marsh, The University of Texas at Austin

The Spectacularization of Disaster: Photographs of Destruction in Commemorative Coffee Table Books

Meredith TeGrotenhuis Shimizu, Whitworth University

The "Cosmopolitan Art": The FIAP Yearbooks of Photography, 1954–60

Alise Tifentale, The Graduate Center, The City University of New York

Relics and Representation: The Holy Land Transported, Part II

Gramercy B/East, 2nd Floor

CHAIR: **Bianca Kühnel**, The Hebrew University of Jerusalem

Relics of Place: Stones of the Holy Sepulchre in Eleventh-Century France

Renana Bartal, Tel Aviv University

Fragments of Jerusalem in Mantua: The Blood and Earth Relic in Sant'Andrea

Neta Bodner, The Hebrew University of Jerusalem

A Model of the Holy Sepulchre in Henndorf (Austria): Relic or Reliquary?

Shimrit Shriki-Hilber, The Hebrew University of Jerusalem

DISCUSSANT: **Caroline Walker Bynum**, Columbia University*

*Please note: Professor Bynum will comment upon both sessions and be giving an extended analysis of all papers presented in Part I and Part II of *Relics and Representation: The Holy Land Transported* and will be speaking at the end of Part II only.

Art Historians of Southern California (AHSC)

STEM to STEAM with Art History

Madison Suite, 2nd Floor

CHAIR: **Walter Meyer**, Santa Monica College

STEM to STEAM to Teams—Is Art Historical? Advocacy as the Dangerous Artistry of Collegiality

Donald Preziosi, University of California, Los Angeles

Exploring the Art of the Medieval Liberal Arts

Danielle P. Joyner, Southern Methodist University

Identifying Stakeholders and Collaborating with Industry to Refigure Art Curricula

Andrew Paul Findley, Ivy Tech Community College

STEAM Emphasis at Fisk University Galleries: Art History, Physics, and Computer Science

Nikoo Paydar, Fisk University Galleries

Arts Integration and Art-Historical Pedagogy in STEM Collaborations

Shalini Le Gall, Colby College Museum of Art

Training the Eye: Pedagogic Approaches to Teaching with Art in the Sciences

Liliana Milkova, Allen Memorial Art Museum, Oberlin College

What's Art Got to Do with It?

Polly Hoover, Wilbur Wright College

Intersecting Art and Science: Curation, Curriculum, and Collaboration

Hannah Star Rogers, Columbia University

Historians of Eighteenth-Century Art and Architecture (HECAA)

Superpowers in the Global Eighteenth Century: Empire, Colonialism, and Cultural Contact

Beekman Parlor, 2nd Floor

CHAIR: **Tara Zanardi**, The Metropolitan Museum of Art

A Sign of Empire: The Pineapple in the Colonial British World

Joanna Gohmann, Walters Art Museum

"The Most Remarkable Places": Military Views of North America and the Caribbean in the Mid-Eighteenth Century

Jocelyn Anderson, Independent Scholar

Satanic Mills, Indian Muslin, and the Materiality of Neoclassical Dress in the 1790s

Amelia Rauser, Franklin and Marshall College

DISCUSSANT: **Michael Yonan**, University of Missouri

Education Committee

Teaching Art and Art History as a General Education Course

Morgan Suite, 2nd Floor

CHAIR: **Richard Lubben**, Lane Community College

Dina Bangdel, Virginia Commonwealth University in Qatar

Rebecca Easby, Trinity Washington University

Anne Norcross, Kendall College of Art and Design of Ferris State University

FRIDAY, FEBRUARY 17

10:30 AM–12:00 PM

The (Object as) Exhibition as Event: From the 1990s to Now

East Ballroom, 3rd Floor
CHAIRS: **Janet Kraynak**, Columbia University; **Monica Amor**, Maryland Institute College of Art

Introduction

Janet Kraynak, Columbia University; **Monica Amor**, Maryland Institute College of Art

Decivilizing Rituals

Tom McDonough, Binghamton University

The Not-Photography of Non-Sculpture: Tino Sehgal and the Limits of Work

Irene Small, Princeton University

DISCUSSANTS: **Frazer Ward**, Smith College; **Michelle Kuo**, Artforum Magazine

US Latinx Art Forum (USLAF) Plenary Session

Trianon Ballroom, 3rd Floor
CHAIR: **Adriana Zavala**, Tufts University

What Do (Should) Artists Know?

Concourse A, Concourse Level
CHAIR: **Frank V. Boyer**, State University of New York–New Paltz

Environmental Aesthetics in the Postwar University: Harvard's Visual and Environmental Studies Program

Melissa Sue Ragain, Montana State University

Exploring the PhD Abstract: What Can We Know of the Fine Arts from Doctoral Theses in the Field?

Judith Mottram, Royal College of Art

The Language (or Not) of Form

Lance Winn, University of Delaware

World Making after Art

Matthew Friday, State University of New York–New Paltz

FRIDAY, FEBRUARY 17

12:00–1:30 PM

Interpreting Degas: A Centennial Perspective, Part II

Sutton Parlor Center, 2nd Floor
CHAIR: **Michelle Foa**, Tulane University

Degas in Pieces: Rethinking the Late Bather Pastels

Kathryn Brown, Loughborough University

Degas and New Orleans Revisited: Cotton and Global Capitalism

Marilyn R. Brown, University of Colorado Boulder

The Fallen Jockey: Degas's Art and Politics

Hyla Robicsek, Independent Scholar

Ordering Degas: Paul-André Lemoisne in Search of a Catalogue Raisonné

Sébastien Chauffour, French Ministry of Foreign Affairs

Poster Sessions

West Promenade, 3rd Floor

Poster sessions are informal presentations for small groups displayed by an individual. The poster display is usually 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 at 9:00 AM through Saturday afternoon at 2:00 PM. On Thursday and Friday, from 12:00 to 1:30 PM, presenters will be available to discuss their work.

Walkshops for Collective Inquiry in the Built Environment

Sara Alsum-Wassenaar, Hope College

Teaching Visual Art in Prison: Supporting Mental Escapes

Jim Dahl, Independent Art Educator

Art Can Help Broaden the Public Conversation on Climate Change

Melissa Fleming, Studio MF/The Weather Gamut

Kawral: An Artist Residency in Mali for Peace, Reconciliation, and Social Cohesion

Janet Goldner, Independent Artist

Gained in Translation: Drawing Art History

Sarah Jaffray, British Museum

The Postmaster's Porcelain: Collecting European Decorative Arts in the American Midwest

Sarah S. Jones, University of Missouri

Aviary: Knowing Birds through Scientific Drawing

Carolina Rojas, University of Los Andes

The "Technological Marvel": Exploring the Interior of Walter Gropius's House in Dessau

Isabel Rousset, The University of Western Australia

Feminism: Remembrance and Legacy

Claudia Sbrissa, St. John's University; **Kathleen Wentrack**, Queensborough Community College, The City University of New York

Art History Pedagogy and Practice

Karen Shelby, Baruch College, The City University of New York; **Virginia Burns Spivey**, Maryland Institute College of Art, Baltimore

From Foraging to Forging Communities

Gabriella Solti, Independent Artist

Wasted Wants: Binslab 2007–10

Cara Tomlinson, Lewis & Clark College

FRIDAY, FEBRUARY 17

12:15–1:15 PM

"myCAA," What It Means to Me... : CAA's Annual Business Meeting, Part II

East Ballroom, 3rd Floor

Hunter O'Hanian, CAA executive director, invites all CAA members to participate in an open forum to discuss CAA now and in the future. We want to hear what "myCAA" means to you! CAA staff and board members will be introduced and on hand to answer questions.

The conclusion of the CAA Annual Business Meeting, where new CAA Board members will be announced, will occur prior to the open forum.

FRIDAY, FEBRUARY 17

1:30–3:00 PM

AIDS and Cultural Activism

Regent Parlor, 2nd Floor
CHAIRS: **Ryan Conrad**, Concordia University; **Joe Madura**, Emory University

Silence Was, Silence Is: Dismantling the AIDS Narrative through Its Images

Avram Finkelstein, New York University

Play Smart: Creating a Women-Centered Safer-Sex Packet

LJ Roberts, Parsons School of Design, The New School

"But Countess, you can even get AIDS this way!": Between Art and AIDS Activism in Ryszard Kisiel's Filo

Aleksandra Gajowy, Newcastle University

In France, "AIDS did not seem to inspire a specific artistic reaction..." (1993)

Thibault Boulvain, Université de Paris 1 Panthéon-Sorbonne

Art after Zero: Making Sense of the Aughts

East Ballroom, 3rd Floor
CHAIRS: **Margaret Richardson**, Christopher Newport University; **Nicole De Armendi**, George Mason University

Embodiment Abstracted: The Influence of Yvonne Rainer in the Aughts

Elise Archias, University of Illinois, Chicago

Pieces, Parts: Julie Mehretu, Sarah Sze, and the Drama of Detail

Grant Klarich Johnson, University of Southern California

A "Luminous Trend" Revived: Art and New Media in the New Millennium

Tina Rivers Ryan, The Metropolitan Museum of Art

DISCUSSANT: **Robert Hobbs**, Virginia Commonwealth University

Museum Committee

Artists as Museum Workers

Sutton Parlor North, 2nd Floor
CHAIR: **Jeffrey Abt**, Wayne State University

Anonymous [statement to be read at the session]

Joey Orr, Spencer Museum of Art, University of Kansas

Jock Reynolds, Yale University Art Gallery

Ginevra Shay, The Contemporary Museum, Baltimore

Entangling Art and Biology: Bioart and Beyond

Rendezvous Trianon, 3rd Floor
CHAIRS: **Meredith Tromble**, San Francisco Art Institute; **Patricia Olynyk**, Washington University in St. Louis

How Can "Bioart" Escape Sharing a Reductionist Approach with the "Biotechnology" It Critiques?

Jennifer Johung, University of Wisconsin–Milwaukee; **Jane Prophet**, City University of Hong Kong

What Do Artists Working with Interspecies Communication Have to Offer Biology and Vice Versa? Can Art and Biology Be Entangled in Such a Way to Support Life's Flourishing?

Liselot van der Heijden, The College of New Jersey;

Rachel Mayeri, Harvey Mudd College

What Buried Histories of Exchange between Art and Biology Are Being Unearthed?

Arnaud Gerspacher, The Graduate Center, The City University of New York; **Anna P. Sokolina**, Independent Scholar

What Would It Mean to "Queer" Art and Biology?

Dorothy Santos, Independent Scholar; **Adam Zaretsky**, Marist College

DISCUSSANTS: **Charissa N. Terranova**, University of Texas at Dallas; **Laura Splan**, Independent Artist

Global Conversations III

Beekman Parlor, 2nd Floor
CHAIR: **Mary Miller**, Yale University

Imperial Images in Modern and Contemporary Japan: Expanding the Discourse

Bryant Suite, 2nd Floor
CHAIR: **Alison Miller**, Bowdoin College

Taisho beyond Portraiture: Monuments, Monumental Spaces, and Imperial Representation

Alice Y. Tseng, Boston University

Gender Politics, Women's Magazines, and the Empress Image in the Taisho Period

Alison Miller, Bowdoin College

The Emperor and the General: Showa Emperor and General Douglas MacArthur in Gaetano Faillace's Photograph, and Contemporary Interpretations

Ayelet Zohar, Tel Aviv University

DISCUSSANT: **Mikiko Hirayama**, University of Cincinnati

FRIDAY, FEBRUARY 17

1:30–3:00 PM

Italian Art Society (IAS)

Italianità diversa: Diversity and Multiculturalism in Italian Art

Gramercy A/West, 2nd Floor

CHAIR: **Jennifer Griffiths**, The American University of Rome

Black African Winds in Italian Images, 1490–1632

Paul Kaplan, Purchase College, State University of New York

A Foreign Local: Forming Early Modern Venetian Identity via Saint Mark

Letha Ch'ien, University of California, Davis

The Designs of Fortuny through the Lens of Venetian Renaissance Fabric

Wendy Ligon Smith, Independent Scholar

The Feminist Art Project (TFAP)

Matriarchal Action + Art

Trianon Ballroom, 3rd Floor

CHAIRS: **Jaune Quick-to-See Smith**, Independent Artist;

Maria Hupfield, Independent Artist; **Lowery Stokes Sims**, Independent Curator and Cultural Catalyst

Organicism, Open Systems, and Technology in Feminist Art

Concourse A, Concourse Level

CHAIRS: **Susanneh Bieber**, Texas A&M University;

Christine Filippone, Millersville University

The System: University as Frontier

Reinhold Martin, Columbia University

What Would Bateson Say? Ecology of Mind in Feminist Art

Carol Wilder, The New School

Mixed Signals: Work and Play in Feminist Video Art

Miguel de Baca, Lake Forest College

DISCUSSANT: **Judith Rodenbeck**, University of California, Riverside

Passages and Crossings: The Sea in Contemporary Art of the Global South

Morgan Suite, 2nd Floor

CHAIRS: **Allison K. Young**, Institute of Fine Arts, New York University; **Sean Nesselrode Moncada**, Institute of Fine Arts, New York University

Driftless

Felipe Castelblanco, Artist/Organizer

Queer Counterpublics and the Black Atlantic

W. Ian Bourland, Maryland Institute College of Art

From Depth to Rebellious Surfaces: Toward a New Postcolonial Andean Identity through the Work of Claudia Coca

Dorota M. Biczal, The University of Texas at Austin

Cassettes across the Sea: Badr El Hammami and

Fadma Kaddouri's Thabrate (Face A)

Emma Chubb, Northwestern University

Composed Session

Re-Marks: Techniques

Nassau Suite East/West, 2nd Floor

Transforming Traditional Studio Experience into Online Technology

Dennis Dalton, Colorado State University–Pueblo

Stitching a New Derive: Exercises in Counter-Flânerie and Alternative Literacies

Veronica Casado Hernandez, Independent Scholar and Visual Artist

Re-Marks: Rethinking the Act of Tracing

Marina Kassianidou, University of Colorado Boulder

Generative Form-Finding in Art and Design: From Paper Folds to Algorithm

Jiangmei Wu, Indiana University

Teaching Design History through Making

Sutton Parlor South, 2nd Floor

CHAIR: **Dori Griffin**, Ohio University

Teaching Historical Design at The Metropolitan Museum

Nazanin Hedayat Munroe, Modern Ancient Design

Objects and Documents

Richard Mack, Suffolk County Community College

Hands on History: Learning the History of Typography with a Letterpress Workshop

Sherry Saunders Freyermuth, Lamar University

Engaging Multiplicity: A Multimodal Approach to Teaching Typographic History

Liese Zahabi, University of Maryland College Park;

Audra Buck-Coleman, University of Maryland College Park

The Feminine Uncanny

Sutton Parlor Center, 2nd Floor

CHAIRS: **Guy Tal**, Shenkar College of Engineering, Design and Art; **Gal Ventura**, The Hebrew University of Jerusalem

Dead Mothers and the Uncanny in Nineteenth-Century French Art

Gal Ventura, The Hebrew University of Jerusalem

The Devil's Hands: Witchcraft, Horror, and the Uncanny in Caravaggesque Art

Guy Tal, Shenkar College of Engineering, Design and Art

The Feminist Uncanny: Doris Salcedo's Un-homes

Shir Aloni Yaari, The Hebrew University of Jerusalem

When Art Claims to Do Good: Assessing the Impact of Socially Engaged Art

Petit Trianon, 3rd Floor

CHAIRS: **Elizabeth Grady**, Independent Scholar; **Steve Lambert**, Purchase College–State University of New York

For Freedoms/Four Freedoms: Dissecting the First Artist-Run Super Pac

Elizabeth Driscoll Smith, Independent Scholar

When Artists Declare a State of Emergency: The Collective ATSA at Work

Ariane Noël de Tilly, Emily Carr University of Art + Design

Art and Social Death

Blake Stimson, University of Illinois, Chicago

FRIDAY, FEBRUARY 17

3:30–5:00 PM

Between Conformism and Subversion: Aesthetic Strategies and the Problem of the Political in Contemporary Art

East Ballroom, 3rd Floor

CHAIRS: **Conor McGrady**, Burren College of Art; **Gediminas Gasparavičius**, The University of Akron

A Window to Capital: Yuri Pattison's Outsourced Views, Visual Economies and the Aesthetic Conditions of Critique

Boris Čučković Berger, The Courtauld Institute of Art

The Carnival and the Counter-Institution: Anarchism, Democracy, and the Feminist Revolutionary

Anastasia Murney, University of New South Wales

A Politics of Lies: Nationalization, Subversion, and Semblance in Recent Artistic Activism from Greece

Kostis Stafylakis, Athens School of Fine Arts

Association of Print Scholars (APS)

Collaborative Printmaking

Petit Trianon, 3rd Floor

CHAIR: **Jasper van Putten**, Massachusetts College of Art and Design

Collaboration in Printmaking in the Fifteenth Century

Suzanne Boorsch, Yale University Art Gallery

Collaboration and the Absent Printmaker: A Gift for the Virgin in Seventeenth-Century Colonial Peru

Emily C. Floyd, Tulane University

Collaborative Printmaking as Co-creation: A South African Example of Practice

Kim Berman, University of Johannesburg

On Any Surface: Hanging with Chicago's Printmakers

Kate McQuillen, Independent Visual Artist

DISCUSSANT: **Jasper van Putten**, Massachusetts College of Art and Design

Complicating Identity: New Approaches to Form and Difference in Modern and Contemporary Art

Gramercy A/West, 2nd Floor

CHAIRS: **Anne Monahan**, The Metropolitan Museum of Art; **Rachel Middleman**, California State University, Chico

Lynne Cooke, National Gallery of Art

Darby English, The University of Chicago

Richard Meyer, Stanford University

ARTspace

Distinguished Artist Interviews

Murray Hill Suite East/West, 2nd Floor

Organized by CAA's Services to Artists Committee, the Distinguished Artist Interviews feature esteemed artists who discuss their work with a respected colleague. The Distinguished Artist Interviews are held as part of ARTspace, a program partially funded by a generous grant from the National Endowment for the Arts. This event is free and open to the public.

Coco Fusco with **Steven Nelson**, University of California, Los Angeles

Katherine Bradford with **Judith Bernstein**

Committee on Diversity Practices

Engaging Diversity in the Arts Curriculum of Designated Colleges and Universities

Bryant Suite, 2nd Floor

CHAIRS: **Lisandra Estevez**, Winston-Salem State University; **Julie McGee**, University of Delaware

Engaging Students through Art at a Hispanic-Serving Institution—A Case Study: San Diego Mesa College Art Gallery Programming and Diverse Art Curriculum

Alessandra Moctezuma, San Diego Mesa College

Arts Pedagogies in Bilingual Endorsement Programs

Laura Fattal, William Paterson University

Movidias Razquaches: Art and Pedagogy on the Border

Perry Vasquez, Southwestern College

Communities, Cultures, and Exchange: Creating a Dynamic Learning Environment at the Community College

Valerie C. Palazzolo, Hillsborough Community College–Ybor

Composed Session

Entangled Modernisms: Architecture and Ideology

Rendezvous Trianon, 3rd Floor

The Contingent Making of Socialist Architecture

Christianna Bonin, Massachusetts Institute of Technology

Architectural Modernism and the East–West Binary in 1930s Tel Aviv

Jacobé Huet, Harvard University

Entangled Modernisms: Constructivism, Jadidism, and the Emergence of a Global Avant-Garde in Eurasia

Angelina Lucento, National Research University Higher School of Economics

Architecture behind the Iron Curtain: Construction of Shared Identity

Anna P. Sokolina, International Archive of Women in Architecture

FRIDAY, FEBRUARY 17

3:30–5:00 PM

Indigenous Resurgent Practices

Trianon Ballroom, 3rd Floor
CHAIR: **Shelly Rosenblum**, University of British Columbia

Ceremonial Bodies, Political Bodies: Art and Indigenous Performance

Wanda Nanibush, Art Gallery of Ontario

Performing Resurgence? Intersections of Theory and Practice

Tarah Hogue, Grunt Gallery

BUSH Gallery: Contemporary Art, Language, and Community

Tania Willard, Artist and Curator

Locating the Viewer in Art Writing: Case Studies in Contemporary and Modern Chinese Art and Cultural History

Beekman Parlor, 2nd Floor
CHAIR: **Maud Lavin**, School of the Art Institute of Chicago

Above Sea/Underground: Viewing Art and Space in Shanghai
Jenny Lin, University of Oregon

Li Yuchun's Fans and Imaginaries of Contemporary Chinese Singledom

Maud Lavin, School of the Art Institute of Chicago

"Which Sherlock Holmes Do You Like?": An Online Ethnography of the Transcultural and Transmedia Sherlock Holmes Fandoms in China

Ling Yang, Xiamen University

Lover of the Strange, Sympathizer of the Rude

Winnie Wong, University of California, Berkeley

New Studies on Persianate Albums

Morgan Suite, 2nd Floor
CHAIR: **Emine Fetvaci**, Boston University

Albums among Rajputs
Molly Emma Aitken, The City College of New York

Cannibalism and Connoisseurship: Investigating Identity in Eighteenth-Century Persianate Albums

Anastassiia Botchkareva, Columbia University

The Generation and Regeneration of Mughal Albums

Yael Rice, Amherst College

DISCUSSANT: **David J. Roxburgh**, Harvard University

Participation, Community, and Artistic Intervention in East Asia

Concourse A, Concourse Level
CHAIR: **Hong Kal**, York University

The Right to the Countryside: From Contemporary Art to Alternative Place Construction

Meiqin Wang, California State University Northridge

The Artistic Intervention of Relation, Collaboration, and Conversation: Environmental Awakening in Community Revival

Wei Hsiu Tung, National University of Tainan

Art of Counter-Spectacle

Hong Kal, York University

Photography Undone: Contemporary Reflections on the Medium in Latin America

Madison Suite, 2nd Floor
CHAIRS: **Jodi Roberts**, Cantor Arts Center, Stanford University;
Natalia Brizuela, University of California, Berkeley

Archival Landscapes and Epistemic Frontiers: Notes on the Work of Ángela Bonadies

Lisa Blackmore, University of Zurich

Photojournalims 2.0: From Newspaper to Wall

Ana Tallone, Independent Scholar

Landscapes to Touch with Your Eyes: Javier Hinojosa and Experimental Photography

Debora Dorotinsky Alperstein, Instituto de Investigaciones Estéticas, UNAM

Beatriz Gonzalez and the Birth of Photojournalism in Colombia
Maria Fernanda Dominguez, New York University

Through One Mirror: Feminine Subjectivations in the Brazilian Art of the 1970s

Talita Trizoli, University of São Paulo

Historians of German, Scandinavian, and Central European Art and Architecture (HGSCEA)

Revivalism in Twentieth-Century Design in Germany, Scandinavia, and Central Europe, Part I

Nassau Suite East/West, 2nd Floor
CHAIR: **Paul Stirton**, Bard Graduate Center

Adolf Loos, Oskar Strnad, and the Biedermeier Revival in Vienna
Christopher Long, University of Texas at Austin

National—Regional—International: The City Halls of Copenhagen, Stockholm, and Oslo

Charlotte Ashby, Birkbeck, University of London

The Neo-Baroque, the "Folk Baroque," and Art Deco in Central Europe

Juliet Kinchin, The Museum of Modern Art

The Biedermeier Revival, Artisans, and Ledgenheime
Erin Sassin, Middlebury College

The Desert: Image, Site, Environment

Sutton Parlor North, 2nd Floor
CHAIR: **Lyle Massey**, University of California, Irvine

Scorched Earth, Minerals, and Film: Maria Nordman's Fire Performances as Protest

Laura M. Richard, San Francisco Art Institute

Topography of Sprawl: The Dispassionate Eye of Joe Deal's Photographs of Suburban Albuquerque

Emilia Mickevicius, Brown University

Raw Data: Imagining Pueblo Architecture through the Energy Crisis

Albert Narath, University of California, Santa Cruz

Documenting Drought in Northwestern Kenya: Photography and Colonial Policy in the 1930s

Kevin Terval, Harvard University

Desert Growth: Omer Fast and Witness

Michael Jay McClure, University of Wisconsin–Madison

DISCUSSANTS: **Lyle Massey**, University of California, Irvine;
Jessica L. Horton, University of Delaware

Association for Latin American Art (ALAA)

The Evolving Canon: Collecting and Displaying Spanish Colonial Art

Sutton Parlor Center, 2nd Floor
CHAIRS: **Ilona Katzew**, Los Angeles County Museum of Art;
Ellen Dooley, Los Angeles County Museum of Art

Collecting Spanish Colonial Portraiture in the United States and the Role of the Museum

Michael A. Brown, San Diego Museum of Art

Collecting by Creating, or What We Want for Our Colonial Artists: The Forged Drawings of Vásquez de Arce y Ceballos

Aaron M. Hyman, University of California, Berkeley

The Latin American Collection at the Hispanic Society

Marcus B. Burke, The Hispanic Society of America

The Maker Mentality

Sutton Parlor South, 2nd Floor
CHAIR: **Ruth Dusseault**, Georgia State University

Craftspersonhood: The Forging of Selfhood through Making
Jonathan Morgan, Institute for Doctoral Studies in the Visual Arts

States of Repair

Sabir Khan, Georgia Institute of Technology

Material Matters: Molecular Engineering as Artistic Practice in the New Academy

Stephanie Owens, Cornell University

Using Omeka to Design Digital Art History Projects

Regent Parlor, 2nd Floor
CHAIR: **Sheila A. Brennan**, George Mason University

Image Mapping with Neatline for Class Projects
Katherina Fostano, Fordham University; **Barbara E. Mundy**, Fordham University

Object-Oriented Pedagogy and Digital Storytelling: The Content Management System as Nonlinear Narrative Platform

Kimon Keramidas, New York University

Joining Forces: The Omeka for Art Historians Working Group

Sheila A. Brennan, George Mason University

FRIDAY, FEBRUARY 17

5:30–7:00 PM

Architectural Gesamtkunstwerk

Sutton Parlor South, 2nd Floor
CHAIR: **Lisa D. Schrenk**, University of Arizona

The Gesamtkunstwerk Opera Village Africa: How Francis Kéré's Participatory Architecture Realizes Richard Wagner's Vision in Burkina Faso

Sarah Hegenbart, The Courtauld Institute of Art

The House, the Self, and the "Total Work of Art"

Aliki Economides, McGill University

Constructing a Utopian Vision: A Transnational Perspective of the Gesamtkunstwerk in Interwar Japanese Architecture

Suzie Kim, Hofstra University

Gesamtkunstwerk and Gemeinschaft: Ludwig Mies van der Rohe and Urban Planning in the Case of Lafayette Park, Detroit

Michelle Jackson, Bard Graduate Center

Art and Caricature

Gramercy A/West, 2nd Floor
CHAIR: **Phoebe Wolfskill**, Indiana University

Early Modern Multivalence: Caricature, Subversion, and Veneration in Sacred Art

Anne L. Williams, Virginia Commonwealth University

The Smiling Face of Terror: Etienne Béricourt's French Revolution

Richard Taws, University College London

Pasolini's Authorial Caricature: Reconsidering Authorship in the Intellettuale

Matthew Von Vogt, Indiana University

Aggravating the Powerful: Political Caricature Now and Then

Corina L. Apostol, Rutgers, The State University of New Jersey

Art, Globalization, and Cultural Divergence

Trianon Ballroom, 3rd Floor
CHAIR: **John Zarobell**, University of San Francisco

Doha's Evolving Art Scene: Experiments in Education and Institution Building in the Gulf

Grace Murray, Freer and Sackler Gallery

The Delhi Art Ecosystem

Chhoti Rao, Art and Museum Consultant

The Contemporary Carioca Art Landscape

Lucia Cantero, University of San Francisco

Mexico City at a Cultural Crossroads

Mariana David, Freelance Curator

FRIDAY, FEBRUARY 17

5:30–7:00 PM

Composed Session

Collaborative Tactics in Social Practice: Fluxus to COLAB

Morgan Suite, 2nd Floor

The Times Square Show: COLAB and Social Practice
Hovey Brock, School of Visual Arts

Daniel Spoerri and François Dufrêne's Fluxus Book
L'Optique moderne
Jill Carrick, Carleton University

Daniel Spoerri's Collaborations in the Late Modernism: Influences and Legacies
Leda Cempellin, South Dakota State University

Radical Edibles: Food, Fashion, and the Senses in "Robert Kushner and Friends Eat Their Clothes"
Samantha Lyons, The University of Kansas

Composed Session

Exhibition and the Civic Imaginary

Regent Parlor, 2nd Floor

"Salvation Gaza": Contesting Visions of an Iranian Exhibition
Deanna Kashani, University of California, Irvine

Displaying the Nereid Monument: Delineating the Borders of Orient and Occident in the Nineteenth-Century British Museum
Tugba Tanyeri Erdemir, Middle East Technical University

From Civic Initiative to Cultural Phenomenon: Milan's "La Mostra del Caravaggio"
Heather D. Thorpe, The University of Iowa

Marilyn Stokstad (1929–2016): A Memorial Roundtable

Sutton Parlor Center, 2nd Floor

CHAIR: **Maria Elena Buszek**, University of Colorado Denver

Judy Brodksy, New York Foundation for the Arts

Michael Cothren, Swarthmore College

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

DISCUSSANT: **Charles Little**, The Met Cloisters

Methods for the Study of Colonial Visual and Material Culture

Gramercy B/East, 2nd Floor

CHAIR: **John F. López**, Skidmore College

A History of Virality
Stephanie Porras, Tulane University

Testing Creole Cosmopolitanism: Methods for the Study of the Architectural Continuities between Early Modern Colonies
Dwight Carey, Amherst College

Colonizing the Global: Social Institutions and Global Architectural History

Mira Rai Waits, Appalachian State University

Historians of German, Scandinavian, and Central European Art and Architecture (HGSCA)

Revivalism in Twentieth-Century Design in Germany, Scandinavia, and Central Europe, Part II

Nassau Suite East/West, 2nd Floor

CHAIR: **Paul Stirton**, Bard Graduate Center

Neo-Historicism in Croatian Architecture of the First Half of the Twentieth Century

Dragan Damjanović, University of Zagreb

The Folklorist Revival within Soviet Modernism in the Baltic Republics in the 1970s

Marija Dremaite, Vilnius University

Mediating Gustavian Style: Heritage Consumption and National Aesthetics in Sweden

Hedvig Mårdh, Uppsala University

Eclectic Regression? Revivalist Phenomena in Postmodern Finnish Architecture

Anni Vartola, Aalto University

¡Sí Se Puede! Brand Identity, Activism, and Art-Historical Analyses

Sutton Parlor North, 2nd Floor

CHAIRS: **Sam Romero**, Florida Southern College;

Julia Fernandez, University of California, San Diego

Transnational Imaginary: Mexico's Taller de Gráfica Popular in the United Farm Workers' El Malcriado

Julia Fernandez, University of California, San Diego

The Semiotics of the United Farm Workers: The "Wrath of Grapes" Campaign and the "Poisonous Grapes"

Claudia Elisa Zapata, Southern Methodist University

Wings of a Movement

Edward Fuentes, University of Nevada, Las Vegas

Jose Montoya, the Huelga Eagle, and the Chicano Park Mural: The Codification of Chicano Movement Visuality

Carlos Francisco Jackson, University of California, Davis

State of the Art (History): Pedagogy Laboratory

Rendezvous Trianon, 3rd Floor

CHAIR: **Michelle Millar Fisher**, The Graduate Center, The City University of New York

Electoral Art History: Public and Personal Engagement through Agitprop

Saisha Grayson, The Graduate Center, The City University of New York; **Natalie Campbell**, Corcoran School for the Arts & Design

Bringing Students into the Picture: Teaching with Tableaux Vivants

Ellery E. Foutch, Middlebury College

Walking on the Grass: Using Campus as Source Material
Corey Dzenko, Monmouth University

Imitation as a Form of Research/Teaching History to Studio Students: Make Them "Do" the Work!

Chris Balaschak, Flagler College; **Bailey van Hook**, Virginia Tech

Crafting a Learning Community between Culinary Arts and Art History/Art and Health Sciences: The Relevancy of Visual Analysis across Disciplines

Sandra Cheng, New York City College of Technology;
Sarah Archino, Furman University

Casta Paintings: A Case Study in the Flipped Art History Classroom

Ellie FitzPatrick Sifford, Louisiana State University

Engaging the Non-Art History Student: A Tale of Six Football Players (and Others) in Roman Art

Gretchen K. McKay, McDaniel College

Teaching Contentious Issues in an Introductory Art History Course
Heather M. Shirey, University of St. Thomas

The (Contemporary) Art History Mixtape: Setting the Tone in the Classroom with Music

Ashley Busby, Susquehanna University

American Society for Hispanic Art Historical Studies (ASHAHS)

The Arts of the Early Modern Iberian World: New Approaches through Material Culture

Beekman Parlor, 2nd Floor

CHAIRS: **Carmen Ripollés**, Portland State University;

Amanda Wunder, Lehman College

Of Lilies, Roses, and Turkey Necks: Mother of Pearl and Materiality in the Seventeenth-Century Hispanic World

Brendan McMahon, University of Southern California

Memory Matters: Notes on Islamic Objects in Castilian Noble Material Culture

Antonio Urquizar Herrera, Universidad Nacional de Educación a Distancia

Global Gifts: Material and Visual Cultures of Iberian-Asian Diplomacy, 1500–1650

Zoltán Biedermann, University College London

DISCUSSANTS: **Carmen Ripollés**, Portland State University;
Amanda Wunder, Lehman College

The Kinetic Imaginary: Liquid Modernity and the Animation of Postwar Art, Part I

Petit Trianon, 3rd Floor

CHAIR: **Andrew V. Uroskie**, Stony Brook University

The Fluid Timepiece

Hannah Higgins, University of Illinois, Chicago

Performing Objects: Robert Breer's Floats and Robert Rauschenberg's Linoleum (1966)

Marina C. Isgro, University of Pennsylvania

"Time as a Tank of Fluid in Which Everything Floats":

Hollis Frampton's Fluid Cinema

Lindsey Lodhie, Harvard University

The Metamorphic Image: Jeremy Blake's Winchester Trilogy

Homay King, Bryn Mawr College

SATURDAY, FEBRUARY 18

8:30–10:00 AM

Composed Session

American Conceptual Art and the Political Imagination, from Cold War to Globalization

Sutton Parlor Center, 2nd Floor

A Crisis of Meaninglessness: Political Imagination in the Work of Robert Barry

Sandrine Canac, Stony Brook University

Reflecting on Natural History: Robert Smithson, Glass, and the Reinterpretation of the Diorama

Kimiko Matsumura, Rutgers, The State University of New Jersey

Locating Site and Specificity: Works by Michael Asher in the 1990s
Kavior Moon, University of California, Los Angeles

Naming: Imaginary Authorship in Cold War Los Angeles
Monica Steinberg, Massachusetts Institute of Technology

Composed Session

Archaism, Antiquarianism, and Figuration in the First Millennium BCE

Regent Parlor, 2nd Floor

New Styles and Old Techniques: Archaism and Religious Conservatism in Athenian Vase Painting

Ross Brendle, Johns Hopkins University

Between Politics and Religion: Mesopotamian Antiquarianism and an Archaizing Votive Stele

Elizabeth Knott, New York University; **Helen Malko**, Columbia University

Drinking in Death: The Intersection between the World of the Dead and the Ritual of the Symposium in Archaic and Classical Greece

Kirsten Lee, Institute of Fine Arts, New York University

Taking Center Stage: Depictions of Childhood on Athenian Vases, Plaques, and Votive Reliefs

Hollister N. Pritchett, Bryn Mawr College

Beaumont Newhall's History of Photography from 1937 to the Present Day (Rethinking Newhall's History at Eighty)

Concourse G, Concourse Level

CHAIRS: **Jason Hill**, University of Delaware; **Nadya Bair**, Ryerson Image Centre

Photography According to the Newhalls: The Old World and the New

Juliet Hacking, Sotheby's Institute of Art, London

Building the History of Photography, Collecting Photographs and Collections

Ellen Handy, The City College of New York

On the Way to "The Way through Camera Work"

Brendan Fay, Eastern Michigan University

Embraced before Embattled: The Impact of Beaumont Newhall's History on Photography's "New Golden Age," 1968–78

James R. Swensen, Brigham Young University

DISCUSSANT: **Thierry Gervais**, Ryerson University, Ryerson Image Centre

SATURDAY, FEBRUARY 18

8:30–10:00 AM

Composed Session

Biopolitics: Feminist Interventions

Gramercy A/West, 2nd Floor

Alternative Sensorial Modalities: Gender and Perception in the Work of Palestinian Artist Anisa Ashkar

Tal Dekel, Tel Aviv University

This Way and Never Another: Tracing Biopolitics in Bharti Kher's Bindi

Sarah Evans, Northern Illinois University

Ovoid Spaces: Eggs, Embodiment, and Transformation in Brazilian Women's Participatory Performances, 1968–81

Gillian Sneed, The Graduate Center, The City University of New York

Critical Collaborations: Neutralizing Power in Art and Design History

Concourse A, Concourse Level

CHAIRS: **Maya Oppenheimer**, Royal College of Art; **Sabrina Rahman**, University of Exeter

"Visual Harmony Was Going to Be a Problem": Collaboration, Exchange, and Negotiation at the Commonwealth Institute, London, 1962–73

Tom Wilson, Design Museum, London

Unlearning Interpretations

Charlotte Bik Bandlien, Oslo National Academy of the Arts

Creolized Patternmaking: A Jamaican Perspective

Elli Michaela Young, University of Brighton

Composed Session

Saturday Symposia Session: Museums

Cultural Preservation and Its Publics

Nassau Suite East/West, 2nd Floor

Community Collaborations: Art and Public Service in the Middle East and North Africa

Atteqa Ali, Zayed University

A Mosque on the Prairie: The Al-Rashid and the Making of Mosque Architecture in Canada

Nadia Kurd, Thunder Bay Art Gallery

A Feminist Reading of Multiple Narratives in the Provincial Museums of Turkey

Ozge Sade Mete, Bellevue College

Blue Pottery in Pink City: The Invention of a Craft Tradition in Jaipur

Heeryoon Shin, Williams College

Gauguin Redux

Gramercy B/East, 2nd Floor

CHAIRS: **Elizabeth C. Childs**, Washington University in Saint Louis; **Linda Goddard**, University of St Andrews

Repossessing Gauguin: Material Histories and the Contemporary Pacific

Heather Waldroup, Appalachian State University

Masters of Pleasure: Segalen, Gauguin, Nietzsche

Paul Galvez, University of Texas, Dallas

The Plight of Gauguin's Public

Marnin Young, Yeshiva University

Exhibiting Gauguin

Gloria Groom, The Art Institute of Chicago

Queer Caucus for Art (QCA)

Global Queer Art

Beekman Parlor, 2nd Floor

CHAIR: **James M. Saslow**, Queens College/The Graduate Center, The City University of New York (Emeritus)

Delhi: Communities of Belonging (A Book of Photographs and Writing)

Sunil Gupta, Royal College of Art, London; **Charan Singh**, Royal College of Art, London

Body, Sea, Utopia: The Performance Work of Carlos Martiel in Cuba

Jameson Paige, School of the Art Institute of Chicago

(Dis)Identifying Queerness in the Arab World: An Overview of Akram Zaatari's Lens-Based Artworks

Elia Eliev, Concordia University

DISCUSSANT: **James M. Saslow**, Queens College/The Graduate Center, The City University of New York (Emeritus)

Saturday Symposia Session: International Art History

Holy Images on the Move

Sutton Parlor North, 2nd Floor

CHAIR: **Nazar Kozak**, National Academy of Sciences of Ukraine

New Ambitions and Visual Forms in Sixteenth-Century Moldavia

Alice Isabella Sullivan, University of Michigan

Implications of Diffusion on Iconography and Semiotics: Example of Traditional Yoruba Religion Wood Carvings

Akande Abiodun Olasupo, Emmanuel Alayande College of Education, Oyo, Nigeria

A Military Apostle beyond Frontiers: Saint James the Apostle from Spain to the Andean World

Olaya Sanfuentes, Pontificia Universidad Católica de Chile

Postmodern Angels in Late Soviet Ukrainian Art

Olena Martynyuk, Rutgers, The State University of New Jersey

DISCUSSANT: **Kirk Ambrose**, University of Colorado Boulder

Saturday Symposia Session: The Design Field

Making Objects Speak: Speculative Design, Critical Making, and the Internet of Things

Sutton Parlor South, 2nd Floor

CHAIR: **Gwyn Rhabyt**, California State University, East Bay

Prosthetic Speculation: 3D Printing and the Disability Discourse of the Future

Bess Williamson, School of the Art Institute of Chicago

The Politics of Repair, Redesign, Reinvention

Rob Duarte, Florida State University Tallahassee

The Democracy of Things?

Amanda Wasielewski, The Graduate Center, The City University of New York

When Smart Objects Make Bad Choices

Taylor Hokanson, Columbia College Chicago

Rethinking Foundation Studies Curriculum

Madison Suite, 2nd Floor

CHAIR: **Nicole Condon-Shih**, Cleveland Institute of Art

Making Critical Connections in the First Year at Parsons School of Design

John Roach, Parsons School for Design, The New School

Art Studio | Life Hack: Simple Tweaks to Traditional Foundation 2D Curricula for Increasing Relevancy and Interdisciplinarity

Carol Elkovich, California College of the Arts

Contemporary Conceptual Foundations

Steven Bleicher, Coastal Carolina University

Academic Coursework in a Practice-Based Context: A Rhetorical Approach

Patricia Kelly, Emily Carr University of Art + Design

Subject, Form, Content, Context

Ellen Mueller, West Virginia Wesleyan College

Site-Specific Art in the Age of the Internet 2.0 (Social Media)

Morgan Suite, 2nd Floor

CHAIRS: **Cyriaco Lopes**, John Jay College of Criminal Justice; **Rachel Nelson**, University of California, Santa Cruz

Crowd-Sourced Poetics—The Street Where I

Terri Witek, Stetson University

Semiotics of the Camwhore: Art and Feminism on the Internet

Jen Kennedy, Queen's University

Oil in Place: Social Media and Real-Time Data Responsive Documentary

Talena Sanders, University of Montana

WagonNet cyberAttractions

Gastão Frota, Institute of Arts of Federal University of Uberlândia/FAPEMIG

Leonardo Education and Art Forum (LEAF)

The Centenary of D'Arcy Wentworth Thompson's On Growth and Form, Part I: Art, Architecture, and Design in the Postgenomic Present

Petit Trianon, 3rd Floor

CHAIRS: **Ellen K. Levy**, Institute for Doctoral Studies in the Visual Arts; **Charissa N. Terranova**, University of Texas at Dallas

Pop ArtSci: D'Arcy Wentworth Thompson, Brit Pop, and the Social Relations of Science Movement

Charissa N. Terranova, University of Texas at Dallas

Force vs. Fitness: Thompson and Darwin in Architectural Thought

Caroline O'Donnell, Cornell University

D'Arcy Thompson Going Forward

Ellen K. Levy, Institute for Doctoral Studies in the Visual Arts;

Justine Kupferman, Columbia University

On the Beauty of the Metacarpal

Hadas Steiner, University at Buffalo, The State University of New York

DISCUSSANTS: **Matthew Jarron**, D'Arcy Thompson Zoology Museum; **Roger Malina**, University of Texas at Dallas

Historians of Netherlandish Art (HNA)

The Netherlands and the Global Baroque

Trianon Ballroom, 3rd Floor

CHAIR: **Caroline O. Fowler**, Yale University

Suriname on Display

Adam Eaker, The Metropolitan Museum of Art

Art beyond Price or Place: Vermeer, Asia, and the Poetics of Painting

Christina An, Boston University

A Global Dutch Architecture? Hybridity in Curaçao's Eighteenth-Century Merchant Homes

Marsely Kehoe, Michigan State University

Saturday Symposia Session: Interventions in the

Future of Art History

The Pragmatism in the History of Art

Rendezvous Trianon, 3rd Floor

CHAIRS: **Karen J. Leader**, Florida Atlantic University;

Amy K. Hamlin, St. Catherine University

Tamar Garb, University College London

Molly Nesbit, Vassar College

Christopher Wood, New York University

Vital Expression: Pictorialism and Its Legacies

Bryant Suite, 2nd Floor

CHAIRS: **Andrea Wolk Rager**, Case Western Reserve

University; **Barbara Tannenbaum**, Cleveland Museum of Art;

Adrienne Lundgren, Library of Congress

On the Extreme Margin of Photographic Subtlety: Pictorialism and Platinum Printing

Andrea Nelson, National Gallery of Art

Anne Brigman's "Hokus Pokus"

Lauren Kroiz, University of California, Berkeley

Transnational Encounters: Global Influences in Japanese Pictorialism

Karen M. Fraser, University of San Francisco

DISCUSSANT: **Joanne Lukitsh**, Massachusetts College of Art and Design

SATURDAY, FEBRUARY 18

10:30 AM–12:00 PM

Appetite for Destruction: The Impulse to Destroy in Art

Gramercy A/West, 2nd Floor
CHAIR: **Terence Hannum**, Stevenson University

Baked and Burnt: the Dark Side of Joseph Cornell
Analisa Leppanen-Guerra, Independent Scholar

The Strategy of Destruction: Alberto Burri and the Process of Combustione

Katie Larson, Johns Hopkins University

Beyond the Broken Ground: Unearthing Claes Oldenburg's Placid Civic Monument

Katherine Smith, Agnes Scott College

Unmaking the White Box: The Artistic Destruction of Modern Architecture

Nicole Sully, University of Queensland

Arts-Based Disciplines in the Face of a Carbon-Challenged Future

Regent Parlor, 2nd Floor
CHAIRS: **John Calvelli**, Alberta College of Art + Design; **Carmela Cucuzzella**, Concordia University

Contemporary Artistic Research Practice in the Expanded Field: Contested Terrain, Resource Extraction, and Culture

Ruth Beer, Emily Carr University of Art + Design

In Situ: Materials. Filiations. Process. Networks

Alice Jarry, Université du Québec à Montréal

Tactical Interventions: Environmental Sensing and Socially Engaged Arts

Maria Michalis, Rensselaer Polytechnic Institute

Saturday Symposia Session: Museums
Design History Society

Beyond Boundaries: Art and Design Exhibitions as Transnational Exchange from 1945

Nassau Suite East/West, 2nd Floor
CHAIRS: **Harriet Atkinson**, University of Brighton; **Verity Clarkson**, University of Brighton; **Sarah A. Lichtman**, Parsons School of Design, The New School

Modern Art, National Politics: Israel at the Venice Biennale, 1948–52

Chelsea Haines, The Graduate Center, The City University of New York

76 Nations and One Administrative Zone

Juliana Kei, Royal College of Art; **Daniel Maurice Cooper**, Columbia University

From FESMAN '66 to FESTAC '77 and Beyond: African-American Exhibitions on a Pan-African Stage

Lindsay J. Twa, Augustana University

Composed Session

Big Data and Broken Algorithms

Gramercy B/East, 2nd Floor

Krapp's First Algorithm: Samuel Beckett on a Future of Recording, Memory, and Automation

Gerald Hartnett, Stony Brook University

Breaking the Machine: Finding Art-Historical Value in the Failure of Big Data and Computing

Matthew Lincoln, The Getty Research Institute

In Visual Art and Vision Science: From 2D to Immersive Studies

Zoe McCloskey, Independent Scholar

Augmented Reality in Digital Culture Heritage

Victoria Szabo, Duke University

Saturday Symposia Session: Interventions in the Future of Art History

Defining and Exploring Socially Engaged Art History

Rendezvous Trianon, 3rd Floor
CHAIRS: **Cindy Persinger**, California University of Pennsylvania; **Azar M. Rejaie**, University of Houston–Downtown

Navigating the Nuts and Bolts (and Benefits and Challenges) of a Service-Learning Course for Art History Students

Gretchen Holtzapple Bender, University of Pittsburgh

Engaging Our Elders: The Latona Project as Socially Engaged Art History

Rebecka A. Black, University of Arizona

Engaged Art History and Beyond: A View from the Pacific Northwest

Carolyn Butler Palmer, University of Victoria

The Hidden Challenges of Socially Engaged Art History: Learning from ArtX Fit

Laura Holzman, Indiana University–Purdue University Indianapolis

Art History That Is Fit for the World: A Collaboration between Seton Hall University and the Blackburn Center Against Domestic and Sexual Violence

Maureen Vissat, Seton Hall University

Economimesis: Art, Architecture, and the Limits of Economy

Trianon Ballroom, 3rd Floor
CHAIRS: **Caroline A. Jones**, Massachusetts Institute of Technology; **Philip Ursprung**, Eidgenössische Technische Hochschule Zürich

Specie, Mint Marks, and the Anxiety of (Economic) Mimesis in Florence

Lauren Jacobi, Massachusetts Institute of Technology

Relational Economics: Tabua, Kula, and the Anthropology of Money

Graham Burnett, Princeton University

Revisiting "Obsolescence"

Dan Abramson, Boston University

Burrowers and Borrowers: Decolonizing the Tropical Museum

Lucia Allais, Princeton University

The Luxury of Waste: Excessive Engineering in the Fondation Vuitton

Julian Rose, Artforum

Saturday Symposia Session: International Art History

Future of the Research Institute

Sutton Parlor North, 2nd Floor
CHAIR: **Ittai Weinryb**, Bard Graduate Center

Elizabeth Cropper, National Gallery of Art Center for Advanced Study in the Visual Arts

Ulrich Pfisterer, Zentrallinstitut für Kunstgeschichte

Gerhard Wolf, Kunsthistorisches Institut in Florenz

Bill Sherman, V&A Research Institute

Peter N. Miller, Bard Graduate Center

Christopher Heuer, The Clark

Gail Feigenbaum, The Getty Research Institute

Tanja Michalsky, Bibliotheca Hertziana–Max-Planck-Institut für Kunstgeschichte

Composed Session

Hybrid Histories: Case Studies from Egypt, Pakistan, and Iran

Beekman Parlor, 2nd Floor

State of Art Archiving in Iran: Now and Then

Kimia Maleki, School of the Art Institute of Chicago

Picturing the Arab Volk: Leopold Carl Müller in Egypt

Marsha Morton, Pratt Institute

Hybrid Histories: The Impact of International Pedagogies of Art and Design on Pakistani Art Schools

Razia I. Sadik, Independent Scholar

Station Hill Press/Heide Hatry Exhibitor Session

Icons in Ash

Concourse A, Concourse Level
CHAIRS: **Steven Pinker**, Harvard University; **Heide Hatry**, Independent Artist

Mind and Body, Form and Essence, the Unbearable and the Inconceivable

Steven Pinker, Harvard University

Corruptible Bodies: Catholic Morbidity

Eleanor Heartney, Independent Critic

Art and Death

Anthony Haden-Guest, Independent Art Writer

Dead Talk

George Quasha, Station Hill Press

Is There an Aesthetics of Decolonization? New Perspectives from South Asia

Sutton Parlor Center, 2nd Floor
CHAIR: **Emilia Terracciano**, University of Oxford

Abstraction, Decolonization: Navigating the Bind

Atreyee Gupta, Minneapolis Institute of Art

"Revolution in the Tropics, Love in the Tropics": Aesthetics of Decolonization in Post-Partition Calcutta

Sanjukta Sunderason, Leiden University

Dialogue in Action: Art, Aesthetic, and Activism in Contemporary India

Sonal Khullar, University of Washington

Aesthetics of Decolonization in a South Indian Woman Artist

Gail Levin, The City University of New York

DISCUSSANT: **Iftikhar Dadi**, Cornell University

Composed Session

Modern Intimacies: Photography from Latin America and the Middle East

Concourse G, Concourse Level

Painting after Photography: The American Colony Photo Department, Nicola Saig, and the Art of the Copy in Early-Twentieth-Century Palestine

Nisa Ari, Massachusetts Institute of Technology

The Intimacy of Photographic Surfaces: A Case Study

Shabnam Rahimi-Golkhandan, Yale University

Photography, Race, and Progress: Benjamin de la Calle and Fotografía Rodríguez, 1891–1938

Juanita Solano Roa, Institute of Fine Arts, New York University

From Secrets of the Harem to a Battleground over the Woman's Body in Contemporary Iranian Society

Fazilat Soukhakian, Utah State University

Modernism's Craft Discourse

Morgan Suite, 2nd Floor
CHAIR: **Kay Wells**, University of Wisconsin–Milwaukee

The Limitations of Matter: Modernism and the Practical Intellect

Jennifer Johnson, Oxford University

Harry Bertoia's Craft: An Alternate History of American Sculpture at Midcentury

Marin R. Sullivan, Keene State College

Anticraft

Bibiana Obler, George Washington University

DISCUSSANT: **T'ai Smith**, University of British Columbia

Salt, Silver, Shell, Stone: Nature and Artifact in Early Modern Europe

Madison Suite, 2nd Floor
CHAIR: **Christopher Heuer**, Williams College

Fertile Waters: Salt and Saltcellars in Early-Seventeenth-Century Antwerp

Christine Goettler, Universität Bern

Art, Nature, Fabrication

Claudia Swan, Northwestern University

"A Natura ad Vivum Effigiatum": Nature as Maker in the Late Renaissance

Rebecca Zorach, Northwestern University

SATURDAY, FEBRUARY 18

10:30 AM–12:00 PM

The Centenary of D'Arcy Wentworth Thompson's On Growth and Form, Part II: Performance Art, Interactive Media, and Bioart

Petit Trianon, 3rd Floor

CHAIRS: **Charissa N. Terranova**, University of Texas at Dallas;
Ellen K. Levy, Institute for Doctoral Studies in the Visual Arts

D'Arcy Thompson and Dorothy Wrinch
Marjorie Senechal, Smith College

Soap Films
Sarah Bonnemaïson, Dalhousie University

*ArtScience: Growing New Forms of Matter and Aesthetic
Experiences Using Nanotechnology That Transcend D'Arcy
Thompson's On Growth and Form*
Todd Siler, Independent Artist

Labyrinth
Carolee Schneemann, Independent Artist

DISCUSSANT: **Ingeborg Reichle**, University of Applied
Arts Vienna

International Center of Medieval Art (ICMA)

The Long Life of Italian Mosaics: Medievalism, Orientalism, and Nationalism

Bryant Suite, 2nd Floor

CHAIRS: **Gabriella Cianciolo**, Technische Universität München;
Erik Thuno, Rutgers, The State University of New Jersey

On Mosaics, Antonio Salviati, and the Byzantine Revival
Massimiliano Savorra, University of Molise

Mosaics as British Art Form from 1860 to 1900: Glory in Pieces?
Heike Zech, Victoria and Albert Museum

*Between Pan-European and Italian Itineraries: The Afterlife of
Ravenna's Mosaics in the Nineteenth Century*
Giancarla Periti, University of Toronto

*"The most perfect union of art and craft": Gino Severini and the
History of Mosaic Art*
Giovanni Casini, The Courtauld Institute of Art

DISCUSSANTS: **Gabriella Cianciolo**, Technische Universität
München; **Erik Thuno**, Rutgers, The State University of
New Jersey

SATURDAY, FEBRUARY 18

12:00–1:30 PM

Saturday Symposia Session: Interventions in the
Future of Art History

Art History Plays with Food

Rendezvous Trianon, 3rd Floor

CHAIRS: **Karen J. Leader**, Florida Atlantic University;
Amy K. Hamlin, St. Catherine University

SATURDAY, FEBRUARY 18

12:15–1:15 PM

Noon Forum

Key Conversation: Hrag Vartanian Interviews...

Trianon Ballroom, 3rd Floor

Hyperallergic founder and editor **Hrag Vartanian** will lead an
interview on radical thinking about art in the world today.

Noon Forum

Key Conversation: Memorial Session

Madison Suite, 2nd Floor

CHAIR: **Francesca Fiorani**, University of Virginia

Join this informal session to remember colleagues who
have recently passed. Come together, share memories,
and celebrate their achievements in the visual arts and
art history. Check conference website or CAA 2017 app for
more information.

SATURDAY, FEBRUARY 18

1:30–3:00 PM

Saturday Symposia Session: Interventions in the Future
of Art History

Art History as Table, not Tower: A Practical Conversation about Diversity

Rendezvous Trianon, 3rd Floor

CHAIRS: **Karen J. Leader**, Florida Atlantic University;
Amy K. Hamlin, St. Catherine University

Jacqueline Francis, San Francisco State University,
College of Ethnic Studies

Ugochukwu-Smooth C. Nzewi, Hood Museum of Art,
Dartmouth College

Mariët Westermann, Andrew W. Mellon Foundation

Ken Wissoker, Duke University Press

DISCUSSANT: **Suzanne Preston Blier**, Harvard University

Art/Magazines

Petit Trianon, 3rd Floor

CHAIR: **Lori Cole**, New York University

*Engendering, Displaying, Circulating the Multiple: Dada
Journals as Exhibition Venues*

Emily Hage, Saint Joseph's University

*Everyone Paints a Picture: The Representation of Professional
and Amateur Artists in ARTnews*

Kim Grant, University of Southern Maine

"A Magazine in a Museum?" Avalanche in Germany

Kim Conaty, Rose Art Museum, Brandeis University

Magazine Art Today: A Case Study of The Egypt Independent
Gwen Allen, San Francisco State University

Composed Session

Cold War Allegiances: The Red '70s

Sutton Parlor Center, 2nd Floor

*The Shiraz Arts Festival: Communication, Heritage,
and Technology in 1970s Iran*

Alexandria Brown-Hedjazi, Stanford University

Cuban Art and Soviet Visual Culture, 1970–91

Elvis Fuentes, Rutgers, The State University of New Jersey

*"The Red Flag": Jörg Immendorff's Maoist Practices and the
Communist Party of Germany*

Lauren Graber, Independent Scholar

*Us vs. Them: The PRC's Artistic Alliances with Third
World Modernism*

Yang Wang, University of Colorado Denver

Crip Affects: New Approaches to Disability Studies in Art History

Gramercy B/East, 2nd Floor

CHAIRS: **Jessica Cooley**, University of Wisconsin–Madison;
Stefanie Snider, Kendall College of Art and Design of Ferris
State University

*Staring Back: A Response to Body Shamers in Haley Morris-
Cafiero's Self-Portraiture*

Lucienne Auz, Memphis College of Art

Mannequin Bodies, Noisy Bodies

Yetta Howard, San Diego State University

*Reorganizing the Affective-Gestural Field: Notes on Crip
Choreography and the Question of Politicality*

Michael Turinsky, Independent Scholar

*Gendered and Aabled Performances in the Art of Eudora Welty
and Reginald Marsh*

Keri Watson, University of Central Florida

Composed Session

Critical Curatorial Studies: Archives, Collections, and Education

Trianon Ballroom, 3rd Floor

*Documenting the Digital Critics: Analyzing and Archiving
Criticism after the Internet*

Charlotte Frost, City University of Hong Kong

*What's in a Name? The Importance of Specifics When Engaged in
Race Talk in Art Museum Settings*

Hannah Heller, Teachers College, Columbia University

*Curatorial Studies and Conceptions of the Contemporary:
Reading Contemporary Art in Lima, Peru, through
Curatorial Practice*

Gabriela Germana Roquez, Florida State University;
Amy Bowman-McElhone, Florida State University

*The Boros Collection, Berlin, Germany, and the Julia Stoschek
Collection, Düsseldorf, Germany: Subverting the House Museum*
Georgina S. Walker, The University of Melbourne

Decolonizing the History of Photography

Concourse G, Concourse Level

CHAIR: **Hannah Feldman**, Northwestern University

*The Ottoman Arab Portrait as Image Screen: Toward a
Methodology of Decolonizing Photography*

Stephen Sheehi, The College of William & Mary

A Network Theory of Early Photography of the Middle East
Ali Behdad, University of California, Los Angeles

*Traveling Photography: Medium and Translation in the
Work of Imran Channa*

Zahid Chaudary, Princeton University

Saturday Symposia Session: The Design Field

Design and Science: Catalyzing Collaborations

Sutton Parlor South, 2nd Floor

CHAIR: **Leslie Atzmon**, Eastern Michigan University

*The Scientist's Social Network: On the Cross-Disciplinary
Reimagining of Crystallographic Diagrams for the 1951
Festival Pattern Group*

Emily Candela, Royal College of Art

Purifungi: A Natural Aid Kit for the Earth

Audrey Speyer, Purifungi

Designing the Imperfect

Jan Eckert, Lucerne University of Applied Sciences and Arts;

Daniel Eckert, Horizon Discovery, Vienna

Follow Your Nose

Miriam Simun, Massachusetts Institute of Technology
Media Lab

Fragile Balances: Contemporary Arts, Cultural Integrity, and Environmental Change

Concourse A, Concourse Level

CHAIR: **Carol E. Mayer**, University of British Columbia
Museum of Anthropology

*Looking, Listening, Feeling, Discovering, Documenting: The Role
of Primary Research in Designing an Exhibition of Contemporary
Art alongside Environmental Concerns*

Skooker Broome, University of British Columbia Museum of
Anthropology

A Divine Pollution: George Nuku and the Genealogy of Plastic
Henry Skerritt, Kluge-Ruhe Aboriginal Art Collection of the
University of Virginia

Natalie Robertson: Toxic Waters

Jacqueline Charles-Rault, University of Le Havre

*It's OK, We're Safe Here: Cultural and Eco Activism in the Film
Windjarrameru (The Stealing C*nt\$)*

Maggie Wander, University of California, Santa Cruz

SATURDAY, FEBRUARY 18

1:30–3:00 PM

Japan Art History Forum (JAHF)

Gender Politics in Postwar Japanese Art

Bryant Suite, 2nd Floor

CHAIR: **Namiko Kunimoto**, The Ohio State University

Thresholds of Exposure in Cold War Manga

Namiko Kunimoto, The Ohio State University

Body Politics in the Art of Tabe Mitsuko

Midori Yoshimoto, New Jersey City University

Images of Desire: Constructing Femininity in

Twentieth-Century Japan

Thomas O'Leary, Saddleback College

DISCUSSANT: **Maki Kaneko**, University of Kansas

Saturday Symposia Session: International Art History

Global Conversations IV

Sutton Parlor North, 2nd Floor

CHAIR: **David J. Roxburgh**, Harvard University

Graphic Growth: Discovering, Drawing, and Understanding

Nature in the Early Modern World

Madison Suite, 2nd Floor

CHAIRS: **Catherine Girard**, Williams College; **Jaya Remond**,

Max Planck Institute for the History of Science

Ornament's Science

Madeleine C. Viljoen, The New York Public Library

Graphic Practice and Natural Philosophy in the Early Paris

Académie Royale des Sciences

Katherine M. Reinhart, University of Cambridge

The Animating Mark: William Bartram's Drawings from Life

Elizabeth Athens, Worcester Art Museum

Mexico City Today

Morgan Suite, 2nd Floor

CHAIRS: **Kevin Hatch**, Binghamton University; **Josh T. Franco**,

Archives of American Art, Smithsonian Institution

Cochair Presentation: A Brief History of Latinx Artists in

Mexico City: Documents from the Archives of American Art

Josh T. Franco, Archives of American Art, Smithsonian

Institution

"Nobody is a prophet in his own land": The Exhibition without

Restraint as a Case Study

Valentina Locatelli, Kunstmuseum Bern

Veneno, Then and Now: Mexico City, 1993 and 2016

Laura A. L. Wellen, Museum of Fine Arts, Houston

Saturday Symposia Session: Museums

Museums, Artists, and Social Change

Nassau Suite East/West, 2nd Floor

CHAIR: **Laura Flusche**, Museum of Design Atlanta (MODA)

Making Manifestos at MoMA

Sheryl Oring, The University of North Carolina at Greensboro

Context Is Everything: Political Art In and Out of the Museum

Patricia Cronin, Brooklyn College, The City University of

New York

There's Many a Slip between the Cup and the Mouth

Susan Stockwell, Independent Artist

Composed Session

Pedagogy II: Tools for Teaching and Research

Beekman Parlor, 2nd Floor

Spirito Disegno: Using Examples from Art History as Applied

Paradigms of Process

Alysha Friesen Meloche, Philadelphia University

"Rise of Art": A Collaborative Art-Making Experience That Explores

Opportunities of Merging New Media Forms with Traditional

Techniques in Our Present-Day Studio and

Teaching Practice

Jesse Jagtiani, Teachers College, Columbia University;

Sohee Koo, Teachers College, Columbia University

Technology, Humanities, Design: A New Typology of Knowledge

as a Tool for Cross-Disciplinary Studies

Alex Liebergesell, Pratt Institute

A Research Companion for Art History in the Digital Age:

The Getty Research Portal

Kathleen Salomon, The Getty Research Institute;

Annie Rana, The Getty Research Institute

Pedagogy of Social and Environmental Justice

Gramercy A/West, 2nd Floor

CHAIR: **Michele Jaquis**, Otis College of Art and Design

Incubating Change: Pedagogies of Sustainability in Art and

Design Education

Jane D. Marsching, Massachusetts College of Art and Design

The MFA as Edge Space: Art, Ecology, Craft, Culture, and Place

Carol Padberg, Hartford Art School, University of Hartford

Climate Change, Police Brutality, and the Contemporary

Studio Classroom

Hugh Pocock, Maryland Institute College of Art

Racial Disparities in Design Education

Anne H. Berry, Cleveland State University

But What Did It Do? Incorporating Assessment Measures into

Social Justice Curriculum

Audra Buck-Coleman, University of Maryland College Park

Composed Session

Sketches of World Architecture

Regent Parlor, 2nd Floor

Hypostyle Palaces of Safavid Isfahan (1629–66): Genealogy

and Meaning

Farshid Emami, Harvard University

Fergusson's Sketches of World Architecture

Solmaz Mohammadzadeh Kive, University of

Colorado Denver

From Static to Dynamic: Itō Chūta and the Observation of

Architectural Change

Matthew Mullane, Princeton University

SATURDAY, FEBRUARY 18

3:30–5:00 PM

Composed Session

Advertising and Illustration

Sutton Parlor Center, 2nd Floor

"Signs in the Street," 1954: Outdoor Advertising as Art at the

Museum of Modern Art

Craig Lee, University of Delaware

HALF THE WORLD IS ISFAHAN: Americans in Persia at the

Threshold of History

George V. Speer, Northern Arizona University

W. A. Dwiggins and the Evolution of American Graphic Design

Paul Shaw, Parsons School of Design, The New School

Society of Architectural Historians (SAH)

Architecture and Comedy

Petit Trianon, 3rd Floor

CHAIRS: **Edward Dimendberg**, University of California, Irvine;

Steven Jacobs, Ghent University

From Myth to Comedy and Beyond: Graphic Satire and Glass

Architecture in the Twentieth Century

Gabriele Neri, Università della Svizzera italiana, Mendrisio

"Trendsetter and/or Town Fool": Luc Deleu and the "Proposals

and Advices" (1972–80)

Wouter Davidts, Ghent University; **Stefaan Vervoort**,

Ghent University

The Magic of the Absurd: "Paper Architecture" in the USSR

Alla Vronskaya, Swiss Federal Institute of Technology (ETH)

Mannerism Is Not a Joke

Anthony Vidler, The Cooper Union

Art History for Studio Art and Graphic Design Students: Seeing the Relationship

Gramercy B/East, 2nd Floor

CHAIR: **Mary B. Shepard**, University of Arkansas–Fort Smith

Active Art History: Engaging Studio Artists through

Project-based Learning

Katherine Poole-Jones, Southern Illinois University

Edwardsville

Making It Visible: A Museum Educator in the College Art

History Classroom

Ellen B. Cutler, Maryland Institute of Art

Utilizing Gaps in Opportunity to Engage Art History and Graphic

Design Students in Interdisciplinary Creative Problem Solving

Alex Girard, Southern Connecticut State University

Motion, Space, Place: A Successful Design Studio/Art History

Collaboration

Emma Hogarth, Rhode Island School of Design;

Pascale Rihouet, Rhode Island School of Design

DISCUSSANT: **Dori Griffin**, Ohio University

Diasporic Asian Art Network (DAAN)

CANADA 150: Asian Canadians and Visual Culture in National Celebrations

Regent Parlor, 2nd Floor

CHAIRS: **Alice Ming Wai Jim**, Concordia University;

Victoria Nolte, Carleton University

Souvenirs of the Self and The Long View: Canadian

National Parks and the Transnational Asian Canadian

Subject within Nature

Jin-me Yoon, Simon Fraser University

Collecting "Strangeness" and "Familiarity": Asian Canadian

Photo-Poetics

Glenn Deer, University of British Columbia

Transnational Kinship, Diasporic Mourning, and Belonging in the

Canadian Animation World: The Moving Images of Leslie Supnet's

gains + losses

Marissa Largo, University of Toronto

Saturday Symposia Session: The Design Field

Ethics in Design

Sutton Parlor South, 2nd Floor

CHAIRS: **Andrew DeRosa**, Queens College, The City

University of New York; **Laura Scherling**, Teachers College

Columbia University

Designers and Activism: Challenging Boundaries, Commitments,

and Interactions

Andréa Posnar, Politecnico di Milano

Threading Ethics in the Design Curriculum

Paul J. Nini, The Ohio State University

The Role of Ethics Online and among Social Media Designers

Meredith James, Portland State University

Caring for What We Leave Behind: Rules of Engagement in

Design Education for Social Innovation

Mariana V. Amatullo, Designmatters at ArtCenter College

of Design

SATURDAY, FEBRUARY 18

3:30–5:00 PM

Composed Session

Saturday Symposia Session: International Art History

Figures and Formations of Civic Space

Sutton Parlor North, 2nd Floor

Politics and Visual Arts: Israeli-Palestinian Relations

Luna Goldberg, School of the Art Institute of Chicago

Cloud Sharing: Aerial Photography and the Formation of a Civic Space

Rotem M. Rozental, Binghamton University

Figuring Dadaab: Humanitarian Heritage and Anxious Architectures in East Africa

Anooradha Iyer Siddiqi, New York University

Emotional Geographies of Dissonance: Urban Choreography of Dubrovnik

Sandra Uskokovic, University of Dubrovnik; **Boris Bakal**, Shadow Casters

Haunted Modernity: Visions, Enchantments, and Apparitions in Nineteenth-Century European Art

Madison Suite, 2nd Floor

CHAIRS: **Melissa Buron**, Fine Arts Museums of San Francisco;

Alison Hokanson, The Metropolitan Museum of Art

Visual Culture of Ghosts and Materializations in Science and Art at the Fin-de-siècle

Serena Keshavjee, University of Winnipeg

Fantini-Latour's Apparitions and Evocations: Visualizing the Supernatural from the Operatic Realm and Beyond

Corrinne Chong, Independent Scholar

"L'Art magnétique": Somnambulatory Trances, Hypnotic Performativity and Mesmeric Modernity

Fae Brauer, University of East London Centre for Cultural Studies Research

Speak! Speak! John Everett Millais's Women in White

Nancy Rose Marshall, University of Wisconsin–Madison

Visualizing the Spirit World: Georgiana Houghton and Evelyn De Morgan

Elise L. Smith, Millsaps College

Composed Session

Pedagogy III: Techniques

Beekman Parlor, 2nd Floor

Cultivating Coincidence: Harnessing the Experiential Power of Design Process in the Classroom

Jarred Lee Elrod, Texas Tech University

The Writing Artist: An Examination of the Historical Precedent and Contemporary Call to Action

Jacquelyn Gleisner, Independent Artist and Writer

Creative Anatomy Collective: Broadening Anatomy Education

Jinsil Hwaryoung Seo, Texas A&M University;

Michelle Pine, Texas A&M University; **Jinkyoo Suh**,

Independent Science Educator

Foundation Pedagogy for Social Awareness: Change by Design

Jeff Whelan, Elizabeth City State University

Composed Session

Photography: Iconoclasm and the Uncanny

Concourse G, Concourse Level

Candida Höfer's Interior Photographs and the "Unfinished Project" of Modernity

Amy A. DaPonte, Independent Scholar

Between the March and the Gallery: The Multiple Lives of Martha Rosler's Antiwar Photomontage

Huffa Frobes-Cross, Columbia University

Last People: August Sander, Walker Evans, and the Photographic Uncanny

Claire Raymond, University of Virginia

Violating White Flesh: Germaine Krull's Iconoclastic Nudes

Lina Žigelytė, University of Rochester

Saturday Symposia Session: Museums

Preservation by Other Means: Contemporary Art and the Destruction of Cultural Heritage

Nassau Suite East/West, 2nd Floor

CHAIRS: **Chad Elias**, Dartmouth College; **Mary K. Coffey**, Dartmouth College

From Moctezuma's Headdress to Zapatista

Coffee: Gaming Cultural Heritage Debates

Jennifer Flores Sternad Ponce de León, University of Pennsylvania

Temporalities of Progress and Protest at the Mexican National Archive

Mya Dosch, The Graduate Center, The City University of New York

Participatory Art in Kufr Birim: Fissures for Suppressed Histories

Irit Carmon Popper, Israel Institute of Technology;

Alona Nitzan-Shiftan, Israel Institute of Technology

Re-creating the Past in Our Own Image: Contemporary Artists' Reactions of Threatened Cultural Heritage Sites in the Middle East

Erin Thompson, John Jay College, The City University of New York

Composed Session

Sensory Implication and Somatic Engagement

Concourse A, Concourse Level

A Critical Spatial Practice of Twenty-First-Century Media: Depth, Somatic Memory, and Interimplication

Jung E. Choi, Duke University

Reductive Art, Refractive Information, and Emergent Simplicity

Jason Hoelscher, Georgia Southern University

Exploding the Anthropocentric Eye: Human and Nonhuman Visuality in Lucien Castaing-Taylor's Sensory Ethnography

J. Barrington Matthews, The College of William & Mary

Sensorial Simultaneity: Reframing Memory with Janet Cardiff and George Bures Miller

Jared T. Stanley, Texas Tech University

Seth Siegelau and the Expanded Archive of Conceptual Art

Morgan Suite, 2nd Floor

CHAIRS: **Lauren van Haaften-Schick**, Cornell University;

Sara Martinetti, École des Hautes Etudes en Sciences Sociales (EHESS)

Retroactive Effects: Notes on the History of Conceptual Art after the Conceptualisms

Annabela Tournon Zubieta, École des Hautes Etudes en Sciences Sociales (EHESS)

Contract as Form and Concept: The Siegelau-Projansky Agreement in Art and Legal Histories

Lauren van Haaften-Schick, Cornell University

Collecting Textiles, Documenting Texts: Seth Siegelau's Endeavors after Art

John A. Tyson, National Gallery of Art

Seth Siegelau, Beyond Conceptual Art: Curating "Paperwork" at Stedelijk Museum Amsterdam

Sara Martinetti, École des Hautes Etudes en Sciences Sociales (EHESS)

DISCUSSANT: **Andrew Cappetta**, Memorial Art Gallery of the University of Rochester

The CIHA Conference in Beijing: An Open Discussion

Bryant Suite, 2nd Floor

CHAIR: **Steven Nelson**, University of California, Los Angeles

The Kinetic Imaginary: Liquid Modernity and the Animation of Postwar Art, Part II

Trianon Ballroom, 3rd Floor

CHAIR: **Andrew V. Uroskie**, Stony Brook University

Documenta 5 and the Kinetic Catalogue: Expanding Documentation for Das 100-Tage-Ereignis

Megan Hoetger, University of California, Berkeley

"The Senses Pointing to a New Transformation": The Politics of Touch and the 1st International Tactile Symposium, 1969

Kristen Carter, University of British Columbia

Kinetic Bodies: Mobilizing the Spectator in Works by GRAV and Architecture Principe

Paula Burleigh, The City University of New York

I See, as Plain as Plain Can Be: Peggy Ahwesh's Lessons of War (2014)

Soyoung Yoon, The New School

The Renaissance Filtered

Gramercy A/West, 2nd Floor

CHAIRS: **Lynn Catterson**, Columbia University;

Deborah Krohn, Bard Graduate Center

F. R. Leyland's Pre-Raphaelite Treasure House

Robyn Asleson, National Portrait Gallery

Decorating the Renaissance Villa in America: Larz Anderson and Charles Mather Ffolke

Denise M. Budd, Bergen Community College

Purchasing and Collecting Italian Renaissance Bas-Reliefs in America

Kerri A. Pfister, The Frick Collection and Frick Art Reference Library

Saturday Symposia Session: Interventions in the Future of Art History

What Have You Done for Art History Lately? 2017 Edition

Rendezvous Trianon, 3rd Floor

CHAIRS: **Karen J. Leader**, Florida Atlantic University;

Amy K. Hamlin, St. Catherine University

What Can I Do with a Degree in Art History? Crowdsourcing a Shared Space of Our Own

Evan Gatti, Elon University; **Jennifer Germann**, Ithaca College;

Alexa Sand, Utah State University

Collaboration in Action: The Founding of Art History Pedagogy and Practice

Virginia Burns Spivey, Independent Art Historian;

Renee McGarry, Sotheby's Institute of Art; **Karen Shelby**,

Baruch College, The City University of New York

Into the Expanded Field: An Interdisciplinary Land Art and Landscape Curriculum

Rebecca Uchill, Massachusetts Institute of Technology

DISCUSSANT: **Holland Cotter**, *The New York Times*



SEPC lounge

Mercury Rotunda, 3rd Floor
Wednesday, February 15–Friday,
February 17: 8:30 AM–7:00 PM
Saturday, February 18: 8:30 AM–5:00 PM
Free and open to the public

Sponsored annually by the Student and Emerging Professionals Committee, the SEPC Lounge is a space devoted to you. It is a place where you can meet friends and colleagues, network to make new connections, find information about CAA and the committee, and relax with exceptional company. All sessions, events, and appointments listed below take place in the SEPC Lounge unless otherwise noted. Access to the SEPC Lounge is free and open to the public thanks to the committee's sponsorship.

LOUNGE SCHEDULE

WEDNESDAY, FEBRUARY 15

4:00–5:00 PM

Brown Bag Session: Interview Strategies and Elevator Speech

This late-afternoon panel will be an honest and frank discussion on interviewing techniques. Gauging and adapting to the cues of the interviewer, appropriate levels of intellectual detail, and how to keep your "elevator speech" crisp will be discussed, among other topics.

THURSDAY, FEBRUARY 16

8:00–9:30 AM

Welcome Breakfast

Please join us for coffee, light breakfast, and conversation. Student and Emerging Professionals Committee members will be present to tell you about their programming at the conference and answer questions. This is a great way to get your feet wet at the conference and make new connections!

10:00–11:00 AM

Brown Bag Session: Interview Follow-Up and Networking Techniques

The topic of this Brown Bag Session focuses on the etiquette of following up after an interview and how to increase your professional networking capabilities. This session further discusses how to build a professional network and how to maintain one once built.

11:30 AM–1:30 PM

Mock Interview Appointments

By appointment only

In a competitive job market, everyone could use the opportunity to get feedback on interviewing and presentation. Students and emerging professionals have the opportunity to sign up for a twenty-minute practice interview at the 2017 Annual Conference in New York. Organized by the SEP Committee, mock interviews give participants the chance to practice their interview skills one on one with a seasoned professional, improve their effectiveness during interviews, and hone their elevator speech. Interviewers also provide candid feedback on application packets.

Mock interview appointments are offered free of charge, but you must be a CAA member to participate. Conference registration, while encouraged, is not necessary. Interviews are available by appointment only via the preconference Google Registration Form. Deadline to register was February 6, 2017. Participants were notified of their appointment day and time by email. Participants with appointments should bring their application packet, including cover letter, CV, and other materials related to jobs in their field. The Student and Emerging Professionals Committee will make every effort to accommodate all applicants; however, space is limited. There will be VERY limited sign-up space onsite for cancellation spots.

2:00–3:00 PM

Brown Bag Session: Application 101

Join SEPC members as they host a roundtable discussion on how to put together a professional application packet and what exactly should and should not be included. This is a "must attend" for those just starting out on their job searches!

3:00–5:00 PM

Mock Interview Appointments

By appointment only

See details above.

FRIDAY, FEBRUARY 17

9:00–11:00 AM

Mock Interview Appointments

By appointment only

See details above.

11:30 AM–12:30 PM

Brown Bag Session: Internships and Fellowships

What is the difference between an internship and a fellowship? How do you apply for one? What makes a strong candidate? Get real-world answers to these questions and more at this new SEPC Brown Bag Session.

12:30–1:30 PM

Brown Bag Session: Finding a Mentor

Finding the right mentor can be the most challenging and rewarding part of one's academic or career path. Mentors may be short term or become a lasting part of your life. This SEPC Brown Bag Session explores tips and tools for finding the right mentor at the right time and what to expect from a good mentor overall.

2:00–4:00 PM

Mock Interview Appointments

By appointment only

See details above.

4:30–5:30 PM

Brown Bag Session: Alternative Careers in the Visual Arts

So you have a degree in the arts. Now what? Join a lively discussion about careers in the visual arts that are outside the traditional academic or museum/gallery trajectory. This session will look at how to put a visual arts or art history degree to work for you in alternative fields.

SATURDAY, FEBRUARY 18

9:00–10:00 AM

Brown Bag Session: Teaching Portfolios

What is a teaching portfolio and how do you put one together? What do you include and how should it be organized? This Brown Bag Session will cover the nuts and bolts of the unwieldy organism known as the teaching portfolio. Cosponsored by the CAA Education Committee.

SEPC PROGRAMS HAPPENING OUTSIDE THE LOUNGE

Defining Your Online Presence for the Arts Professional

Wednesday, February 15

1:30–3:00 PM

Rendezvous Trianon, 3rd Floor

CHAIRS: **Megan Koza Mitchell**, Prospect New Orleans;

Lauren Puzier, Sotheby's Institute of Art

Private vs. Public Online Profiles

Megan Koza Mitchell, Arts Council New Orleans

Twitter, Instagram, and Facebook

Lauren Puzier, Sotheby's Institute of Art

Website Development

Presenter information forthcoming at print deadline

This workshop-style session, sponsored by the Student and Emerging Professionals Committee, focuses on how to use and not misuse social media to support a career in the arts. Instagram is one of the fastest growing platforms for the sale of contemporary art today, particularly work produced by new or emerging artists and sold to new and young collectors. In light of this and the overall insidious nature of the Internet, it is crucial, now more than ever, that every arts professional, artist, art historian, or curator develops and maintains a savvy professional online presence. Potential collectors, employers, schools, and more look to the Internet as a one-stop shop for culling information.

SEPC Annual Business Meeting

Friday, February 17

7:00–8:15 AM

Holland Suite, 4th Floor

SEPC Social Night

Friday, February 17

6:30 PM–End

Samovar Russian Restaurant and Piano Bar, 256 West 52nd Street, New York, NY 10019

Meet up with members of the SEPC for a casual night out of drinks and networking away from the conference hotel. Follow our social media tag for more information: #caasepc.

RSVP: No RSVP Required.

Directions: Walking: Take a right on to 52nd Street and walk .3 miles. The destination will be on your left.

ARTspace

Murray Hill Suite East/West, 2nd Floor

ARTspace is tailored to the interests and needs of artists. Organized by CAA's Services to Artists Committee, it includes a large-audience session space and a media lounge. ARTspace is the site of the Annual Artists' Interviews held on Friday afternoon. ARTspace is partially funded by a generous grant from the National Endowment for the Arts. **ARTspace**, **Media Lounge**, and the **ARTexchange** pop-up exhibition are free and open to the public.

ARTSPACE SCHEDULE

THURSDAY, FEBRUARY 16

10:30 AM–12:00 PM

Legacy: Artists' Documentation and Estates Roundtable

CHAIR: **Joan Giroux**, Columbia College Chicago and Services to Artists Committee

MODERATOR: **Joan Jeffri**, Research Center for Arts and Culture and The Actors Fund

Planning one's estate, far from being in the forefront for most people and not least of all for artists, is an important aspect of planning for one's death. For an artist, an inventory of work forms the base for the artist's estate left by the deceased. Over the course of a lifetime, an artist spends a great deal of time making and exhibiting work, and, for the most part, far less time documenting it. Documentation is one of the first steps to create an inventory of works, in advance of preparing the artist's estate. And while the prospect of preparing for one's own death can be fraught with anxiety, what seems a daunting task can be mitigated with the support of others, and a realistic view of aging.

PARTICIPANTS:

Morton Kaish, ART CART 2015–16 Artist

Elizabeth Berkowitz, ART CART 2010–11 Student Fellow

Patricia Miller, Programs in Occupational Therapy, Columbia University and ART CART 2010–16 Interdisciplinary Coordinator and Faculty

1:30–3:00 PM

Family Practice: Artist and Family Collaborations

CHAIR: **Niku Kashef**, California State University, Northridge, and Woodbury University

Whether you're working as an academic, curator, writer, or in another job it is difficult to juggle your studio practice, your life, and your family. If one part is really good, then the other parts are often suffering. For those balancing outside-of-studio careers, there is even less time for practice. Many artists often consider the decisions of starting a family with what sort of art career they want. This panel brings together artists, media makers, artist-couples, and collectives that are actively collaborating with and

making work related to their "family practice." Panelists discuss changes in their practices, the still prevalent "taboos" of family practice in the art world and academia, and their self-generated resources for success and community support systems.

PANELISTS:

Courtney Kessel, Ohio University

Rachel Lachowicz, Claremont Graduate University

Walter Meyer, Santa Monica College

Margaret Morgan, Independent Artist

3:30–5:00 PM

Action as Art Practice

CHAIR: **Carissa Carman**, Indiana University Bloomington

In consideration of performativity, this panel explores political context that supports action, public as witness, and perspectives on social change as it relates to site and cultural histories.

PANELISTS:

Therese Kelly, Los Angeles Urban Ranger

Emily Eliza Scott, Los Angeles Urban Ranger and Eidgenössische Technische Hochschule Zürich

Julie Faubert, Université Laval

Artist walk as an extension of the Panel:

New Demands: Labor Site NYC

Lisa Vinebaum, School of the Art Institute Chicago

7:30–9:00 PM

Off the Clock: Artist Social

Join members of CAA's Services for Artists Committee for an artist's social event. Come talk about your work, make new friends, network, and enjoy some time being off the clock.

FRIDAY, FEBRUARY 17

10:30 AM–12:00 PM

Art Happens: Beyond the Silos

CHAIRS: **David J. Brown**, Independent Curator and Museum Administrator; **Reni Gower**, Virginia Commonwealth University; **Melissa Potter**, Columbia College Chicago

With interdisciplinary and inclusive goals the new norm, artists and educators are often challenged to create educational opportunities that have an impact beyond media-specific silos. Many exciting models exist that intrinsically break down the walls through off-site environmental classrooms or university-community partnerships. By thinking outside the box and redefining the classroom, teachers, students, and artists alike can address critical needs, instill empathy through collaboration, and create opportunities anywhere. This session highlights innovative initiatives and partnerships that offer strategies for navigating institutional buy-in and establishing community alliances.

PRESENTERS:

mOb Studio: **Camden Whitehead**; **Kristin Caskey**; **Adele Ball**, Virginia Commonwealth University

The Parking Lot Project: **Erling Sjovold**, University of Richmond
Cultivating Interdisciplinarity: **Melissa Potter**, The Papermaker's Garden at Columbia College Chicago

Biomimicry: **Matthew Kolodziej**, Myers School of Art and University of Akron

Institutional Proximity: Three Ways to Do Things: **Joey Orr**, Spencer Museum of Art

12:00–1:30 PM

The Nonstudio/Nonacademic Artist: Alternative Artistic Career Paths

CHAIRS: **Niku Kashef**, California State University, Northridge, and Woodbury University; **Gabriel Phipps**, Independent Artist; **Stacy Miller**, Parsons School of Design, The New School

This panel considers alternative artistic career paths, bringing together artists, cultural producers, and organizations who don't have their primary practice in the studio or academia. We'll discuss the "hows" and "whys" for creating new avenues of opportunity and definitions of success. Non-art-world communities, public and social practice, activism, collaborations, and other job markets and funding for the artist.

1:30–3:00 PM

Art on the Streets

CHAIR: **Alice Mizrahi**, Artist, Educator, and Muralist

This panel investigates the importance of freedom of expression through the art-making process in public space. Today we see a huge influx of artists and art lovers who enjoy art on the streets. The relevance of this form becomes evident in the current art-world market that is soaring. This conversation will focus on various perspectives of the street culture and how it has emerged. Whether a graffiti writer, muralist, or street artist—these labels all come back to the love of art making.

PANELISTS:

Alan Ket, Artist, Publisher, and Activist

Carlos Mare, Sculptor and Educator

Ann Lewis, Activist Artist

3:30–5:30 PM

Distinguished Artist Interviews

Organized by CAA's Services to Artists Committee, the Distinguished Artist Interviews feature esteemed artists who discuss their work with a respected colleague. This event is free and open to the public.

Coco Fusco with **Steven Nelson**, University of California, Los Angeles

Katherine Bradford with **Judith Bernstein**

5:30–7:30 PM

ARTexchange

East Ballroom Foyer, 3rd Floor (outside ARTspace)

Free and open to the public

The Services to Artists Committee presents **ARTexchange**, CAA's unique pop-up exhibition and annual meet-up for artists and curators. This social event provides an opportunity for artists to share their work and build affinities with other artists, historians, curators, and cultural producers. Each artist is given the space on, above, and beneath a six-foot table to exhibit their works: prints, paintings, drawings, photographs, sculptures, small installations, performances, and process-based/interactive/participatory pieces. A cash bar will be available.

SATURDAY, FEBRUARY 18

10:00 AM–12:30 PM

Stuff for Artists

CAA Services for Artists Committee hosts this community-building roundtable session that allows artists to meet with local institutions, artist-run centers, and skilled professionals in business and professional development. Roundtables include representatives from New York Foundation for the Arts (NYFA) and the Joan Mitchell Foundation, and many others. Discussions support individual artist needs for open-source skill-share, networking, and camaraderie. Stuff for Artists 2017 includes expert advice, discussions, and topic presentations hosted at each of eight roundtables.

COORDINATORS:

David J. Brown, Independent Curator and Museum Administrator
Niku Kashef, California State University, Northridge, and Woodbury University

Stacy Miller, Parsons School of Design, The New School

Steve Rossi, Parsons School of Design, The New School, and

The State University of New York, New Paltz

media lounge

Gibson Suite, 2nd Floor

Part of the Services to Artists Committee (SAC) **ARTspace** programming, Media Lounge is CAA's main stage of new-media explorations where students, academics, and artists come together to build camaraderie. These methods of working with conceptual and technical content provide a dynamic dialogue of how artists place themselves in the larger distinction of both analogue and digital media.

Each year the SAC coordinates a central theme in Media Lounge to explore the interrelationship of media across a topic. This year, Media Lounge presents screenings, panels, and discussions that explore the genres of craft and video, politics and strategy, and interrelated material explorations of new media and footage that entangles what is expected of cross-disciplinary explosions of content surrounding the theme of *Genre Bending*.

Genre is a way to group practices into categories that are familiar—or frame an expected experience from the audience. Media Lounge NYC 2017 uses genre and the elasticity of bending to explore new-media genre relationships and their impulse of hybrid crossovers.

MEDIA LOUNGE SCHEDULE

WEDNESDAY, FEBRUARY 15

10:30 AM–12:00 PM

Economic Fairness in the Digital Era and the New Aesthetics of Internet Activism

CHAIR: **Stacy Miller**, Parsons School of Design, The New School

This panel will discuss and reflect upon the new technological tools for intervention in the flows of capital and the different aesthetic strategies that are used to raise awareness of the question of economic fairness. The recent disclosures of tax evasion and corruption in the Panama Papers and the collusion of politician and high finance exacerbate further tension between the public perceptions of fairness and the practices of the banking industry, a tension that has been rising ever since the financial meltdown of September 2008. In response to the opacity of the flows of money and the concentration of the control of the monetary system in the hands of a few banks and government, activists and hackers have developed a mixture of strategies of uncovering through leaks, hacks, and building alternative structures of circulation like the block chain and the wiki.

PARTICIPANTS:

Georgios Papadopoulos
Matthia Tarasiewicz

1:30–3:00 PM

Tech Tech: Textile Technologies

CHAIRS: **Carissa Carman**, Indiana University Bloomington;
Mat Rappaport, v1b3, Columbia College

Media Lounge presents a Technological Working session combining art and process to explore a series of media investigations within soft and hard materials. With the complexities of textile construction and design, this panel looks at architecture and space, body as site, and textiles as tactile interfaces for new-media explorations.

3:30–5:00 PM

Regional Institutional Partnerships with Moving Image Institutions, Part I

CHAIR: **Darren Douglas Floyd**, Rhodes College

Screenings of specialty collections and archives from regional institutions and organizations.

Institutional Partnership supports the ARTspace mission to bring together nonacademic affiliations and artists. Experience local resources and artistic hubs within the regional film-making community.

THURSDAY, FEBRUARY 16

10:30 AM–12:00 PM

Regional Institutional Partnerships with Moving Image Institutions, Part II

CHAIR: **Darren Douglas Floyd**, Rhodes College

Screenings of specialty collections and archives from regional institutions and organizations.

Institutional Partnership supports the ARTspace mission to bring together nonacademic affiliations and artists. Experience local resources and artistic hubs within the regional film-making community.

1:30–3:00 PM

Craft Action

CHAIR: **Carissa Carman**, Indiana University Bloomington

Craft Action is a film series exploring the role of process, action, and skill as they relate to craft mediums. The growing interdisciplinarity of craft practices opened up a call for submission of international practitioners working across ceramics, textiles, metals, and wood exploring the role of the moving image in making.

GUEST CURATORS AND PANELISTS:

Marilyn Zapf, The Center for Craft Creativity and Design
Namita Gupta Wiggers, Critical Craft Forum

3:30–5:00 PM

Aesthetic Justice Interventions in Media, History, and Place

CHAIRS: **Jenny Marketou**, Independent Artist and Visiting Faculty at CalArts; **Stacy Miller**, Parsons School of Design, The New School

This roundtable discussion will address art and research by visual artists, activists, cultural provocateurs, and thinkers who confront and challenge the status quo and take complex concepts of "justice" as the focus of their practice. We are particularly interested in investigating the moral responsibilities in those artworks and tactical media projects. What is the relationship between narrative and justice? How can we conceptualize the problems of justice and its aesthetic possibilities? What issues arise in the convergence of art and justice? How can we measure the efficacy of the artwork, research, or the artistic intervention?

PANELISTS:

Pamela Allara, Brandeis University (Emeritus)

Wafaa Bilal, New York University

Ricardo Dominquez, Activist, New Media Artist, and San Diego University

Susan Platt, Independent Art Historian, Art Critic, and Activist

Hakan Topal, School of Visual Arts

FRIDAY, FEBRUARY 17

8:30 AM–5:30 PM

New Media Praxis: Genre Bending

The New Media Caucus (NMC) presents a day-long series of panels addressing the Media Lounge theme of Genre Bending. The panels are organized by the NMC Events Committee using an open process of calls and responses that elicit diverse presentational forms and content. Panelists are encouraged to combine traditional presentational strategies with performance, screening, and other expressive formats. These events are being organized by the Events Committee of the New Media Caucus led by the chair **Joyce Rudinsky**.

The New Media Caucus is an international nonprofit association formed to promote the development and understanding of new-media art. The NMC represents artists, designers, practitioners, historians, theoreticians, educators, students, scholars, and researchers as well as like-minded organizations with interests including, but not limited to, digital media, electronic media, mobile media, virtual media, and emergent media. Our purpose is to support and advance a diverse range of inquiry in order to catalyze further evolution of the field of new-media art.

SATURDAY, FEBRUARY 18

12:00–2:00 PM

Graduate Student Screenings

COORDINATOR: **Zoë Charlton**, American University

This year Media Lounge placed a call for submission to students currently enrolled in MFA/MA programs for videos that explore the genres of craft and video, politics and strategy, and interrelated material explorations of new media and footage that entangles what is expected of cross-disciplinary explosions of content, thus bending genre.



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WHICH WILL NEVER REACH ITS DESTINATION

meetings

AFFILIATED SOCIETY BUSINESS MEETINGS

CAA's Affiliated Societies are welcome to conduct business meetings at the Annual Conference. Although free and open to the public, these meetings are designed for members of the particular Affiliated Society listed and their invited guests. Each Affiliated Society reserves the right to use their meeting time as they see fit and/or require membership in their particular organization for participation in the meeting. Unless otherwise stated, all meetings are at the New York Hilton Midtown.

WEDNESDAY, FEBRUARY 15

8:30–10:00 AM

CAA Affiliated Societies Meeting
East Ballroom, 3rd Floor

CAA Affiliated Societies are invited to attend this meeting to connect with CAA staff and other Affiliated Societies, to hear about goals for the organization, and to share ideas about how we can build *our* CAA.

THURSDAY, FEBRUARY 16

12:15–1:15 PM

Catalogue Raisonné Scholars Association (CRSA) Business Meeting
Sutton Parlor South, 2nd Floor

The Feminist Art Project (TFAP) Business Meeting
Beekman Parlor, 2nd Floor

Foundations in Art: Theory and Education (FATE) Business Meeting
Morgan Suite, 2nd Floor

Queer Caucus for Art (QCA) Business Meeting
Sutton Parlor North, 2nd Floor

US Latinx Art Forum (USLAF) Business Meeting
Regent Parlor, 2nd Floor

1:30–3:00 PM

New Media Caucus Business Meeting
Concourse A, Concourse Level

3:30–5:00 PM

Historians of British Art (HBA) Business Meeting
Concourse E, Concourse Level

5:30–7:00 PM

Association of Historians of Nineteenth-Century Art (AHNCA) Business Meeting
Morgan Suite, 2nd Floor

Association for Latin American Art (ALAA) Business Meeting
Concourse G, Concourse Level

Association for Textual Scholarship in Art History (ATSAH) Business Meeting
Madison Suite, 2nd Floor

Historians of German, Scandinavian, and Central European Art and Architecture (HGSCEA) Business Meeting
Bryant Suite, 2nd Floor

FRIDAY, FEBRUARY 17

7:00–8:15 AM

Community College Professors of Art and Art History (CCPAAH) Business Meeting
Madison Suite, 2nd Floor

Mid America College Art Association (MACAA) Business Meeting
Morgan Suite, 2nd Floor

Northern California Art Historians (NCAH) Business Meeting
Bryant Suite, 2nd Floor

12:15–1:15 PM

American Society of Hispanic Art Historical Studies (ASHAH) Business Meeting
Bryant Suite, 2nd Floor

Association of Historians of American Art (AHAA) Business Meeting
Gramercy A/West, 2nd Floor

Design Studies Forum Business Meeting
Morgan Suite, 2nd Floor

European Postwar and Contemporary Art Forum (EPCAF) Business Meeting
Regent Parlor, 2nd Floor

Historians of Islamic Art Association (HIAA) Business Meeting
Sutton Parlor North, 2nd Floor

Japan Art History Forum (JAHF) Business Meeting
Beekman Parlor, 2nd Floor

Public Art Dialogue (PAD) Business Meeting
Gramercy B/East, 2nd Floor

Women's Caucus for Art (WCA) Business Meeting
Rendezvous Trianon, 3rd Floor

5:30–7:00 PM

Association of Print Scholars Business Meeting
Madison Suite, 2nd Floor

Society of Historians of East European, Eurasian, and Russian Art and Architecture (SHERA) Business Meeting
Bryant Suite, 2nd Floor

SATURDAY, FEBRUARY 18

12:15–1:15 PM

Leonardo/The International Society for the Arts, Sciences, and Technology (Leonardo/ISAST) Business Meeting

Petit Trianon, 3rd Floor

National Committee for the History of Art (NCHA) Business Meeting

Bryant Suite, 2nd Floor

CAA ELECTIONS, CONVOCATION, AND ANNUAL BUSINESS MEETING

Get Engaged and Vote in CAA's 2017 Board of Directors Election

The CAA Board of Directors is responsible for pursuing the Association's mission to support all professionals in the visual arts fields, consistent with CAA's Strategic Plan. The Board is responsible for general financial oversight and reviewing major policy decisions related to the organization. Working with the CAA staff, the Board seeks to improve the Association's programs and achieve greater engagement and wider participation. The next class of Board members will be elected at the 2017 Annual Conference.

One important thing you do as a CAA member is to vote in the Board of Directors election. Information about the candidates for election, the Board of Directors, as well as CAA's Strategic Plan 2015–2020 may be found on the CAA website.

Voting, which began in early January, can still be done by signing into your CAA account. If you need help logging in to vote, please see the information booth at registration or any CAA staff member. Voting will continue until 6:00 PM on Thursday, February 16, 2017. The results of the board election will be announced at Part II of CAA's Annual Business Meeting on Friday, February 17, 2017 during the "myCAA" discussion (12:15–1:15 PM, East Ballroom, 3rd floor).

Please be sure to vote before Thursday night and come to the "myCAA" meeting on Friday to welcome the new Board members. It is an important part of your CAA Membership.

CAA Convocation, Presentation of Annual Awards for Distinction, and Annual Business Meeting, Part I

Wednesday, February 15

5:30–7:00 PM

West/East Ballroom, 3rd Floor

The CAA Convocation, held the first evening of the annual conference, includes a welcome from **Suzanne Blier**, CAA president, and **Hunter O'Hanian**, CAA executive director, and the Presentation of Annual Awards for Distinction. This year **Mary Miller**, Sterling Professor of History of Art and recently appointed senior director of the Institute for the Preservation of Cultural Heritage at Yale University, will give the keynote address. Convocation is free and open to the public.

Please join the CAA Opening Reception, immediately following Convocation in the Ballroom Foyers. No tickets required for admission. The reception will include a cash bar.

"myCAA," What It Means to Me . . . : CAA's Annual Business Meeting, Part II

Friday, February 17

12:15–1:15 PM

East Ballroom, 3rd Floor

Hunter O'Hanian, CAA executive director, invites all CAA members to participate in an open forum to discuss CAA now and in the future. We want to hear what "myCAA" means to you! CAA staff and board members will be introduced and on hand to answer questions.

The conclusion of the CAA Annual Business Meeting, where new CAA Board members will be announced, will occur prior to the open forum.

CAA COMMITTEE, TASK FORCE, AND JURY MEETINGS

Unless otherwise noted, the following meetings are open to CAA committee, task force, or jury members only and take place at the New York Hilton Midtown.

TUESDAY, FEBRUARY 14

12:00–6:00 PM

RAAMP (Resources For Academic Art Museum Professionals) Meeting

Clinton Suite, 2nd Floor

WEDNESDAY, FEBRUARY 15

7:00–8:15 AM

CAA Professional Practices Committee Meeting

Green Room, 4th Floor

8:30–10:00 AM

CAA Affiliated Societies Meeting

East Ballroom, 3rd Floor

CAA Affiliated Societies are invited to attend this meeting to connect with CAA staff and other Affiliated Societies, to hear about goals for the organization, and to share ideas about how we can build *our* CAA.

10:30 AM–1:15 PM

CAA Art Journal Editorial Board Meeting

Holland Suite, 4th Floor

12:00–1:30 PM

CAA International Committee Meeting

East Suite, 4th Floor

THURSDAY, FEBRUARY 16

7:00–9:00 AM

CAA Museum Committee Meeting

Harlem Suite, 4th Floor

7:00–9:30 AM

CAA Art Bulletin Editorial Board Meeting

Holland Suite, 4th Floor

8:00–9:30 AM

CAA Task Force on Governance Meeting

Green Room, 4th Floor

12:00–1:30 PM

CAA Committee on Diversity Practices Meeting

Holland Suite, 4th Floor

CAA Committee on Women in the Arts Meeting

Lincoln Suite, 4th Floor

5:30–7:00 PM

CAA Education Committee Meeting

Holland Suite, 4th Floor

CAA Services to Artists Committee Meeting

Midtown Suite, 4th Floor

FRIDAY, FEBRUARY 17

7:00–8:15 AM

CAA Annual Conference Committee Meeting

Green Room, 4th Floor

CAA Committee on Design Meeting

East Suite, 4th Floor

CAA Student and Emerging Professionals Committee Meeting

Holland Suite, 4th Floor

7:30–9:00 AM

caa.reviews Editorial Board Meeting

Harlem Suite, 4th Floor

12:15–1:15 PM

"myCAA," What It Means to Me . . . : CAA's Annual Business Meeting, Part II

East Ballroom, 3rd Floor

2:00–3:00 PM

CAA Nominating Committee Meeting

Harlem Suite, 4th Floor

4:00–5:30 PM

caa.reviews Council of Field Editors Meeting

Harlem Suite, 4th Floor

5:30–7:00 PM

CAA Committee on Intellectual Property Meeting

Holland Suite, 4th Floor

SATURDAY, FEBRUARY 18

9:00–11:00 AM

CAA Publications Committee Meeting

Holland Suite, 4th Floor

10:00–11:00 AM

CAA Vice President of Committees Meeting with PIPS Committees Chairs

New York Suite, 4th Floor

11:00 AM–12:00 PM

CAA PIPS Committees Chairs and Board Liaisons Meeting

New York Suite, 4th Floor

4:30–7:30 PM

CAA Executive Committee Meeting

Green Room, 4th Floor

SUNDAY, FEBRUARY 19

8:00 AM–1:30 PM

CAA Board of Directors Meeting

Murray Hill Suite East/West, 2nd Floor

events

SPECIAL EVENTS

For updates on current listings, information on additional events added after the print deadline, and more detailed transportation directions, please visit the conference.collegeart.org website or download the **CAA 2017 app**.

TUESDAY, FEBRUARY 14

9:30 AM–4:00 PM

The Artist as Entrepreneur

New York Foundation for the Arts, 20 Jay Street, Seventh Floor, Brooklyn, NY 11201

CAA partnered with The New York Foundation for the Arts (NYFA) to deliver NYFA's professional development program "The Artist as Entrepreneur" the day before the CAA Annual Conference. This day-long event was customized to fit the needs of CAA artist members and designed for New York area based artists. It allowed participants the opportunity to attend part of the conference as well.

NYFA's The Artist as Entrepreneur is a course that teaches the fundamental principles of sustainability – and ultimately profitability – in the arts. This includes topics such as strategic planning, finance, and marketing. Additional material is drawn from NYFA's popular textbook which accompanies this curriculum, *The Profitable Artist* (Allworth Press, 2011). The structure is a blend of formal lectures, breakout groups, and one-on-one meetings. Participants work through a flexible and dynamic "action plan," which provides a blueprint for their practice or specific projects. Each receives specific feedback from experts in the field as well as their peers in the course. To learn more about NYFA Learning, please see a list of programs on their website.

Pre-registration was required.

6:00–8:00 PM

Meet and Greet

Beekman Parlor, 2nd Floor

First-time conference attendees, those interested in learning more about what the conference has to offer, individuals participating in a Composed Panel, and anyone who has arrived early are invited to drop in at this informal Tuesday evening Meet and Greet. Get tips on how to navigate the conference and make the most of a full program. Learn the various components of Career Services so that you can take the best advantage of it. Check in early at the registration booths before the morning rush and meet other conference participants, including members of the Annual Conference Committee, the Board of Directors, and CAA staff in a relaxed setting. A cash bar will be available.

RSVP: No RSVP Required.

WEDNESDAY, FEBRUARY 15

12:00–2:30 PM

Chelsea Gallery Walking Tour

Various Locations in Manhattan. Meet at the Main Entrance, Hotel Lobby, New York Hilton Midtown.

Join expert art gallery guide **Merrily Kerr** on a trip to the Chelsea gallery district, where you will visit the most important and talked-about gallery shows of the moment. Kerr, a New York art critic and writer, has devised an itinerary that includes about six of the season's most important shows by emerging and established artists working in a variety of disciplines. Questions? Email: merrily@newyorkarttours.com. Tours will take place regardless of weather.

RSVP: Price: \$36. Limit 30 people. Registration required. Purchase ticket at special-event ticket purchase booth in conference registration area.

Directions: Meet the tour guide in the assembly area in the New York Hilton Midtown main lobby at 12:00 PM to travel together by public transportation (MTA) to and from Chelsea. Round-trip travel will cost \$5.50; please purchase your Metrocard in advance at any subway station.

3:30–5:30 PM

Symposium: The Post-Socialist Object: Contemporary Art in China and Eastern Europe, followed by Reception and Columbia University Departmental Reunion

Symposium: 612 Schermerhorn Hall; *Reception and Reunion:* The Judith Lee Stronach Center (8th Floor). Department of Art History and Archaeology, Schermerhorn Hall, Columbia University, 1190 Amsterdam Avenue, New York, NY 10027

Organized by students in the MA program in Modern and Contemporary Art, the symposium, followed by a department reception and reunion, considers issues surrounding contemporary art in post-socialist countries, among which include the tensions between state and market, regionality and globality, memory and prospect in the art and cultural politics of today. Symposium will take place from 3:30 to 5:30 PM; reception and reunion to begin at 5:30 PM.

RSVP: No RSVP Required.

5:30–7:00 PM

CAA Convocation, Presentation of Annual Awards for Distinction, and Annual Business Meeting, Part I

West/East Ballroom, 3rd Floor

The CAA Convocation, held the first evening of the annual conference, includes a welcome from **Suzanne Blier**, CAA president, and **Hunter O'Hanian**, CAA executive director, and the Presentation of Annual Awards for Distinction. This year **Mary Miller**, Sterling Professor of History of Art and recently appointed senior director of the Institute for the Preservation of Cultural Heritage at Yale University, will give the keynote address. Convocation is free and open to the public.

RSVP: No RSVP Required.

7:00–9:00 PM

CAA Opening Reception

West/East Ballroom Foyers, 3rd Floor

Please join the CAA Opening Reception, immediately following Convocation. No tickets required for admission. The reception will include a cash bar.

RSVP: No RSVP Required.

7:00–9:00 PM

Film Screening: EVA HESSE

Time Warner Screening Room, The Lewis B. and Dorothy Cullman Education and Research Center, The Museum of Modern Art, 4 West 54th Street, New York, NY 10019

Zeitgeist Films is pleased to provide a free screening to CAA conference attendees of their acclaimed documentary film **EVA HESSE** released in theaters in 2016. Directed by Marcie Begleiter and Produced by Karen Shapiro.

RSVP: Screening is free for CAA Conference attendees, but due to limited space, preregistration is REQUIRED via email to emily@zeitgeistfilms.com. Participation limited to 50.

THURSDAY, FEBRUARY 16

8:00–9:30 AM

SEPC Welcome Breakfast

Mercury Rotunda, 3rd Floor (SEPC Lounge)

Please join the Student and Emerging Professionals Committee for coffee, light breakfast, and conversation. SEPC members will be present to tell you about their programming at the conference and answer questions. This is a great way to get your feet wet at the conference and make new connections!

RSVP: No RSVP Required.

10:30 AM–12:00 PM

Learning to Look: New Insights into the Materials and Techniques of Francis Picabia

Museum of Modern Art, 11 West 53rd Street, New York, NY 10019. Meet in the Lauder Lobby. (Located adjacent to the Modern restaurant's entrance. This is also the Film/Administrative entrance.)

Sponsored by the American Institute for Conservation of Historic and Artistic Works (AIC)

CHAIR: **Rebecca Anne Rushfield**, Independent Conservator WORKSHOP LEADERS: **Anne Umland**, Blanchette Hooker Rockefeller Curator of Painting and Sculpture, The Museum of Modern Art; **Michael Duffy**, Conservator, The Museum of Modern Art

"Learning to Look" workshops bring together art historians, curators, artists, and conservators for a focused study of the material properties of one group or type of object in the physical presence of those objects. The 2017 "Learning to Look" workshop will focus on the materials and techniques of Francis Picabia. It will be held at the Museum of Modern Art, which will have the major exhibition *Francis Picabia: Our Heads Are Round so Our Thoughts Can Change Direction* on display in February.

RSVP: Preregistration required. Contact Rebecca Rushfield at wittter@juno.com. Participation limited to 15.

10:30 AM–12:00 PM

New York Foundation for the Arts Workshop

Sharing Perspectives: Investigating the Impact of Art

Concourse A, Concourse Level

After hitting the streets of Berlin and Amsterdam interviewing locals to learn about their personal perspectives and experiences with art, **David C. Terry** (New York Foundation for the Arts) and **Carina Kaufman-Gutierrez** (Flux Factory) from the *Sharing Perspectives* team, will discuss their findings about the impact art can have on individuals, communities, and the world around us. *Sharing Perspectives* is an international collaboration between Flux Factory, New York Foundation for the Arts, and Node Center for Curatorial Studies that engages people from different backgrounds across all sectors to contribute their thoughts on the impact of art both on personal, social and cultural levels.

RSVP: No RSVP required. Free and Open to the Public

12:00–2:30 PM

Chelsea Gallery Walking Tour

Various Locations in Manhattan. Meet at the Main Entrance, Hotel Lobby, New York Hilton Midtown.

See full description in Wednesday's listings.

RSVP: Price: \$36. Limit 30 people. Registration required. Purchase ticket at special event ticket purchase booth in conference registration area.

12:00–2:30 PM

"I Wish to Say" performance by Sheryl Oring

Promenade, 2nd Floor

Sheryl Oring once again brings her "I Wish to Say" performance to CAA, where conference goers are invited to dictate a postcard to the newly elected president. Oring, of The University of North Carolina at Greensboro will type postcards on manual typewriters as part of this ongoing public art project. More information on "I Wish to Say:" sheryloring.org/i-wish-to-say/

THURSDAY, FEBRUARY 16

5:00–7:00 PM

Public Art Dialogue Award Reception Honoring Mierle Laderman Ukeles

Queens Museum of Art, New York City Building, Flushing Meadows Corona Park, Queens, NY 11368. Meet at the Park entrance.

Award presentation and reception for **Mierle Laderman Ukeles**, 2017 PAD awardee for achievement in the field of public art. Tour the retrospective *Mierle Laderman Ukeles: Maintenance Art* with the artist. Sponsored by Ronald Feldman Gallery, the Queens Museum of Art, and PAD.

RSVP: To RSVP and reserve a seat on the bus to the QMA, visit: publicartdialogue.org/news. Buses will pick up those who have registered at the New York Hilton Midtown.

6:30–8:30 PM

Cultural Activism: Process and the Present

The Lesbian, Gay, Bisexual and Transgender Community Center, 208 West 13th Street, New York, NY 10011

Please join us for a public program in which several artists, performers, and writers—each of whom has made a substantial impact on AIDS and culture—will reflect on works created from the 1980s to the present.

RSVP: No RSVP Required.

7:00–9:00 PM

Distinguished Scholar Reception

East Promenade, 3rd Floor

Please join this reception, immediately following the Distinguished Scholar Session. No tickets required for admission. The reception will include a cash bar.

RSVP: No RSVP Required.

FRIDAY, FEBRUARY 17

9:30–11:00 AM

ACASA-Sponsored Event: Backstage in the Met's Visual Resource Archive, Arts of Africa, Oceania, the Americas

The Metropolitan Museum of Art, 1000 Fifth Avenue, New York, NY 10028. Please meet Visual Resource manager Jen Larson at the entrance of the Met's African galleries at 9:30 AM (Gallery 350 in Michael C. Rockefeller Wing).

Arts Council of the African Studies Association Special Event: For African art specialists, the Met's best-kept secret is its Visual Resource Archive in the Department of the Arts of Africa, Oceania, and the Americas. Join Visual Resource manager **Jen Larson** and Mellon Curatorial Fellow Dr. **Giulia Paoletti** for a behind-the-scenes visit of this rich archival resource.

RSVP: Please RSVP to Jen Larson by Tuesday, February 14, 2017, at jennifer.larson@metmuseum.org. Upon arrival, please meet Visual Resource manager Jen Larson at entrance of the Met's African galleries at 9:30 AM.

12:00–2:30 PM

Chelsea Gallery Walking Tour

Various Locations in Manhattan. Meet at the Main Entrance, Hotel Lobby, New York Hilton Midtown.

See full description in Wednesday's listings.

RSVP: Price: \$36. Limit 30 people. Registration required. Purchase ticket at special event ticket purchase booth in conference registration area.

12:00–2:30 PM

Lower East Side Galleries: Walking Tour

Various locations, Lower East Side, Manhattan. Meet at the Main Entrance, Hotel Lobby, New York Hilton Midtown, 1335 Avenue of the Americas, New York, NY 10019.

Join **Paddy Johnson**, Founding Editor of Art F City, on a tour of New York's Lower East Side galleries. Paddy has published in magazines such as *New York* magazine, *The New York Times*, and *The Economist*. In 2008, she became the first blogger to earn a Creative Capital Arts Writers grant. Paddy was nominated for best art critic at The Rob Pruitt Art Awards in 2010 and 2013. In 2014, she was the subject of a VICE profile. Tour will take place regardless of weather.

RSVP: Price: \$20. Limit 15 people. Registration required. Purchase ticket at special-event ticket purchase booth in conference registration area.

Directions: Meet Paddy Johnson in the Main Entrance, Hotel Lobby, New York Hilton Midtown at 12:00 PM to travel together by public transportation (MTA) to the Lower East Side. Round trip travel will cost \$5.50; please purchase your Metrocard in advance at any subway station.

5:30–7:30 PM

ARTexchange

East Ballroom Foyer, 3rd Floor

The Services to Artists Committee presents ARTexchange, CAA's unique pop-up exhibition and annual meet-up for artists and curators. This social event provides an opportunity for artists to share their work and build affinities with other artists, historians, curators, and cultural producers. Each artist is given the space on, above, and beneath a six-foot table to exhibit their works: prints, paintings, drawings, photographs, sculptures, small installations, performances, and process-based/interactive/participatory pieces. ARTexchange is free and open to the public. A cash bar will be available.

RSVP: No RSVP Required.

6:30 PM–End

SEPC Social Night

Samovar Russian Restaurant and Piano Bar, 256 West 52nd Street, New York, NY 10019

Meet up with members of the SEPC for a casual night out of drinks and networking away from the conference hotel. Follow our social media tag for more information: #caasepc.

RSVP: No RSVP Required.

7:00–9:00 PM

ICMA Annual Meeting

The Morgan Library and Museum, 225 Madison Ave, New York, NY 10016

Join the International Center of Medieval Art in celebrating our new programs and accomplishments; we thank outgoing President **Nancy Patterson Ševčenko** for her service and inaugurate **Helen C. Evans** as incoming president at this meeting.

RSVP: An RSVP to rsvp@medievalart.org was required by February 10, 2017.

7:00–9:00 PM

From the Belly of the Beast

Grace Exhibition Space, 840 Broadway, 2nd Floor, Brooklyn NY 11206

From *The Belly of The Beast* is a night of native and non-native feminist performances co-curated by **Maria Hupfield** and **Katya Grokhovsky**. This program relates to The Feminist Art Project's full day of panels, *Crossroads: Art + Native Feminisms*, taking place Saturday, February 18, 2017 at the Museum of Art and Design.

RSVP: No RSVP Required.

SATURDAY, FEBRUARY 18

10:15 AM–6:00 PM

The Feminist Art Project, Rutgers, The State University of New Jersey

Crossroads: Art + Native Feminism

Museum of Arts and Design, 2 Columbus Circle, New York, NY 10019

TFAP@CAA DAY OF PANELS: Free and open to the public; no RSVP required

Symposium Chairs: Jaune Quick-to-See Smith, Independent Artist; **Maria Hupfield**, Independent Artist; **Kat Griefen**, Rutgers, The State University of New Jersey and Queensborough Community College

Crossroads: Art + Native Feminism is a dedicated day of panels, roundtables, and discussions lead by Indigenous knowledge carriers, artists, community members, elders, academics, and their accomplices on the topic of art and Native Feminism focused on North America. From the countless unnamed works produced by Native women and acquired by historical museums in service of colonial nation-states around the world to Rebecca Belmore representing Canada at the Venice Biennale and Christi Belcourt's Anishinaabe Nation floral motif-inspired designs on the haute couture runway of Valentino, Native women across the continent have a long-established tradition in the visual arts that pushes against dominant patriarchal structures. Against the odds of systematic erasure of colonization and historically situated outside of mainstream Feminism, the experience and knowledge of Native women offer ranging perspectives conceptually better located at the center of the movement. Land recovery, self-determination, and social relations based in respect and inherent dignity of all living beings from nonhuman to human are a few examples that fluidity move across and between traditional and contemporary practices today.

10:15 AM

Onscreen Projections: ReMatriate Project
Opening Performance: Laura Ortman

10:30–10:45 AM

Welcome and Introductions

DIRECTOR: **Connie Tell**, TFAP, Center for Women in the Arts and Humanities, Rutgers, The State University of New Jersey
SYMPOSIUM CHAIRS: **Jaune Quick-to-See Smith**, Independent Artist; **Maria Hupfield**, Independent Artist; **Kat Griefen**, Rutgers, The State University of New Jersey and Queensborough Community College

10:45–11:00 AM

Keynote Address

Jaune Quick-to-See Smith, Independent Artist

Continues on Pg 88 →

11:10 AM–12:20 PM

The Struggle for Cultural Capital in Contemporary Native American Art

CHAIR: **Diane Fraher**, Amerinda Inc.
PANELISTS: **Gloria Miguel**, Spiderwoman Theater;
Muriel Miguel, Spiderwoman Theater;
Jaune Quick-to-See Smith, Independent Artist

This panel will discuss the multidisciplinary struggle for cultural capital in contemporary Native American art and share first-person aspects of an unknown, organic, highly diverse Native American art movement, based in New York City, a movement that encompasses the founding of contemporary Native American film and theater in the United States as well as the strongest contemporary Native visual arts movement outside Santa Fe, New Mexico.

12:20–1:20 PM

Lunch Break

1:20–1:40 PM

Introduction to Afternoon Sessions

Maria Hupfield, Independent Artist

1:45–3:15 PM

The Problematics of Making Art while Native and Female

CHAIR: **Andrea Carlson**, Independent Artist
PANELISTS: **Julie Nagam**, University of Winnipeg and the Winnipeg Art Gallery; **Charlene Teters**, Independent Artist; **Carly Feddersen**, Independent Artist;
Ryan Elizabeth Feddersen, Independent Artist;
Grace Rosario Perkins, Black Salt Collective

Are we artists who “happen to be Native” or are we Native artists? Six artists will scrutinize, question, and respond with work that “has it both ways” as they speak from “a Native perspective” yet are uncompromisingly universal. Discussion will address navigating the staying power of the colonization and empire from within institutions.

3:25–4:30 PM

**Roundtable: “The Teaching Is in the Making”:
Locating Anishinaabe Feminism as Art Praxis**

PARTICIPANTS: **Celeste Pedri-Spade**, Laurentian University;
Leanna Marshall, Independent Artist; Elder **Wanda Baxter**,
Independent Artist
RESPONDENT: **Crystal Migwans**, Columbia University

Celeste Pedri-Spade and Leanna Marshall invite Elder/Artist Wanda Baxter to discuss their two-person exhibition *The Teaching Is in the Making*, Thunder Bay Art Gallery, 2016. Applying Anishinaabe knowledge, they argue that Indigenous women, as makers of movements, ideas, and tools, continue to effectively challenge and dismantle heteropatriarchal colonial systems and violence.

4:40–6:00 PM

Kinship, Decolonial Love, and Community Art Practice

CHAIR: **Lindsay Nixon**, Concordia University
PANELISTS: **ErinMarie Konsmo**, Independent Artist;
Dayna Danger, Independent Artist; **Marcella Ernest**,
Independent Artist;
Tarah Hogue, grunt gallery; **Lyncia Begay**, Independent Artist

Members from the Indigenous Arts Council, a programming organization for Indigenous artists, cultural workers, and community organizers in Montreal, Canada, will lead a “kitchen-table” discussion. Participants will speak about ways of being, to relate, resist, and resurge, to consider the interruption of kinship ways and relations to the land and restore them for the future.

SATURDAY, FEBRUARY 18

12:00–2:30 PM

Chelsea Gallery Walking Tour

Various Locations in Manhattan. Meet at the Main Entrance, Hotel Lobby, New York Hilton Midtown.

See full description in Wednesday’s listings.

RSVP: Price: \$36. Limit 30 people. Registration required. Purchase ticket at special event ticket purchase booth in conference registration area.

6:00–9:00 PM

Women’s Caucus for Art Lifetime Achievement Awards

New York Institute of Technology, 1871 Broadway at 61st Street, New York, NY 10023

The Women’s Caucus for Art will honor **Mary Schmidt Campbell**, **Audrey Flack**, **Martha Rosler**, and **Charlene Teters** with a Lifetime Achievement Award during a ticketed reception from 6:00 to 9:00 PM followed by the public ceremony (free) at 8:00 PM.

RSVP: Reception tickets must be purchased in advance at nationalwca.org.

SUNDAY, FEBRUARY 19

9:30 AM–3:30 PM

Private Curatorial Tour of Matisse Exhibitions at the Montclair Art Museum

Montclair Art Museum, 3 South Mountain Avenue, Montclair, NJ 07042-1747 (Leir Hall, first floor: gathering and luncheon; Galleries, second floor: tour). Bus pick-up and drop-off outside the 54th Street entrance of the New York Hilton Midtown.

Gail Stavitsky, chief curator, will give a private tour of *Matisse and American Art*, the first exhibition to examine Matisse’s profound impact upon American artists from 1907 to the present, including Max Weber, Stuart Davis, Maurer, Bearden, Rothko, Lichtenstein, Hofmann, Frankenthaler, Motherwell, Kelly, Warhol, Baldessari, Sophie Matisse, and many others. The tour will also

cover two related exhibitions: *Janet Taylor Pickett: The Matisse Series* and *Inspired by Matisse: Selected Works from the Collection*. A light lunch will be provided.

RSVP: Price: \$40. Limit 35 people. Registration required. Purchase ticket at special event ticket purchase booth in conference registration area. Meet the bus outside the 54th Street entrance of the New York Hilton Midtown at 9:30 AM. Return bus will depart the Montclair Art Museum at 2:30 PM and will drop off at the New York Hilton Midtown at approximately 3:30 PM.

REUNIONS AND RECEPTIONS

Unless otherwise stated, all receptions are at the New York Hilton Midtown.

WEDNESDAY, FEBRUARY 15

5:30–7:00 PM

Columbia University Department of Art History and Archaeology Reception

Judith Lee Stronach Center, Room 825, Schermerhorn Hall, Columbia University, New York, NY 10027
Contact: 212-854-4506

THURSDAY, FEBRUARY 16

8:30–10:00 AM

COPLAC Reception Sponsored by Truman State University and the University of Mary Washington

Lincoln Suite, 4th Floor

PhD Program in Art History, The Graduate Center, The City University of New York Reception

East Suite, 4th Floor

University of Pittsburgh History of Art and Architecture Reception

Midtown Suite, 4th Floor

12:00–1:30 PM

Bryn Mawr College Department of History of Art Reception

East Suite, 4th Floor

Center for Advanced Study for the Visual Arts, National Gallery of Art Reception

West Ballroom Foyer, 3rd Floor

USC Department of Art History Reception

Green Room, 4th Floor

5:30–7:00 PM

Association of Art Historians/Wiley Publishing Reception

West Ballroom Foyer, 3rd Floor

Brown University Reception

Harlem Suite, 4th Floor

Department of History of Art and Architecture and Harvard Art Museum’s Alumni Reception

Liberty 3 Room, 3rd Floor, Sheraton New York Times Square Hotel, 811 7th Avenue at 53rd Street, New York, NY 10019

Grinnell College Art and Art History Department Reception

New York Suite, 4th Floor

Indiana University School of Art and Design and Department of Art History Reception

Central Park West Room, 2nd Floor, Sheraton New York Times Square Hotel, 811 7th Avenue at 53rd Street, New York, NY 10019

Society of Fellows of the American Academy in Rome Reception

American Academy in Rome, 7 East 60th Street, New York, NY 10022

Contact: Richard Rezac at 773-772-2915 or rrezac@gmail.com

Terra Foundation for American Art Reception

Lenox Ballroom, 2nd Floor, Sheraton New York Times Square Hotel, 811 7th Avenue at 53rd Street, New York, NY 10019

University of Michigan Penny W. Stamps School of Art and Design and the Department of the History of Art Reception

East Ballroom Foyer, 3rd Floor

University of Texas at Austin Department of Art and Art History Reception

Green Room, 4th Floor

Yale University Department of the History of Art Reception

East Suite, 4th Floor

6:00–8:00 PM

Cranbrook Academy of Art Alumni and Friends Reception

Knoll Showroom, 1330 6th Avenue, New York, NY 10019
Contact: 248-645-3040 or artalumni@cranbrook.edu

FRIDAY, FEBRUARY 17

8:30–10:00 AM

Boston University Alumni Breakfast
Midtown Suite, 4th Floor

Smithsonian American Art Museum Annual Reunion of the S. I. Fellows and Interns
West Ballroom Foyer, 3rd Floor

University of Iowa School of Art and Art History Reception
New York Suite, 4th Floor

Women's Caucus for Art Reception
East Ballroom Foyer, 3rd Floor

12:00–1:30 PM

Princeton University Department of Art and Archaeology Reception
New York Suite, 4th Floor

Research and Academic Program, The Clark and Williams College Graduate Program in the History of Art Reception
West Ballroom Foyer, 3rd Floor

Stony Brook University Department of Art Reception
East Suite, 4th Floor

University of Virginia McIntire Department of Art Reception
Green Room, 4th Floor

Yale Center for British Art and Paul Mellon Center Reception
East Ballroom Foyer, 3rd Floor

5:30–7:00 PM

Duke University Department of Art, Art History and Visual Studies Reception
Lenox Ballroom, 2nd Floor, Sheraton New York Times Square Hotel, 811 7th Avenue at 53rd Street, New York, NY 10019

The J. Paul Getty Trust Reception
West Ballroom Foyer, 3rd Floor

Institute for Doctoral Studies in the Visual Arts Reception
New York Suite, 4th Floor

Maryland Institute College of Art Reception
Lincoln Suite, 4th Floor

Rochester Institute of Technology School of Art Reception
Playwright Inn, 202 West 49th Street, New York, NY 10019
Contact: Ron Goldberg at RJGRAR@RIT.EDU or 585-475-3112

The University of the Arts MFA Programs in Book Arts + Printmaking and Studio Art Reception
Green Room, 4th Floor

University College London History of Art Department Reception
Liberty 4 Room, 3rd Floor, Sheraton New York Times Square Hotel, 811 7th Avenue at 53rd Street, New York, NY 10019

University of Connecticut Department of Art and Art History Reception
Club Quarters Midtown Club Room, 40 West 45th Street, New York, NY 10036
Contact: Judith Thorpe at judith.thorpe@uconn.edu or 860-486-3930

Washington University in St. Louis Department of Art History and Archaeology Reception
East Suite, 4th Floor

5:30–8:30 PM

Italian Art Society Members' Business Meeting and 30th Anniversary Reception
Il Gattopardo Restaurant, 13–15 West 54th Street, New York, NY 10019 (Meet in the Atrium and Cellar)

The annual IAS Members' Business Meeting will be followed by a reception with open bar to celebrate the society's thirtieth anniversary. IAS members will receive invitations in January with an RSVP date. The reception is open only to IAS members and their guests, and space will be limited.

6:00–7:30 PM

The Metropolitan Museum of Art Fellows Alumni Reception
The Metropolitan Museum of Art, 1000 Fifth Avenue, New York, NY 10028

RSVP to William Gassaway, Academic Programs, The Metropolitan Museum of Art, at William.Gassaway@metmuseum.org or 212-396-5026

6:00–8:00 PM

Institute of Fine Arts Reception, New York University
James B. Duke House, 1 East 78th Street, New York, NY 10075
Contact: Hope O'Reilly at heol@nyu.edu

Penn State College of Arts and Architecture Reception
Ameringer McEnery Yohe, 525 West 22nd Street, New York, NY 10011

SATURDAY, FEBRUARY 18

8:30–10:00 AM

Kress Foundation Department of Art History at the University of Kansas Reception
East Suite, 4th Floor

NOON FORUMS

Special forums, scheduled during the lunch hour, provide an opportunity to hear from colleagues, address critical issues, and continue conversation outside the session grid. These programs are scheduled to begin at 12:15 PM and end at 1:15 PM and are free and open to the public. Please feel free to bring your lunch.

Forums include:

Key Conversations
Scholars, artists, and arts professionals address key issues in their fields.

Hot Topics
Critical time-sensitive issues in the field are addressed in this hour-long panel.

Information on speakers, subjects, and additional Noon Forums was still forthcoming at print date. Please see **CAA 2017** app or conference website for program updates.

WEDNESDAY, FEBRUARY 15

12:15–1:15 PM

Hot Topic: Advocating for Your Department
Rendezvous Trianon, 3rd Floor

SPEAKERS:
Deborah Bright, Pratt Institute
Roberta W. Albert, Columbia University School of the Arts
Heather Pontonio, Emily Hall Tremaine Foundation

DISCUSSANT: **Hunter O'Hanian**, College Art Association

Key Conversation: Navigating Public Opposition to Museum Exhibitions
Trianon Ballroom, 3rd Floor

SPEAKERS
Lisa Melandri, Contemporary Art Museum St. Louis
Stephanie Stebich, Tacoma Art Museum
Catherine J. Morris, Brooklyn Museum

DISCUSSANT: **Svetlana Mintcheve**, National Coalition against Censorship

THURSDAY, FEBRUARY 16

12:15–1:15 PM

Key Conversation: Art Criticism
Trianon Ballroom, 3rd Floor

SPEAKERS:
Negar Azimi, *Bidoun*
Jason Farago, *The Guardian* and *Even magazine*
Margaret Sundell, *Cabinet* and *4columns.org*
David Velasco, *Artforum International Magazine*

Committee on Intellectual Property
Key Conversation: Learning from Experience: Fair Use in Practice
Sutton Parlor Center, 2nd Floor
CHAIR: **Anne Collins Goodyear**, Bowdoin College Museum of Art

SPEAKERS:
Martha Rosler, Artist
Francine Synder, Robert Rauschenberg Foundation
A representative from MIT Press and other speaker information forthcoming. Check conference website or CAA 2017 app for updates.

DISCUSSANT: **Jeffrey P. Cunard**, CAA Counsel/Debevoise & Plimpton LLP

SATURDAY, FEBRUARY 18

12:15–1:15 PM

Key Conversation: Hrag Vartanian Interviews...
Trianon Ballroom, 3rd Floor

Hyperallergic founder and editor **Hrag Vartanian** will lead an interview on radical thinking about art in the world today.

Key Conversation: Memorial Session
Madison Suite, 2nd Floor
CHAIR: **Francesca Fiorani**, University of Virginia

Join this informal session to remember colleagues who have recently passed. Come together, share memories, and celebrate their achievements in the visual arts and art history. Check conference website or CAA 2017 app for more information.

careers

PROFESSIONAL-DEVELOPMENT WORKSHOPS

Workshops on various professional-development topics are offered throughout the conference, on the Concourse Level of the New York Hilton Midtown. All workshops are by preregistration only and cost \$35 for CAA members or \$50 for nonmembers unless otherwise noted.*

*After December 19, 2016, 11:59 PM, professional-development workshop enrollment is onsite only. Tickets onsite will be limited, so please visit the single-time-slot ticket booth in registration early.

WEDNESDAY, FEBRUARY 15

10:30 AM–12:00 PM

Grant Writing for Artists: How to Communicate Your Project to Multiple Funders

Concourse G, Concourse Level

WORKSHOP LEADER: **Maria Michails**, Rensselaer Polytechnic Institute

As artists and creative researchers, we face significant challenges in fundraising for projects or opportunities to support our artistic development. Writing clear and effective proposals is essential to succeeding in raising grant monies. This session will cover the common components of most grant proposals, providing tips, exercises, and examples to help make future proposals more effective. Beyond the common components (including project description, bio, budget, and work samples), the workshop will include an in-depth analysis of how to modify your proposal to meet different funder criteria. Artist Maria Michails will draw on her twenty years of experience in fundraising, sharing examples of her proposals and her approach to organizing and maintaining this integral part of her practice.

REQUIRED WORKSHOP MATERIALS: Workshop materials (handouts) will be provided. A notebook for taking notes is recommended.

12:15–1:15 PM

FREE WORKSHOP (Registration *NOT* Required)

Using Digital Platforms to Curate and Share Artistic Works

Concourse A, Concourse Level

WORKSHOP LEADER: **Susana Sevilla Aho**, Modern Language Association

(This free workshop is ideal for MFA students and recent grads.) In this session, we'll look at a variety of different, easy-to-use platforms for sharing your work digitally. Attendees will be introduced to the Humanities Commons, a nonprofit digital initiative geared toward the humanities and related fields—and will see how certain features on the Commons can be used to promote and curate your work. No coding experience is required!

REQUIRED WORKSHOP MATERIALS: None, but you may bring your own laptop or device if you'd like to follow along.

1:30–3:00 PM

Moving Forward Past Contingency: Retooling for the Job You Want

Concourse G, Concourse Level

WORKSHOP LEADERS: **Susan Altman**, Middlesex County College; **Michael Aurbach**, Vanderbilt University, Emeritus

This workshop is for both studio artists and art historians looking for a permanent position in academia. We will discuss the logistics of the job search including practical approaches to finding a full-time position, preparation of application materials, preparing for interviews and the campus visit, and strategies to maximize your experience and strengths. Participants will bring their application materials (cover letter, CV, etc.) and leave the workshop with a concrete plan to facilitate or revise their job search. Whether you are new to the job search or working part-time in a small or large department, this workshop will prepare you for the next step in your career and help you to use your diverse academic experiences to reach your professional goals.

REQUIRED WORKSHOP MATERIALS: Job application materials (cover letter, CV, etc.) and note-taking materials.

3:30–5:00 PM

FREE WORKSHOP (Registration Required) (**REGISTRATION FULL**)

Getting Started with Publishing Digital Art History

Concourse G, Concourse Level

WORKSHOP LEADERS: **Emily Pugh**, Getty Research Institute; **Elizabeth Buhe**, Institute of Fine Arts, New York University; **Petra ten-Doesschate Chu**, Seton Hall University

This workshop is for scholars who have an idea for a digital humanities project that they want to publish in an online art history journal, or who want to explore possibilities for digital publication but need help getting started. Editorial and production staff representing online art history journals, including *Nineteenth-Century Art Worldwide*, will be on hand to meet with workshop attendees, answer any questions they have, and offer advice on how to publish digital art history scholarship. Authors from *NCAW's* recent Digital Humanities and Art History series will be available to share their experiences and lessons learned. Experts on specific digital publication tools and techniques, such as web development, will offer attendees basic tutorials to help prospective authors take advantage of the online publishing format. Participants in the workshop do not need to have a digital humanities project already under way, nor do they need to have any prior knowledge or expertise in digital publishing. In fact, a primary goal of the workshop is to spark interest in the digital humanities and to help authors brainstorm ways of integrating innovative techniques and tools in their research and publication. Support for this workshop is provided by the Kress Foundation.

REQUIRED WORKSHOP MATERIALS: Participants should come with their laptops. Workshop attendees should also be prepared to discuss their research projects and publication ideas, as well as show any digitized materials or resources they have so far assembled for their project.

THURSDAY, FEBRUARY 16

10:30 AM–12:00 PM

Applying Yourself: Research and Development for the Application Process

Concourse E, Concourse Level

WORKSHOP LEADER: **Kate Kramer**, University of Pennsylvania

Like most worthy endeavors, it pays to do the homework. In this case, research and development during the application process cannot be underestimated. That competitive award, exhibition, fellowship, grant, graduate program, residency, or teaching opportunity doesn't just come knocking on the door. The responsibility to apply falls to the individual. And that, in and of itself, is awesome: who else knows the career stage, region, media, or professional niche better than the applicant herself? The more an applicant can research the particular objectives and perspectives of a host institution, the better she can craft application materials for a particular audience. This hands-on workshop will demonstrate how to analyze criteria, keywords, concepts, missions, and histories of resources. Participants should come prepared to learn how to research public data; determine key figures; analyze profiles; and assess compatibility. Websites for private and public institutions will provide much of the content for analysis. Additional data and information about nonprofit institutions will be explored through public documents. Together, we will develop essential research and development strategies. Ideal participant: someone who has already selected a host institution to which they hope to apply.

REQUIRED WORKSHOP MATERIALS: Fully charged laptop, notebook, and writing utensil, one to three possible host institutions to research, professional curiosity.

Fundraising Fundamentals for Academics

Concourse G, Concourse Level

WORKSHOP LEADER: **Shannon Connelly**, Lebanese American University

This workshop will give faculty, deans, and department administrators a set of tools for partnering with fundraising staff at colleges and universities. Our goal is to understand the development process—from identification and cultivation to solicitation and stewardship—and how academics contribute to the range of activities required to prepare and submit effective funding proposals. We will discuss how to develop compelling letters of inquiry, concept notes, and case statements to individuals, corporations, and foundations. We will also discuss how to identify public funding opportunities and review the application guidelines and reporting requirements for government grants. This workshop will be discussion-based and interactive: participants should bring project ideas and case studies to outline in small teams. Together, we will review the process of vetting your idea, drafting a proposal, developing a budget, and managing grant reports for individual, institutional, and government funders.

REQUIRED WORKSHOP MATERIALS: Note-taking materials, case studies for review.

12:15–1:15 PM

FREE WORKSHOP (Registration *NOT* Required)

Building an Online Presence for Your Scholarship with WordPress and Humanities Commons

Concourse A, Concourse Level

WORKSHOP LEADER: **Susana Sevilla Aho**, Modern Language Association

(This free workshop is ideal for PhD students and recent grads.) WordPress is an open-source tool for publishing and sharing information on the web. The Humanities Commons is an online academic community built on WordPress technology, making it an ideal place to create, discuss, and share research in the humanities and related fields. In this workshop, we'll look at some ways to share your work using the tools that both Humanities Commons, and WordPress more generally, offers. No coding experience is required!

REQUIRED WORKSHOP MATERIALS: None, but you may bring your own laptop or device if you'd like to follow along.

1:30–3:00 PM

Scalar and Designing Digital Scholarship

Concourse E, Concourse Level

WORKSHOP LEADERS: **Craig Dietrich**, The Claremont Colleges; **Jon Ippolito**, University of Maine; **John Bell**, Dartmouth College

Scalar is a unique online platform for publishing long-form, media-rich scholarship. Based on Semantic Web technology, it offers a nonhierarchical approach to authoring content and creating relationships between text and media. In this workshop we will introduce Scalar, and each participant will leave being able to create new Scalar “books” that include pages, media, paths, and annotations. In addition to Scalar basics we will focus on Scalar's built-in connections to partner archives and tools including a new plug-in for ThoughtMesh, a folksonomy system for navigating between articles across the web.

REQUIRED WORKSHOP MATERIALS: Fully charged laptop.

Tame the Nightmare! Practical Public Speaking Tips for Fabulous Artist's Talks

Concourse G, Concourse Level

WORKSHOP LEADER: **Molly Fox**, Indiana University

In this workshop we will be discussing tips and tricks on how to give a remarkable five- to fifteen-minute artist's talk that leaves the audience wanting more. Artists in search of creative opportunities shine when they can confidently speak about their studio practice with other artists, professionals, academics, and colleagues with clarity and intrigue, thereby leading to generative ongoing interest and networking bliss. Through a series of discussions and practical exercises for format and styling tips, participants will practice an action plan for how to prepare their next lecture, job interview presentation, elevator pitch, or artist's talk. Workshop instructor, Molly Fox, is a textile artist, independent curator, public oral communications instructor, and public-speaking aficionado.

REQUIRED WORKSHOP MATERIALS: Note-taking materials, business cards.

THURSDAY, FEBRUARY 16

3:30–5:00 PM

Show Me the Money: Building Budgets for Success

Concourse G, Concourse Level

WORKSHOP LEADER: **Rebekah Beaulieu**, Bowdoin College Museum of Art

The concept of creating a budget can be daunting for those of us in creative fields. Yet whether for a scholar, an institutional employee, or an independently employed artist, the budget is a necessary component of any successful project. FroFundem financial forecasting to project evaluation, this workshop demystifies the budget process and equips attendees with the fundamental tools with which to successfully build budgets for grant applications, operating budgets, and special projects.

REQUIRED WORKSHOP MATERIALS: Note-taking materials, calculator (cell phone fine).

FRIDAY, FEBRUARY 17

10:30 AM–12:00 PM

Seeing through Drawing: Perceptual Drawing through the Senses

Concourse G, Concourse Level

WORKSHOP LEADERS: **Deborah Lutz; Pamela Lawton; Annie Leist; Emilie Gossiaux**, all of The Metropolitan Museum of Art

This interactive drawing workshop for people with any level of sight is based on “Seeing through Drawing,” a class taught at The Metropolitan Museum of Art by the presenters of this CAA workshop, for participants who are visually impaired. The four educators for this workshop are each practicing artists, two of whom have low vision or blindness, and two who are fully sighted artists teaching college studio-art courses. The perceptual nontraditional approaches you will experience in this drawing workshop will engage your exploration of materials, space, sound, touch, movement, and perhaps, sense of self. These approaches have been successfully used in college-level drawing classes with sighted and visually impaired students alike, as well as in The Metropolitan Museum of Art’s “Seeing through Drawing” class. This perceptual approach to drawing will be introduced in a short ten-minute panel presentation, followed by four fifteen-minute drawing workshops in which attendees will be guided through these various drawing approaches. The session will conclude with a fifteen- to twenty-minute panel/participant share and discussion.

REQUIRED WORKSHOP MATERIALS: None. Will be supplied.

Undergraduate Research and Teaching Excellence in Art and Art History

Concourse E, Concourse Level

WORKSHOP LEADERS: **Alexa Sand**, Utah State University; **Sara Orel**, Truman State University

In his paradigm-shifting 2008 study, *High-Impact Educational Practices: What They Are, Who Has Access to Them, and Why They Matter*, George Kuh made a compelling case for engaging students from all disciplines in research experience from a very early stage in their education; benefits include greater retention of at-risk students, increased learning outcomes, and improved student engagement. In the humanities, where individual research based on years of specialist training is the norm, this insight has been more challenging to incorporate into pedagogical methods than in the sciences. Meanwhile, for the arts, where teaching has always focused on learning by doing, opportunities have been missed due to incongruities of language—creative work is not widely understood as “research” per se. This workshop, led by two long-time members of the Council on Undergraduate Research’s Division of Arts and Humanities, focuses on best practices, challenges, and advocacy issues relating to undergraduate research in art and art history departments. We will investigate individual curricular modules (lesson plans, assignments, and course syllabi) focused on research-based learning, discuss how to institutionalize and build a culture of undergraduate research, and explore funding and partnership models to support the incorporation of undergraduate research in art and art history curricula. Participants at all levels of experience with undergraduate research are welcome; the ultimate goal of the workshop is to create an ongoing discussion between art and art history educators that will produce a more inclusive and more dynamic approach to pedagogy and mentorship in our fields.

REQUIRED WORKSHOP MATERIALS: All participants should bring three copies of a lesson plan, syllabus, or program curriculum that you think could be enriched with greater attention to and more rigorous assessment of undergraduate research-based learning. This can be something you are already using or something you wish to develop and implement in the future.

1:30–3:00 PM

Interactive Design with the Arduino Microcontroller

Concourse E, Concourse Level

WORKSHOP LEADER: **Jenn Karson**, University of Vermont FabLab

An electronics platform, the Arduino microcontroller is based on relatively easy-to-use hardware and software. It’s intended for anyone (designers, inventors, musicians, educators, artists, makers, architects, scientists, and researchers) interested in making interactive projects, prototypes, and tools. Designing with the Arduino gives one the ability to define inputs and outputs like sensing, light, sound, and motion. In this short workshop we’ll explore its founding philosophy and provide hands-on time for building simple circuits and interactions. You do not need any previous experience or knowledge to take this workshop; we encourage everyone who is interested to join the fun!

REQUIRED WORKSHOP MATERIALS: Laptop with current operating system. In advance of the workshop, please download Arduino software: arduino.cc/en/Main/Software.

Writing and Publishing Art Criticism

Concourse G, Concourse Level

WORKSHOP LEADER: **Martha Schwendener**, *The New York Times*/New York University

This is a workshop on art criticism that offers some strategies for writing and publishing. We will discuss how criticism differs from other forms of art writing, how it is still vital and relevant today, and how it can supplement scholarly or curatorial work. Viable venues for publishing art criticism will be discussed.

REQUIRED WORKSHOP MATERIALS: Pen and paper.

SATURDAY, FEBRUARY 18

12:00–1:30 PM

Strategy Session on Alternative Publishing

Concourse E, Concourse Level

WORKSHOP LEADERS: **Jack Henrie Fisher**, University of Illinois, Chicago; **Alan Smart**, University of Illinois, Chicago

Writing about and publishing on art has always involved negotiating a balance between addressing academic discourse and engaging with audiences in the commercial market. The advent of online publishing as well as just-in-time print systems have disrupted this dynamic in ways that have both opened up new possibilities for publishing and pushed many conventional forms into crisis. Other Forms is a collaboration that works between publishing, design, and exhibition practice. We are interested in developing ways to operate within the material infrastructures of media production—both new and old—that engage critically with the relations between these and the production of space and discourse. This workshop will present ongoing projects and use them to frame a conversation of working outside of and across conventional boundaries in academic and commercial publishing. As well as considering how new publishing forms and hybridizations might facilitate new types of projects, the discussion will also focus on the potentials of alternative publishing to engage with and call into being new, or newly redefined, audiences and “counter publics,” within and without the academy. The workshop is planned as a practical, working session addressing issues including low-capital printing and distribution strategies, ways to connect and disconnect print and online media, the meaning and value of peer-review and other academic publishing structures, and relationships between publishing and curatorial or exhibition practice. Participants involved in or interested in beginning their own publishing projects are especially welcome and are invited to contact the workshop organizers in advance.

REQUIRED WORKSHOP MATERIALS: No materials are required. However, participants are encouraged to bring examples of publication projects they have been involved with, both finished and in progress.

CAREER SERVICES

The CAA Annual Conference Career Fair gives job seekers a chance to meet directly with dozens of top institutions looking for employees in myriad professional fields. It is a great opportunity to make professional contacts at multiple organizations and consolidate interviews during the conference.

ONLINE CAREER CENTER

Visit the CAA Online Career Center at collegeart.org/careers to review job listings. Listings are updated frequently.

A CS icon in a job listing indicates that the employer will be conducting interviews in the Interview Hall at the conference.

INTERVIEW HALL

Institutions will have tables and booths set up through the Interview Hall. Job seekers are encouraged to meet with institutional representatives and/or interview for specific positions with institutional representatives.

Check the Online Career Center often to see which employers will be onsite in the Interview Hall (look for the CS icon), to review employment listings, or to schedule a private interview with a specific institution.

Dates:	Wednesday, February 15–Saturday, February 18, 2017
Hours:	Wednesday–Friday: 9:00 AM–7:00 PM Saturday: 9:00 AM–12:00 PM
Location:	Americas Hall II, New York Hilton Midtown (entrance from escalators off Third Floor Promenade)

CANDIDATE CENTER

The Candidate Center offers computer access to the Online Career Center so that job seekers can review up-to-the-minute job listings, post a résumé, apply for positions, request interviews, and receive interview-related messages during the conference. Check emails often, as messages are sent regularly from employers. Access to computers is timed and on a first come, first served basis.

Dates:	Wednesday, February 15–Friday, February 17, 2017
Hours:	9:00 AM–7:00 PM
Location:	Americas Hall II, New York Hilton Midtown (entrance from escalators off Third Floor Promenade)

MENTORING APPOINTMENTS

Receive career advice or feedback on your art! Before December 16, 2016, CAA members were able to sign up for one-on-one discussions with dedicated mentors about artists' portfolios, career-management skills, and professional strategies. All applicants who requested appointments in December were notified of their scheduled date and time slot via email in January. Conference registration, while encouraged, is not necessary to participate and appointments are offered free of charge.

Artists' Portfolio Review Appointments

Concourse F, Concourse Level

By appointment only

The Artists' Portfolio Review offers CAA members the opportunity to have digital images of their work reviewed by artists, critics, curators, and educators in personal twenty-minute consultations. You must bring a charged, battery-powered laptop or a physical portfolio to review your work. Sessions are by appointment only and were filled in January. There will be VERY limited sign-ups onsite to fill cancellation slots. See room monitor at the Concourse Level.

Career Development Mentoring Appointments

Concourse H, Concourse Level

By appointment only

Artists, art historians, art educators, and museum professionals at all stages of their careers may apply for one-on-one consultations with veterans in their fields. Through personal twenty-minute consultations, Career Development Mentoring offers a unique opportunity for participants to receive candid advice on how to conduct a thorough job search; present cover letters, CVs, and digital images; and prepare for interviews. You must bring a copy of your resume/CV or job search materials and specific career goals to discuss during these appointments. Sessions are by appointment only and were filled in January. There will be VERY limited sign-ups onsite to fill cancellation slots. See room monitor at the Concourse Level.

Mock Interview Appointments

Mercury Rotunda, 3rd Floor (SEPC Lounge)

By appointment only

In a competitive job market, everyone could use the opportunity to get feedback on interviewing and presentation. Organized by the SEP Committee, mock interviews give participants the chance to practice their interview skills one on one with a seasoned professional, improve their effectiveness during interviews, and hone their elevator speech. Interviewers also provide candid feedback on application packets. Participants with appointments should bring their application packet, including cover letter, CV, and other materials related to jobs in their field. The Student and Emerging Professionals Committee will make every effort to accommodate all applicants; however, space is limited. There will be VERY limited sign-up space onsite for cancellation spots. See SEPC section of the conference website for more details.

book and trade fair

FAIR INFORMATION

The Book and Trade Fair hosts more than 100 publishers, art materials manufacturers, and services for professionals in the field. Stop by to explore their wares and projects and talk to them about yours. Meet an editor, find a great book, test a new ink, chat with authors, explore opportunities, and more!

Dates	Thursday, February 16–Saturday, February 18, 2017
Hours:	Thursday–Friday: 9:00 AM–6:00 PM Saturday: 9:00 AM–2:30 PM
Location:	Rhineland Gallery, Second Floor, and Americas Hall I (access from Third Floor West Promenade)

- See the newest art books, journals, and magazines
- Attend book signings
- Test the latest materials and tools and watch demonstrations
- Discuss your book ideas with experienced art editors
- Meet the editors of *The Art Bulletin*, *Art Journal*, and *caa.reviews*
- Learn about new survey textbooks and teaching aids for your classroom
- Try out those brushes you've been eyeing and test the newest portable easel
- Investigate digital-image resources for your classroom or library
- Pick up brochures for programs in advanced degrees and foreign studies
- Join a national arts-advocacy organization
- Apply for a residency program
- Learn about academic testing and research firms
- Meet with representatives from professional associations

A wide variety of art materials will be on view, and many of the experts who manufacture them will be on hand to discuss their products, which include:

- Paints and brushes
- Graphic materials and graphic-design supplies
- Paper
- Easels and tools
- Printmaking supplies
- Digital-studio supplies

Admission is FREE with your conference registration badge.

For those not registered for the full conference, Book and Trade Fair tickets are available onsite in the Second Floor Promenade registration area during the conference:

Member: \$15 with credit card, check, or cash

Nonmember: \$25 with credit card, check, or cash

See index of book and trade fair exhibitors for a full list of participating exhibitors. The Book and Trade Fair will be taking place on two floors this year; check the maps near the end of the program for more information.

EXHIBITOR SESSIONS

THURSDAY, FEBRUARY 16

8:30–10:00 AM

Routledge, Taylor & Francis Exhibitor Session

How to Get Published and How to Get Read

Petit Trianon, 3rd Floor

CHAIR: **Sarah Sidoti**, Routledge, Taylor & Francis

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

How to Publish an Article in a Journal

Sarah Sidoti, Routledge, Taylor & Francis

How to Submit a Book Proposal and Publish a Book

Isabella Vitti, Routledge, Taylor & Francis

How to Ensure Your Research Is Read

Tara Golebiewski, Routledge, Taylor & Francis

3:30–5:00 PM

Golden Artist Colors Exhibitor Session

MITRA: Materials Information and Technical Resources for Artists

Concourse A, Concourse Level

CHAIRS: **Sarah Sands**, Golden Artist Colors; **Mark Golden**,

Golden Artist Colors

We are excited to introduce a new online forum and website created through a collaboration between manufacturers of art materials, experts in the field of art, conservators, and conservation scientists. Developed by Brian Baade and Kristin DeGhetaldi of the Department of Art Conservation at the University of Delaware, MITRA—which stands for Materials Information and Technical Resources for Artists—is a new resource for artists. While taking its inspiration from the late Mark Gottsegen's AMIEN forum, it has also expanded its scope. MITRA will cover traditional subjects such as oil, acrylic, encaustic, tempera, and watercolor paints, as well as more modern, experimental art materials. The forum will draw from both the scientific expertise of conservation and the practical expertise of manufacturing. Authorities in both fields will serve as website moderators and informational resources.

SPEAKERS: **Mark Golden**, CEO, Golden Artist Colors;

Robert Gamblin, owner, Gamblin Artist Colors; **Dr. Brian Baade**,

Assistant Professor, Painting Conservator, and Researcher

of Historical Painting Materials and Techniques, University

of Delaware; **Dr. Kristin DeGhetaldi**, Paintings Conservator/

Instructor and Analytical Assistant at the Winterthur/University of

Delaware Program in Conservation

SATURDAY, FEBRUARY 18

10:30 AM–12:00 PM

Station Hill Press/Heide Hatry Exhibitor Session

Icons in Ash

Concourse A, Concourse Level

CHAIRS: **Steven Pinker**, Harvard University; **Heide Hatry**,

Independent Artist

Icons in Ash. Portraits Made of Human Ashes. This panel discussion introduces the art project and book publication *Heide Hatry, Icons in Ash*. The art of the human image arose many millennia ago precisely for the purpose of keeping the dead among us, not just in memory but in charged ceremonial objects that were intended to embody and preserve their spirits for their survivors and for the community as a whole. It was a way of integrating the inexplicable fact of death into life, of insuring that the dead and what they meant stayed present and abided with us. Heide Hatry, a German visual artist working in New York, has invented a new technique and purpose for portraiture employing actual human ashes to create meditative images of deceased people at their own request or that of their families. Twenty-seven contributing authors, including the present panelists, have written about how we have dealt with and continue to deal with our dead, offering perspectives from art history, anthropology, psychology, philosophy, semiotics, ecology, and so on, as well as discussing death taboos, personal experience, the impact of relics, and more. A social as well as an aesthetic project, *Icons in Ash* proposes an alternative to the way we see and deal with death, in particular a radically different approach to mourning and consolation, as well as how we understand the purposes of art. A panel discussion will follow the initial presentation.

Mind and Body, Form and Essence, the Unbearable and the Inconceivable

Steven Pinker, Harvard University

Corruptible Bodies: Catholic Morbidity

Eleanor Heartney, Independent Critic

Art and Death

Anthony Haden-Guest, Independent Art Writer

Dead Talk

George Quasha, Station Hill Press

EXHIBITOR INDEX

ORGANIZATION

apexart
Are Not Books & Publications
Art Condo
Art Frankly
Art In America
Art Papers
ARTBOOK / D.A.P.
Artforum / Bookforum
Artifex Press
Artist Greenbord
ArtTable Inc.
Asian/Pacific/American Institute at New York University
Bard Abroad, Arts + Society / Summer Studio in Berlin
Bard Graduate Center Publications
Blick
Bloomsbury
Boston University School of Visual Arts
Brill
CAMAC Artist Residency
Carrier Pigeon Magazine / Paper Crown Press
Cengage Learning
Centre allemand d'histoire de l'art
Chartpak, Inc.
Christie's Education
Chroma Inc.
ColArt Americas Inc.
Conveyor Editions
David Zwirner Books
De Gruyter
Drawing from the Inside Out
Drury University, Your Program-Our Campus/On the Greek Island of Aegina
Duke University Press
Enovative Technologies
Frieze
Folding Art Horse
Gamblin Artists Colors
Getting Your Sh*t Together/GYST Ink
Getty Publications
Goddard College
Golden Artist Colors Inc
Hahnemuhle
Henry Moore Institute
HK Holbein Artist Materials
I.B. Tauris Publishers
Indiana University Bloomington School of Art & Design
Ingram Academic & Allworth Press
Institute nacional d'histoire de l'art
Instituto de Investigaciones Esteticas (UNAM)
Intellect Books & Journals
IPG/Art Stock Books
IRSA - Artibus et Historiae
Jack Richeson & Co. Inc
John Cabot University, Masters in Art History
Kremer Pigments Inc.
Laurence King
Lesley University
Liquitex

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Manchester University Press
Marist College, Florence, Italy Branch Campus
McGill-Queen's University Press
Metropolitan Museum of Art Academic and Professional Programs
MIT Press, Cambridge, MA.
MM Mfg. Marvellous Marianne's
n.paradoxa / KT Press
Nanyang Technological Universtiy School of Art, Design & Media
New York Foundation for the Arts
New York Institute of Technology - Digital Art & Design
New York Studio School
Oxford University Press
Paper Monument
Paulist Press
Pearson
Penguin Random House
Penn State University Press
Popwalk Smartphone App
Prestel
Princeton Archtitectural Press
Princeton University Press
Purgatory Pie Press, Esther K. Smith, April Vollmer
R&F Handmade Paints
Rizzoli International Publications
Rodovid Press / The Ukrainian Museum
Routledge
Royal & Langnickel Brush
Royal College of Art
Royal Talens
Santa Reparata International School of Art, Florence, Itally
Savoir-Faire
Scholar's Choice
School of Visual Arts MFA Art Writing
Search Press
Soberscove Press
Speedball Art / Akua
Station Hill Press / Heidi Hatry
Thames & Hudson
The Folding Art Horse
The Millay Colony for the Arts and Art Omi
The Ukrainian Museum
Triarco Fine Arts
Triseum
University of California Press
University of Chicago Press
University of Indianapolis, Social Practice Art MA
University of Minnesota Press
University of Texas Press
University of the Arts, MFA Book Arts & Printmaking
University of Washington Press
University Press of New England
Vasari Classic Artists' Oil Colors
Vermont College of Fine Arts (VCFA)
Wiley
Winsor & Newton
Woman's Art Journal - Rutgers University
Women's Caucus for Art
Yale University Press

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701, Americas Hall I
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509, Americas Hall I
416, Americas Hall I
500, 502, 504, 506, 508, Americas Hall



caa past presidents

2014–2016

Dewitt Godfrey
Colgate University

2012–2014

Anne Collins Goodyear
Bowdoin College Museum of Art

2010–2012

Barbara Nesin
Independent Artist

2008–2010

Paul B. Jaskot
DePaul University

2006–2008

Nicola M. Courtright
Amherst College

2004–2006

Ellen K. Levy
Brooklyn College

2002–2004

Michael L. Aurbach
Vanderbilt University

2000–2002

Ellen T. Baird
University of Illinois at Chicago

1998–2000

John R. Clarke
University of Texas at Austin

1996–1998

Leslie King-Hammond
Maryland Institute College of Art

1994–1996

Judith K. Brodsky
Rutgers, The State University of
New Jersey

1992–1994

Larry Silver
Northwestern University

1990–1992

Ruth Weisberg
University of Southern California

1988–1990

Phyllis Pray Bober
Bryn Mawr College

1986–1988

Paul Arnold
Oberlin College

1984–1986

John Rupert Martin
Princeton University

1981–1984

Lucy Freeman Sandler
New York University

1980–1981

Joshua Taylor
National Collection of Fine Arts,
Smithsonian Institution

1978–1980

Marilyn Stokstad
University of Kansas

1976–1978

George Sadec
Cooper Union

1974–1976

Albert Elsen
Stanford University

1972–1974

Anne Coffin Hansen
Yale University

1970–1972

H. W. Janson
New York University

1969–1970

Marvin Eisenberg
University of Michigan,
Ann Arbor

1966–1968

George Heard Hamilton
Yale University

1964–1966

Richard F. Brown
Los Angeles County Museum of Art

1962–1964

James S. Watrous
University of Wisconsin, Madison

1960–1962

David M. Robb
University of Pennsylvania

1958–1960

Charles Parkhurst
Oberlin College

1956–1958

Joseph C. Sloane
Bryn Mawr College

1954–1956

Lamar Dodd
University of Georgia

1952–1954

S. Lane Faison, Jr.
Williams College

1949–1952

Henry Hope
Indiana University

1947–1949

Frederick B. Deknatel
Harvard University

1945–1947

Rensselaer W. Lee
Smith College, Institute for
Advanced Study

1941–1945

Sumner McK. Crosby
Yale University

1939–1941

Ulrich Middeldorf
University of Chicago

1939

Walter W. S. Cook
New York University

1923–1938

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

1919–1923

David M. Robinson
Johns Hopkins University

1916–1919

John Pickard
University of Missouri

1914–1915

Walter Sargent
The University of Chicago

1912–1913

Holmes Smith
Washington University in St. Louis

myNYC: caa staff's favorite places

ART

Art in FLUX: uptown arts initiative

Various locations in Harlem, see www.artinfluxharlem.com

The Met Cloisters: NY landmark; great view of the Hudson; medieval architecture and arts

99 Margaret Corbin Dr., New York, NY 10040

DRINKS

Analogue: well-appointed cocktail and jazz bar
19 W. 8th St., New York, NY 10011

Art Bar: cocktails and bar food at this cozy stalwart
52 8th Ave., New York, NY 10014

Boxers: preeminent gay sports bar
742 9th Ave., New York, NY 10019

Cubbyhole: long-time LGBTQ spot in the Village
281 W. 12th St. #A, New York, NY 10014

Henrietta Hudson: downtown lesbian- and gay-friendly bar
438 Hudson St., New York, NY 10014

Julius: vintage gay bar
159 W. 10th St., New York, NY 10014

Le Chéile: uptown Irish pub with tasty food
839 W. 181st St., New York, NY 10033

Library Bar at Hudson Hotel: cozy bar with a fireplace, books, and a pool table
358 W. 58th St., New York, NY 10019

Porchlight: southern drinking hole meets modern NY
271 11th Ave., New York, NY 10001

Russian Vodka Room: infused vodkas, many brands, rack of six to taste
265 W. 52nd St., New York, NY 10019

Tanner Smith's: great happy hour and cocktails
204 W. 55th St., New York, NY 10019

The Boiler Room: long-running, no-frills gay bar
86 E. 4th St., New York, NY 10003

The Back Room: prohibition-era bar with cocktails in a memorable setting
102 Norfolk St., New York, NY 10002

The Penrose: warm, rustic, Irish-style gastro pub
1590 2nd Ave., New York, NY 10028

Tom & Jerry's: quirky yet homey cocktails and microbrews
288 Elizabeth St., New York, NY 10012

EATS

Bar Boulud: relaxed Parisian-style dining
1900 Broadway, New York, NY 10023

Bia Restaurant & Bar: Vietnamese noodle soup and cocktails
67 S. 6th St., Brooklyn, NY 11211

Black Burger: inexpensive, great burgers; open late
386 Canal St., New York, NY 10013

Burger Joint: hidden in Le Parker Meridien hotel—*très chic!*
119 W. 56th St., New York, NY 10019

Cascabel Taqueria: Mexican restaurant with gluten-free options; near the Met
1556 2nd Ave., New York, NY 10028

Casa Lever: eat among a vast collection of Andy Warhol portraits
390 Park Ave., New York, NY 10022

China Grill: upmarket Asian fusion; open late
60 W. 53rd St., New York, NY 10019

Elephant & Castle: charming café in the West Village
68 Greenwich Ave., New York, 10022

Fig & Olive: upscale seasonal Mediterranean fare; great happy hour
10 E. 52nd St., New York, NY 10022

Friend of the Farmer: nice breakfast/brunch
77 Irving Pl. # 1, New York, NY 10003

Fuku+: famous for its fried chicken sandwiches; near the Hilton Midtown
15 W. 56th St., New York, NY 10022

Gotham Bar and Grill: great for celebrating a special occasion
12 E. 12th St., New York, NY 10003

Hill Country Barbeque Market: BBQ sold by the pound
30 W. 26th St., New York, NY 10010

Knickerbocker Bar and Grill: old-school NY steakhouse
33 University Pl., New York, NY 10003

La Bonne Soupe: French bistro located a few blocks from the Hilton Midtown
48 W. 55th St., New York, NY 10019

Laut: Malaysian, Singaporean, and Thai food near Union Square
15 E. 17th St., New York, NY 10003

Lil' Frankie's: classic Italian food in the East Village
19 1st Ave., New York, NY 10003

Lombardi's Pizza: oldest pizzeria in the U.S.; near the New Museum
32 Spring St., New York, NY 10012

Malatesta Trattoria: fantastic pasta in the West Village
649 Washington St., New York, NY 10014

Mandarin Oriental Lobby Lounge: great views of the city
80 Columbus Cir., New York, NY 10023

Nom Wah Tea Parlor: iconic Chinatown restaurant that serves dim sum all day
13 Doyers St., New York, NY 10013

Nougatine at Jean-Georges: great, reasonably priced prix-fixe lunch
1 Central Park West, New York, NY 10023

Robert: located atop the Museum of Arts and Design in Columbus Circle; great views
2 Columbus Cir., New York, NY 10019

Song'e Napule: delicious Neapolitan-style pizza in Soho
146 W. Houston St., New York, NY 10012

Souviaki GR Midtown: charming, vegetarian-friendly, affordable Greek food near the Hilton Midtown
162 W. 56th St., New York, NY 10019

21 Club: upscale spot serving classic American fare
21 W. 52nd St., New York, NY 10019

Vanessa's Dumpling House: inexpensive, amazing dumplings and sesame pancakes
220 E. 14th St., New York, NY 10003

Veselka: Ukrainian 24-hour diner in the East Village with amazing pirogues
144 2nd Ave., New York, NY 10003

Village Yokocho: Japanese Izakaya with a fun atmosphere in the East Village
8 Stuyvesant St., New York, NY 10003

Waverly Diner: classic 24-hour diner at good prices
385 6th Ave., New York, NY 10014

Yuka: sushi on the UES; famous for its all-you-can-eat option
1557 2nd Ave., New York, NY 10028

EATS (Room Service)

Seamless.com

EATS (Vegan/Vegetarian)

Candle 79: eclectic organic vegan dishes in swank surroundings
154 E. 79th St. #3r, New York, NY 10075

Dimes: eclectic, health-conscious, Californian-style fare
49 Canal St., New York, NY 10002

The Butcher's Daughter: bright outpost offering vegetarian and vegan fare
19 Kenmare St., New York, NY 10012

The Little Beet: quick, healthy, to-go food
333 Park Ave S., New York, NY 10010

FILM

Anthology Film Archives: independent, experimental, avant-garde cinema
32 2nd Ave., New York, NY 10003

City Cinemas Paris Theatre: single-screen independent and foreign films
4 W. 58th St., New York, NY 10019

IFC Center: straddling art house and commercial
323 6th Ave., New York, NY 10014

Lincoln Plaza Cinemas: independent and international films
1886 Broadway, New York, NY 10023

Metrograph: curated two-screen theater with restaurant, bookstore, and lounge
7 Ludlow St., New York, NY 10002

HISTORY

Interference Archive: library, gallery, and archive of social activist and movement materials
131 8th St., Brooklyn, NY 11215

Lower East Side Tenement Museum: documents urban immigrant history
103 Orchard St., New York, NY 10002

MUSIC

Juilliard School recitals at Paul Hall and Morse Hall: free student recitals
155 W. 65th St., New York, NY 10023

Dizzy's Club Coca-Cola: upscale, intimate jazz club with great views
10 Columbus Cir., New York, NY 10019

TKTS Times Square: discounted tickets to Broadway plays and dance productions
1564 Broadway, New York, NY 10036

Webster Hall: nightclub and concert venue
125 E 11th St., New York, NY 10003

URBAN OASES

Irish Hunger Memorial: marks the struggle against *hunger* amidst sublime landscape
Vesey St. & North End Ave., New York, NY 10280

New York Public Library: newly restored/reopened Rose Main Reading Room
476 5th Ave., New York, NY 10018

St. Patrick's Cathedral: newly restored neo-Gothic-style Roman Catholic church
5th Ave (btw'n 50th & 51st Streets), New York, NY 10022

The High Line: 1.5-mile-long linear park built on an elevated section of a disused railroad line
Gansevoort St. to W. 34th St., btw'n 10th & 12th Aves.

The Russian and Turkish Baths: since 1892 where New Yorkers shvitz and relax
268 E. 10th St., New York, NY 10009

Wave Hill: 28-acre public garden and cultural center in the Bronx
649 W. 249th St., Bronx, NY 10471

VINTAGE CLOTHING

Metropolis Vintage: vintage clothes alongside fashion finds
43 3rd Ave., New York, NY 10003

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