PROGRAM SESSIONS

Wednesday, February 9
7:30–9:00 AM
Art Historians Interested in Pedagogy and Technology
Business Meeting
Gibson Room, 2nd Floor

Wednesday, February 9
9:30 AM–12:00 PM
Exhibiting the Renaissance, 1850–1950
Clinton Suite, 2nd Floor, Hilton New York
Chairs: Cristelle Baskins, Tufts University; Alan Chong, Asian Civilizations Museum
World’s Fairs and the Renaissance Revival in Furniture, 1831–1878
M. Elizabeth Boone, University of Alberta
Exhibiting Spain at the Chicago Columbian Exposition of 1893
Virginia Brilliant, John and Mable Ringling Museum of Art
The Italian Exhibition at Burlington House
Andrée Hayum, Fordham University Emerita

ARTspace
The Aesthetics of Sonic Spaces
Murray Hill Suite, 2nd Floor, Hilton New York
Chairs: China Blue, The Engine Institute, Inc.; JILL Conner, White Hot Magazine and Parsons The New School for Design
Spectral Temporal Aesthetics and Human Perception
China Blue, The Engine Institute, Inc.
Sound as Sculptural Sensation
Michael Brewster, Claremont Graduate University
Witnessing Space
Andrea Polli, University of New Mexico
Developing an Aesthetic: Soundwalking as a Tool for Understanding Urban Sonic Spaces
Jonathan Farrow, City College of New York, City University of New York
Looking at Sound: The Exhibition Iannis Xenakis: Composer, Architect, Visionary
Carey Lovelace, International Art Critics Association
Discussant: JILL Conner, White Hot Magazine and Parsons The New School for Design

The Afterlife of Cubism
Madison Suite, 2nd Floor, Hilton New York
Chairs: Karen K. Butler, Mildred Lane Kemper Art Museum, Washington University in St. Louis; Paul Galvez, University of Texas, Dallas
European Cubism and Parisan Exceptionalism: The Cubist Epoch Revisited
David Cottington, Kingston University, London
Reading Juan Gris
Harry Cooper, National Gallery of Art
At War with Abstraction: Léger’s Cubism in the 1920s
Megan Heuer, Princeton University
Sonia Delaunay-Terk and the Culture of Cubism
Alexandra Schwartz, Montclair Art Museum
The Beholder before the Picture: Minder after Cubism
Charles Palermo, College of William and Mary

Series and Sequence: The Fine Art Print Folio and Artist’s Book as Sites of Inquiry
Petit Trianon, 3rd Floor, Hilton New York
Chair: Paul Coldwell, University of the Arts London
Reading and Repetition in Henri Matisse’s Livres d’artiste
Kathryn Brown, Tulbing University
Hey There, Kitty-Cat: Thinking through Sensality in Warhol’s Early Artist’s Books
Lucy Multinow, University of Rochester
Falling Apart: Fred Sandback at the Kunstraum Munich
Edward A. Vazquez, Middlebury College
Book Art: The Artist as Curator
Susan Johanknecht, University of the Arts London, and Katharine Meynell, Middlesex University
Lily Michelle Woodruff

Nation Building: The Politics of Space in the African City
Beekman Parlor, 2nd Floor, Hilton New York
Chairs: Karen A. Fiss, California College of the Arts; Mabel O. Wilson, Columbia University
Strange Aesthetics: An Alternate Imagining of the Late Colonial and Postcolonial City
Ikem Stanley Okoye, University of Delaware
Rebuilding Revolution
Hannah Feldman, Northwestern University
Nnamdi Elleh, University of Cincinnati
China in Africa: Infrastructure as Politics
Lindsay Brenner, Temple University
Discussant: Suzanne Preston Blier, Harvard University
What's Art Got to do with it? design Writing in the twenty-first Century
Parsons School of Design, 2nd Floor, Hilton New York
Chair: Elizabeth Guffey, Purchase College, State University of New York; Alice Twemlow, School of Visual Arts
Useless: Art History and a Taste for the Useful
Cameron Tonekivin and Shana Agis, Parsons The New School for Design
Expanding Design Criticism
Carma Gorman, Southern Illinois University Carbondale
Design Journalism, Anonymity, and the Critical Audience
Gerry Beegan, Rutgers University
The Emerging Aesthetic of Ugly: Faking, Modding, Hacking, and the Power of DIY Interventions, an Assessment
Kevin Henry, Columbia College Chicago
Imagining
Kenneth FitzGerald, Old Dominion University

(Re)Contextualizing Pre-Columbian Art in the Twenty-First Century
Glamacy R, 2nd Floor, Hilton New York
Chairs: Ellen Marie Hobbler, University of Puget Sound; Esther Pasztor, Columbia University
The Role of Materials Science in Recontextualizing an Iconic Work of Art
Virginia M. Fields, Los Angeles County Museum of Art
Temporal Context: Depictions of Warfare from Epiclassic Period Mesoamerica
Andrew Finegold, Columbia University
Exhibiting Culture or the Culture of Exhibits: Ancient Maya Objects on Exhibit at the Field Museum and Art Institute of Chicago
Kreisler Landry, Northern Illinois University
Changing Places: Old Museums and the Production of Social Space in the Preclassic Gulf Lowlands
Jillian Mollenhauer, Metropolitan State College of Denver
Parlamenta Revisited: Moche Mural Painting in Time and Space
Lisa Trever, Harvard University
Bio-Art, Boundaries, and Borders
West Ballroom, 3rd Floor, Hilton New York
Chair: Jennifer Johung, University of Wisconsin, Milwaukee
Bio-Art Left out of the Bio-Art Debate
Linda Weinstock
Regeneration: Tissue Engineering, Maintenance, and Gendered Infrastructures
Kelly Rafferty, Arizona State University
Eco-Locative: Media Art and Sustainability Practices
Meredith Hoy, University of Massachusetts, Boston
Moving Spaces
Nathaniel Stern and Yevgeniya Kaganovich, University of Wisconsin, Milwaukee
Centennial Session
Against Acknowledgement: Sexuality and the Instrumentalization of Knowledge
Rendition Troiano, 3rd Floor
Chair: Jonathan Katz, University at Buffalo, State University of New York
Double Exposure: Photography as Art and Documentation
Nassau Suite, 2nd Floor, Hilton New York
Chair: Christine Kuah, ARTstor
Photography, Performance, and Power: Marina Abramović’s Freeing the Horizon (1973)
Mehrdad Wadiri, University of Vienna
Paul Thé and Photography: A Research on His Use of the Reproduced
Susan Neubauer, University of Zurich
Between Art and Document: Photography and Architecture in Postwar Italy
Lindsay R. Harris, Institute of Fine Arts, New York University
Hamaya Hinchliffe, Yanagita Kinji, and the Challenges of Ethnographic Photography
Jonathan Reynolds, Barnard College
Documenting the Gulf: Digital Photography and Media Now
Pat Cassidy Mollach
Sutton Parlor Center, 2nd Floor, Hilton New York
Chair: Sheila McGhee, Courtauld Institute of Art and University of London
Francesco Paschali’s Lost Panorama of Rome: An Urban Icon and Its Progeny
Jessica Maier, University of Oregon
The Open Letter: Dürer’s Four Apostles
Shira Brissman, Yale University
Reprint and Repeat: The Recycling and Repackaging of Flemish Prints in the New Dutch Republic, ca. 1600–1660
Stephanie Porras, Columbia University and Courtauld Institute of Art
Speaking of Medieval Times in Ancient Rhymes: Printing, Invention, and the Painted Pictures of Adriaen van de Venne
Oliva V. Piska, University of Virginia, Ann Arbor
Christine Giviskos, Jane Voorhees Zimmerli Art Museum, Rutgers University
Painting, Print, and the Paragone in Edward Collie’s Late Seventeenth-Century Trompe L’Oeil Still Lives
Joseph Monteny, Stony Brook University, State University of New York
Art Historians Interested in Pedagogy and Technology
Technology and Collaboration in the Art History Classroom
Sutton Parlor North, 2nd Floor, Hilton New York
Chair: Marjorie Och, University of Mary Washington
Team-Based Wiki Building
Kathryn Bunn-Marcus, University of Washington
Step Away from the Podium! Adjusting Our Teaching Style to Accommodate Interactive Classroom Learning
Susan Healy, Metropolitan Community College, Omaha
The Sound of Art: Audio-Casting and Student Engagement
Francis Altavista, University of Hartford Hilberry College
Look, Listen, Speak, Text, Draw: VoiceThread™ Changes the Balance of Power
Jarice Lynn Robertson, Fashion Institute of Technology
Collaboration in the Virtual Classroom: A Few Strategies that Work
EvA J. Allen, independent art historian
Making Museums Matter: Integrating Collection and Exhibition Programs with College Curriculum
Trianon Ballroom, 3rd Floor, Hilton New York
Chairs: Neya Page Lieberman, Columbia College Chicago; Leonie Bradbury, Montserrat College of Art Galleries
Dispatches: On Engaging Art and Engineers
Ronald R. Bernier, Wentworth Institute of Technology
McKiisuck Museum at the Core of the University of South Carolina’s Curriculum
Lana A. Burgess, McKissick Museum, University of South Carolina
Reforming the “Art” in Liberal Arts: Curricular Integration at the Allen Memorial Art Museum, Oberlin College
Colette Crossman, Blanton Museum of Art, University of Texas at Austin
Points of Departure: Strategies for Faculty Engagement in Campus Museums and Galleries
Carin Jacobs, Graduate Theological Union
“Furnishing Popular Instruction”: Museums and Cultivating a Taste for Modernism
Glamacy R, 2nd Floor, Hilton New York
Chairs: Briley A. Rasmussen, Los Angeles County Museum of Art; Wendy Woon, Museum of Modern Art
Cultivating Consumption: Inside the Architect and the Industrial Arts
James Elkins, School of the Art Institute of Chicago
Between Art and Document: Photography and Architecture in Manhattan, 1811–2011
Eva J. Allen, independent art historian
The MoMA Archives Oral History Program
Michelle Elliott, Museum of Modern Art
Why Oral History Matters
Pamela Sharp, The Estate of Willoughby Sharp
Oral Histories and Archives from the Perspective of the Art Historian
Jenni Sorkin, Getty Research Institute

National Council on Education for the Ceramic Arts
Contemporary Ceramics: Clay’s Role in Contemporary Art
Sutton Parlor North, 2nd Floor, Hilton New York
Chair: Patricia Cox, California State University Northridge

Creative Capital
Risky Business
Sutton Parlor South, 2nd Floor, Hilton New York
Chair: Sean Elwood, Creative Capital
Hasan Elahi, Maryland College of Art
Laura Poitras, Yale University
Kerry Skarbakka, independent artist

ARTspace
CAA Services to Artists Committee
[Meta] Mentors: Great Art Cities
Murray Hill Suite, 2nd Floor, Hilton New York
Chairs: Reva Gower, Virginia Commonwealth University; Melissa Potter, Columbia College Chicago; and Vesna Pavlović, Vanderbilt University
Dublin, Ireland/London, England
Nigel Rolfe, Royal College of Art
Teheran, Iran
Morehshin Allahyari, IRUS Art: Intercultural Collaborative
Cleveland, Ohio
Holly Morrison, Virginia Commonwealth University
Halifax, Nova Scotia, Canada
Peter Dykhuis, Dalhouse Art Gallery, Dalhouse University
Seattle, Washington
Rebecca Cummins, University of Washington
Sao Paulo, Brazil
Ana Maria Tavares, University of Sao Paulo

CAA Museum Committee
Gender and Sexuality in the Art Museum
Beekman Parlor, 2nd Floor, Hilton New York
Chair: Janet Marstine, University of Leicester
Ernesto Pujol, independent artist, New York
Catherine Morris, Brooklyn Museum
Amy Levin, Northern Illinois University
Discussant: Jonathan Katz, University at Buffalo, State University of New York

National Coalition Against Censorship
Policing the Sacred: Art, Censorship, and the Politics of Faith
Sutton Parlor Center, 2nd Floor, Hilton New York
Chair: Eleanor Heartney, independent critic and writer
Richard Birtwistle, University of San Francisco
Alícia Gaspar de Alba, University of California, Los Angeles
Alma Lopez, independent artist, Los Angeles
Svetlana Mintscheva, National Coalition Against Censorship
Boyanova Rossa, independent artist, Bulgaria
Shin Nishat, independent artist
Shoja Azari, independent artist

Volunteer Lawyers for the Arts, Inc.
Avoiding Legal Hassles and Understanding Fair Use
Bryant Suite, 2nd Floor, Hilton New York
Chair: Elena Paul, Volunteer Lawyers for the Arts, Inc.

International Center for the Arts of the Americas, Museum of Fine Arts, Houston
Documents of Twentieth-Century Latin American and Latino Art: A Digital Archive and Publications Project at the MFANA
Madison Suite, 2nd Floor, Hilton New York
Chairs: Mari Carmen Ramirez, International Center for the Arts of the Americas, Museum of Fine Arts, Houston; Maria C. Gutierrez, International Center for the Arts of the Americas, Museum of Fine Arts, Houston
Report from the Field: Peru
Gustavo Buntini, Museo de Arte de Lima, Peru
Mexican Documents in the ICAA Archive: A Case Study in the Historiography of Art History
Karen Cordeschi Rice, University Iberoamericana
Towards a Certain Venezuelan Art History
Maria Elena Huizti and Josefina Manrique, Documents Project
Venezuelan Team
Report from the Field: Latino US
Tomás Ybarra-Frausto, Independent scholar, San Antonio

Discussant: Jay Oles, Wellesley College
Association for Modern and Contemporary Art of the Arab World, Iran, and Turkey
Modern Arab Art and Its Historical and Methodological Relationships to the Post-Colonial Context
Petit Trianon, 3rd Floor, Hilton New York
Chair: Sarah Rogers, Columbia University Middle East Research Center
This session is dedicated to Rhonda Saad.
Prita Mitter, Wayne State University
Robin Greeley, University of Connecticut
Nada Shabout, University of North Texas
Saloni Mathur, University of California, Los Angeles

Catalogue Raisonné Scholars Association
Business Meeting
Regent Parlor, 2nd Floor
New Media Caucus
Business Meeting
Gramercy A, 2nd Floor, Hilton New York
Queer Caucus for Art: The Lesbian, Gay, Bisexual, and Transgender Caucus for Art, Artists, and Historians
Business Meeting
Nassau Suite, 2nd Floor, Hilton New York

Wednesday, February 9
2:30 PM–5:00 PM
ARTspace
CAA Services to Artists Committee
Health and Safety in the Artist Studio
Murray Hill Suite, 2nd Floor, Hilton New York
Chairs: Mark Gottsegen, AMIEN and ICA Art Conservation; and Brian Bishop, Framingham State University
Considerations for Dim and Dark Rooms
Jennifer Steenstra Hoag, Calvin College
A Twenty-First Century Ceramics Shop and the Safety Retrofit
Brian Gillis, University of Oregon
Greening the Studio
Claudia Sbrissa, St. John’s University
The New Color of Art Is Green
Laura Sanden Cabo, Gund Partnership; and Monona Rossol, Arts, Crafts and Theater Safety, Inc.
Thirty-Five Years of Health and Safety
Mark Gottsegen, AMIEN and ICA Art Conservation

Corporate and Cultural Social Responsibility, 1960–2010
Gramercy A, 2nd Floor, Hilton New York
Chairs: Michael Bzdak, Rutgers University and Johnson and Johnson
From “Quality” to “Equality”: Corporate Arts Funding as Social Responsibility?
Thea Petchler, Art Center College of Design
Can Corporate Social Responsibility of the Arts Be Strategic?
Ashley C. Givens, Courtauld Institute of Art; and Diana C. Robertson, University of Pennsylvania
Lara Allison, Independent Scholar, Chicago
Nochlin and Reddy’s Global Feminisms: The Cultural Logic of the Late Philip Morris’s Art Sponsorship
Joan DePolo, Bard College at Simon’s Rock
Corporate Art Venues in the Public Art Realm: A Catch 22?
R. S. de Boer, VU University Amsterdam

Participation and Engagement: Curating Contemporary Art after New Media
Sutton Parlor South, 2nd Floor, Hilton New York
Chairs: Sarah Cook and Beryl Graham, University of Sunderland and CAA
Axel Lapp, International Curators Forum
Amanda McDonald Crowley, Eyebeam

Architecture, Space, and Power in the Early Modern Ibero-American World
Gramercy B, 2nd Floor, Hilton New York
Chairs: Jesús Escobar, Northwestern University; Michael Schfter, Virginia Commonwealth University

Centers and Peripheries in Sixteenth-Century Mexico City
Barbara Mundy, Fordham University
From Inca Pampa to Spanish Plaza: Theatrical Politics and the Transformation of Imperial Public Space, 1480–1780
Stella Nair, University of California, Riverside

The Visionary Spatial World of the Ibero-American Retablo Altarpiece
Catherine Wilkinson Zener, Brown University

Nationale Italiana: Architecture of the Italian Minorities in the Philippines (1580–1640)
Sabina de Cavi, Vlaams Academisch Centrum, Brussels

Santissima Trinidad degli Spagnoli and Ibero-American Patronage in Eighteenth-Century Rome
Vicòr Dusi, Fairfield University

New Life for Memorials on the National Mall
West Ballroom, 3rd Floor, Hilton New York
Chairs: Judy Scott Feldman, National Coalition to Save Our Mall; Kirk Savage, University of Pittsburgh

Kendt Cooper
James P. Clark, National Ideas Competition for the Washington Monument Grounds

Digital Craftsmanship: How Artists Are Making Physical Objects from Virtual Data
West Ballroom, 3rd Floor, Hilton New York
Chairs: Jeremy Gardiner, Ravensbourne; Bruce Wand, School of Visual Arts

Matthew Lewis, London Metropolitan University

Form Giving: Investigations into Technologically Driven Object Making Practice
Rebecca Strzelec, Pennsylvania State University, Altoona

An Examination of how Digital Methods of Processing and Fabrication Have Influenced the Perception and Construction of Contemporary Sculptural Objects
Brendan Reid, University of the West of England

Pixels to Stone: Changing the Way Sculptors Think about Their Practice
Jonathan Monaghan, University of Maryland
Event Place Performance: Theorizing Architectural Spaces in the Ancient World(s)
Susan Parrot Center, 2nd Floor, Hilton New York
Chair: Omar Hamarsah, Brown University
Performing Death: Social Differentiation and Architectural Space in Early Minosian Tombs
Katy Soar, University of Nottingham
Death, Amusement, and the City: Civic Spectacles and the Theatre of Dynasty
Lia Gangitano, Participant, Inc.

Reconsidering Tibetan Stylistic Taxonomies
Sanskrit Suite, 2nd Floor, Hilton New York
Chair: Melissa R. Kerin, College of William and Mary; Rob Linvirth, Northwestern University
Between Iconography and Style: Replication of Famous Images and a Nexus of Buddhist Artistic Production in Southeast Asia and Tibet
Sharon Jackson, University of California, Berkeley
In the Mind’s Eye
Warren Neidich, DePaul University of Technology

The Shape of Exhibitions
Leigh Markopoulos, California College of the Arts
Curating as Stage Managing: Rimsini Protokoll’s Mobile Performatives
Shannon Jackson, University of California, Berkeley
In the Mind’s Eye
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What’s in a Name? Reconsidering Tibetan Stylistic Taxonomies
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The Crisis in Art History
Rendezvous Terrace, 3rd Floor, Hilton New York
Chair: Patricia Mainardi, The Graduate Center, City University of New York
Stephen Murray, Columbia University
Virginia Rutledge, New York City Bar Association
Maxwell Anderson, Indianapolis Museum of Art
Patricia Rubin, Institute of Fine Arts, New York University
David Joselit, Yale University
Elizabeth W. Easton, Center for Curatorial Leadership

Citing as Stage Managing: Rimini Protokoll’s Mobile Performatives
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Thursday, February 10
7:30–9:30 AM
CAA Committee on Diversity Practices
Walking the Walk-Talking the Talk: Active Engagements in Diversity Practices
Beekman Parlor, 2nd Floor, Hilton New York
Chair: Kevin Connannon, University of Akron
Issues and Initiatives Involving Native North American Art at the University of North Dakota
Arthur F. Jones, University of North Dakota
Free within Ourselves: From "The New Negro" to "The Black Aesthetic", African American Art in Nebraska
Peggy Jones, University of Nebraska, Omaha
Aging Artists and the College Art Association
Carl Parrish, Savannah College of Art and Design
The Creative Class of Color in New York
Yasmin Ramirez, Hunter College, City University of New York
CAA Strategic Plan Focus Group Discussion Part I: Communication
Madison Suite, 2nd Floor, Hilton New York
Chair: Sue Golffer, CAA Board Member
The group will discuss new forms of communication using innovative and improved technology. All members are cordially invited to join the discussion.

Thursday, February 10
9:30 AM–12:00 PM
Imagining Art History in Proximity of Race
Regent Parlor, 2nd Floor, Hilton New York
Chairs: Jane Blocker, University of Minnesota, Anna Chisholm, University of Minnesota
Time Migrant: Isaac Julien
Jennifer González, University of California, Santa Cruz
The Evidence of Things Not Seen: From Document to Site in the Nineteenth-Century Caribbean
Samantha Noel
Portraiture, Physiognomy, and Performance: Archibald Motley Jr.'s Depictions of Blackness
Michael Mazziell
The Art of Americanization at Carlisle
Hayes Peter Mauro
Art History after Humanism: Ecocriticism, Otherness, and Beyond the "other": new paradigms for a Global Art history
Alan Braddock, Tyler School of Art, Temple University
Discussant: Keith Moyes, Barnard College and Columbia University
Through the Lens: Photographers and New York Skyscrapers
Clintus Suite, 2nd Floor, Hilton New York
Chair: Katherine Ann Hoffman, St. Anselm College
"Million-Footed Manhattan, Umpire": Skyscrapers and the Body in Sheeler and Strand's Manhattan
Julia Walker, Savannah School of Art and Design
"Modern Craftsmanship" in the Empire State Building and Lewis Hine's Photographs
Ezra Shales, Alfred University
New York Skyscrapers: The Magnitude of Magnum, Post–World War II to the End of an Empire
Kirsten Ann Gresh, École des Hautes Études en Sciences Sociales
Between the Singer Tower and the World Trade Center: Skyscrapers, Destruction, and the Vision of Renewal
Eric Sandeen, University of Wyoming

Walter Pach and the American Art Market
Laurette E. McCarthy, independent scholar and curator
"The Wrong Man at the Right Time": Dick Bellamy and the Greening of the Art Market
Judith E. Stein
The American Museum as Dealer in the Early Twentieth Century
Jeffrey Howerton, Cincinnati Art Museum
Discusant: Debrah Dodotinsky, Universidad Nacional Autonoma de Mexico

Aesthetics of Ideology in Felipe de Guevara’s Comentarios de la Pintura
Alejandra Giménez-Berger
Italian Artists within the Spanish System
Rebecca J. Long
Knowing Nature: Artistic Production, Scientific Inquiry, and Catholic Devotion in Seventeenth-Century Spain
Disty Maitanz-Witrty
The Body of the Artist: An Anatomy of Faith in Early Modern Spain
Ellen Prokop
Discussant: Francesco Parcheco in Sor Juana's Library: Miguel Cabrera and the Academy in Eighteenth-Century New Spain
Ray Hernández-Durán, University of New Mexico

Resistance Begins at Home: Anticolonialism and Visul Culture at the Imperial Center
Gramercy A, 2nd Floor, Hilton New York
Chairs: Patricia Leighton, Duke University, Marco Deyasi, University of Idaho
Dada’s Völkerpsychologie: Rethinking Primitivism in Zurich
Mark Arstiff, Duke University
Primtetive Discourse in Black and White: Photography in the Service of Anticolonialism between the Wars
Wendy Grossman, University of Maryland
A Man from the Virgin Forest of Brazil: Vicente do Rego Monteiro’s Quelques visages de Paris
Michele Greet, George Mason University
Playing with Indian Identity: Horace Poolaw’s Photographic Portraits
Laura E. Smith, Michigan State University
Discussant: Christopher B. Steiner, Connecticut College

Thursday, February 10
3:30–5:30 PM
The Lives of Landscape in Nineteenth-Century Caribbean
Mauro Di Vita, University of Pisa
Locating Nationality: Attempting to Translate Contemporary Chinese Calligraphy
Shaolin Hertz, Free University, Berlin; and China Academy of Art, Hangzhou
Art History after Humanism: Ecocriticism, Otherness, and Beyond the "other": new paradigms for a Global Art history
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Continental Session
Global Art Histories/Multiple Modernities
Rendezvous Tranon, 3rd Floor, Hilton New York
Chairs: Leslie King-Hammond, Maryland Institute College of Art; and Sarah Lewis, Yale University
Mira Cheon, Maryland Institute College of Art
Lowery S. Sims, Museum of Arts and Design
Edward J. Sullivan, Institute of Fine Arts, New York University
Paul Chaat Smith, National Museum of the American Indian
Nyland Blake, International Center for Photography
American Society for Hispanic Art Historical Studies
Jewish American Art and the Reimagining of the Diaspora
Harvey E. Goldin, National Museum of American Jewish History
Discussant: Sasha Davis, University of Wisconsin

Walking the Walk-Talking the Talk: Active Engagements in Diversity Practices
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Discussant: Sasha Davis, University of Wisconsin
The Art of Pranks
Nassau Suite, 2nd Floor, Hilton New York
Chair: Beauvais Lyons, University of Tennessee, Knoxville
The Private/Public Joke: Printed Pranks in New York Dada
Sarah Archino, The Graduate Center, City University of New York
Double-Talk: A Case Study of the Fine Arts Symposium “Wrocław ’70”
Albert J. Godny, Jagiellonian University
Fluxpunks: Twelve Big Names
Hannah Higgins, University of Illinois, Chicago, and Simon Anderson, School of the Art Institute of Chicago
Purposeful Pranks: Artists as Subversive Pranksters
Lisa Sayles, Clark College
New York City Pranksters
Clark Stoeckley, Artist
Discussant: Andy Bidichbaum, The Yen and Parsons The New School for Design

Studio Art Open Session
Abstract Painting at 100
Trianon Ballroom, 3rd Floor, Hilton New York
Chair: Carrie Moyer, Rhode Island School of Design
Linda Besemer, Occidental College
Jessica Dickinson, Pace University and Rhode Island School of Design
Louise Fishman
Shirley Kandea, Pratt Institute
Suzanne McClelland, Pratt Institute and School of Visual Arts
Wendy White, Rutgers University
Faye Hirsch, Art in America

Representing Gothic
East Ballroom, 3rd Floor, Hilton New York
Chairs: Stephen Murray, Columbia University; Andrew J. Tallon, Vassar College
Speaking the Un-Speakable: Drawings, Texts, and the Explication of Gothic Design
Robert Borz, University of Iowa
Micro-Architectural Representation on Gothic Ivories
Saundra Greiner, Columbia University
Michele and the Gothic: Architecture and the Writing of History in Nineteenth-Century France
Michaëlle Hannoun, University of Michigan
Re-Inventing the Gothic Grove: Recent Metamorphoses in Landscape Art, Science Fiction, and Animated Film
Matilde Matoe, Syracuse University
Queen Gothic: Representing the Gothic at Walpole’s Strawberry Hill
Matthew Reeve, Queens University

The New Agit Prop: Artists Expose Political Fictions
Madison Suite, 2nd Floor, Hilton New York
Chairs: Susan Noyes Platt, James Madison Foundation; Deborah Faye Lawrence, Seattle University and Lesley University
The Cuddly Commandos: Parody and Meta Semantic Resistance
Christopher Moors, Concordia University
Marx on the Wall: Agit Prop Murals and Class Struggle
Mike Azelewic, Central Connecticut State University
Dressed to Kill: Public Pedagogy from the Margins
John Jota Leonas, University of California, Santa Cruz
From Agit Prop to Ellegy: William Kentridge’s Designs for Shostakovich’s The Nose
Pam Allara, Brandeis University
EcoArt: Imagining and Instigating Change
Ann Rosenthal
Electronic Civil Disobedience: Inventing the Future of Online Agitprop Theater
Ricardo Dominguez, University of California, San Diego

Locating the Design Commons
Sutton Parlor South, 2nd Floor, Hilton New York
Chairs: Andy Witwicz, University of Kansas; Dawn McCusker, James Madison University
Finding Common Ground in Cancer Data Visualization
Heather Corcoran, Washington University in St. Louis
How Do Design Thinkers Teach Design Thinking
Sally Packard, Sage College of Albany
The Citizen Designer in the Age of the Golden Arches
Eric Benson, University of Illinois, Urbana-Champaign
Design Global Change: The Power of Ideas to Move People
Natacha Poggi, University of Hartford
URT, Urban Research Toolkit: A Multi-Platform Tool for Collaborative Research within the Urban Environment
Jessica Irish and Jane Phone, Parsons The New School for Design

Thursday, February 10
12:30 PM-2:00 PM
Poster Sessions
South Corridor, 2nd Level, Hilton New York
Poster sessions are informal presentations for small groups displayed on poster boards by an individual. The poster display is usually a mixture of a brief narrative paper intermixed with illustrations, tables or graphs, and other presentation materials. With a few concisely written focus areas, the poster display communicates the essence of the presenter’s research, synthesizing its main ideas and research directions. Posters will be on view for the duration of the conference, beginning on Thursday morning. On Thursday and Friday, from 12:30 to 2:00 PM, presenters will be available at the Poster area.
How the Sausage Is Made: A Model of Graphic Design Practice and Teaching
Alexander Egner, University of North Texas
Staff Diversity in Museums
Kimberli Gant, Museum of Contemporary African Diasporan Arts
ARTLab: Thinking Globally, 2009-2010
Barbara Jaffes, Northern Illinois University
Art Education Drawing Books: A Historical Context
Ami Kantawala, Teachers College, Columbia University; G. James Daichendt, Azusa Pacific University
Walt Disney: Undergraduate Research and Critical Thinking
Dana E. Korn, University of Findlay
Distance Learning in the Visual Arts: Online Communities, Critiques and Second Life Teaching
Susan Miller, State University of New York, New Paltz
Reinterpreting Savoldo’s Magdalene Paintings
Charlotte Nichols, Seton Hall University
Henry Pisciotta, Pennsylvania State University Libraries; and James Frost, Minitab, Inc.
Fueling Inquiry-Driven Learning: Emerging Artists as Emerging Educators
Mary Stewart, Florida State University; and Richard Siegesmund, University of Georgia
The Artist Provocateur and the Rise of Modernism in the Hungarian Art Market
Jeff Taylor, Central European University, Budapest
Use it or Lose it? Student Attitudes Towards Library Use
Eamon Towell, Moore College of Art & Design
Passing: The Art of Degrade
Kremena Todorova and Kurt Geohde, Transylvania University
Jeopardy! A Game Show Produced at the Massachusetts College of Art and Design that Asks: When is Artistic Appropriation Fair and When is it Not?
Gregory Wallace and Paul Dobbs, Morton R. Godine Library, Massachusetts College of Art & Design
Thursday, February 10
12:30 PM–2:00 PM
Visual Resources Association
Beyond the Slideshow: Teaching the History of Art and Material Culture in the Age of New Media
Nassau Suite, 2nd Floor, Hilton New York
Chair: Johanna Bauman, ARTstor
Technology, Instrument of a New Geography of Art
Katherine E. Manthorne, The Graduate Center, City University of New York
The Digital Media Lab at the Bard Graduate Center
David Jaffe and Kinson Keramidas, Bard Graduate Center
Teleporting to Assisi: Art and Art History in the Virtual World
Donald Boeheim, Rutgers University
National Endowment for the Humanities
How to Put Together an NEH Public Programs Project
Clinton Suite, 2nd Floor, Hilton New York
Chair: Barbara Bays, National Endowment for the Humanities
Association of Art Museum Curators
The Museum as Career: Identifying New Talent and Broadening the Field
Sutton Parlor Center, 2nd Floor, Hilton New York
Chairs: Deborah Cullen, El Museo del Barrio; Sally Block, Sutton Parlor Center, 2nd Floor, Hilton New York
broadening the field
the Museum as Career: identifying new talent and
Association of Art Museum Curators
Chair: Barbara Bays, National Endowment for the Humanities
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Association of Art Museum Curators
Chair: Barbara Bays, National Endowment for the Humanities
Clinton Suite, 2nd Floor, Hilton New York
broadening the field
the Museum as Career: identifying new talent and
Association for Critical Race Art History
Business Meeting
Clinton Suite, 2nd Floor, Hilton New York

Association for Modern and Contemporary Art of the Arab World, Iran, and Turkey
Business Meeting
Sutton Parlor South, 2nd Floor, Hilton New York

Association of Art Museum Curators
Business Meeting
Sutton Parlor Center, 2nd Floor, Hilton New York

Association of Historians of Nineteenth-Century Art
Business Meeting
Regent Parlor, 2nd Floor, Hilton New York

Northern California Art Historians
Business Meeting
Glamery B, 2nd Floor, Hilton New York

Visual Resources Association
Business Meeting
Nassau Suite, 2nd Floor, Hilton New York

Friday, February 11
7:30–9:00 AM
CAA Strategic Plan Focus Group Discussion Part II: Career Enhancement
Beekman Parlor, 2nd Floor, Hilton New York
Chair: Jean Miller, CAA Board Member
The group will discuss advocacy, career development, and workforce issues in order to assist professional growth. All members are cordially invited to join the discussion.

American Society for Hispanic Art Historical Studies
Business Meeting
Gibson Room, 2nd Floor, Hilton New York

Asian American Women’s Art Association
Business Meeting
Clinton Suite, 2nd Floor, Hilton New York

Association of British Art
Business Meeting
Nassau Suite, 2nd Floor, Hilton New York

Association of Art Historians
Business Meeting
Glamery B, 2nd Floor, Hilton New York

Friday, February 11
9:30 AM–12:00 PM
ARTspace
Painting: Practice as Strategy
Murray Hill Suite, 2nd Floor, Hilton New York
Chair: Thomas G. Berding, Michigan State University

Painting and Vigilance
Pauline Macdonald, University of Massachusetts, Amherst
Painting as Artifact
Sue E. Hettmansperger, University of Iowa

Neither Pure nor Flat: Developing Frameworks for Painting
Mariangéles Soto-Díaz, Abstraction at Work
Caught in Flux
Matthew Kolodziej, University of Akron
Serious Pleasure: The Stockholm Syndrome, or Learning to Love My Captors
Su Baker, University of Melbourne

Discussant: Thomas Berding, Michigan State University

Italian Art Society
Claiming Authorship: Artists, Patrons, and Strategies of Self-Promotion in Medieval and Early Modern Italy, Part I
Nassau Suite, 2nd Floor, Hilton New York
Chairs: Babette Bohn, Texas Christian University; Sherly E. Reiss, University of Southern California

Queen Theodolinda’s Inheritance: The Visconti as Princes at San Giovanni in Monza
Ariel Marina, University of Illinois and Villa I Tatti
Filarete at the Papal Court: Claiming Authorship and Status on the Doors of St. Peter’s in the Vatican
Robert Glass, Princeton University

George of Freccia: Giorgio da Castelfranco’s Self-Promotion as a Martial Painter
Paul H. D. Kaplan, Purchase College, State University of New York

The Editor as Author in the Early Modern Architectural Book
Katherine Isard, Columbus University

Lively Images of Exotic Foreigners: Pope Paul V’s Promotion of His Global Missionary Success at the Palazzo Quirinale, Rome
Mayu Fujikawa, Bucknell University

International Center of Medieval Art
Medicine and Science in Medieval Visual Culture
Beekman Parlor, 2nd Floor, Hilton New York
Chair: Jennifer Borland, Oklahoma State University

Geometria as Apelles: Imaging for the Intellect in the Central Middle Ages
Meghan C. McNamee, University of Michigan

The Sphere of Sacrobosco: Images, Vision, and Knowledge in Medieval Astronomy
Kathleen Crowther, University of Oklahoma

Reading beyond the Text: Word, Image, and the Illustrated Tractatus de herbis
Jean A. Givens, University of Connecticut

Gift of Health: Food Rituals of Childbirth in Late Medieval and Renaissance Florence
Talia Aviran, Parsons, The New School for Design

Autopsy: Revealing the Body, Revealing the Art, Revealing the Art Historian
Jack Hartnell, Courtauld Institute of Art

Boston and New York, ca. 1911: Issues of Cultural Exchange
Bryant Suite, 2nd Floor, Hilton New York
Chairs: Kathryn Brush, University of Western Ontario; Maureen Meister, independent scholar

Between Two Cities: New York Architects and the Domestic Architecture of Greater Boston, 1885–1930
Rebekah Beaulieu, Boston University

Augustus in New York and Boston: Patronage behind Saint-Gaudens’s Shaw and Sherman Memorials
Nancy J. Scott, Brandeis University

Secrets of the Greeks and Modern Design: Joy Hambidge and Dynamic Symmetry
Marie Frank, University of Massachusetts, Lowell

Japanese Cultural Influence in America: The Boston–New York Exchange
Gail Levin, Baruch College and The Graduate Center, City University of New York

Discussant: Edward S. Cooke Jr., Yale University

Centennial Session
Rendzvous Trionan, 3rd Floor, Hilton New York
Chairs: Edouard Duval Carrié, independent artist, Miami; Robert S. Nelson, Yale University

Theirs, Mine, or Ours? Untangling the Experience of Ancient Art
Irene Winter, Harvard University

Talking to Statues and Conversing with the Dead
Ingrid D. Rowland, University of Notre Dame School of Architecture, Rome Program

Modalities of Mojo
Donald Cosentino, University of California, Los Angeles

Aporic Idiom: Contemporary African Diasporic Images in Photography
Caryl Hancock Rux, independent artist, New York

Discussant: David Carrier, Case Western Reserve University

Cultural Diversity and Human Creativity: The Continuation of Traditional Craftsmanship
Sutton Parlor South, 2nd Floor, Hilton New York
Chairs: Betty Crouther, University of Mississippi; Crystal Hui Shu Yang, University of North Dakota

Enduring Traditional Crafts in Ghana
Betty Crouther, University of Mississippi

Liberal Arts Colleges as Stewards of Traditional Craftsmanship
Joshua Almond, Rollins College

Cross-Cultural Experiences through an Exhibition in China and Switzerland: The Art of Paper-Cutting—East meets West
Crystal Hui Shu Yang, University of North Dakota

Wordless Transmissions: Japanese Textile Traditions and Transformations
Lucy Aria, independent artist

Revising Koukoumaura Tradition through Self-Expression: The Greek-Cypriot Artist Nina Iacovou and Her Female Figure Vessels
Maria Photios, Loughborough University

Public Art Dialogue
From the Ground Up: Public Art and Community
Regent Parlor, 2nd Floor, Hilton New York
Chairs: Julie Decker, Georgetown College; Greg Mueller, Gustavus Adolphus College

The Practice of Imagining Communities
Christina Schmidt, College of Visual Arts

New Ecologies between Rural Life and Visual Culture in the West of Ireland: History, Context, Possible, and Art Practice
Deirdre O’Mahony, Galway-Mayo Institute of Technology

Mixing Oil with Art and Pedagogy: Service-Learning, Community-Based Art, and the Politics of Oil
Joanne Muzak, University of Alberta

Community, Transformation, and Public Art: Groundswell Community Mural Project
Conor McGrady, independent artist, Brooklyn

Excavating a Community through Communication
Hee-Young Kim, Kookmin University

Parallel Practices: When the Mind Isn’t Focused on Art
Trianon Ballroom, 3rd Floor, Hilton New York
Chair: Douglas Dreishpoon, Albright-Knox Art Gallery

Anita Janes, independent artist
Vija Celmins, independent artist
Petah Coyne, independent artist
Robert Gober, independent artist
Philip Taaffe, independent artist

Inspiration and Opportunity: Art History Reflects on Its Past to Determine Its Future
Glamery A, 2nd Floor, Hilton New York
Chair: Elizabeth W. Easton, Center for Curatorial Leadership

Report from the Field: Art Historians Survey of Career Choices
Elizabeth W. Easton, Center for Curatorial Leadership
Malcolm Daniel, The Metropolitan Museum of Art
Alisa LaGamma, The Metropolitan Museum of Art
Patricia Rubin, Institute of Fine Arts, New York University
Kristina Van Dyke, The Menil Collection
Friday, February 11
12:30 PM–2:00 PM

CAA International Committee
Internationalization of CAA: Becoming More Involved with UNESCO and NGOs
Madison Suite, 2nd Floor, Hilton New York
Chairs: Ann Albritton, Ringling College of Art and Design; Jennifer Millman, University of Sydney
Coalition-Building among Art NGOs: Effective NGO Partnerships with the UN UNESCO NGOs
Annette Jarvis Hansen, independent artist, Denmark
Notes on International Cooperation in Art Criticism
Katy Deepwell, n.paradoxa
The Seoul Agenda: UNESCO’s Long Term Commitment to Arts Education
Larry O’Farrell, Queen’s University
Art Partnerships with Civil Society: Lending Voice to UN Millennium Goals through Art Activism
Priscilla Otharani, independent artist

CAA Committee on Intellectual Property
Copyright, CAA, and the Next Century
Petit Trianon, 3rd Floor, Hilton New York
Chairs: Ken Cavalier, independent art historian and lawyer, British Columbia; Christine Sundt, Visual Resources: An International Journal of Documentation
Jeffrey P. Cunard, Debevoise & Plimpton LLP

Exhibitor’s Session
The Role of Art Supplies in the Art Revolution in Nineteenth-Century Paris
Trianon Ballroom, 3rd Floor, Hilton New York
Pierre Guéudet, Savor Faire
Dominique Sennelier, Sennelier Paris
Pascale Richard, independent author
Michael Skalka, National Gallery of Art

National Endowment for the Arts
Grants Workshop: Federal Support for Arts Projects
Beekman Parlor, 2nd Floor, Hilton New York
Chairs: Robert Frankel and Meg Brennan, National Endowment for the Arts

Midwest Art History Society
Teaching to the Text: Session in Memory of Charles Cutter
Sutton Parlor North, 2nd Floor, Hilton New York
Chairs: Laura D. Gelfand, University of Akron; Costa Petridis, University of Sydney
Chapters of the Larger Narrative: Writing the Specialty in the Chairs: Laura D. Gelfand, University of Akron; Costa Petridis, teaching to the text: Session in Memory of Charles Cuttler
Midwest Art History Society
for the Arts
Grants Workshop: Federal Support for Arts Projects
National Endowment for the Arts
Michael Skalka, National Gallery of Art

Revision and Reconnaissance: James Snyder’s Northern Renaissance and Medieval Textbooks
Henry Luttguizen, Calvin College
A History of Art in Africa Revisited
Robin Poynor, University of Florida

ARTspace
CAA Services to Artists Committee
(Meta) Mentors: Global Networks that Connect Artists, Curators, and New Audiences Internationally
Murray Hill Suite, 2nd Floor, Hilton New York
Chairs: Reni Gower, Virginia Commonwealth University; Melissa Potter, Columbia College Chicago; and Vesna Paviovic, Vanderbilt University
International Collaboration (US, Russia, Asia, Eastern/Central Europe)
Fritzie Brown, CET ArtsLink
Alternative Models of Access
Julietta Aranda, e-flux
Artist Opportunities in the UK
Sue Goldier, ISG International and University of Brighton
International Critique
Gregory Volk, Virginia Commonwealth University
Art, Activism, and Ideas
Maria Jahn, Pond and REV
International Association of Art Critics
The Artist-Critic: The Critic-Artist
Clintone Suite, 2nd Floor, Hilton New York
Chair: Richard Kalina, Fordham University
Robert Berlind, Purchase College, State University of New York
Christopher French, independent artist
Mira Schor, Parsons The New School for Design
Anne Thompson, University of Missouri
Trevor Winkfield, independent artist
Alexis Worth, University of Pennsylvania

Italian Art Society
Artists’ Biographies from Antiquity to the Present
Rendovich Trianon, 3rd Floor, Hilton New York
Chair: Anne Leader, Savannah College of Art and Design Atlanta
Why Have There Been No Great Roman Artists?
Lauren Hackworth Peterson, University of Delaware
Dispelling Vassari’s Myths: The Lives of Tintoretto Viti and Raphael
Robert G. La France, Kranert Art Museum, University of Illinois, Urbana-Champaign
Anzai: Alighiero Boetti and Afghanistan
Christopher G. Bennett, University of Southern California

Craft for Culture, Creativity and Design
Where Is Tradition in American Studio Craft?
Bryant Suite, 2nd Floor, Hilton New York
Chair: Katie Lee, Center for Craft, Creativity and Design, University of North Carolina, Asheville
Revolutionizing Craft: James Snyder’s Northern Renaissance and Medieval Textbooks
Henry Luttguizen, Calvin College
A History of Art in Africa Revisited
Robin Poynor, University of Florida

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Negotiating Tradition and Modernity in the Early Studio
Movement
Caroline Hannah, Bard Graduate Center
Reconstructing Tradition: Inventing Craft All Over Again
Elisabeth Ago, Philadelphia Museum of Art
Pulling Back the Veil: Finding Tradition Even When It Doesn’t Look Like It Is There
Tom Looser, University of Wisconsin, Madison

Discussant: Namina Wiggers, Museum of Contemporary Craft
Radical Art Caucus
Environmental Sustainability in Art History, Theory, and Practice
Sutton Parlor South, 2nd Floor, Hilton New York
Chair: Travis Nagy, Ripon College
Trash Art and Creative Economies
Max Liboran, New York University
Reduce, Reuse, Recycle: Could Photogorphy’s Future Be Its Past?
Cindy Persinger, California University of Pennsylvania
Sustaining Royal Maya Identities: A Study of Shifting Environments and Late Classic Portraiture
Kayelee Spencer, University of Wisconsin, River Falls

Discussant: Linnea Wren, Gustavus Adolphus College

CAA Committee on Women in the Arts
Women and Work
Hilton New York
Chair: K. Andrea Ruscnock, Indiana University South Bend
Class and Gender Struggles in the Workplace: Militant Video by Women Collectives in France in the 1970s
Stéphanie Jeanjean, The Graduate Center, City University of New York
Putting a New Spin on Women’s Work in the Dutch Republic
Martha Moffitt Peacock, Brigham Young University
The Working Women of Soviet Posters
Christina Kaes, Northwestern University

Discussant: Whitney Chadwick, San Francisco State University

Pacific Arts Association
Documenting Oceania after the Twentieth Century
Sutton Parlor Center, 2nd Floor, Hilton New York
Chair: Bernida Anne Webb-Binder, Cornell University
A Samoan Diaspora: The Perspective of Our Lives through Our Lens
Ursula Ann Ameriota Siataga, University of California, Santa Cruz
Issues Surrounding Museum Website Development: The American Museum of Asmat Art at the University of St. Thomas
Julie Risser, American Museum of Asmat Art at the University of St. Thomas

Ethnic Avatars: Pacific Artists Creating Digital Homelands
St. Thomas
Luseane Nina Kinahoi Tonga, University of Auckland, New Zealand

Discussant: Graeme Sullivan, Pennsylvania State University

Association for Textual Scholarship in Art History
Business Meeting
Gramercy A, 2nd Floor, Hilton New York
Association of Historians of American Art
Business Meeting
Regent Parlor, 2nd Floor, Hilton New York

Leonardo/International Society for the Arts, Sciences, and Technology
Business Meeting
East Ballroom, 3rd Floor, Hilton New York

Friday, February 11
2:30 PM–5:00 PM
ARTspace
Annual Artists’ Interviews
Murray Hill Suite, 2nd Floor, Hilton New York
Krystof Wodicko will be interviewed by Patricia Phillips, Rhode Island School of Design. Mel Chin will be interviewed by Miranda Lash, New Orleans Museum of Art.

Us and It: Sculpture and the Critique of Display Cultures
Sutton Parlor Center, 2nd Floor, Hilton New York
Chairs: Daniel Adler, York University, Jeanett Redorskef, Josef and Anni Albers Foundation
Marcel Broodthaers’s Double Engagement
Rachel Naudis, University of Rochester
Jia Gensker’s Aggravated Assemblage
Lisa Lee, Princeton University and Center for Advanced Study in the Visual Arts

Jason Rhoades and the Construction of Gluttony
Frederick Gress, Savannah College of Art and Design
Painting without Painting: Jia Gensker, Rachel Harrison, Heimo Zobernig
Isabelle Graw, Staatliche Hochschule für Bildende Künste (Städelschule), Frankfurt
Artmaking as New Knowledge: Research, Practice, Production

Friday, February 11
5:30 PM–7:00 PM

CAA Annual Business Meeting
Rendezvous Trianon, 3rd Floor, Hilton New York
All are invited to join the Board of Directors to toast the launching of the CAA's Centennial.

Northern California Art Historians
The Unwritten, III Begotten Art History of the 1960s and 1970s
Sutton Parlor North, 2nd Floor, Hilton New York
Chair: Dome Bowen, San Jose State University
Nowhere to Run
Daisy English, University of Chicago
Jack Smith's Concrete Jungle
Jennifer Doyle, University of California, Riverside
Modernist Art History and the Contemporary Return of Craft
Elissa A. Urban, University of Colorado, Colorado Springs
Discussant: Whitney Chadwick

National Council of Art Administrators
"Will You Friend Me?" Social Media Possibilities, Responsibilities and Challenges in Art Administration and Teaching
Clinton Suits, 2nd Floor, Hilton New York
Chairs: Cora Lynn Dobler, University of Connecticut; Kim Russo, Ringling College of Art and Design
Georgia Strange, University of Georgia
Andrea Eis, Oakland University

Visual Culture Caucus
"Let's Talk about Sex" (Not Gender): Social Media Possibilities, Responsibilities and Challenges in Art Administration and Teaching
Regent Parlor, 2nd Floor, Hilton New York
Chair: Erin Leary, University of Rochester
Body Conscious: Eva Schiaparelli's Sex Appeal
Victoria Pass, University of Rochester
In the Bedroom: Spatializing Ideologies of Sexuality, Privacy, and Family Life
Elizabeth A. Patton, New York University
Seduction Machine: The Lúdikubsk Modernism of the Bachelor Pad
Jessica E. Sewell, Boston University

Center for the History of Collecting in America, The Frick Collection Beyond Provenance and Biography: Shaping New Approaches to the History of Art Collecting in America
Bryant Suite, 2nd Floor, Hilton New York
Chair: Inge Reist, Center for the History of Collecting in America, The Frick Collection
Death, Debt, and Divorce: A Directory for Archival Records on the History of Collecting in America
Samantha Deutch, Center for the History of Collecting in American, The Frick Collection

A Rare Commodity: Catharine Lorillard Wolfe, a Female Collector in a Man's World
Margaret Laster, The Graduate Center, City University of New York
Democracy and the "Death" of Art: Researching Hugh Lane in America
Mona O'Neill, Wake Forest University

Southern Graphics Council
PROOF: Printmaking as Evidence
Sutton Parlor South, 2nd Floor, Hilton New York
Chair: Brant Schuller, Millsersville University
It Started with Aardvark: Creating a Visual Record of Duration
Elizabeth Dove, University of Montana, Missoula
Building Up, Scraping Away: Reproducing Loss
Jeremy Lundquist, School of the Art Institute of Chicago
Family Traces: Trick Roping
Victoria Star Varner, Southwestern University

Community College Professors of Art and Art History
Reconsidering the Survey: Exploring the Virtues and Vices of the Art History Textbook and Its Impact on Studio Art Majors
Petit Trianon, 3rd Floor, Hilton New York
Chair: Brian Seymour, Community College of Philadelphia
Susan Altman, Middlesex County College
Rafael Salas, Ripon College
American Council for Southern Asian Art
Business Meeting
Gramercy B, 2nd Floor, Hilton New York
Design Studies Forum
Business Meeting
Trianon Ballroom, 3rd Floor, Hilton New York

Public Art Dialogue
Business Meeting
Gramercy A, 2nd Floor, Hilton New York

Society of Contemporary Art Historians
Business Meeting
Nassau Suite, 2nd Floor, Hilton New York
Saturday, February 12
7:30–9:00 AM
Women’s Caucus for Art
Business Meeting
Bleecker Parlor, 2nd Floor, Hilton New York

Saturday, February 12
9:30 AM–11:00 AM
ARTspace
Public Art Dialogue
Agency/Agencies for Public Art
Murray Hill Suite, 2nd Floor, Hilton New York
Chairs: Eli Robb, Lake Forest College; Mary Tinti, New England Foundation for the Arts
Wendy Feuer, New York City Department of Transportation
Anne Pasternak, Creative Time

Saturday, February 12
9:30 AM–12:00 PM
American Council for Southern Asian Art
From Connoisseurship to Critical Theory: Rethinking the Study of South Asian Painting (1500–1900)
Clintone Suite, 2nd Floor, Hilton New York
Chairs: Molly Aaron, City College of New York, City University of New York; Laura Weinstein, Museum of Fine Arts, Boston
MagicImagination (wahm) and Historical Reception: The Yogi Paintings of Bajjar
Debra Diamond, Fred and Sackler Galleries, Smithsonian Institution
Dreaming in the Margins: Allegory, Alopesiروس، and Mughal Painting
Yael Rice, Philadelphia Museum of Art
Imagining the City for Multiple Audiences: Picturing Udaipur within Dreaming in the Margins: Allegory, Allegoresis, and Mughal Painting
Yashika Sharma, Columbia University
Querying the Ethnographic in Colonial South Asian Painting
Yasuko Suzuki, Free University of Berlin

Studio Art in CAA’s Next Century
Triano Ballroom, 3rd Floor, Hilton New York
Chair: Michael L. Aurbach, Vanderbilt University
Buzz Spector, Washington University in St. Louis
Majorie Nissen, Ridgewood College
John Douglas Powers, University of Alabama, Birmingham
Brian Curtis, University of Miami
Jennifer L. Stoneking-Stewart, Lander University
Larry Thompson, Samford University
Stephen Henderson, Quinnipiac University
Dennis T. Ishiyama, Purdue University

Imitation, Copy, Reproduction, Replication, Repetition, and Appropriation, Part I
Murray Hill Suite, 2nd Floor, Hilton New York
Chairs: Malcolm Baker, University of California, Riveraside; Paul Duro, University of Rochester
Time Is Out of Joint: Resettling the Lacoon
Maria Las, University College London
The Printed Image in the Age of Miraculous Reproduction
Lisa Poon, Southern Methodist University
Self vs. Collective Identity: The Reproduction of Portrait Busts in Eighteenth-Century France
Ronit Milano, Ben-Gurion University
The “Real Spaces” of Eighteenth-Century Prints
Douglas Fordham, University of Virginia
Reflections on the Imitation of Winckelmann
Tom Huhn, School of Visual Arts

The Erasure of Contemporary Memory, Part I
Sutton Parlor North, 2nd Floor, Hilton New York
Chairs: Brad Buckley and John Conomos, Sydney College of the Arts, University of Sydney
Archives for the Future: New Media Art and the Erasure of Memory
Timothy Murray and Renate Ferro, Cornell University
Video Art as Prosthetic Memory
Jacqueline Miller, University of Sydney
Regality: Luc Tuymans’s Strategies of Obfuscation in History Painting
Alison Goss, San Francisco Museum of Modern Art
“Your Six Are A Space Tool?” What Ad Reinhardt and Jacques Derrida Have to Tell Us about Erasure
Bruce Barber, Nova Scotia College of Art and Design University
Encoding Documentary: Walker Evans and the Polaroid
Katherine Alcauskas, Yale University Art Gallery

Centennial Session
Globalization
Rendezvous Triano, 3rd Floor, Hilton New York
Chairs: James Elkins, School of the Art Institute of Chicago; and Thomas DiCasta Kaufmann, Princeton University
David Carrier, Case Western Reserve University
Nikhil Dadi, Cornell University
Michael Ann Holly, Sterling and Francine Clark Art Institute

New York City and the Idea of “Latin American Art”
Petit Triano, 3rd Floor, Hilton New York
Chairs: Mary Miller, Yale University; Jennifer Josten, Yale University
From Coastlinchan to Central Park—and “Back”: The Marshall Saville Collection at the American Museum of Natural History
Sandra Rosenthal, New York University
Olmer Headas, Cold Wars, Global Journeys: Mexico at the 1964–65 New York World’s Fair
Luis Castañeda, Institute of Fine Arts, New York University
Energy Fields at 112 Greene Street: Carmen Beach and the Centrifugal Force of History
Gabriela Rangel, Americas Society
Taina B. Caragol, The Graduate Center, City University of New York

Discussion: Diana Fane, Brooklyn Museum Emerita

Saturday, February 12
3:30–5:30 PM
Studio Art Open Session
Textiles and Social Sculpture
Sutton Parlor Center, 2nd Floor, Hilton New York
Chairs: Sabina Gschwandtner, independent artist; Hazel Siegel, Pratt Institute
Dialogue with Nature and Time
Julie Schlarman, University of South Dakota
madamimadam
Elaine Reichek, independent artist

Dis/in/habit: Performances and Installations of Shell-texwear
Christine Foerster, University of Texas at El Paso
Temporary Spaces for Resistant Histories
Olivia Robinson, Maryland Institute College of Art

Discussion: Anne Wilson, School of the Art Institute of Chicago

Radical Art Caucus
Video Art as Mass Media?
Concourse A, Concourse Level, Hilton New York
Chairs: Nate Harrison, University of California, San Diego and School of the Museum of Fine Arts; Benj Gerdes, 16 Beaver Group
Jason Simon, College of Staten Island, City University of New York
Through the Logic of Production: The Video Essay as Work
Angela Dimitrakaki, University of Edinburgh
Avant-Activism? On Video Art and Media Populism
William Kaizen, University of Massachusetts, Lowell
Video, Media Immediate, and Oppositional Culture
Ernest Larsen
The Experience of Human Rights Advocacy through Video
Priscila Neri, WITNESS

Saturday, February 12
5:30–7:30 PM
Centennial Session
Globalization
Rendezvous Triano, 3rd Floor, Hilton New York
Chairs: James Elkins, School of the Art Institute of Chicago; and Thomas DiCasta Kaufmann, Princeton University
David Carrier, Case Western Reserve University
Nikhil Dadi, Cornell University
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Discussion: Diana Fane, Brooklyn Museum Emerita

Cultural Appropriation, Part II
Concourse G, Concourse Level, Hilton New York
Chairs: Elizabeth K. Mix, Butler University; Gabriel P. Weisberg, University of Minnesota
Cahier d’Oiseaux Chinois: The French and Fantastic Appropriation in the Chinoiseries of Jean-Baptiste Pillement
Annika Johnson, University of Minnesota
Bhabha’s Cultural Hybridity and Early Twentieth-Century Modifications of Fez, Morocco
Colette Apellan, Berkeley City College
Erasure, Eternal Return, and Empathic Restitution
Susanne Slavick, Carnegie Mellon University
A New Look at the Costs of the Cultural Appropriation of Canada’s Traditional Totem Poles
Chisato O. Dubreuil, St. Bonaventure University
America Tropical and the Multi-Sited Mural
A. Joan Saab, University of Rochester

Contemporary Drawing: Purpose, Practice, Performance
Gibson Room, 2nd Floor, Hilton New York
Chair: Elizabeth A. Pergam, Dan Woodner Collection
Embodied Practice Expanded Protest: The Drawing of Andrae Bowers
Peter R. Kalb, Brandeis University
The Erv: Urban Drawing, Social Structure
Ben Schachter, Saint Vincent College
The Minimal as Spectacle: Contemporary Drawing and Installation Art
Anna Lovatt, University of Nottingham
Drawing a Breath
Barbara Bernstein, Rhode Island School of Design and Virginia Center for the Creative Arts
A Drawing Tradition Renewed: Reclaiming Charles Baraque’s Cours de Dessin
Peter Trupp, Fine Art Connoisseur Magazine and Projects in 19th-Century Art, Inc.

Historians of British Art
Radical Neo: The Past in the Present in British Art and Design
Bryant Suite, 2nd Floor, Hilton New York
Chairs: Jason Rosenfeld, Marymount Manhattan College; Tim Barringer, Yale University
The Elephant in the Room: Indian Antiquity and British Antiquarianism in the Late Eighteenth Century
Zirwat Chowdhury, Northwestern University
Manifesting the Rule: Designing for Monasticism in Victorian Oxford
Alya Lepine, Courtauld Institute of Art
Domestic Dreams and Utopian Idylls: Medieval Dress in the Work of William Reynolds-Stephens
Katharine Faulkner, Courtauld Institute of Art
Unseen Landscapes: Paul Nash and the Geography of History
Lee Hallman, The Graduate Center, City University of New York
Yvke Shonibare’s Enlightenment: Revising British Art for the Twenty-First Century
Mark A. Cheatham, University of Toronto

February 9–12, 2011
Converting the System into Poetry
Taking It to the Streets: The Institutional Critique of the Fotógrafos
1960s: Towards a Cultural Guerrilla
Collectivization, Participation, and Social-Political Action in the Late
Ana Maria Reyes, University of Chicago
Challenge to the National Salon in 1965 and 1967
Notes on an Exclusive History of Colombia: Beatriz González's
Fernando Novaes Correia’s Sensory Overload
Boi Encantado Petit Trianon, 3rd Floor, Hilton New York
the present
Association for Latin American Art
Judy Sund, Queens College, City University of New York
Rigaud’s Young Black Man: Painting and Servant as Objets de luxe
Angela Ho, University of Michigan
Product Innovation
The Pleasure of Novelty: Gerard ter Borch’s Courtship Scenes as
Guita Lamsechi, University of Toronto
The Splendor and Simplicity of Nature in the Arts of Northern Europe
Examination of “Earlier” Early-Modern Depictions of Luxury Goods
Commodifying Fouquet’s Heraldic Additions to Illuminated Manuscripts
Gaua Lamsachi, University of Toronto
The Pleasure of Novelty: Gerand ter Barch’s Courtship Scenes as Product Innovation
Ana Maria Reyes, University of Chicago
Association for Latin American Art
Conspiracy Methods: Revisiting Latin America Art, 1960s to the Present
Petit Trianon, 3rd Floor, Hilton New York
Chairs: Andrea Giunta, University of Texas, Austin; Roberto Tejada, Southern Methodist University
Fernando Noves Corezzi’s Boi Encantado (1972): Sensory Overload and the Institutional Challenge of Decaying Art
Elora Shromberg, University of Utah
Notes on an Exclusive History of Colombia: Beatriz González’s Challenge to the National Salon in 1965 and 1967
Ana Maria Reyes, University of Chicago
Collectivization, Participation, and Social-Political Action in the Late 1960s: Towards a Cultural Guarilla
Paula Barreiro López
Taking it to the Streets: The Institutional Critique of the Fotógrafos independents
Denise Birkholzer
Converting the System into Poetry
Susannah Gilbert
Pop, Race, Class: Consumption and Contradictions
Regent Parlor, 2nd Floor, Hilton New York
Chairs: Anthony E. Grudin, University of Vermont; Binta Ayefemi, California College of the Arts
“You Know Where They Got Their Money, Don’t You?” Class, Taste, and Pop Art in the 1960s
Sara Doris
Poof Black POP!
Colette Gaiter
Noah Punify’s 66 Signs of Neon
Yael Lipschutz
 Likin’ Likeness, and the Color Line in Warhol
Jonathan Flattery
Discussant: Anthony E. Grudin, University of Vermont
Association of Historians of Nineteenth-Century Art
Music and Other Paradigms for Nineteenth-Century Art, Part II
Madison Suite, 2nd Floor, Hilton New York
Chair: James H. Rubins, Stony Brook University, State University of New York
Painting Poetry, Song, and Sound: Thomas Cole and the Eden Pictures
Robertta Gray Katz, DePaul University
Music as Muse: The Realist Agenda of Thomas Eakins’s Elizabeth at the Piano
Debra Hanson, Virginia Commonwealth School of the Arts, Qatar
Toute emotion sort de vous, elargit un milieu; ou sur vous fond et l’incorpore: Dance as a Performative Paradigm in Late Nineteenth-Century Aesthetics
Sarah Burkhalter, Université de Genève
Sibelius, Gallen Kallela, and the Musical Landscape
William L. Coleman, University of California, Berkeley
Interviewings: Music, the Decorative, and Klimt’s Beethoven Frieze
Rachel Sloan, Santa Barbara Museum of Art
Dark Matter of the Art World, Part II
Trianon Ballroom, 3rd Floor, Hilton New York
Chair: Susan Elizabeth Ryan, Louisiana State University
Dark Matter: Art and Politics in the Age of Enterprise Culture
Gregory Sholette, Queens College, City University of New York
The Waag Society’s Productivism: Possibilities and Problems of a Utilitarian Practice
Philip Glahn, Tyler School of Art, Temple University
The Second Whitney Rebellion: A Distillation of the American Spirit
Jim Costanza, Pratt Institute
“Monster Institutions”: Occupied Social Centers in Europe
Alan W. Moore, independent scholar
Furtherfield.org Inside Out
Charlotte Frost, Witrille School of Design, University of Essex
Discussant: Nata Thompson, Creative Time
Beyond Participation: Towards Massively Collaborative Worlds of Art
Beekman Parlor, 2nd Floor, Hilton New York
Chairs: Carl Skillicorn, Polytechnic Institute of New York University; Martin Koplin, MOE Institute for Applied Mediatechnology and Culture
Christoph Kluetsch, Savannah College of Art and Design
Stephen Wright, Biennale de Paris
McKenzie Wark, Eugene Lang College, The New School for Liberal Arts
Art Margins: Curatorial Practice in Eastern Europe Twenty Years after the Wall
Nassau Suite, 2nd Floor, Hilton New York
Chair: Sven Speker, University of California, Santa Barbara
Piotr Piotrowski, Polish National Museum
Lolita Jablonskiene, National Gallery of Art
Zdenka Badovinc, Moderna galerija
Emily Kabakov
Viktor Misiano, Contemporary Art Center
Karei Cin, Charles University
Cosmin Costinas, BAK
Centennial Session
Art/Technology Global Sample
Rendezvous Trianon, 3rd Floor, Hilton New York
Chair: Mark Tribe, Brown University; Chris Cokszentmihalyi, Massachusetts Institute of Technology
Collectors, Dealers, Designers, and Patrons in Modern Asia: Historiographical Categories Revisited
Gibson Room, 2nd Floor, Hilton New York
Chair: Mercedes Volait, Centre National de la Recherche Scientifique
A Cenat de l’Atamare of the Nineteenth-Century: Hekey-bey and His Obects of High Curiosity
Denz Turker, Harvard University
Furnishing Colonial Vietnam: General de Beylie’s Furniture Collection
Caroline Herbelin, Paris Sorbonne University
Objects of High Curiosity
A Carnet de l’Amateur of the Nineteenth-Century: Hakky-bey and His Objects of High Curiosity
Caroline Herbelin, Paris Sorbonne University
Furnishing Colonial Vietnam: General de Beylie’s Furniture Collection
Caroline Herbelin, Paris Sorbonne University
"Schoofunctional" Interiors: Displaying Farangi Women in Qatar
Pamela Karimi, University of Massachusetts, Dartmouth
Exchanging Muraqqas and Illustrated Gift Books in England and South Asia
Saleema Waraich, Massachusetts Institute of Technology
Discussant: Talinn Grigor, Brandeis University