



## PROGRAM SESSIONS

All sessions will be held at the Los Angeles Convention Center (LACC) unless otherwise noted.

### Wednesday, February 22

9:30 AM–12:00 PM

#### Redefining Mediterranean Aesthetics

Concourse Meeting Room 406AB, Level 2

Chairs: John Baldacchino, University College Falmouth;  
Elena Stylianou, European University Cyprus

*Christoforos Savva's Ifasmatografies (1959–1968): Avant-Garde on the Periphery, as a Manifestation of "Mediterranean Aesthetics"?*  
Antonis Danos, Cyprus University of Technology

*Wanted! Dead or Alive: The Influence of Politics on Archaeology and Contemporary Art on the Island of Cyprus*  
Yiannis Toumazis, Frederick University and Pierides Foundation;  
Sophia Antoniadou, Pierides Foundation

*Art in the Balkans: The Condition of Contemporary Art in Croatia*  
Amy Vena, Rochester Institute of Technology

*Constructing, Deconstructing, and Reconstructing the Mediterranean in Contemporary Greek Art: Kostas Tsoklis, Jannis Kounellis, Dimitris Alithinos*  
Anna Tahinci, University of Minnesota and Minneapolis College of Art and Design

*Digital Representations of Interstitial Spaces between Seas, Lands, and Skies: Artists' Existences and Aesthetics in the Mediterranean*  
Lanfranco Aceti, Sabanci University

*Sharing the Paradox: How "Mediterranean" Is Mediterranean Aesthetics?*  
John Baldacchino, University College Falmouth

#### Happenings: Transnational, Transdisciplinary

Concourse Meeting Room 403B, Level 2

Chairs: Laurel Fredrickson, Duke University and North Carolina State University; Erin Hanas, Duke University

*Destruction as Avant-Garde Creation and Critique: Marta Minujín's First Happening*  
Michaela de Lacaze, Columbia University

*Guerrilla Tactics and International Happenings: An Expanded View of Brazilian Art of the Late 1960s and Early 1970s*  
Anna Katherine Brodbeck, Institute of Fine Arts, New York University

*Happening as Anti-Institutional Strategy: AWC and GAAG Events as Happenings, 1969–1970*  
Caroline Wallace, University of Melbourne

*Yayoi Kusama's Psychedelic Happenings: Sexual Revolution and Brain Change*  
Midori Yamamura, The Graduate Center, City University of New York

*Another Dimension of Happenings in 1960s Japan: The Play's Voyages into Landscape*  
Reiko Tomii, independent scholar

#### The Materiality of Art: Evidence, Interpretation, Theory, Part I

Concourse Meeting Room 405, Level 2

Chairs: Francesco Lucchini, University of Warwick; Kathryn B. Gerry, University of Kansas

*Memory and Materiality in Ancient Maya Monuments*  
Megan E. O'Neil, College of William and Mary

*Rupestrian Paintings: On the Vibrant Ontology of Picture Making in the Early Modern Period*  
Christopher J. Nygren, University of Pennsylvania

*Shimmer: The Materiality of Domestic Objects in Early Modern England and America*  
Ann Smart Martin, University of Wisconsin, Madison

*Ephemeral Materiality: Toward an Understanding of Jean-Léon Gérôme's Ultra-Thin Fracture*  
Gülru Çakmak, University of Massachusetts, Amherst

Discussant: Francesco Lucchini, University of Warwick

#### Deconstructing Costume Histories: Rereading Identities in Fashion Collections and Exhibitions

Concourse Meeting Room 409AB, Level 2

Chairs: Ian McDermott, ARTstor; Consuelo Gutierrez, independent scholar

*Inventing Arabian Nights: Twentieth-Century Qatari Dress*  
Christina Lindholm, Virginia Commonwealth University

*"That Continual Vanishing Away": Aesthetic Dress and Its Absences*  
Sally-Anne Huxtable, Northumbria University

*In Their Shoes: Telling the Histories of the Makers, Sellers, and Wearers of Dress*  
Elizabeth Semmelhack, The Bata Shoe Museum

*Locating Fashion's Everyday*  
Cheryl Buckley, Northumbria University

*Contemporary Fashion History in Museums: A Case Study of MoMu, the Fashion Museum of the Province of Antwerp*  
Marco Pecorari, Stockholm University

Historians of Islamic Art Association

#### The Interconnected Tenth Century

Concourse Meeting Room 404A, Level 2

Chairs: Melanie D. Michailidis, Washington University in St. Louis and St. Louis Art Museum; Glaire D. Anderson, University of North Carolina, Chapel Hill

*China among Equals: Recontextualizing the China-Abbasid Trade Connection in the Long Tenth Century*  
Hsueh-man Shen, Institute of Fine Arts, New York University

*Samanid Silver and Trade along the Fur Route*  
Melanie Michailidis, Washington University in St. Louis and St. Louis Art Museum



*Islamicizing Ornament in Middle Byzantine Lead Seals: A Tenth-Century Phenomenon*  
Alicia Walker, Bryn Mawr College

*Concealed Faith: The Architectural Realignment of the Fatimid Empire, ca. 1010*  
Jennifer Pruitt, Smith College

*Cordoban al-Mulk Wares and Caliphal Rivalry*  
Claire D. Anderson, University of North Carolina, Chapel Hill

**Where the Bodies Lie: Landscapes of Mourning, Memory, and Concealment**  
West Hall Meeting Room 501ABC, Level 2  
Chairs: Cynthia Mills, Smithsonian American Art Museum, emeritus; Kate C. Lemay, Georgia O’Keeffe Museum Research Center

*Civilizing Cemeteries: Portrait Gravestones in Colonial Charleston*  
Jennifer Van Horn, Towson University

*The Corpse Revealed: The Gisant and Modern Memorials at the Fin de Siècle*  
Caterina Y. Pierre, Kingsborough Community College, City University of New York

*In Flanders Fields: Collection Cemeteries for the German Dead*  
Karen Shelby, Baruch College, City University of New York

*Remembering the Irish Famine: Commemorating the Famine Graveyard and Workhouse, 1990–2011*  
Emily Mark-Fitzgerald, University College Dublin

*Until Death Do Us Part: National Politics, Modern Love, and Memorial to a Marriage*  
Patricia Cronin, Brooklyn College, City University of New York

Discussant: Petra ten-Doesschate Chu, Seton Hall University

ARTspace  
**Citizen Designer: Authoring a Definition**  
West Hall Meeting Room 515A, Level 2

Chairs: Gary Rozanc, Columbia College Chicago; Alyson Beaton, Columbia College Chicago

Anna Rabinowicz, Parsons The New School for Design

Patrick Hebert, Art Center College of Design

Ed Akins

**Beyond Censorship: Art and Ethics**  
Concourse Meeting Room 408B, Level 2  
Chair: Gerald Silk, Tyler School of Art, Temple University

*Blending Art and Ethics: Marco Evaristti’s Helena and the Killing Aesthetic*  
Jonathan Wallis, Moore College of Art and Design

*The Influence of Social Media on Controversy and Censorship in the Work of Guillermo Vargas and Nuno Ramos*  
Donna Moran, Pratt Institute

*Art that Pushes the Envelope: What Does It Achieve?*  
Joe Zammit-Lucia, WOLFoundation.org

*The Ethics of Picturing Suffering*  
Nora Jones, University of Pennsylvania

*Do the Ends Justify the Means? Examining the Ethics of Progressive Art Production*  
Alexandra Phillips, Emily Carr University of Art and Design

**Urbanization and Contemporary Art in Asia**  
Concourse Meeting Room 403A, Level 2  
Chair: Meiqin Wang, California State University, Northridge

*City of Inscription: Phone Numbers and Contemporary Art as Tactics of Inscription*  
Elizabeth Parke, University of Toronto

*Intersections of the Public and the Private: Contemporary Art in Mumbai*  
Margaret Richardson, Virginia Commonwealth University

*To Demolish: Thinking about Urbanization in Rural China through a Collaborative Art Project*  
Meiqin Wang, California State University, Northridge

*Black and White and Red all Over: Spaces of Urban Intervention in Beijing*  
Youth Daily’s 1994 Art Interior Design Series  
Peggy Wang, Denison University

*Materiality in the City: Vivan Sundaram’s Work with Trash*  
Karin Zitzewitz, Michigan State University

Discussants: Alice Ming Wai Jim, Concordia University; Poyin Auyeung, Manhattan College

Leonardo Education and Art Forum  
**Headlines! Environmental News, Artist Presenters, Audience Respondents**  
West Hall Meeting Room 502AB, Level 2  
Chair: Linda Weintraub, Artnow Publications

Chip Lord, University of California, Santa Cruz

Natalie Jeremijenko, New York University

Bright Ugochukwo Eke, independent artist

Fernando Garcia-Lory, independent artist

**Wednesday, February 22**

12:30 PM–2:00 PM

New York Foundation for the Arts  
**The Arts and Entrepreneurship: Catalyzing Careers and Communities**  
Concourse Meeting Room 408B, Level 2

Chair: Susan Ball, New York Foundation for the Arts

Peter Cobb, New York Foundation for the Arts

Eleanor Whitney, New York Foundation for the Arts

Fractured Atlas  
**Fundraising in a Box: Crowdsourcing Microgrants**  
West Hall Meeting Room 511BC, Level 2  
Chair: Dianne Debicella, Fractured Atlas

Brian Meece, RocketHub

Stephanie Pereira, Kickstarter

Jesse Chorng, independent artist

Association of Art Museum Curators  
**Mapping Cultural Authority: Revisionism, Provincialism, Marginalization**  
Concourse Meeting Room 406AB, Level 2  
Chair: Carol S. Eliel, Los Angeles County Museum of Art

Christa Clark, The Newark Museum

Cecilia Fajardo-Hill, Museum of Latin American Art

Guerrilla Girls

Georgiana Uhlyarik, Art Gallery of Ontario

CAA International Committee  
**Internationalizing the Field: A Discussion of Global Networks for Art Historians**  
West Hall Meeting Room 501ABC, Level 2  
Chair: Gwen Farrelly, The Graduate Center, City University of New York and the Museum of Modern Art

Kathryn Brown, Tilburg University

Asia Art Archive

*Townhouse Gallery* Archive Map Project  
Clare Davies, Institute of Fine Arts, New York University

Midwest Art History Society  
**Icons of the Midwest: Henry Fuseli’s Nightmare**  
Concourse Meeting Room 405, Level 2  
Chairs: Laura D. Gelfand, Utah State University; Judith W. Mann, Saint Louis Art Museum

*Living with Fuseli’s Nightmare*  
Salvador Salort-Pons, Detroit Institute of the Arts

*“As I Was Perpetually Haunted by These Ideas”: Fuseli’s Influence on Mary Shelley’s Mathilda and Frankenstein*  
Beth S. Wright, University of Texas at Arlington

*Dreams, Fiends, and Dream Screens*  
Scott Bukatman, Stanford University

CAA Education Committee  
**Who Do We Teach? Challenges and Strategies in Recognizing Our Students, and Developing and Supporting Curriculum for Multiple Constituencies**  
Concourse Meeting Room 403A, Level 2  
Chairs: Joan Giroux, Columbia College Chicago; Cindy Maguire, Adelphi University

*A Foundational Experience*  
Tera Galanti, California Polytechnic State University

*A Holistic Approach to Design Pedagogy*  
Christopher Moore, Concordia University

*The Making of an Artist: The Mockumentary as a Collaborative Assignment for Engaging Diverse Learning Styles and Disciplinary Motivations*  
Annika Marie, Columbia College Chicago

*“Who Are You and How Do You Learn?” An Emergent Ethics of Pedagogy within Graduate Art Education*  
Nadine M. Kalin, University of North Texas

ARTspace  
CAA Services to Artists Committee  
**[Meta] Mentors: Creating Community-Taking Control of Your Career**  
West Hall Meeting Room 515A, Level 2  
Chairs: Reni Gower, Virginia Commonwealth University; Sharon Louden, independent artist

*Using Social Networking to Make Connections One Micron at a Time (Twitter, Tumblr, Flickr, Facebook, Delicious, Youtube, Vimeo)*  
Peter Baldes, Virginia Commonwealth University

*The Art of Self Publishing (Blogs, Online Exhibitions and Catalogs, Zines)*  
Sharon Butler, Eastern Connecticut State University; Sharon Louden, independent artist

*DIY/Alternative Venues (Pop-Up Shows, Satellite Art Fairs, Art Labs)*  
Adrienne Outlaw, Seed Space

*Alternative Funding (Kickstarters, Indiegogo, Artist Shares)*  
Melissa Potter, Columbia College Chicago

Association of Academic Museums and Galleries  
**An Element of Risk: Curatorial Experiments in College Art Spaces**  
Concourse Meeting Room 409AB, Level 2  
Chair: Carin Jacobs, Doug Adams Gallery, Center for the Arts, Religion, and Education

James Harper, University of Oregon

Allison Agsten, Hammer Museum, University of California, Los Angeles

Lawrence Rinder, Berkeley Art Museum and Pacific Film Archive, University of California, Berkeley

CAA Committee on Women in the Arts  
**Ten Years Postdegree: Professional Success of Women Artists and Art Scholars in the Critical Decade Postgraduation**  
Concourse Meeting Room 402AB, Level 2  
Chairs: Donna L. Moran, Pratt Institute; Claudia Sbrissa, St. John’s University

Christine Kuan, ARTstor

Jocelyn Foye, Art Institute of Pittsburgh

Claudia Sbrissa, St. John’s University

Katherine Rohrbacher, independent artist

Yao-Fen You, Detroit Institute of Arts

Ali Smith, independent artist

Society for the Study of Early Modern Women  
**Feminism and Early Modern Art**  
Concourse Meeting Room 407, Level 2  
Chair: Andrea Pearson, American University

*Shaping Feminine Conduct in Renaissance Florence*  
Jane C. Long, Roanoke College

*The Word of God on Women's Shoulders? Pulpits in the Beguine Churches of the Southern Low Countries, ca. 1650–1725*  
Sarah Joan Moran, Universität Bern

*From Early Modern to Postmodern, from Female to Feminisms to Feminizing: Where Do We Find Our Subjects and Ourselves after 100 Years in the College Art Association?*  
Corine Schleif, Arizona State University

Discussant: Mary D. Garrard, American University

Getty Research Institute  
**Pacific Standard Time**  
Concourse Meeting Room 408A, Level 2  
Chair: Andrew Perchuk, Getty Research Institute

Lucy Bradnock, Getty Research Institute

Jennifer Sorkin, University of Houston

Richard Meyer, University of Southern California

International Center for the Arts of the Americas,  
Museum of Fine Arts, Houston  
**Convergent Practices: The Artist as Writer in Latino-America**  
West Hall Meeting Room 503  
Chairs: Mari Carmen Ramírez and María C. Gaztambide,  
International Center for the Arts of the Americas,  
Museum of Fine Arts, Houston

Olga Herrera, University of Notre Dame

Cristina Rossi, Universidad de Buenos Aires

Pilar García de Germenos, Museo Universitario Arte Contemporáneo

Radical Art Caucus  
**Administrative Abuses and Faculty Resistance in the Fine Arts: Case Studies in Academic Labor**  
Concourse Meeting Room 403B, Level 2  
Chair: Kaylee Spencer, University of Wisconsin, River Falls

*Branded and Betrayed: Art Programs and Administrative Actions in Academia*  
Linnea Wren, Gustavus Adolphus College

*The Peacock University: “Thinking Ahead” or “Falling Behind”?*  
Kelly W. Knox, independent critic

*Creators: Those Who Can*  
Annette Schiebout, independent artist

Discussant: John L. Machado, Chaffey College

Design Studies Forum  
**Business Meeting**  
West Hall Meeting Room 515B

Historians of German and Central European Art and Architecture  
**Business Meeting**  
Concourse Meeting Room 404A

New Media Caucus  
**Business Meeting**  
Concourse Meeting Room 404B

**Wednesday, February 22**  
2:30 PM–5:00 PM

**About Time in the Ancient Americas**  
West Hall Meeting Room 511BC, Level 2  
Chairs: William Landon Barnes, University of St. Thomas;  
Bryan R. Just, Princeton University Art Museum

*Expressing Time before the Mesoamerican Calendars*  
Carolyn Tate, Texas Tech University

*History and Time in the Aztec Codex Borbonicus*  
Catherine DiCesare, Colorado State University

*Perpetual Histories: Myth Making in the Ancient Andes*  
George Lau, University of East Anglia

*Inka Control of Time*  
Jessica Christie, East Carolina University

Discussant: Emily Umberger, University of Arizona

National Alliance of Artists from Historical Black Colleges and Universities  
**Perceptions and Assumptions: Whiteness**  
Concourse Meeting Room 402AB, Level 2  
Chairs: Peggy Blood, National Alliance of Artists from Historical Black Colleges and Universities; Zelana Davis, Savannah State University

*Visual Media*  
Zelana Davis, Savannah State University

*Otherness*  
Deborah Elaine Roberts, independent artist

Art History Open Session: Renaissance Art  
**Form and Function: Art and Design?**  
Concourse Meeting Room 405, Level 2  
Chair: Antonia Madeleine Boström, J. Paul Getty Museum

*The Separation of Form and Function: Challenging the Historiography of Renaissance Pilgrim Flasks*  
Annette LeZotte, Wichita State University

*Function, Ritual, and Sculpture: Holy-Water Stoups in Early Modern Tuscany*  
Francesco Freddolini, Getty Research Institute

*Treillage in Sixteenth-Century Italy and France: Between Art and Craft*  
Natsumi Nonaka, University of Texas at Austin

*“Modern in an Antique Way”: Giulio Romano's Designs for Living*  
Valerie Taylor, independent scholar

*Winds, Farts, and Bellows: The Airy Imagery of Early Modern Ornament Prints*  
Madeleine C. Viljoen, New York Public Library

CAA Committee on Women in the Arts  
**Necessary Positions: Intergenerational Collaboration in Feminist Art and Activism**  
Concourse Meeting Room 407, Level 2  
Chair: Maria Elena Buszek, University of Colorado, Denver

*(RE)PRESENT: An Ongoing Intergenerational Collaboration*  
Nancy Azara, independent artist; Katie Cercone, School of the Visual Arts

Still Partying: A Collective Response to Judy Chicago's “Dinner Party”  
Margaret Cuonzo and Liz Rudey, Long Island University, Brooklyn Campus

*Losing the Mother/Daughter Plot? Bridging the Generational Divide in Feminist Art Practice, Theory, and History*  
Joanne Heath, University of Leeds

*Paradise in Her Hands: Blasts of Inspiration, the Activation of Creative Flow, and the Discovery of the Wonder-Worlds of Fiber*  
Xenobia Bailey, independent artist

Necessary Positions: *A Dialogue*  
Suzanne Lacy, Otis College of Art and Design, and Andrea Bowers, independent artist

ARTspace  
**Contemporary Collaboratives and Collectives**  
West Hall Meeting Room 515A, Level 2  
Chairs: Sharon L. Butler, Eastern Connecticut State University; Micol Hebron, Chapman University

An Xiao, independent artist

Ed Giardina, Finishing School

Nicole Cohen, Berlin Collective

Stephanie Allespach, LA Art Girls

Aaron Koblin, independent artist

The League of Imaginary Scientists

Centennial Session  
**Performance Evaluations**  
West Hall Meeting Room 515B, Level 2  
Chair: Malik Gaines, Hunter College, City University of New York

Jennifer Doyle, University of California, Riverside

Andrea Fraser, University of California, Los Angeles

Martin Kersels, California Institute of the Arts

Tavia Nyong'o, New York University

**Re-Viewing Fluxus**  
West Hall Meeting Room 501ABC, Level 2  
Chairs: Donna Gustafson, Zimmerli Art Museum, Rutgers, The State University of New Jersey; Jacquelynn Baas, independent scholar

*Fluxus 2.0: On the Future Prospects of a Now Historic Nonmovement*  
Martin Patrick, Massey University

*The Fluxus Virtual, Actually*  
Natilee Harren, University of California, Los Angeles

*Re-Collecting Fluxus: Jean Brown's Avant-Garde Archive*  
Marcia Reed, Getty Research Institute

*Go with the Flow: The Impact of Fluxus on a Teaching Museum*  
Juliette M. Bianco, Hood Museum of Art, Dartmouth College

*Fluxus Re-Viewed*  
Peter Frank, Riverside Art Museum

**Design, from “California Dreamin’” to “Designed in California,” ca. 1965–2012**  
Concourse Meeting Room 406AB, Level 2  
Chairs: James Housefield, University of California, Davis; Stuart Kendall, California College of the Arts

*Simulating Spatial Experience in the People's Berkeley: The Urban Design Experiments of Donald Appleyard and Kenneth Craik*  
Anthony Raynsford, San Jose State University

*April Greiman and California's Technology of Enchantment*  
Elizabeth Guffey, Purchase College, State University of New York

*Steve Jobs, Architect*  
Simon Sadler, University of California, Davis

*California Design: What Are We Talking About?*  
Bobbie Tigerman, Los Angeles County Museum of Art

**Mobile Art: The Aesthetics of Mobile Network Culture in Place Making, Part I**  
Concourse Meeting Room 403A, Level 2  
Chairs: Hana Iverson, Rutgers, The State University of New Jersey; Mimi Sheller, Drexel University

*In a Network of Lines that Intersect: Placing Mobile Interaction*  
Teri Rueb, University at Buffalo, State University of New York



*Situated Mobile Audio*  
 Siobhan O’Flynn, Canadian Film Centre Media Lab

*Sounding Cartographies and Navigation Art: In Search of the Sublime*  
 Ksenia Fedorova, University of California, Davis

*Indeterminate Hikes*  
 Leila Nadir, Wellesley College

En Route *and* Past City Future: *Making Places, Here and There, Now and When*  
 Ian Woodcock, University of Melbourne

**An Open Forum for Liberation Aesthetics**  
 Concourse Meeting Room 409AB, Level 2  
 Chair: Timothy Allen Jackson, Savannah College of Art and Design

**Activating History, Activating Asia: East Asian Art Practice**  
 West Hall Meeting Room 503, Level 2  
 Chair: Yong Soon Min, University of California, Irvine

*Dappled China: Making Untamed Histories around the China Brand*  
 Meiling Cheng, University of Southern California

*June 4 to July 1: Counter-Hegemonic Practices in Hong Kong*  
 Steven Lam, Cooper Union

*Debates on “The Political”: A Case Study in South Korea*  
 Young Min Moon, University of Massachusetts, Amherst

*The Gendered Politics of Representation: The Rise and Fall of Young Women’s Photography in Nineties Japan*  
 Thomas O’Leary, University of California

*The Activism, Dialogical Art, and Minjung Legacy in South Korea after the 1980s: A Case Study of the Daechuri Artists and Deulsaramdeul, 2003–2007*  
 Soyang Park, Ontario College of Art and Design

**PhD for Artists: Sense or Non-Sense? Part I**  
 Concourse Meeting Room 408B, Level 2  
 Chairs: John S. Powers, Cleveland Institute of Art; Bruce A. Barber, Nova Scotia College of Art and Design University

*A New Horizon: What Is on Offer for the Artist with a PhD?*  
 Brad Buckley, University of Sydney

*The Theory and Practice Dyad: A UK Perspective*  
 Liam Kelly, University of Ulster

*Artistic Research Formalized into Doctoral Programs*  
 Jan Kaila, Finnish Academy of Fine Arts

*Arts-Based Research as a Glass Box: Has It Been Practiced all Along?*  
 Rebecca Hackemann, University of the Arts London

*A Proactive Approach to Establishing a Studio Doctorate in Fine Art*  
 Virginia Maksymowicz, Franklin and Marshall College; Blaise Tobia, Drexel University

**The Challenge of Nazi Art**  
 West Hall Meeting Room 502AB, Level 2  
 Chairs: James A. van Dyke, University of Missouri, Columbia; Christian Fuhrmeister, Zentralinstitut für Kunstgeschichte

*The Banality of Nazi Art: Vernacular Buildings, Conventional Images, and the Necessity of Art Historical Analysis*  
 Paul B. Jaskot, DePaul University

*What Is a German Home? Interior Domestic Design and National Identity in the Third Reich*  
 Despina Stratigakos, University at Buffalo, State University of New York

*Beyond Modernism’s Other: Nazi Art International*  
 Keith Holz, Western Illinois University

*The German War Art Collection as a Challenge to Traditional Art History*  
 Gregory Maertz, St. Johns University

Discussant: Karen A. Fiss, California College of the Arts

**The “Man” in Mannequin: Humankind on Display**  
 Concourse Meeting Room 408A, Level 2  
 Chairs: Jennifer Wagelie, Indiana University Art Museum; Bridget Cooks, University of California, Irvine

*The Mannequin in Print: Private Interiors, Industrial Design, and Commercial Displays in Late-Nineteenth-Century France*  
 Anca I. Lasc, University of Southern California

*From Life: Histories of Modeling Mankind at the Smithsonian*  
 Gwyneira Isaac, Smithsonian Institution

*Fragmented Bodies: Nostalgia and the South African Museum “Bushmen” Mannequins*  
 Jessica Stephenson, Emory University and Kennesaw State University

*Encounters in Wax: Presence, Lifelikeness, and Colonial Representation in the Tropenmuseum, Amsterdam*  
 Minou Schraven, Leiden University

**From Camp to Visual Culture: Accounting for “Bad” Art since the 1960s**  
 Concourse Meeting Room 404A, Level 2  
 Chairs: Sandra Zalman, University of Houston; Rachel Middleman, Utah State University

*Good Ideas Done Bad: Neil Jenney’s Bad Paintings*  
 Matthew Levy, Fashion Institute of Technology and Institute of Fine Arts, New York University

*The Partial Rehabilitation of Popular Art*  
 Michael Clapper, Franklin and Marshall College

*“Abject Bankruptcy” and “Academic Painting”: Photorealism as Critical Scapegoat*  
 Bridget Gilman, University of Michigan

*Women Artists and the Vulgarly of the Middle*  
 Susan Richmond, Georgia State University

*Selling Bad Art: Jeff Koons at Public Auctions*  
 Katya Kudriavtseva, Stetson University

**Thursday, February 23**  
 7:30–9:00 AM

Foundations in Art: Theory and Education  
**Business Meeting**  
 Concourse Meeting Room 404A

Northern California Art Historians  
**Business Meeting**  
 Concourse Meeting Room 404B

**Thursday, February 23**  
 8:00–9:00 AM

**SPEAKOUT! CAA’s Strategic Plan for the Annual Conference and You**  
 Concourse Meeting Room 402AB, Level 2

**Thursday, February 23**  
 8:00 AM–NOON

Women’s Caucus for Art  
**Business Meeting**  
 Santa Anita C Room, Lobby Level, Westin Bonaventure

**Thursday, February 23**  
 9:30 AM–12:00 PM

Arts Council of the African Studies Association  
**Theorizing the Body**  
 Concourse Meeting Room 403B, Level 2  
 Chair: Jean M. Borgatti, Clark University

*Medusa as “Seduction of Excess”*  
 Basia Sliwinska, independent scholar

*Body of Work: Stylization and Ambiguity in the Benin Plaque Corpus*  
 Kathryn Wysocki Gunsch, New York University

*Body Networks: Corporeality in Luba Art and Politics*  
 Mary (Polly) Nooter Roberts, University of California, Los Angeles

*H(ai)rmeneutics*  
 Shir Aloni Yaari, Courtauld Institute

*Humorous Transformations into Abstraction: Layering Images of Identity in the Art of Shahzia Sikander*  
 Anneke Schulenberg, Radboud University, Nijmegen

**The Other Histories of Photography: The First One Hundred Years**  
 Concourse Meeting Room 408A, Level 2  
 Chair: Melody D. Davis, Sage College of Albany

*Seeing through Photography: Antoine Claudet’s 2, 4, 8, 12 and the Development of Binocular Vision*  
 Karen Hellman, J. Paul Getty Museum

*Studio Sample Book as Equalizer: Commercial Photography in the Indian Metropolis*  
 Deborah Hutton, The College of New Jersey

*Parvenu or Print Connoisseur: A Case Study for the Consumption and Reception of Early Photographic Fine Art Reproductions*  
 Margaretta S. Frederick, Delaware Art Museum

*On the Matronage of Stereography and Its Ideological Exclusion from the History of Photography*  
 Melody Davis, Sage College of Albany

*Radical Photo Spaces: The Building Workers’ Unions Exhibition (Berlin 1931)*  
 Vanessa M. Rocco, Pratt Institute

**Mobile Spectatorship in Video/Film Installations**  
 Concourse Meeting Room 404B, Level 2  
 Chairs: Ursula Anna Frohne, University of Cologne; Eric C. H. de Bruyn, University of Leiden

*Video Environments and the Subjects of Modern Architecture*  
 Larry Busbea, University of Arizona

*Spectators in Brackets: Joëlle Tuerlinckx’s Aqui Havia Historia-Cultura Agora 0 (2002)*  
 Beatrice von Bismarck, Academy of Visual Arts Leipzig

*Multitude on Screen*  
 Annette Urban, Ruhr-Universität Bochum

*Performing Spectatorship*  
 Sven Luettiken, University of Amsterdam

*New Media at a Crossroads: Platform and Place at Documenta 11*  
 Kevin Hatch, Binghamton University, State University of New York

Centennial Session  
**Seeing Is Doing, Doing Is Teaching**  
 West Hall Meeting Room 515B, Level 2  
 Chair: Michael Ned Holte

Andrea Bowers, independent artist

Charles Gaines, California Institute of the Arts

Simon Leung, University of California, Irvine

Yvonne Rainer, University of California, Irvine

**Doing Art/Criticism after Representation**  
 Concourse Meeting Room 403A, Level 2  
 Chair: renée carine hoogland, Wayne State University

*The Mirror and the Magic Lantern: Nan Goldin’s Challenge to the Authority of Representation*  
 Sarah Ruddy, Wayne State University

*Affect and Appropriation: Deleuze, Guattari, and “Sensation Reproducible to Infinity”*  
 Christopher Tradowsky, St. Olaf College

*Experiencing Seeing: Knowledge and Affect in Contemporary American Art Criticism*

Christa Noel Robbins, Cornell College

*The Pre-Postmodern Index: Reinterpreting the Meaning of What Has Been*

Corey Dzenko, University of New Mexico

*On the Existential Road: New Ontologies for Conceptual Art and the Embodied Experience of Technology*

Charissa N. Terranova, University of Texas at Dallas

Association for Latin American Art

#### **Photographic Practices in Latin America**

West Hall Meeting Room 503, Level 2

Chairs: Anna Indych-López, City College of New York and

The Graduate Center, City University of New York;

Mercedes Trelles-Hernandez, University of Puerto Rico

*Between Drawing and Photography: Ramón Frade's Construction of Puerto Rican Identity*

Mercedes Trelles-Hernandez, University of Puerto Rico

*Mathias Goeritz's Photographic Operations: El Eco and Midcentury Mexican Modernism in Le Musée Imaginaire*

Jennifer Josten, Yale University

*Proof Positive: The Photographs of Argentina's Disappeared as Objects of Subversion*

Marisa Lerer, The Graduate Center, City University of New York

*José Angel Toirac: Revolutionary Redux*

Stephanie Jill Schwartz, University College London

*Nostalgic Photography as Critique in Contemporary Latin American Art*

Esther Gabara, Duke University

#### **Accumulation**

Concourse Meeting Room 404A, Level 2

Chairs: Nana Danielle Last, University of Virginia; Mark Cameron

Boyd, Corcoran College of Art and Design

*Contemporary Art and the Persistence of Plastic*

Amanda Boetzkes, Ohio State University

*Performing Labor*

Elise Richman, University of Puget Sound

*Tainted Goods: Isa Genzken and Rachel Harrison*

Dan Adler, York University

*The Accumulative Atlas*

Kate Palmer Albers, University of Arizona

*Who Is Afraid of Accumulation? Thomas Hirschhorn's Exhibition Swiss-Swiss Democracy*

Philip Ursprung, Swiss Federal Institute of Technology Zurich

#### **Punk Rock and Contemporary Art on the West Coast**

West Hall Meeting Room 502AB, Level 2

Chairs: Adam Lerner, Museum of Contemporary Art Denver;

Steven Wolf, independent curator

*The Alternative to the Alternative: Attitude-Driven Art*

Tony Labat, San Francisco Art Institute

*Glittery and Costumed: Glitter Rock and the Performance of Identity in Los Angeles ca. 1973*

Kirsten Olds, University of Tulsa

*Watch Out for the Furniture: Bruce Conner Loves the Mutants*

Cinthea Fiss, independent artist

*"A Free-Form Climate": Dadazines and Punk Zines in 1970s*

San Francisco

Emily Hage, Saint Joseph's University

*What Makes a Man Start Fires? Southern California Punk and Politics of Immigration in Juan Capistran's Minutemen Project*

Rose Salseda, University of Texas at Austin

#### **Stories between the Lines: Liminal Space in Precolumbian and Colonial Latin American Images**

West Hall Meeting Room 511BC, Level 2

Chairs: Renee A. McGarry, The Graduate Center, City University

of New York; Ananda Cohen Suarez, The Graduate Center,

City University of New York, and Smith College

*Family Ties and the Aztec Royal House: A Genealogy from the Codex Mexicanus*

Lori Boornazian Diel, Texas Christian University

*Reading the Ancient Maya Body: How Deep Is Skin Deep?*

Catherine E. Burdick, independent scholar

*Rites of Passage: Caves, Conversion, and Open Chapels of Early Colonial New Spain*

Rhonda Taube, Riverside City College

*Art between Two Caves: Cognition, Culture, and Caribbean Speleothem Sculpture*

Reinaldo Morales, University of Central Arkansas

*Liminal Objects and Spiritual Transition: Altar Cloths in Early Colonial Peru*

Maya Stanfield-Mazzi, University of Florida

#### **Narrative in Gothic Art**

Concourse Meeting Room 407, Level 2

Chair: Elizabeth Morrison, J. Paul Getty Museum

*Toward a Cultural Geography of Gothic Narrative Art*

Gerald Guest, John Carroll University

*Narrative and Translation in New York Public Library Spencer Collection*

MS 22 and Related Manuscripts

Julia Finch, University of Pittsburgh

*Visual Narrative and Penitential Prayer in the Tickhill Psalter*

Anne Rudloff Stanton, University of Missouri, Columbia

*Space and Narrative in Ambrogio Lorenzetti's Scenes of the Life of Saint Nicholas*

Andrea Begel, Adelphi University

*Visual Narrative in the Livre d'Eracles: Did a Formidable Gothic Tradition Shape Illuminations of Late-Medieval Examples?*

Erin Donovan, University of Illinois and The Metropolitan

Museum of Art

Visual Culture Caucus

#### **Ephemeral Visual Culture and the Making of Urban Space, Part I**

Concourse Meeting Room 405, Level 2

Chairs: Kevin D. Murphy, The Graduate Center, City University of

New York; Sally O'Driscoll, Fairfield University

*Rewriting the Battles of Algiers: Ephemeral Tactics in the City at War*

Sheila Crane, University of Virginia

*Westernization, Ephemerality, and Postwar Egyptian Movie Posters*

Kerr Houston, Maryland Institute College of Art

*Read the Writing on the Wall: Murals, Newspapers, and the Public Discourse of William Walker*

Kymberly N. Pinder, School of the Art Institute of Chicago

*Let the Record Show: Queer Ephemera, Art, and Activism in New York City, 1987–1995*

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

#### **Native American Surrealisms**

Concourse Meeting Room 409AB, Level 2

Chairs: W. Jackson Rushing, University of Oklahoma;

Claudia Mesch, Arizona State University

*A Modernist Moment: Native Art and Surrealism at the University of Oklahoma*

Mark Andrew White, Fred Jones Jr. Museum of Art,

University of Oklahoma

*"My World Is Surreal"*

Charlotte Townsend-Gault, University of British Columbia

*The Opposite of Snake*

Mary Modeen, University of Dundee, Scotland

*Complexity and Contradiction in Native American Surrealism*

Robert Silberman, University of Minnesota

Historians of Islamic Art Association

#### **Oleg Grabar's Impact on the Practice and History of Art**

Concourse Meeting Room 402AB, Level 2

Chair: Marianna Shreve Simpson, Historians of Islamic

Art Association

*Border Problems: Oleg Grabar and Medieval Art in the Western Mediterranean*

Lawrence Nees, University of Delaware

*Domes of Heaven Reconsidered*

Nancy Steinhardt, University of Pennsylvania

*The Work of Oleg Grabar as an Inspiration for Contemporary Visual Art*

Philip Taaffe, independent artist

*Oleg Grabar in Conversation about Ornament with Alois Riegl, E. H. Gombrich, and Me*

Margaret Olin, Yale University

Discussant: Larry Silver, University of Pennsylvania

ARTspace

#### **Restaging the Readymade**

West Hall Meeting Room 515A, Level 2

Chair: Nathaniel Stern, University of Wisconsin, Milwaukee

*Restaging the Readymade*

Nicole Ridgway, University of Wisconsin, Milwaukee

*alwaysalreadymade*

Jon Cates, School of the Art Institute of Chicago

*Readymade Biomatter: Art and Synthetic Biology*

Jennifer Johung, University of Wisconsin, Milwaukee

*Tout fait: Bergson, Time, and Choreographic Being-Made*

Noyale Colin, Middlesex University

*Rendezvous at the Unreadymade: Thing, Intent, Human*

Kennan Ferguson

#### **Pop and Politics, Part I**

Concourse Meeting Room 408B, Level 2

Chairs: Allison Unruh, independent scholar; Kalliopi Minioudaki,

independent scholar

*"Magic Art Reproducer": Class and Reproduction in Warhol's Superman*

Anthony E. Grudin, University of Vermont

*Tokyo as a Cold War Site: Jasper Johns's Visit in 1964*

Hiroko Ikegami, Kobe University

*Pop Art in Dark Times: Masculinities and Mass Subjectivity in the Age of McCarthyism*

Seth McCormick, Western Carolina University

*Souvenirs for a Riot: Claes Oldenburg, Pop Art, and Chicago '68*

Tom Williams, Watkins College of Art, Design, and Film

*Political Pop or Anti-Pop? Axell, Chryssa Romanos, and Niki de Saint Phalle*

Kalliopi Minioudaki, independent scholar

Art History Open Session

#### **Deep Time: New Approaches to the Study of Ancient Art**

West Hall Meeting Room 501ABC, Level 2

Chair: Gregory Warden, Southern Methodist University

*Object-Generated Methodologies for Exploring Cross-Cultural Interaction in the Terracotta Figurines of Hellenistic Babylonia*

Stephanie Langin-Hooper, Bowling Green State University

*Race and Beauty in Ancient Greece: Aesthetics of Interpretation*

Ada Cohen, Dartmouth College

*Ritual Theory and the Interpretation of Ancient Greek Religious Art*

Katie Rask, Ohio State University

*The Spatial Rhetoric of the Naples Philosopher Mosaic*

Tamara Durn, Case Western Reserve University



**Flights of Perception: Aerial Vision, Art, and Modernity**  
Concourse Meeting Room 406AB, Level 2  
Chair: Jason Weems, University of California, Riverside

*Synoptic Views: Constructing Orthogonal Plans of Paris*  
Min Kyung Lee, Northwestern University and École des Hautes Études en Sciences Sociales

*American Photography and the Russian Avant-Garde: The View from Above*  
Myroslava M. Mudrak, Ohio State University

*David Smith, the Aerial View, and Sculptural Abstraction*  
Sarah Hamill, Oberlin College

*“Beyond Direct Visual Experience”: Aerial Vision and the Emergence of Conceptual Art in the Work of Douglas Huebler*  
Larisa Dryansky, Centre National de la Recherche Scientifique and École Nationale Supérieure des Arts Décoratifs

*Andreas Gefeller’s Supervisions and the Fantasy of Aerial Vision*  
Isabel Taube, School of Visual Arts

Thursday, February 23

12:30 PM–2:00 PM

**Presentation of CAA Awards of Distinction**  
West Hall Meeting Room 502AB, Level 2

Welcome and Introduction, Barbara Nesin, CAA President

Association of Historians of Nineteenth-Century Art  
**Future Directions in Nineteenth-Century Art History**  
Concourse Meeting Room 402AB, Level 2  
Chair: Scott Allan, J. Paul Getty Museum

*Michelangelo as Model: Xavier Sigalon’s Copy of the Last Judgment*  
Allan Doyle, Princeton University

*Ruskin’s Botticelli: Labyrinth and Grave*  
Jeremy Melius, Johns Hopkins University

*Reading from the Book of Gustave Doré: Religious Media and the Shaping of Modernity*  
Sarah C. Schaefer, Columbia University

Historians of German and Central European Art and Architecture  
**Emerging Scholars**  
Concourse Meeting Room 409AB, Level 2  
Chair: Timothy O. Benson, Los Angeles County Museum of Art

Viva Dürero! *Albrecht Dürer and German Art in Nueva España*  
Jennifer A. Morris, Princeton University

*“Opium Rush”: Hans Makart, Richard Wagner, and the Aesthetic Environment in Ringstrasse Vienna*  
Eric Anderson, Kendall College of Art and Design

*Architecture on Moscow Standard Time*  
Richard Anderson, Columbia University

CAA Student and Emerging Professionals Committee  
**What Makes a Competitive Candidate?**  
West Hall Meeting Room 501ABC, Level 2  
Chair: Steven Bleicher, Coastal Carolina University

Scott Contreras-Koterbay, East Tennessee State University

Dennis Y. Ichiyama, Purdue University

Linda Neely, Lander University

Sam Yates, independent artist

Association for Textual Scholarship in Art History  
**Classicism, Idealism, and the Symbolist Avant-Garde**  
West Hall Meeting Room 511BC, Level 2  
Chairs: Brendan Cole, Eton College; Rosina Neginsky, University of Illinois, Springfield

*Odilon Redon’s Transcendental Profiles of Light: Expressing the Negative Poetics of Mallarmé through the Form of Fifteenth-Century Florentine Portraits of Women*  
Cassandra Sciortino, University of California, Berkeley

*Merging the Fork in the Road: Gustave Moreau’s Quest for Modernity via the Language of the Past*  
Sarah Lippert, University of Michigan, Flint

*Classicism, Idealism, and the Symbolist Landscape in Italy: Toward Abstraction*  
Anna Mazzanti, Politecnico di Milano

Southeastern College Art Conference  
**Historicizing “the Local” in Contemporary Art**  
Concourse Meeting Room 408A, Level 2  
Chairs: Jessica Dallow, University of Alabama, Birmingham; Lucy Curzon, University of Alabama, Tuscaloosa

*Regional Eccentricities: “The Ordinary” in Contemporary Photography*  
Holly Markovitz Goldstein, Savannah College of Art and Design

*Represented by Earth: On Santiago Sierra’s Anthropometric Modules Made from Human Faeces (2007)*  
Craig Smith, University of Florida

*An American Expat Making Art in Sana’a, Yemen*  
Karla Freiheit, independent artist

Discussant: Lucy Curzon, University of Alabama, Tuscaloosa

Foundations in Art: Theory and Education  
**Foundations in Literature: Developing a Culture of Reading within the Art and Design Foundations Program**  
Concourse Meeting Room 404A, Level 2  
Chair: Sara Dismukes, Troy University

*Foundations in Literature: Creative Problem Solving Using Edwin Abbott’s Flatland*  
Greg Skaggs, Troy University

*Exercises in Visual Imagination: Fiction as Departure Point in the Foundations Studio*  
Lori Kent, Hunter College, City University of New York

*Have You Read the Specifics? Reading, Writing, and Research in Foundation Studio Classes. OMG!*  
Debra Malschick, Savannah College of Art and Design

*What Students Already Read: Using Comics and Graphic Novels within Foundations*  
Sara Dismukes, Troy University

Exhibitor Session  
**What Do You Want from an Ebook?**  
Concourse Meeting Room 407, Level 2  
Chairs: Patricia Fidler, Yale University Press; Michelle Komie, Yale University Press

Elizabeth Childs, Washington University in St. Louis

Aden Kumler, University of Chicago

Scott Rothkopf, Whitney Museum of American Art

Joshua Shannon, University of Maryland

Kristina Wilson, Clark University

Independent Curators International  
**Curating and Education**  
Concourse Meeting Room 405, Level 2  
Chairs: Chelsea Haines and Sofia Olascoaga, Independent Curators International

ARTspace  
CAA Services to Artists Committee  
**[Meta] Mentors: Beyond Tenure—Taking It to the Next Level**  
West Hall Meeting Room 515A, Level 2  
Chairs: Reni Gower, Virginia Commonwealth University; Melissa Potter, Columbia College Chicago

*Artist as Administrator*  
Tom Berding, Michigan State University

*Artist as Independent Agent*  
Virginia Derryberry, University of North Carolina, Asheville

*Artist as Curator*  
Reni Gower, Virginia Commonwealth University

*Artist as Advocate/Mentor*  
Amy Broderick, Florida Atlantic University

*Artist as Producer*  
DeWitt Godfrey, Colgate University

Queer Caucus for Art: The Lesbian, Gay, Bisexual, and Transgender Caucus for Art, Artists, and Historians  
**Conversations on Affect and Archives**  
Concourse Meeting Room 403B, Level 2  
Chairs: Tirza True Latimer, California College of the Arts; Virginia Solomon, University of Southern California

Julia Bryan-Wilson, University of California, Berkeley

Jeannine Tang, Courtauld Institute of Art

Catherine Lord, University of California, Irvine

Thursday, February 23

12:30 PM–2:00 PM

**POSTER SESSIONS**  
Concourse Foyer, Level 1, Los Angeles Convention Center

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

*Where Kitsch Meets Custom: Recent Native American Architecture in Northern California*  
Julia Alderson, Humboldt State University

*Reflecting Quetzalcoatl: Teaching Art and Social Change in Middle Georgia*  
Valerie Aranda, Georgia College; and Sandra Godwin, Georgia College

*Fresco Hunting in Bulgaria*  
Georgia Gene Berryhill, University of Maryland, University College

*All at Once: Mark-Making, Writing, and the Ideation Process*  
Kristin Carlson, independent scholar

*Actively Teaching Artists Art Theory/Aesthetics*  
Kathleen Desmond, University of Central Missouri

*Visualizing Venice: Tracking Historical Change with New Technologies*  
Alexandra Dodson and Erica Sherman, Duke University

*Looking at Greek Vases: Mobile Technology in Undergraduate Research and Education*  
Mary C. Fournier, University of South Florida

*Teaching Pranks*  
Beauvais Lyons, University of Tennessee

*The Object Game*  
Sheryl Oring, University of North Carolina, Greensboro; and Edward Sterrett, University of California, San Diego

*Practicing Art in Public/Diversity Arts in Action*  
Terry Plater, Cornell University

*Incorporating Research in the Studio: A Case Study of Faculty/Librarian Collaboration*  
Shari Salisbury and Jane Lawrence, University of Texas at San Antonio

Centennial Session  
**Paying It Forward: Arts Mentorship and Cross-Generational Dialogue**  
West Hall Meeting Room 503, Level 2  
Chair: Richard Meyer, University of Southern California

David Román, University of Southern California

Jaleel Mackey, University of Southern California

Michael Ann Holly, Sterling and Francine Clark Art Institute

Darby English, University of Chicago

Ira Sachs, independent filmmaker

Wu Tsang, independent artist

Northern California Art Historians  
**Jewish Art: Reevaluation, Recovery, Reclamation, Respect**  
West Hall Meeting Room 515B, Level 2  
Chair: Andrea Pappas, Santa Clara University

*Sitting Pretty: The Rabbinical Subject and the Female Artist*  
Maya Katz, Touro College

*Homelessness, Hope, and “Homefulness” in Post-Postmodern Israeli Performance, Video, and Installation Arts*  
S. I. Salamensky, University of California, Los Angeles

*An Unprejudiced Stratum of Art History: Situating Jewish Art in Early-Twentieth-Century German Discourses and Scholarship Today*  
Celka Straughn, Spencer Museum of Art

Discussant: Samantha Baskind, Cleveland State University

Art Historians Interested in Pedagogy and Technology  
**Technology in the Art History Classroom: A Hands-On Learning Workshop**  
Concourse Meeting Room 404B, Level 2  
Chair: Sarah Jarmer Scott, Wagner College

*Using Prezi*  
Susan Healy, Metropolitan Community College

*VoiceThread*  
Janice Lynn Robertson, Pratt Institute

*Getting Started Teaching Art History Online*  
Kelly Donahue-Wallace, University of North Texas

Association for Latin American Art  
**Emerging Scholars of Latin American Art**  
Concourse Meeting Room 406AB, Level 2  
Chairs: Elena Shtromberg, University of Utah; Kim Richter, Getty Research Institute

*Moche Marks of Distinction: Accessing Regionality and Interaction through Moche Fine Line Painted Pottery*  
Ethan M. Cole, University of California, Los Angeles

*The Lost Book of Paintings of José Antonio Aponte*  
Linda Rodriguez, Harvard University

*Remaking the Home: Media, Myth, and Maternity in Polvo de Gallina Negra’s Mother for a Day*  
Jamie L. Ratliff, University of Louisville

CAA Committee on Diversity Practices  
**Transcending Compliance Models: Diversity in Theory and Practice**  
Concourse Meeting Room 408B, Level 2  
Chair: Jacqueline Taylor, University of Virginia

Camara Holloway, University of Delaware

Tina Takemoto, California College of the Arts

Tobias Wofford, Johns Hopkins University

David Serlin, University of California, San Diego

T’ai Smith, Maryland Institute College of Art

Visual Resources Association  
**Paint, Prints, and Pixels: Learning from the History of Teaching with Images**  
Concourse Meeting Room 403A, Level 2  
Chair: John Trendler, Scripps College

*Revisioning Art History: How a Century of Change in Imaging Technologies Helped to Shape a Discipline*  
Allan T. Kohl, Minneapolis College of Art and Design

*Light Explorations: Teaching Nineteenth- to Twenty-First–Century Intersections of Photographic, Scientific, and Digital Technologies*  
Sheila Pinkel, Pomona College

*Pictures of Art History: The Getty Research Institute’s Photo Study Collection*  
Anne Blecksmith and Tracey Schuster, Getty Research Institute

*New Challenges for a Digital Generation: An Information Literacy Approach to Teaching Visual Literacy*  
Joanna Burgess, Reed College; Ann Medaille, University of Nevada, Reno

**Thursday, February 23**  
2:30 PM–5:00 PM

**Beyond the Oil Spill: Art and Ecology in the Americas**  
Concourse Meeting Room 408B, Level 2  
Chairs: Florencia Bazzano-Nelson, Tulane University; Santiago Rueda Fajardo, independent scholar, Bogotá, Colombia

*Landscape Seen through the Eyes of Contemporary Art and Science*  
Hugo Fortes, Universidade de São Paulo

*The Land, the Road, and the Freedom to Move On: Allegory vs. Documentary in Iracema, uma transa amazônica*  
Erin Aldana, independent scholar, San Diego

*Environmental Crisis and Creative Response: Ala Plástica’s Magdalena Project*  
Lisa Crossman, Tulane University

The Invisible Beginning: *Imagining Trees in the Contemporary Urban Environment*  
Gesche Wüffel, Goldsmiths, University of London

CAA Distinguished Scholar Session Honoring Rosalind Krauss  
**The Theoretical Turn**  
West Hall Meeting Room 502AB, Level 2  
Chair: Yve-Alain Bois, Institute for Advanced Study

Harry Cooper, National Gallery of Art

Benjamin H. D. Buchloh, Harvard University

Hal Foster, Princeton University

Ewa Lajer-Burcharth, Harvard University

Briony Fer, University College London

New Media Caucus  
**Magic and Media**  
West Hall Meeting Room 503, Level 2  
Chairs: Mina Cheon, Maryland Institute College of Art; Lisa Paul Streitfeld, independent curator

*Endopsychic Genealogy in Dark City*  
Laurence A. Rickels, Academy of Fine Arts, Karlsruhe

*The Masked Magician: Enacting Archaic Desires*  
Sue Taylor, Portland State University

*The Freak Show and Transformation in Michael Jackson’s Life and Work*  
Rita Alves, independent artist

*Trauma and the Internet Oracle*  
Evan Malater, independent scholar

Society of Architectural Historians  
**World Architecture and “Nonwestern” Stories**  
West Hall Meeting Room 511BC, Level 2  
Chair: Madhuri Desai, Pennsylvania State University

*The Elephanta Caves and the Romantic Imagination*  
Niharika Dinkar, Boise State University

*Building Imperial Ethnographies in Late-Nineteenth-Century Britain and France*  
Isabelle Flour, Université Paris 1 Panthéon Sorbonne

*Renaissance Architecture in Turkey: Rereading James Fergusson*  
Sevil Enginsoy Ekinci, Middle East Technical University

*The Other Prison: Writing a Spatial History of Prisons in British India*  
Mira Lynn Rai, University of California, Santa Barbara

*Water, Water, Everywhere: Charting New Courses for Architectural History*  
Wayne Charney, Kansas State University

Discussant: Stephen Tobriner, University of California, Berkeley

Centennial Session  
**LA RAW: Conversations on Art, Life, and Practice in Los Angeles**  
West Hall Meeting Room 515B, Level 2  
Chair: Michael Duncan, independent curator

Carole Caroompus, Otis College of Art and Design

Frohawk Two Feathers, independent artist

Llyn Foulkes, independent artist

Stas Orlovski, Long Beach City College

Charles Garabedian, independent artist

John Sonsini, independent artist

**Exceeding the Limits of Ancient Rome: New Studies in Early and Late Roman Art**  
Concourse Meeting Room 405, Level 2  
Chairs: John North Hopkins, Rice University; Ashley Elizabeth Jones, Kunsthistorisches Institut in Florenz

*Reconsidering the History of the Roman Arch: L. Stertinius and the Monuments of the Middle Republic*  
Anne Hrychuk Kontokosta, Pratt Institute

*Concepts of Materiality in the Early Use (and Reuse) of Marble in Mid- Republican Rome and Italy*  
Seth Bernard, University of Pennsylvania

*Bigger Is Better? Late Roman Painting and the Megalographic Tradition*  
Susanna McFadden, Fordham University

*“Third Space”: Reconceptualizing Syncretism in the Late Roman Near East*  
Karen Christina Britt, University of Louisville

*Emblems of Power and the Changing Function of Art in the Eastern Roman Empire*  
Stephen D. Snyder, Fatih University

**Towards a Rock and Roll History of Contemporary Art**  
Concourse Meeting Room 409AB, Level 2  
Chairs: Matthew Jesse Jackson, University of Chicago; Robert Slifkin, Institute of Fine Arts, New York University

*The Sense of an Ending: Spiral Jetty and the Stones at Altamont*  
William Smith, Institute of Fine Arts, New York University

*“I Can’t Stand You”: The No Wave Makes the Art World Fractious*  
Sarah Evans, Northern Illinois University

*New Wavy Gravy: Raymond Pettibon and Hardcore Punk*  
Cary Levine, University of North Carolina

*Thus Spoke Hendrix: Hélio Oiticica’s Rock and Roll Turn*  
Sergio Martins, University of London

*The Musician in the Garden: New Models of Display*  
Prudence Peiffer, Columbia University



**The Engagement of Art and Architecture in Ritual Performance**

Concourse Meeting Room 404A, Level 2  
Chair: Carolyn M. Malone, University of Southern California

*Liturgy and the Five Senses in the Illustrations of the Cartulary of Saint-Martin-du-Canigou*  
Eric Palazzo, Université de Poitiers

*Cross and Book: Manuscript Space and the Material Cross in the Late Eighth Century*  
Beatrice Kitzinger, Harvard University

*Procession as Pilgrimage: The Ritual Topography of Tivoli's Inchinata and Transforming Conceptions of Urban Liturgical Performance in Late Medieval Italy*  
Rebekah Perry, University of Pittsburgh

*Art and Architecture in Haitian Vodou Practice*  
Lisa Farrington, John Jay College, City University of New York

*Exorcism by Brush: Ritualizing Tomb Space in Middle-Period China*  
Jeehee Hong, Syracuse University

CAA Services to Artists Committee  
**Speaking Out: A Public Forum for Artist Manifestos**  
West Hall Meeting Room 515A, Level 2  
Chair: Julia M. Morrisroe, University of Florida

*Fallen Fruit/Collaborative Understanding/Two Kinds of Public*  
David Burns, independent artist

Strategies: Moving Beyond the Confines of the Art World  
Kim Abeles, independent artist

*inside/outside/upside down/backwards*  
Buzz Spector, Washington University in St. Louis

*S.U.R.D.: A Manifesto for Abstract Painting, beyond the Death of Empathy*  
Jeremy Diggle, University College Falmouth

*Why Touch Is Necessary in Real Time (or) Touch Me in Real Time*  
Holly Hanessian, Florida State University

*The End/Exhaustion of Modernism*  
Ron Janowich, University of Florida

*The Nature of "My Doggerel"*  
Ulysses Jenkins, University of California, Irvine

*Manifesto as Paradigm Production*  
Iain Kerr

Association of Historians of Nineteenth-Century Art  
**Civilization and Its Others in Nineteenth-Century Art, Part I**  
Concourse Meeting Room 402AB, Level 2  
Chair: David Joseph O'Brien, University of Illinois

*Theism and the Civilizing Process in James Barry's Society of Arts Murals*  
Daniel Guernsey, Florida International University

*Civilizing Rome: Anglo-American Artists and the Colonial Encounter*  
Melissa Dabakis, Kenyon College

*Going Native: Victorian Portraits of Civilized Barbarity*  
Julie Codell, Arizona State University

*Second Rome or Seat of Savagery? The Case of Byzantium in Nineteenth-Century European Imaginaries*  
Maria Taroutina, Yale University

*Franz Kugler's Handbuch der Kunstgeschichte: A Prussian View of Civilization and Its Others in 1842*  
Jeanne-Marie Musto, Fordham University

**Momentum: Women/Art/Technology**  
West Hall Meeting Room 501ABC, Level 2  
Chairs: Ferris Olin, Institute for Women and Art, Rutgers, The State University of New Jersey; Muriel Magenta, Arizona State University

*Women/Art/Technology: Escalating the Dialogue*  
Muriel Magenta, Arizona State University

*Redefining Health through a Postcybernetic Aesthetic*  
Jennifer Hall, Massachusetts College of Art

*Cao-Fei: Empowering in Virtual Reality*  
Aileen June Wang, Penn State Erie, The Behrend College

*Digital Archives: Protecting the Future through the Past*  
Lynn Hershman

*Queer Technologies, Viral Aesthetics, and Hypertrophic Transformation*  
Zach Blas, Duke University

Victoria Vesna, University of California, Los Angeles

Discussant: Judith K. Brodsky, Institute for Women and Art, Rutgers, The State University of New Jersey

Historians of German and Central European Art and Architecture  
**Picturing Urban Space in Central Europe since 1839**  
Concourse Meeting Room 403A, Level 2  
Chair: Miriam Paeslack, University at Buffalo, State University of New York

*The Invisible City: Architectural Imagination and Cultural Identity Represented in Competition Drawings from Sibiu 1880–1930*  
Timo Hagen, Ruprecht-Karls-Universität Heidelberg

*Picturing the Nation: The Multifaceted Image of Hungary at the 1896 Millennium Exhibition in Budapest*  
Miklós Székely, Ludwig Museum, Museum of Contemporary Art, Budapest

*Architecture, Monuments, and the Politics of Space in Kolozsvár/Cluj*  
Paul Stirton, Bard Graduate Center: Decorative Arts, Design History, Material Culture

*Urban Space as a Visual-Haptic Experience: Stereoscopic Views of German Cities, 1880–1910*  
Douglas Klahr, University of Texas at Arlington

*Picturing Contested Space and Subjectivity in the Urban Milieus of Budapest and Vienna*  
Dorothy Barenscott, Simon Fraser University

**Crossing Disciplines: The Role of Precolumbian Art History and the Pursuit of Culture**

Concourse Meeting Room 407, Level 2  
Chairs: Ruth Anne Phillips, St. Mary's College of Maryland; Laura Amrhein, University of Arkansas, Little Rock

*Living Architecture at Chichen Itza: Using GIS, Urban Studies, and Phenomenology*  
Cynthia Kristan-Graham, Auburn University

*Divining Order: Collecting and Classifying the Aztec Gods*  
Molly H. Bassett, Georgia State University

*Mixing Art with Science: Ancient American Art Illuminated by Geology, Botany, Zoology, and Chemistry*  
Rebecca R. Stone, Emory University

*Finding the Middle Ground within Loro Ceramics*  
Deborah Spivak, University of California, Santa Barbara

*Unity in Diversity: Should Precolumbianists Cross Disciplines?*  
Laura Amrhein, University of Arkansas at Little Rock

*Art History's New Coat: Trying It on for Size in Precolumbian Studies*  
Ruth Anne Phillips, St. Mary's College of Maryland

**PhD for Artists: Sense or Nonsense? Part II**  
Concourse Meeting Room 406AB, Level 2  
Chairs: John S. Powers, Cleveland Institute of Art; Bruce A. Barber, Nova Scotia College of Art and Design University

*How to Qualify for This World, and Why?*  
Hubertus von Ameluxen, Hochschule für Bildende Künste, Braunschweig

*Practice as Research: The Concentration in Art Practice at UCSD*  
Grant Kester, University of California, San Diego

*Research and Dissertation vs. Practice and Scholarship*  
Mathew Reichertz, Nova Scotia College of Art and Design University

*Do We Need What the Doctor Offers?*  
Morgan T. Paine, Florida Gulf Coast University

*Approaching Terminus: Education as Capital*  
Tony Schwensen, School of Museum of Fine Arts Boston

**No Talking Allowed: Making a Visual Argument about Art History**  
Concourse Meeting Room 408A, Level 2  
Chairs: Jean Robertson, Indiana University; Craig McDaniel, Indiana University

*Degas and Italy: A Pictorial Exegesis*  
Claire L. Kovacs, Coe College

*Dubai Referents*  
Julia Townsend, American University in Dubai

*The Political Ecology of Energy Consumption: An Official Guide*  
Matthew Friday, State University of New York at New Paltz

*Overlooked Sites of Neoconcretism: The Newsroom, the Dance Floor, and the Flooded Underground*  
Simone Osthoff, Pennsylvania State University

*Superdutch: Photography, Process, and the Internet-Polder*  
Jordan Tate, University of Cincinnati

*Who Was Thomas Waterman Wood? Finding the Artist in the Art*  
Jo-Ann Morgan, Western Illinois University

*The History of Mystery: Human Representation Sub Specie Aeternitatis*  
Carol Ciarniello, independent artist

**Historicizing Somaesthetics: Body–Mind Connections in the Medieval and Early Modern Viewer**  
Concourse Meeting Room 404B, Level 2  
Chair: Allie Terry-Fritsch, Bowling Green State University

*Sensing Devotion: Late Medieval and Early Modern Materializations of the Crucified Christ*  
Geraldine A. Johnson, University of Oxford

*The Body and the Book: Reading the Carrara Herbal*  
Sarah R. Kyle, University of Central Oklahoma

*"Rush to the Embrace": The Maulbronn Altarpiece and the Corporeal Limits of Vision*  
David S. Areford, University of Massachusetts, Boston

*Low Painting, Court Culture, and Bodily Pleasure in Renaissance Trent*  
Chriscinda Henry, Oberlin College

Historians of British Art  
**Future Directions in the History of British Art**  
Concourse Meeting Room 403B, Level 2  
Chair: Peter Trippi, *Fine Art Connoisseur* Magazine and Projects in 19th-Century Art, Inc.

*Reconsidering John Gibson, Remolding British Sculpture*  
Roberto C. Ferrari, The Graduate Center, City University of New York

*Legal Thinking: The Rise of Eighteenth-Century British Art*  
Cristina S. Martinez, University of Toronto

*Doing the Thing and the Thing Done: The Social World of the British Sporting Print, 1750–1850*  
Corey Piper, Virginia Museum of Fine Arts

*From the "Well-Laid Table" to the "Market Place": The Architectural Association Unit System*  
Irene Sunwoo, Princeton University

*Art within Reach: The Popular Origins of Art History in Victorian Britain*  
Amy M. Von Lintel, West Texas A&M University

Discussant: Kimberly Rhodes, Drew University



Thursday, February 23

5:30–7:00 PM

Coalition of Women in the Arts Organization  
**Asian American Women Artists: A Postmodern Perspective**  
West Hall Meeting Room 511BC, Level 2  
Chairs: Kyra Belán, Coalition of Women in the Arts Organization;  
Linda Inson Choy, independent curator

*R(Evolution)*  
Kay Kang, independent artist  
  
*The Art of Being Asian: Art and Politics of Asian American Women Artists Now*  
Linda Inson Choy, independent curator

*Cultural Surrealism as a Platform for Feminist Activism*  
Cynthia Tom, independent artist

Mid America College Art Association  
**What Is Conceptual Thinking?**  
West Hall Meeting Room 503, Level 2  
Chair: Steven Bleicher, Coastal Carolina University

*Applying Relevancy*  
Barbara Bergstrom, University of Arizona

*Crisis to Concept: Developing Conceptual Thinking*  
Jane Venes, Iowa State University

*Why Figure Painting?*  
Margi Weir, Wayne State University

Creative Capital Foundation  
**Grant Recipients**  
Concourse Meeting Room 403A, Level 2  
Chair: Sean Elwood, Creative Capital Foundation

International Association of Art Critics  
**Art Criticism and Small Independent Magazines**  
Concourse Meeting Room 409AB, Level 2  
Chair: Josephine Gear, New York University

Phong Bui, *The Brooklyn Rail*

Anjali Gupta, *Art Lies*

Robby Herbst, *The Journal of Aesthetics and Protest*

Association for Critical Race Art History  
**Writing Art Histories of Los Angeles**  
Concourse Meeting Room 405, Level 2  
Chair: Kellie Jones, Columbia University

Naima Keith, Studio Museum in Harlem

Karin Higa, Japanese American National Museum

C. Ian White, independent artist

Roberto Tejada, Southern Methodist University

Rebecca Peabody, Getty Research Institute

National Endowment for the Humanities  
**National Endowment for the Humanities Funding Opportunities**  
Concourse Meeting Room 406AB, Level 2  
Chair: Danielle Shapiro, National Endowment for the Humanities

Linda Komaroff, Los Angeles County Museum of Art

Public Art Dialogue  
**Public Art in the Virtual Sphere**  
West Hall Meeting Room 501ABC, Level 2  
Chairs: Mary M. Tinti, deCordova Sculpture Park and Museum;  
John Craig Freeman, Emerson College

John Craig Freeman, Emerson College

Christiane Paul, The New School

Ben Rubin, EAR Studio

Critical Craft Forum  
**What Is Contemporary about Craft?**  
Concourse Meeting Room 408A, Level 2  
Chairs: Namita Gupta Wiggers, Museum of Contemporary Craft;  
Elizabeth Agro, Philadelphia Museum of Art

Ezra Shales, New York State College of Ceramics at Alfred University

Elissa Auther, University of Colorado

Glenn Adamson, Victoria and Albert Museum

Jenni Sorkin, University of Houston

Damian Skinner, independent art historian and curator

Julia Bryan-Wilson, University of California, Berkeley

Art Historians Interested in Pedagogy and Technology  
**Business Meeting**  
Concourse Meeting Room 404B

Association of Historians of Nineteenth-Century Art  
**Business Meeting**  
Concourse Meeting Room 402AB

Latino Art Caucus  
**Business Meeting**  
Concourse Meeting Room 408B, Level 2

Leonardo Education and Art Forum  
**Business Meeting**  
Concourse Meeting Room 404A

Queer Caucus for Art: The Lesbian, Gay, Bisexual, and Transgender  
Caucus for Art, Artists, and Historians  
**Business Meeting**  
Concourse Meeting Room 403B

Friday, February 24

7:30–9:00 AM

Community College Professors of Art and Art History  
**Balancing Demands of Transfer and Art Education in Studio and Art History**  
West Hall Meeting Room 511BC, Level 2  
Chair: Walter Meyer, Santa Monica College

Brian Seymour, Community College of Philadelphia

Monica Hahn, Community College of Philadelphia

Getty Research Institute  
**A Portal for Digitized Art-Historical Texts: Unified Access to the Early Literature of Art History**  
Concourse Meeting Room 403B, Level 2  
Chairs: Kathleen Salomon and Joseph Shubitowski,  
Getty Research Institute

American Society for Hispanic Art Historical Studies  
**Business Meeting**  
Concourse Meeting Room 404A

Historians of British Art  
**Business Meeting**  
Concourse Meeting Room 404B

Italian Art Society  
**Business Meeting**  
Concourse Meeting Room 406AB

National Committee on the History of Art  
**Business Meeting**  
Concourse Meeting Room 407

Friday, February 24

8:00–9:00 AM

**SPEAKOUT! CAA's Strategic Plan and Retirement Planning**  
Concourse Meeting Room 402AB, Level 2

Friday, February 24

9:30 AM–12:00 PM

CAA International Committee  
**Confrontation in Global Art History: Past/Present; Pride/Prejudice Surrounding Art and Artists**  
Concourse Meeting Room 402AB, Level 2,  
Chair: Richmond Teye Ackam, Kwame Nkrumah University of Science and Technology

*Unintentional Categorization of Marginalized Artists in an Effort to Increase Public Awareness*  
Ayako Yoshida, independent curator

*The Marginalized Art under the Brazilian Dictatorship*  
Tatiane de Oliveira Elias, Stuttgart State Academy of Art and Design

*Epistemological Possibilities of American Art History: Modern and Contemporary Korean American Art*  
Eun Jung Park Smith, University of California, San Diego

*The Writing on the Wall: A Contemporary Art Project between the Middle East and Australia*  
Darryn Ansted, Curtin University

*Trying to See Eye-to-Eye, from Ethiopia to California*  
Michel Oren, independent curator

*Confrontations in Projecting African Art and Artists in the Art World*  
Richmond Teye Ackam, Kwame Nkrumah University of Science and Technology

**Visual Culture and Mathematics in the Early Modern Period, Part I**  
Concourse Meeting Room 404B, Level 2  
Chair: Ingrid Alexander-Skipnes, independent scholar, Freiburg

*Artful Arithmetic: Barthel Beham's Rechner and the Dilemma of Accuracy*  
Jessica Buskirk, Technical University Dresden

*Giuseppe Porta Salviati: The Artist as Mathematician or the Mathematician as Artist?*  
Blake de Maria, Santa Clara University

*"A Line is Produc'd by the Motion of a Point": Euclid's Elements in the Seventeenth Century*  
Caroline O. Fowler, Princeton University

*The Geometric Spirit in the Artist's Studio: Bosse, Pascal, and the Question of Theory in the Académie de Peinture et Sculpture in the 1650s*  
Tatiana Senkevitch, Cornell University

Women's Caucus for Art  
**Multiplicities in Dialogue: From Political Caucus to Engaged Community**  
Concourse Meeting Room 403B, Level 2  
Chairs: Tanya Augsburg, San Francisco State University;  
Deborah Thomas, Glendale College

*Forty Years of WCA: Celebrating History, Introducing the Session Dialogists*  
Tanya Augsburg, San Francisco State University

Elizabeth Stephens, University of California, Santa Cruz

Annie Sprinkle, independent artist and scholar

Karen Frostig, Lesley University

Yueh-mei Cheng, Finlandia University

Judith Baca, University of California, Los Angeles

Cathy Salser, A Window Between Worlds

Jenny Yoo, DIY Grad School

Dena Muller, ArtTable

Carol Wells, Center for the Study of Political Graphics

Julie Orser, University of California, Los Angeles

Deborah Thomas, Glendale College and Pasadena City College

Priscilla Otani, independent artist

**The Modern Gesamtkunstwerk**

West Hall Meeting Room 511BC, Level 2

Chairs: Juliet Bellow, American University; Jenny Anger, Grinnell College

*From Art to Artlessness: Richard Riemerschmid's Transformation of Gesamtkunstwerk to Alltagskunst*  
Freyja Hartzell, Yale University

*Métachorie as Gesamtkunstwerk: Valentine de Saint-Point and Futurist Dance*  
Alison W. Chang, University of Pennsylvania

*Matisse's Decoration as Total Artwork*  
John Klein, Washington University in St. Louis

*The Global Gesamtkunstwerk*  
Matthew Biro, University of Michigan

Discussant: Juliet Koss, Scripps College

**Breaking Laws in the Name of Art: New Perspectives on Contemporary Latin American Art**

Concourse Meeting Room 408A, Level 2

Chair: Estrellita B. Brodsky, independent scholar and curator

*Brazilian Art in the 1960s and 1970s: An "Aesthetics of the Margins"?*  
Claudia Calirman, John Jay College, City University of New York

*Something Old, Something New, Something "Borrowed": William Cordova's Laberintos (after Octavio Paz) and the Machu Picchu Artifacts at Yale*  
Jennifer King, Princeton University

*Censored: Tania Bruguera's Radical Political Artistic Practice*  
Beth Rosenblum, University of California, Los Angeles

*A-153167 and Regina Galindo: Radical Performance Art in Guatemala*  
Idurre Alonso, Museum of Latin American Art

Discussant: Coco Fusco, Parsons The New School for Design

**Ephemeral Cinema: Film and the Other Arts**

Concourse Meeting Room 409AB, Level 2

Chair: Kaira Cabañas, Columbia University

*Fractured Film: Wallace Berman's Disappearing Movie*  
Lucy Bradnock, Getty Research Institute

*"What Doesn't Exist Is Important": Jack Smith's Aesthetic of Deferral*  
Jacob Proctor, Aspen Art Museum

*"Invisible Adversaries" and the Remediation of Ephemeral Cinema*  
Jennifer Stob, Colgate University

*Film as Model: On Superstudio's Supersurface*  
Craig Buckley, Columbia University

Queer Caucus for Art: The Lesbian, Gay, Bisexual, and Transgender Caucus for Art, Artists, and Historians  
**Flagging: Aesthetic Tactics and Queer Signification**  
Concourse Meeting Room 407, Level 2  
Chair: Anna Campbell, Grand Valley State University

*Impersonating History: David Wojnarowicz's Arthur Rimbaud in New York, 1978–1979*  
Jenevive Nykolak, University of Rochester

*FLAWED + FEMME + IN + (VISIBLE) = Abstracting Queerness*  
Syniva Whitney, independent artist

*Homo Home: Queer Identity and the Domestic Sphere*  
Garth Amundson, Western Washington University;  
Pierre Gour, independent artist

*Leave Them Unconnected*  
Andrew Campbell, University of Texas at Austin

*A Critical Embodiment of Queer Substitutes*  
Jane Chin Davidson, University of Houston, Clear Lake

**Tourism (and) Culture, Part I**

West Hall Meeting Room 501ABC, Level 2

Chair: Laurie Beth Clark, University of Wisconsin

*Reciprocal Views: Community-Based Art, Tourism, and the Globalization of Rio de Janeiro's Informal Housing Settlements*  
Melissa Geppert, Southern Oregon University

*Seeing Patzcuaro, Imagining Mexico: Art, Tourism, and the Reintegration of Postrevolutionary Mexico*  
Jennifer Jolly, Ithaca College

*Cultural Capital: Selling Havana as a Tourist Destination in the 1950s*  
Erica Morawski, University of Illinois, Chicago

*Mapping a Landscape of African American Travel, 1944–1964: Invisibility, Mobility, and Autonomy*  
Jennifer Reut, National Museum of African American History and Culture, Smithsonian Institute

*Art, Tourism, and the Spectacle of the Southwest: Visually Enchanting the Land of Enchantment*  
Joy Sperling, Denison University

Discussant: Michael Peterson, University of Wisconsin

Centennial Session

**Women, Surrealism, California, and Beyond**

Bing Theater, Plaza Level, Bing Center, Los Angeles Time Central Court entrance, East, Los Angeles County Museum of Art  
Chair: Ilene Susan Fort, Los Angeles County Museum of Art

Dawn Ades, University of Essex and Getty Institute

Whitney Chadwick, San Francisco State University

Tere Arcq, Museo de Arte Moderno, Mexico City

Katherine Conley, Dartmouth College

Michael Taylor, Philadelphia Museum of Art

Maria Elena Buszek, University of Colorado, Denver

Cortney Andrews, independent artist

Association of Art Museum Curators  
**"Your Labels Make Me Feel Stupid": Museum Labels as Art- Historical Practice**  
Concourse Meeting Room 405, Level 2  
Chairs: Cody Hartley, Museum of Fine Arts, Boston;  
Kevin M. Murphy, Crystal Bridges Museum of American Art

*Space, Seam, Scenario: The Many Operations of the Museum Label*  
Laura H. Hollengreen, Georgia Institute of Technology

*"Countercheck Your Crude Impressions": Interpretive Texts at the Museum of Fine Arts, Boston, 1872–1912*  
Kim Beil, University of California, Irvine

*Nazi Wall Text: The 1937 Degenerate Art Show*  
Kate Green, University of Texas at Austin

*"Holy Rollers" and the Dual Nature of Labeling*  
Leo G. Mazow, University of Arkansas, Fayetteville

*Warning: Explicit Display in Museums*  
Jennifer Tyburczy, Rice University

Centennial Session

**Yesterday, Today, and Tomorrow: CAA Town Hall Meeting**

West Hall Meeting Room 515B, Level 2

Chairs: Margaret Lazzari, University of Southern California

**Finish Fetish Sculpture from Los Angeles 1960s–1970s: Conservation Dilemmas**

Concourse Meeting Room 406AB, Level 2

Chair: Tom Learner, Getty Conservation Institute

*Light, Space, Surface: Poetics and Practicalities in the Display of Finish Fetish Works of the 1960s and 1970s*  
Robin Clark, Museum of Contemporary Art San Diego

*Light and Space: Specialty Shop and Hi-Tech*  
Andrew Perchuk, Getty Research Institute

*The Real and Reflected Self: Finish Fetish and the Alter Ego*  
Monica Steinberg, The Graduate Center, City University of New York

*The Intersection of Art, Industry, and Craftsmanship: Exploring Criteria for the Conservation of Finish Fetish Works of Art*  
Rachel Rivenc, Getty Conservation Institute

*The Lens of Authenticity: Strategies for Retaining Evidence of Original Fabrication While Conserving Finish Fetish Objects*  
John Griswold, Griswold Conservation Associates, LLC

**Design Education 2.0: Teaching in a Techno-Cultural Reality**

Concourse Meeting Room 404A, Level 2

Chair: Ashley John Pigford, University of Delaware

*Coding for Interaction: A Survey of Current Tools for Designers and Makers*  
Gwyn Rhabyt, California State University, East Bay

*A Case Study on Interactive and Time-Based Design from Doha, Qatar: Exploring New Methods for Teaching Technology-Centric Courses in Graphic Design*  
Michael Hersrud and Levi Hammet, Virginia Commonwealth University in Qatar

*[R]evolution of a Program: Repositioning the Graphic and Media Design Program at the Sage College of Albany*  
Sean Hovendick, Sage College of Albany

*Collaborative Design Experience with Kinetic Sculpture*  
Paul Stout and Erik Brunvand, University of Utah

**Sigmar Polke: (Art) History of Everything?**

West Hall Meeting Room 502A, Level 2

Chairs: Marcelle Polednik, Museum of Contemporary Art, Jacksonville; Charles W. Haxthausen, Williams College

*"We Petty Bourgeois!" The Post-Pop of Polke and Co.*  
Petra Lange-Berndt, University College London

*Sigmar Polke's Hot Cold War Dots*  
Rachel Jans, University of Chicago

*Sigmar Polke's Bernstein/Amber Series*  
Faya Causey, National Gallery of Art, Washington, DC

*Polke as Public Figure*  
Gregory H. Williams, Boston University

*History in the Making: The Watchtower Series and Photography*  
Marcelle Polednik, Museum of Contemporary Art, Jacksonville

Discussant: Charles W. Haxthausen, Williams College

**Live Forever: Performance Art in the Changing Museum Culture**

West Hall Meeting Room 503, Level 2

Chairs: Sandra Skurvida, Fashion Institute of Technology, State University of New York; Jovana Stokic, independent scholar

*Variations on an Audience*  
Pablo Helguera, Museum of Modern Art, New York

*Immigrant Movement International: The Artist Is Working*  
Tania Bruguera, Immigrant Movement International

*Immortality as Aesthetics: Cryonic Suspension in a Performative Mode*  
Abou Farman, The Graduate Center, City University of New York

Kathy Battista, Sotheby's Institute of Art

ARTspace

**Out of Rubble**

West Hall Meeting Room 515A, Level 2

Chairs: Susanne Slavick, Carnegie Mellon University; elin o'Hara slavick, University of North Carolina, Chapel Hill

*Sorting through Rubble: Collage for the Subject of War*  
Lisa Wainwright, School of the Art Institute of Chicago

*"And Now, over Germany, the Derelict Day Is Resumed": British and German Experiences 1945–1950*  
Veronica Davies, The Open University and University of East London

*Representing the Unrepresentable: The Photography of Nuclear Affliction in Postwar Japan*  
Claude Baillargeon, Oakland University

*War Culture*  
Kerry Oliver-Smith, Harn Museum of Art, University of Florida

*Keeping the Wound Open: The Paradox of Whitewashing Ruins*  
Kira van Lil, University of Colorado, Boulder



**How Many Billboards? Contemporary Art and the Public Sphere**  
Concourse Meeting Room 408B, Level 2  
Chairs: Gloria Sutton, Northeastern University; Nizan Shaked, California State University, Long Beach

I-140 *and* Methods of Escape  
Dee Hibbert-Jones, University of California, Santa Cruz

*Artangel and the Changing Mediascape of Public Art in the UK: From Billboards to Broadcast Media and Beyond*  
Maeve Connolly, Bauhaus-Universität Weimar

*Speech in the City*  
Kimberli Meyer, MAK Center for Art and Architecture

Sereno  
Christina Fernandez, Cerritos College

Discussant: Ken Gonzales-Day, Scripps College

Radical Art Caucus  
**Politics of the Panoramic: Spectacle, Surveillance, Resistance**  
West Hall Meeting Room 502B, Level 2  
Chair: Alan Wallach, The College of William and Mary

*The Distant Present: Panoramas, Benjamin, and History*  
Frederick Bohrer, Hood College

*“A Complete Illusion”: Nineteenth-Century Battle Panoramas and Technologies of Totalizing Vision*  
Katie Hornstein, University of Michigan

*Character Witnessing and Urban Surveillance: “Weegee the Famous” in the Naked City*  
Catherine Zuromskis, University of New Mexico

*Virtual Panopticons: The Ethics of Observation in the Digital Age*  
Johanna Gosse, Bryn Mawr College

*Panoramas, Visual Persuasion, and Video Games*  
Annabel Wharton, Duke University

**Black Venus: They Called Her “Hottentot”**  
Concourse Meeting Room 403A, Level 2  
Chair: Deborah Willis, New York University

The Baartman Diaries  
Fo Wilson, Columbia College Chicago

*Historic Retrievals: Confronting Visual Evidence and the Imaging of Truth*  
Lisa Gail Collins, Vassar College

*A.K.A. Saartjie: The Hottentot Venus in Context*  
Kellie Jones, Columbia University

*Cinderella Tours Europe*  
Cheryl Finley, Cornell University

*Virtual Baartman: Visualizing Saartjie Baartman in Second Life*  
Kalia Brooks, Museum of the African Diaspora

*The Hottentot Venus in Canada: Modernism, Censorship, and the Racial Limits of Female Sexuality*  
Charmaine Nelson, McGill University

*Sarah Baartman in Context*  
Carla Williams, Rochester Institute of Technology

**Friday, February 24**  
12:30 PM–2:00 PM

American Council for Southern Asian Art  
**Intersecting Technologies and Publics: Circulation, Viewership, and Access in South Asian Photography**  
Concourse Meeting Room 405, Level 2  
Chair: Gianna Michele Carotenuto, University of Washington

*Photography of Desire: Politics of Representation and Circulation in Abbas Ali’s Nineteenth-Century Colonial Albums*  
Zainab Cheema, University of California, Irvine

*Opium Subjects: Photography and the Visual Public Sphere in Late-Nineteenth-Century India*  
Hope Childers, Alfred University

*The People of India: Beyond the Binding*  
Jessa Farquhar, University of California, Los Angeles

Discussant: Gianna Michele Carotenuto, University of Washington

Exhibitor Session  
**How to Get Published and How to Get Read: (Arts) Journals in the Digital Age**  
Concourse Meeting Room 404B, Level 2  
Chair: Loren Diclaudio, Routledge, Taylor & Francis Group

Art Historians of Southern California  
**The State of the Discipline**  
West Hall Meeting Room 501ABC, Level 2  
Chairs: Sandra Esslinger, Mt. San Antonio College; Deana Hight, Mt. San Antonio College

*Rebooting Artistry and Its History, Theory, and Criticism*  
Donald Preziosi, University of California, Los Angeles

*A Labyrinth without a Thread: Decreating Art History*  
Jae Emerling, University of North Carolina, Charlotte

*Has Visual Studies Come of Age?*  
Bridget R. Cooks, University of California, Irvine

Exhibitor Session  
**New Media and the Revival of Traditional Media**  
Concourse Meeting Room 404A, Level 2  
Chair: Mark Gottsegen, Art Materials Information and Education Network

Beth Bergman, National Art Materials Trade Association

George O’Hanlon, Natural Pigments

Richard Frumess, R&F Handmade Prints

Scott Gellatly, Gamblin Artists Colors

ARTspace  
CAA Services to Artists Committee  
**[Meta] Mentors: Artists and Industry**  
West Hall Meeting Room 515A, Level 2  
Chairs: Reni Gower, Virginia Commonwealth University; Vesna Pavlovic, Vanderbilt University

*Sculptural Effects and Fabrication for the Motion Picture Industry*  
Kirk Starbird, independent artist

*John Michael Kohler Art Center: Arts/Industry Residency*  
Sue Johnson, St. Mary’s College of Maryland

*MAK Center for Art and Architecture at the Schindler House Residence Program*  
Kimberli Meyer, MAK Center for Art and Architecture at the Schindler House

*Interactive Web for Digital Agencies*  
Andre Yi, independent artist

*Documentary Photography/Online Book Production*  
Dan Milnor, independent artist

CAA Publications Committee  
**Art Criticism**  
Concourse Meeting Room 403A, Level 2  
Chairs: Randall C. Griffin, Southern Methodist University; Anthony Elms, independent curator

Saul Ostrow, Cleveland Institute of Art

Michael Corris, Southern Methodist University

Amanda Beech, University of Kent

CAA Museum Committee  
**Curators in the Spotlight: Dealing with Controversy and the Unexpected in Developing and Presenting Recent Exhibitions**  
Concourse Meeting Room 409AB, Level 2  
Chairs: Holly Rachel Harrison, Los Angeles County Museum of Art; Nancy Mowll Mathews, Williams College Museum of Art

Art, Politics, and Hitler’s Early Years in Vienna: *Thoughts on a Controversy*  
Deborah M. Rothschild, Williams College Museum of Art

*Croatia Rising: Repackaging Cultural Patrimony*  
Laurel Reed Pavic, Oregon College of Art and Craft

*From Local to Global: How a Small College Art Gallery Landed on the World Stage*  
Leonie Bradbury, Montserrat College of Art

National Council of Art Administrators  
**Hot Problems/Cool Solutions in Arts Leadership**  
West Hall Meeting Room 503, Level 2  
Chair: Jim Hopfensperger, Western Michigan University

Sergio Soave, Ohio State University

Jim Hopfensperger, Western Michigan University

**Friday, February 24**  
12:30 PM–2:00 PM

**POSTER SESSIONS**  
Concourse Foyer, Level 1, Los Angeles Convention Center

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

*Where Kitsch Meets Custom: Recent Native American Architecture in Northern California*  
Julia Alderson, Humboldt State University

*Reflecting Quetzalcoatl: Teaching Art and Social Change in Middle Georgia*  
Valerie Aranda, Georgia College; and Sandra Godwin, Georgia College

*Fresco Hunting in Bulgaria*  
Georgia Gene Berryhill, University of Maryland, University College

*All at Once: Mark-Making, Writing, and the Ideation Process*  
Kristin Carlson, independent scholar

*Actively Teaching Artists Art Theory/Aesthetics*  
Kathleen Desmond, University of Central Missouri

*Visualizing Venice: Tracking Historical Change with New Technologies*  
Alexandra Dodson and Erica Sherman, Duke University

*Looking at Greek Vases: Mobile Technology in Undergraduate Research and Education*  
Mary C. Fournier, University of South Florida

*Teaching Pranks*  
Beauvais Lyons, University of Tennessee

*The Object Game*  
Sheryl Oring, University of North Carolina, Greensboro; and Edward Sterrett, University of California, San Diego

*Practicing Art in Public/Diversity Arts in Action*  
Terry Plater, Cornell University

*Incorporating Research in the Studio: A Case Study of Faculty/Librarian Collaboration*  
Shari Salisbury and Jane Lawrence, University of Texas at San Antonio

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

**Artists in Times of War and Revolution**

Concourse Meeting Room 408B, Level 2

Chair: Pamela Karimi, University of Massachusetts, Dartmouth

Wafaa Bilal, New York University

Salwa Mikdadi, Emirates Foundation

Nada Shabout, University of North Texas

Sandra Skurvida, Fashion Institute of Technology, State University of New York

Association of Historians of American Art

**Ideology, Industry, and Instinct: The Art of Labor**

Concourse Meeting Room 402AB, Level 2

Chairs: Wendy Katz, University of Nebraska, Lincoln; Brandon K. Ruud, Sheldon Museum of Art

*Graphic Consciousness: The Visual Culture and Institutions of the Industrial Labor Movement at Midcentury*

John Ott, James Madison University

*Ad Reinhardt: Mystic or Materialist? Priest or Proletariat?*

Annika Marie, Columbia College Chicago

*Local and Collective: Sharon Lockhart’s Lunch Break in Maine*

Beth Finch, Colby College Museum of Art

Italian Art Society

**Urbanism in Italy: From the Roman City to the Modern Age**

Concourse Meeting Room 406AB, Level 2

Chairs: Areli Marina, University of Illinois, Urbana-Champaign; Phillip Earenfight, Dickinson College

*Off the Grid: Urban Armatures and Traffic Jams in Ancient Rome*

Diane Favro, University of California, Los Angeles

*Brick Architecture and Political Strategy in Early Modern Siena*

Max Grossman, University of Texas at El Paso

*Monumental Transformations: Architecture and the Eternal City in Flux*

Guendalina Ajello Mahler, independent scholar

The Center for Craft, Creativity and Design, Inc.

**Windgate Fellowship Program: A Case for Funding Professional Development Opportunities for Graduating Seniors**

Concourse Meeting Room 408A, Level 2

Chair: Stephanie Moore, The Center for Craft, Creativity & Design, Inc.

Aaron McIntosh

Jeremy Holmes

Elizabeth Staiger

Women’s Caucus for Art

**Irregular Experiences: Multigenerational Stories of Feminists in Art, Forty Years of the Women’s Caucus for Art**

Concourse Meeting Room 403B, Level 2

Chairs: Diane Burko, independent artist, Philadelphia

Judith K. Brodsky, Institute for Women and Art, Rutgers, The State University of New Jersey

Dail Chambers, Yeyo Arts Collective

Ann Sutherland Harris, University of Pittsburgh

Anu Sud Hittle, Washington University in St. Louis

Niku Kashef, California State University, Northridge

Muriel Magenta, Arizona State University

American Institute of Graphic Arts

**Business Meeting**

West Hall Meeting Room 502A

Community College Professors of Art and Art History

**Business Meeting**

West Hall Meeting Room 511BC

Diasporic Asian Art Network

**Business Meeting**

Concourse Meeting Room 407

Public Art Dialogue

**Business Meeting**

West Hall Meeting Room 502B

**Friday, February 24**

2:30 PM–5:00 PM

ARTspace

**Annual Distinguished Artists’ Interviews**

West Hall Meeting Room 515A, Level 2

Mary Kelly, University of California, Los Angeles, will be interviewed by Johanna Burton, Bard College Center for Curatorial Studies. Martin Kersels, California Institute of the Arts, will be interviewed by Ian Berry, the Tang Museum.

Historians of Netherlandish Art

**Affect and Agency: The Netherlandish Portrait (1400–1750)**

West Hall Meeting Room 511BC, Level 2

Chair: Ann Jensen Adams, University of California, Santa Barbara

*Facing North: Theory and Practice of Portraiture in Holland around 1600*

Ricardo de Mambro Santos, Willamette University

*Display of Faith: The Religious “Professional” Portrait in the Netherlands and the Question of Collective Identity in Troubled Times*  
Edward Wouk, The Metropolitan Museum of Art

*After-Images of Erasmus: The Humanist Portrait in Early Sixteenth-Century Netherlands*

Marisa Anne Bass, Columbia University

*“A Rather Engaging Gaucherie”: Gerrit van Honthorst’s Portrait Historié of King Charles I and His Wife Queen Henrietta Maria as Apollo and Diana*

Sheila D. Muller, University of Utah

*The Cuyp Workshop and the Construction of Social Identity in Dordrecht*

John Loughman, University College Dublin

**Concerning the Spiritual in Art: Kandinsky’s Radical Work at 100**

Concourse Meeting Room 408A, Level 2

Chairs: Susan J. Baker, University of Houston, Downtown; Valerie Hedquist, University of Montana

*Wassily Kandinsky and the Ether of Space as the Meta-Reality and Medium of Modernism*

Linda Dalrymple Henderson, University of Texas at Austin

*The Politics of “the Spiritual in Art” in Russia*

Sarah Warren, Purchase College, State University of New York

*Wassily Kandinsky’s Affective Formalism*

Todd Cronan, Emory University

*The Problem of Life and the Problem of Positivism: Kandinsky, Nietzsche, and Wittgenstein on Art and Science*

Michael R. Smith, Institute for Doctoral Studies in the Visual Arts

Discussant: Riccardo Marchi, University of South Florida

Centennial Session

**The Eye, the Hand, the Mind: Revelations**

West Hall Meeting Room 515B, Level 2

Chair: Susan Ball, New York Foundation for the Arts

Judith K. Brodsky, Institute for Women and Art, Rutgers, The State University of New Jersey

Craig Houser, City College of New York, City University of New York

Karen J. Leader, Florida Atlantic University

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

Julia Sienkewicz, Duquesne University

Christine L. Sundt, *Visual Resources: An International Journal of Documentation*

Holland Cotter, *The New York Times*

Stanley N. Katz, Princeton University

**Avant ’68: France and the Transnational Flow of Culture in the Global “Long Sixties”**

Concourse Meeting Room 404A, Level 2

Chairs: Noit Banai, Tufts University and School of the Museum of Fine Arts; Hannah Feldman, Northwestern University

*Making Awful Music Together: The Jam Sessions of Asger Jorn and Jean Dubuffet*

Sarah K. Rich, Pennsylvania State University

*“There Really Is No Substitute for Participation!” The Techno-Geographies of GRAV*  
Ágnes Berecz, Pratt Institute

Les Orgues de Flandre *and the Limits of Architecture*

Sean Weiss, Baruch College and The Graduate Center, City University of New York

*Été ’70: The Plein-Air Exhibitions of Supports-Surfaces*  
Rosemary O’Neill, Parsons, The New School for Design

Elles Voient Rouge: *Women’s Art in France Before and After ’68*  
Rakhee Balaram, Jawaharlal Nehru University

**Is It Time to Question the “Privileging” of Visual Art?**

Concourse Meeting Room 409AB, Level 2

Chairs: Greta Berman, The Juilliard School; Ellen K. Levy, independent artist, New York

*What Has Happened to the “Peak Shift” Theory and Other Related Ideas about Art? A Conversation with Elizabeth Laura Seckel*  
Greta Berman, The Juilliard School; Elizabeth Laura Seckel, University of California, San Diego

*A Conversation about Ocular Centricity*

Ellen K. Levy, independent artist, New York; Anjan Chatterjee, University of Pennsylvania

*An Interview with John Onians*

Carl Schoonover, Columbia University; John Onians, University of East Anglia, Norwich

*Brain Music*

David Rosenboom, California Institute of the Arts

*Sniffing Booth*

Siddharth Ramakrishnan, Columbia University

**Flying Solo: The Opportunities and Challenges Presented to the Solitary Art Historian in a Small College**

Concourse Meeting Room 405, Level 2

Chairs: Laura J. Crary, Presbyterian College; William Ganis, Wells College

*Curricular and Pedagogical Strategies for Solo Flyers in Studio Departments*

Lisa DeBoer, Westmont College

*No Art Historian Is an Island*

Amy Von Lintel, West Texas A&M University

*Between Scylla and Charybdis: One Educator’s Personal Odyssey from Classicist to Generalist in Three Years*  
Kimberly Busby, Angelo State University

*The Solitary Art Historian in a Liberal Arts College: Strategies for Aligning Faculty and Student Research*  
Gregory Gilbert, Knox College



**Conceptual Art as Comedic Practice**

Concourse Meeting Room 402AB, Level 2  
Chairs: Heather Diack, Keene State College; Louis Kaplan, University of Toronto

*Ontological Indifference: On Comedy, Photography, and Conceptual Art*

Aron Vinegar, Ohio State University

*Conceptual Work and Domestic Play*

Emily Liebert, Columbia University

*In Soviet Russia, the Joke Tells You: Humor in the Work of Komar and Melamid*

Ksenya Gurshtein, National Gallery of Art

*Ludic Conceptualism: Bas Jan Ader, a Dutchman Playing Abroad*

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

*Comedy as Conceptual Art Strategy*

Sara Greenberger Rafferty, Suffolk County Community College

**Tracking the Movement of Investigatory Art**

West Hall Meeting Room 501ABC, Level 2  
Chairs: Martin Gantman, independent artist; Gina Dabrowski, independent artist

*Investigatory Art 1969–2010: Technological Innovation, Sociability, and Immediate Experience*

Edward A. Shanken, University of Amsterdam

*Asking Questions: The Interview as Artistic Form*  
Ruth Erickson, University of Pennsylvania

*Visualizing Global Resources: An Experiment in Critical-Aesthetic Research*

Emily Eliza Scott, Zurich University of the Arts

*The Disquieting Image: Tracing the Visual Essay*  
Luisa Greenfield, independent artist

*A Sebaldian Method of Art*

Lise Patt, Institute of Cultural Inquiry

*Keywords Project: Historicizing the Concept as Action in Investigatory Art Practice*

Orianna Cacchione, University of California, San Diego

Historians of Eighteenth-Century Art and Architecture

**Pictures in Place: Depicting Location and the Siting of Representation in the Eighteenth Century**

Concourse Meeting Room 408B, Level 2

Chair: Craig Ashley Hanson, Calvin College

*Place as a Thing: Chinese Screens in Dutch Colonial Contexts*  
Dawn Odell, Lewis and Clark College

*From “Salon” to Altar: Relocating Religious Art in Eighteenth-Century Paris*

Hannah Williams, University of Oxford

*A Surplus of Frames: Allegorizing Collecting in the 1720 Stallburg Installation*

Julie M. Johnson, University of Texas at San Antonio

*Paintings in Country Houses and the Development of British Cultural Heritage*

Jocelyn Anderson, Courtauld Institute of Art

*Branding Shakespeare: Boydell’s Shakespeare Gallery and the Politics of Display*

Heather McPherson, University of Alabama at Birmingham

**Information Visualization as a Research Method in Art History**

West Hall Meeting Room 502A, Level 2

Chairs: Christian Huemer, Getty Research Institute; Lev Manovich, University of California, San Diego

*Visualizing the Ecology of Complex Networks in Art History*  
Maximilian Schich, Northeastern University

*Geoinformatics and Art History: Visualizing the Reception of American Art in Western Europe, 1948–1968*

Catherine Dossin, Purdue University

*Interactive Mapping of the Agents of the Art Market in Europe (1550–1800)*

Sophie Raux, Université Lille Nord de France

*Visualizing Art, Law, and Markets*

Victoria Szabo, Duke University

*Lithics Visualization Project for Analysis of Patterns and Aesthetic Presentation*

Georgia Gene Berryhill, University of Maryland

*Information Visualization and Museum Practice*

Piotr Adamczyk, Google and University of Illinois, Urbana-Champaign

Art History Open Session

**Theory, Method, and the Future of Precolumbian Art History**

Concourse Meeting Room 403B, Level 2

Chair: Cecelia F. Klein, University of California, Los Angeles

*The Ethos of Conflict and Naturalistic Representation*  
Esther Pasztory, Columbia University

*Now You See It, Now You Don’t: Ancient American Art and the Museum*

Mary Miller, Yale University

*What Do You Say When There Are No Words?*

Elizabeth Hill Boone, Tulane University

*Looking Back at the Future of the History of Precolumbian Art*  
Thomas Bitting Foster Cummins, Harvard University

Discussants: Carolyn Dean, University of California, Santa Cruz; Claudia Brittenham, University of Michigan

International Center of Medieval Art

**Res et significatio: The Material Sense of Things in the Middle Ages**

Concourse Meeting Room 407, Level 2

Chairs: Aden Kumler, University of Chicago; Christopher Lakey, Johns Hopkins University

*The Matter of Ornament: Translation and Making in the Eleventh Century*

Ittai Weinryb, Bard Graduate Center

*The Nef of St. Ursula: An Object Adrift*

Christina Normore, Northwestern University

*Blood Matters: Making Sense of Traces of Blood*  
Beate Fricke, University of California, Berkeley

*Kinks in the Fabric of Early Netherlandish Painting*  
Amy Powell, University of California, Irvine

**Ambas Americas: Both Americas**

Concourse Meeting Room 403A, Level 2

Chair: Kathie Manthorne, The Graduate Center, City University of New York

Mary-Kate O’Hare, Newark Museum

Elizabeth Glassman, Terra Foundation for American Art

Gabriel Perez-Barreiro, Coleccion Cisneros

Jorge Daniel Veneciano, Sheldon Museum of Art

Anne Whitelaw, Concordia University

**Architecture and Race**

West Hall Meeting Room 502B, Level 2

Chair: Brian L. McLaren, University of Washington

*Chinks in the Works: Race, Labor, and the Production of Modern Siamese Architecture in the Early Twentieth Century*  
Lawrence Chua, Cornell University

*“Hawaiianness” and the Fiftieth State Capitol*

Kelema Lee Moses, Pennsylvania State University

*Ernst Neufert, National Socialism, and the Humanist Tradition in Architecture*

Nader Vossoughian, New York Institute of Technology

*Tropical Architecture: Comfort and the Tropical Body*  
Vandana Baweja, University of Florida

*Urban Renewal and Its Discontents: Oswald Mathias Ungers’s Asihaus for IBA 1984–1987*

Esra Akcan, University of Illinois, Chicago, and Berlin Institute for Advanced Study

**Intersections between Art and Dance in the Twentieth Century**

Concourse Meeting Room 404B, Level 2

Chair: Robert R. Shane, College of Saint Rose

*Tango Magic City*

Tara Ward, Boston University

*Sophie Taeuber’s Visceral Abstraction*  
Nell Andrew, University of Georgia

*“I’d Like to Dance Like a Madman”: Flamenco and Surrealism*  
Analisa Leppanen-Guerra, DePaul University

*Modern Shenanigans at a Filling Station Designed by Paul Cadmus*  
Jane Dini, Detroit Institute of Arts

*Collaboration, Movement, Projection: The Interdisciplinary Structure of Lucinda Childs’s Dance, 1979*

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

Centennial Session

**Connections: Architecture and Design in Los Angeles at Midcentury**

Bing Theater, Plaza Level, Bing Center, Los Angeles Time Central Court entrance, East, Los Angeles County Museum of Art  
Chair: Ruth Weisberg, University of Southern California

Wim de Wit, Getty Research Institute

Wendy Kaplan, Los Angeles County Museum of Art

Louis Danziger, graphic designer

Ray Kappe, architect

Gere Kavanaugh, designer

Bobbye Tigerman, Los Angeles County Museum of Art

**Los Angeles Writes Itself: LA Art Journals from the 1960s to the Present**

Concourse Meeting Room 406AB, Level 2  
Chairs: Damon Willick, Loyola Marymount University; Kristina Newhouse, independent critic and curator

Jacki Apple, Art Center College of Design and *High Performance* Magazine

Ellen Birrell, *X-TRA Contemporary Art Quarterly*

Susan Kandel, *Art Issues* and *Arttext*

Thomas Lawson, *East of Borneo* and California Institute of the Arts

Robert Smith, Los Angeles Institute of Contemporary Art

**Friday, February 24**

5:30 PM–7:00 PM

**CAA Annual Members’ Business Meeting and Reception**

West Hall Meeting Room 503, Level 2

Keynote Address, April Greiman  
You are cordially invited to toast the conclusion of the Centennial year.

Society of Contemporary Art Historians

**Digging Where You Stand**

Concourse Meeting Room 409AB, Level 2  
Chairs: Suzanne Hudson, University of Illinois; Richard Meyer, University of Southern California

Kellie Jones, Columbia University

Michelle Kuo, *Artforum*

Frank Smigiel, San Francisco Museum of Modern Art

Arts Council of the African Studies Association  
**What Is the What: Time and Variability in African Art**  
Concourse Meeting Room 404B, Level 2  
Chair: Karen E. Milbourne, National Museum of African Art, Smithsonian Institution

*Time in Relation to Art Production*  
Theo Eshetu, independent artist

*Challenges in Conserving Time-Based Artworks*  
Jeffrey Martin, independent scholar

*Time-Based Media*  
Sue Williamson, independent artist

African Metropole—Sonic City, Lagos  
John Pepper, Ramapo College

*Waiting and Other Critical Strategies of Time in Contemporary Art*  
Amy Powell, University of Wisconsin, Madison

Southern Graphics Council  
**COACTION: Innovative Printmaking Collaborations**  
Concourse Meeting Room 406AB, Level 2  
Chair: Candace Marie Nicol, Southern Graphics Council International

PLATFORM: *A Collaboration with Texas Advanced Computing Center, University of Texas at Austin*  
Francesca G. Samsel, independent artist

*Multiplicity in Collaboration and Community*  
Sang-Mi Yoo, Texas Tech University

We Have a Dream: *An Ohio University and University of Tennessee, Knoxville, Collaborative Project*  
Althea Murphy-Price, University of Tennessee; Haylee Ebersole, Ohio University

New Media Caucus  
**Code as Craft: Programming in the Art and Design Curriculum**  
Concourse Meeting Room 402AB, Level 2  
Chair: Michael Salmond, Florida Gulf Coast University

*Artists' Machines: Postdigital Design Education for the Real World*  
Ashley John Pigford, University of Delaware

*Code: Intellectual Property, Fair Use, and Plagiarism*  
Rachel Beth Egenhoefer, University of San Francisco; Joel Swanson, University of Colorado at Boulder

*The New Program: Computational Thinking in Graphic Design Practice and Pedagogy*  
Keon Pettitway, East Carolina University

*Fostering Play and Rewarding Failure in the Pedagogy of Programming*  
Jason Bernagozzi, Alfred State College, State University of New York

Metabellum: *Teaching Code through Collaborative Interdisciplinary Performance*  
Victoria Bradbury, Ball State University

Advanced Placement Program in Art History, The College Board  
**Teaching with Fire: Creative Pedagogy for Art History**  
Concourse Meeting Room 403B, Level 2  
Chairs: Allie Terry-Fritsch, Bowling Green State University; John Gunnin, The College Board and Corona del Mar High School

Art Libraries Society of North America  
**Collaboration, Access, Sustainability: The Future of Image Research Collections**  
West Hall Meeting Room 511BC, Level 2  
Chairs: Tony White, Indiana University Bloomington; Laura Graveline, Dartmouth College

*Picturing the Future: Private Collections and Public Institutions*  
Inge Reist, Frick Art Reference Library

*Digital Humanities and New Emerging Paradigms for Librarians*  
Ann Whiteside, Harvard University

*The Evolution of Corporate-Personal-Public Image Collections: Implications for Research and Preservation*  
Andrea Copeland, Indiana University

*Yours, Mine, and Our Common Cultural Heritage: Losing Control of Digital Visual Information*  
Joane Beaudoin, Wayne State University

American Council for Southern Asian Art  
**Business Meeting**  
Concourse Meeting Room 405

Art Historians of Southern California  
**Business Meeting**  
West Hall Meeting Room 501ABC

Asian American Women's Art Association  
**Business Meeting**  
Concourse Meeting Room 407

Japan Art History Forum  
**Business Meeting**  
Concourse Meeting Room 404A

Pacific Arts Association  
**Business Meeting**  
Concourse Meeting Room 408B

Visual Culture Caucus  
**Business Meeting**  
Concourse Meeting Room 403A

**Friday, February 24**

5:30–7:30 PM

**ARTexchange**  
Concourse Foyer  
Free and open to the public. Cash bar available.

**Saturday, February 25**

9:30 AM–12:00 PM

Pacific Arts Association  
**The Body Politic: The Role of Body Art and Anthropomorphic Depictions in Oceanic Societies**  
Concourse Meeting Room 404A, Level 2  
Chair: Anne E. Guernsey Allen, Indiana University Southeast

*Bodily Transformations: The Sociopolitics and Symbolic Inversions of Men as Pigs and Pigs as Men in a Pacific Island Chieftainship*  
Nancy Lutkehaus, University of Southern California

*Body Ornaments and Tattooing: Canoes, Shields, Images: Ornamental Equivalences and Translations as Social Markers in Western and Nggela Provinces, Solomon Islands*  
Deborah Waite, University of Hawai'i

*Hawaiian Bodyscape: Hair Rituals ca. 1800*  
Teri Sowell, University of California, San Diego

*Moko as Politics, Politics as Moko 1813–1840*  
Ngarino Ellis, University of Auckland

*Tiki Kitsch, American Appropriation, and the Disappearance of the Pacific Islander Body*  
Dan Taulapapa McMullin

American Society for Hispanic Art Historical Studies  
**New Research in the Early Modern Hispanic World**  
West Hall Meeting Room 511BC, Level 2  
Chairs: Michael A. Brown, Denver Art Museum; Sofia Sanabraís, Los Angeles County Museum of Art

*Old Meets New: Classicizing Visions in Diego de Valadés's Rhetorica Christiana*  
Laura Leaper, Institute of Fine Arts, New York University

*Soldier Ecclesiasticus: Images of the Archangel Michael in New Spain*  
Niria Leyva-Gutiérrez, Institute of Fine Arts, New York University

*Dovetailed Cultures*  
Sylvia Shorto, American University of Beirut

*"A Palace for the Maize": The Granary of Granaditas in Guanajuato and the Neoclassical Civic Architecture in Colonial Mexico*  
Luis Gordo-Peláez, University of Texas at Austin

*Visible Empire: Science, Imperial Knowledge, and Visual Evidence in the Hispanic World*  
Daniela Bleichmar, University of Southern California

**Tourism (and) Culture, Part II**  
Concourse Meeting Room 406B, Level 2  
Chair: Laurie Beth Clark, University of Wisconsin

*Negotiating the Visual Culture of Antarctica in the Artwork of Anne Noble*  
Lisa Bloom, University of California, San Diego

Max among Some of His Favorite Dolls: *Max Ernst's Tourist Aesthetic*  
Carolyn Butler Palmer, University of Victoria

The Journey West: *Seeing and Selling America in Beijing*  
Dan Wang, Columbia College Chicago; Stephanie Rothenberg, University at Buffalo, State University of New York

*Rubbernecking from the White Cube: The Art of Disaster Tourism and Post-Katrina New Orleans*  
Megan Koza Young, Spencer Museum of Art, University of Kansas

Discussant: Kate Flint, University of Southern California

**Agents of Social Change: Women Artists and Women Patrons in Postrevolutionary Mexico**  
West Hall Meeting Room 503, Level 2  
Chair: Gina Costa, Snite Museum of Art, University of Notre Dame

*"For Liberation and for Life": Elizabeth Catlett as an Agent of Social Change at the Taller de Gráfica Popular, 1946–1966*  
Melanie Herzog, Edgewood College

*Rina Lazo: Beyond Diego Rivera and the Taller de Gráfica Popular*  
Linda Williams, University of Puget Sound; John Lear, University of Puget Sound

*Emmy Lou Packard and the Promotion of Postrevolutionary Mexico in San Francisco, California*  
Amy Galpin, San Diego Museum of Art

*Lola Cueto and the Teatro Nahual*  
Terri Geis, Pomona College Museum of Art

*Intersections: Emily Edwards's 1932 Map of Mexico City and Its Surroundings, Today and Yesterday*  
Delia Cosentino, DePaul University

**Pacific Standard Time and Chicano Art: A New Los Angeles Art History**  
Concourse Meeting Room 403A, Level 2  
Chair: Karen Mary Davalos, Loyola Marymount University

MEX/LA: "Mexican" Modernism(s) in Los Angeles  
Rubén Ortiz-Torres, University of California, San Diego

*X Marks the Spot: LA Xicano and Art History*  
Chon A. Noriega, University of California, Los Angeles

*Curating in the Chicano Art Rearview Mirror: The Mexican American Generation*  
Terezita Romo, San Francisco Foundation

*Mural Remix: An Artist's Intervention into the Discourse of Chicano Muralism*  
Sandra de la Loza, independent artist

*What Does Inclusion Look Like? New American Art Histories*  
Karen Mary Davalos, Loyola Marymount University



**“Disrupt this Session”: Rebellion in Art Practices Today**

Concourse Meeting Room 403B, Level 2

Chair: Wendy DesChene, Auburn University

*WTF: It's Only a Sticker*

Catherine Tedford, St. Lawrence University

*Strategies of Resistance in Contemporary Art*

Selene Preciado, Museum of Latin American Art

*Unauthorized Autonomy, Invisible Venue*

Christian L. Frock, Invisible Venue

*Monsantra: A New Agricultural Revolution*

Jeff Schmuki, Plantbot Genetics

Discussant: Owen Mundy, Florida State University

**Chewing on Words: Reconsidering Text in Its Materiality**

Concourse Meeting Room 402AB, Level 2

Chairs: Carol Emmons, University of Wisconsin, Green Bay;

Paul F. Emmons, Virginia Tech, Washington-Alexandria Center

*Hidden Texts and the Self: Tang Dynasty (618–907 CE) Epitaph**Stones as Literary Identity for the Deceased*

Chao-Hui Jenny Liu, New York University

*Text and Textures: The Material Nature of Words in Early**Medieval Manuscripts*

Benjamin C. Tilghman, George Washington University

*Written in the Sky or Reduced to Pulp: The Stuff that Words**Are Made Of*

Barbara Balfour, York University

*Still Texts: The (Im)Materiality of Language in Jenny Holzer's Work*

Navjotika Kumar, Kent State University

*What It Means to Wonder: The Use of Text in Time-Based and**Interactive Sculpture*

Alicia Eggert, Bowdoin College

**Gendering the Posthuman**

Concourse Meeting Room 405, Level 2

Chairs: Christine Filippone, Millersville University; Julie Wosk,

State University of New York, Maritime College

*Lee Bontecou: Animals, Bodies, Machines*

Mona Hadler, Brooklyn College and The Graduate Center,

City University of New York

*1968/2004: From the Portapak to Web 2.0*

Cadence Kinsey, University College London

*Feminist Bio-Art and Posthuman (Re)Generation*

Irina Aristarkhova, Pennsylvania State University

*Beautiful Vision for the Twenty-First Century: Mariko Mori's**Capsule Aesthetic*

Kate Mondloch, University of Oregon

**The Materiality of Art: Evidence, Interpretation, Theory, Part II**

Concourse Meeting Room 407, Level 2

Chairs: Kathryn B. Gerry, University of Kansas; Francesco Lucchini,

University of Warwick

*Assemblage and the Materiality of Goldsmiths' Work*

Francesco Lucchini, University of Warwick

*From Wood to Canvas: Leonardo da Vinci's Drapery Studies on**Tela di Lino and His Venetian Contemporaries*

Hanna Baro, Heidelberg University

*Patterns and Preferences in the Consumption of Paintings on Paper,**Cloth, and Panel in Sixteenth-Century Antwerp*

Robert Mayhew, Duke University

*Specific Materiality and Intention*

Michael Schreyach, Trinity University

Discussant: Kathryn Gerry, University of Kansas

**Mobile Art: The Aesthetics of Mobile Network Culture****in Place Making, Part II**

Concourse Meeting Room 406A, Level 2

Chairs: Hana Iverson, Rutgers, The State University of

New Jersey; Mimi Sheller, Drexel University

I-5\_Passing/52 Food Marts Project

Christiane Robbins, Jetztzeit

*Narration in Hybrid Mobile Environments*

Martha Ladly, Ontario College of Art and Design

*Silver (Gateways): Being Here and Everywhere Now*

Jenny Marketou, independent artist

*Mechanics of Place: Textures of Tophane*

Sarah Drury, Temple University

*ManifestAR: An Augmented Reality Manifesto*

John Craig Freeman, Emerson College

**Tracing the Index in Art History and Media Theory, Part I**

Concourse Meeting Room 404B, Level 2

Chairs: Jeanette Kohl, University of California, Riverside;

Mirjam Wittmann, Freie Universität Berlin

*Toward an Archaeology of the Index*

Claire Joan Farago, University of Colorado, Boulder, and

University of York

*St. Veronica Iconography and the Indexicality Paradigm 1350–1650*

Noa Turel, University of California, Santa Barbara, and Center for

Advanced Study in the Visual Arts, National Gallery of Art

*The Monochrome and the Blank Photograph*

Brendan Fay, University of Michigan

*Negotiating Indexicality in Chinese Moving-Image Installations*

Birgit Hopfener, Ruprecht-Karls-Universität Heidelberg

*Trace and Disappearance*

Hagi Kenaan, Tel Aviv University

Discussant: Lisa Saltzman, Bryn Mawr College

**The 1930s**

West Hall Meeting Room 501ABC, Level 2

Chair: Jordana Mendelson, New York University

*Brassäi's Paris de nuit and the Social Fantastic*

Kim Sichel, Boston University

*Spatiality as a Modernist Strategy in Late 1930s Britain*

Jutta Vinzent, University of Birmingham

*David Smith and the Avant-Gardes of Europe*

, Loyola University

*Isamu Noguchi, Social Activism, and the Reinvention of**Sculptural Practice*

Amy Lyford, Occidental College

*Activism in Exile: Gisèle Freund Photographs the Avant-Garde*

Pepper Stetler, Miami University

**Luminous Currents: Homo Sapiens Technologica and the Return of Postpainterly Abstraction**

Concourse Meeting Room 408B, Level 2

Chairs: Andrea Pappas, Santa Clara University; JoAnne Northrup,

Nevada Museum of Art

*“And Love Comes in at the Eye”*

Karen Wilkin, independent scholar

*Modernizing Mediums Today*

Lane Relyea, Northwestern University

*Cycles of No Return: A Post-Avant-Garde Investigation of**Postpainterly Abstraction*

Paul Hertz, School of the Art Institute of Chicago

*Beauty and the Digital Black Swan*

Richard Rinehart, Bucknell University

**Discussants:** Jennifer Steinkamp, University of California,

Los Angeles; Frances Colpitt, Texas Christian University

**The Body as a Site of Political Intervention in Contemporary Middle Eastern Art**

Concourse Meeting Room 409AB, Level 2

Chairs: Staci Gem Scheiwiller, California State University, Stanislaus;

Pamela Karimi, University of Massachusetts, Dartmouth

*The Body as a Trigger*

Wafaa Bilal, New York University

*Gender and Exposure in Contemporary Iranian Photography*

Andrea D. Fitzpatrick, University of Ottawa

*Striptease at the Checkpoint: Sharif Waked's Chic Point: Fashion**for Israeli Checkpoints*

Alma Mikulinsky, University of Hong Kong

*Veil as Text/Text as Veil: The Inscribed Bodies of Shirin Neshat,**Mona Hatoum, and Lalla Essaydi*

Stacy Schultz, University of Texas at El Paso

Association of Historians of American Art

**American Symbolism**

West Hall Meeting Room 502A, Level 2

Chair: Erika Schneider, Framingham State University

*A Two-Step Waltz between Realism and Symbolism: Winslow Homer's**Summer Night (1890)*

Hélène Valance, Université Paris Diderot

*A Dreamer and Painter: Symbolism, Mysticism, and the Psychology of**Dreaming in the Art of Arthur B. Davies*

Emily W. Gephart, School of the Museum of Fine Arts, Boston

*Symbolist Resonance between an American Photographer and a**Belgian Writer: Steichen and Maeterlinck (1901–1903)*

Lucy L. Bowditch, College of Saint Rose

Discussant: Michelle Facos, Indiana University

Art History Open Session

**Art and Architecture in Europe: 1600–1750**

Concourse Meeting Room 408A, Level 2

Chair: John Beldon Scott, University of Iowa

*A New Samson: Scipione Borghese and the Representation of**Nepotism in the Vatican Palace*

Karen J. Lloyd, Tulane University

*Rhetoric and Narrative in the Architecture of Carlo Rainaldi*

Jason Ciejka, Agnes Scott College

*Artistic Practices and Raw Materials for the Collaborative Art Form**of the Festino in Baroque Palermo (1625–1750)*

Sabina de Cavi, Getty Research Institute

*The Bourbon Theater of State: Decorating the Royal Palace at Portici**(1744–1745)*

Robin L. Thomas, Pennsylvania State University

*Revealing the Crossroads of Paris at the Cusp of the Revolution: The**Works of Henri-Louis Duhamel du Monceau at the Clos Saint-Lazare*

Simone Zurawski, DePaul University

**Pop and Politics, Part II**

West Hall Meeting Room 502B, Level 2

Chairs: Allison Unruh, independent scholar; Kalliopi Minioudaki,

independent scholar

*Life against Death: Claes Oldenburg's Politics of the Provisional*

Nadja Rottner, University of Michigan, Dearborn

*The Omission of Poverty and Paranoia: Spectators and Effects in**Warhol's Films*

William McManus, Rhode Island School of Design

*Warhol's Race Riots and Civil Rights*

Martin A. Berger, University of California, Santa Cruz

*Pop Iconography on Both Sides of the Iron Curtain: Alina**Szapocznikow and Roman Cieřlewicz*

Agata Jakubowska, Adam Mickiewicz University

*All-American Political Pop from North of the Border to Way South*

Robert Storr, Yale University

Saturday, February 25

10:00 AM–12:00 PM

ARTspace  
**Art in the Public Realm: Activism and Interventions**  
West Hall Meeting Room 515A, Level 2  
Chairs: Jacki Apple, Art Center College of Design; Tim Nolan, independent artist; and Conrad Gleber, LaSalle University

Maureen Connor, The Institute for Wishful Thinking and Queens College, City University of New York

Marisa Jahn, REV and People’s Production House

Ed Woodham, Art in Odd Places

Jenny Brown, University of Sydney

Saturday, February 25

12:00–1:00 PM

ARTspace  
**Un-Space Ground: The Unvisited, Unnamed, and Uninhabited Empty Areas beneath the Normally-Used Parts of the Urban Landscape**  
Location to be announced.  
A live site specific public performance event curated by Ed Woodham and Deborah Oliver and presented by Art in Odd Places and Performance Exchange.

Saturday, February 25

12:30 PM–2:00 PM

Design Studies Forum  
**Design, Thing Theory, and the Lives of Objects**  
West Hall Meeting Room 503, Level 2  
Chair: Leslie Atzmon, Eastern Michigan University

*The Thingness of Making: Attending to Production and the Appropriation of the Handmade in Contemporary Design Practice*  
Catharine Rossi, Edinburgh College of Art

*Distributing Stresses: A Consideration of the Lives of Human and Nonhuman Things in the Eames DCM Chair*  
Michael Golec, School of the Art Institute of Chicago

*Neo-Animism and Design: A New Paradigm in Object Theory*  
Betti Marenko, Central Saint Martins College of Art and Design

Art Spaces Archives Project  
**What Is Alternative Today about “Alternative Art Spaces”?**  
West Hall Meeting Room 502A, Level 2, Los Angeles Convention Center  
Chair: Ann Butler, Bard College

Ronni Kimm, ART2102 and Dispatches and Directions: Artists-Run Organizations in LA

Angie Keefer, The Serving Library

Caitlin Jones, Western Front

Historians of Eighteenth-Century Art and Architecture  
**New Scholars Session**  
West Hall Meeting Room 501ABC, Level 2  
Chair: Kevin Chua, Texas Tech University

*The Garden Landscape and the French Interior*  
Lauren Cannady, Institute of Fine Arts, New York University

Last Visit from the Doctors Assistant: *Thomas Rowlandson’s Tribute to the Dying Nabob and the Birth of the British Body Abroad*  
Christina Smylitopoulos, University of McGill

*Hogarth among the Moderns*  
Abigail Zitin, Trinity University

Asian American Women Artists Association  
**Challenging Societal Assumptions and Creating Community: Asian American Women Artists**  
West Hall Meeting Room 502B, Level 2  
Chair: Lydia Nakashima Degarrod, California College of the Arts

Susette Min, University of California, Davis

Pallavi Sharma, Asian American Women Artists Association

Jennifer Banta, Asian Pacific Islander Cultural Center

*What Is at Stake? Women Artists, Activism, and Communities-in-Formation*  
Margo Machida, University of Connecticut

American Society for Hispanic Art Historical Studies  
**“Useful to the Public and Agreeable to the King”: Academies and Their Products in Spain and New Spain**  
Concourse Meeting Room 402AB, Level 2  
Chair: Kelly Donahue-Wallace, University of North Texas

*Shifting Attitudes toward Cultural Patrimony in the Madrid Royal Academy of San Fernando, 1755–1808*  
Andrew Schulz, University of Oregon

*Jerónimo Antonio Gil and the Formation of a Director General*  
Kelly Donahue-Wallace, University of North Texas

*“Open the Door so that Misery Can Leave”: The Rhetoric of Public Utility of the Royal Academy of San Carlos and Public Responses in Late Colonial Mexico*  
Susan Deans-Smith, University of Texas at Austin

National Council on Education for the Ceramic Arts  
**Myth, Magic, and Metamorphosis**  
Concourse Meeting Room 408A, Level 2  
Chair: Nidhi Jalan, National Council on Education for the Ceramic Arts

Society for Photographic Education  
**Reinvesting Collective Creativity and the Collaborative Community**  
Concourse Meeting Room 409AB, Level 2  
Chair: John Mann, Florida State University

Brian Ulrich, Virginia Commonwealth University

Kelli Connell, Columbia College Chicago

Matthew Gamber, Art Institute of Boston at Lesley University

Justin James Reed, Virginia Intermont College

**Art History Meets the Digital Humanities**  
Concourse Meeting Room 403B, Level 2  
Chair: Tara McPherson, University of Southern California

Leonardo Education and Art Forum  
**Sustainable Futures: New Cultural Movements in Art and Ecology**  
Concourse Meeting Room 403A, Level 2  
Chair: Patricia Olynyk, Washington University in St. Louis

Victoria Vesna, University of California, Los Angeles

Natalie Jeremijenko, New York University

Andrea Polli, University of New Mexico

Sara Diamond, OCAD University

Visual Culture Caucus  
**Something Borrowed, Something Blue: Outsider Theories of the Visual**  
Concourse Meeting Room 406B, Level 2  
Chairs: Scott Selberg, New York University; Katherine Brideau, New York University

*From Ganzfeld to Gizmos: Telepathic Aesthetics and Belief*  
Kristen Gallerneaux Brooks, University of California, San Diego

*From Art Studios to Science Labs: A Portuguese Experience*  
Rosana Horio Monteiro, Federal University of Goiás

*Blind Optics*  
Gabriel Menotti, Goldsmiths, University of London

Discussant: Lisa Cartwright, University of California, San Diego

CAA Committee on Intellectual Property  
**Give and Take: Copyright’s Balancing Act**  
West Hall Meeting Room 515B, Level 2  
Chairs: Christine L. Sundt, Visual Resources Journal; Doralynn Pines, Metropolitan Museum of Art, emerita

Jeffrey P. Cunard, Debevoise & Plimpton LLP

Japan Art History Forum  
**Commensurable Distinctions: Japanese Art History and Its Others**  
West Hall Meeting Room 511BC, Level 2  
Chair: Bert Winther-Tamaki, University of California, Irvine

*Pictorial Photography and the “Japanese Aesthetic”*  
Karen Fraser, Santa Clara University

*Collage Modernity: Women, Machines, and Surrealism in the Paintings of Koga Harue*  
Chinghsin Wu, Museum of Fine Arts, Boston

*Picasso as the Other: First “Global” Polemics of a Postwar Ceramic/ Painting Dichotomy*  
Yasuko Tsuchikane, Parsons The New School for Design

*The Struggle for a Page in Art History: The Global and National Ambitions of Japanese Contemporary Artists from the 1990s*  
Adrian Favell, Sciences Po

Discussant: Miya Mizuta Lippit, University of Southern California

Association for Critical Race Art History  
**Business Meeting**  
Concourse Meeting Room 404A

Association for Textual Scholarship in Art History  
**Business Meeting**  
Concourse Meeting Room 404B

Association of Historians of American Art  
**Business Meeting**  
Concourse Meeting Room 408B

Historians of Islamic Art Association  
**Business Meeting**  
Concourse Meeting Room 405

Southern Graphics Council  
**Business Meeting**  
Concourse Meeting Room 406A

Visual Resources Association  
**Business Meeting**  
Concourse Meeting Room 407

Saturday, February 25

1:00 PM–3:00 PM

ARTspace  
**Art in the Public Realm: The Global Environment**  
Chairs: Jacki Apple, Art Center College of Design; Tim Nolan, independent artist; and Conrad Gleber, LaSalle University  
West Hall Meeting Room 515A, Level 2

Sam Bower, greenmuseum.org

Holger Nickisch, Kunstfort Vijfhuizen

Jenny Brown, dLux Media Arts and University of Sydney

Miranda Wright, The Center for Sustainable Practice in the Arts

Oliver Hess, Materials and Applications and Didier Hess



Saturday, February 25

2:30 PM–5:00 PM

Visual Culture and Mathematics in the Early Modern Period, Part II

West Hall Meeting Room 511BC, Level 2  
Chair: Ingrid Alexander-Skipnes, independent scholar, Freiburg

*Design Method and Mathematics in Francesco di Giorgio's Trattati*  
Angeliki Pollali, DERE- The American College of Greece

*Mathematics and Proportion Theories among Artist/Engineers at the Turn of the Sixteenth Century*  
Matthew Landrus, Rhode Island School of Design

*The Meaningful Use of Φ and Π in the Paintings of Piero della Francesca*  
Perry Brooks, Stony Brook University, State University of New York

*The Intellectual Dimensions of Perfect, Semiperfect, Toroidal Polyhedra in the Renaissance*  
Renzo Baldasso, Southern Illinois University

Discussant: Alexander Marr, University of Southern California

(Re)Writing the Local in Latin American Art

West Hall Meeting Room 502A, Level 2  
Chairs: Mariola V. Alvarez, University of California, San Diego;  
Bill Kelley Jr., independent scholar

*The BAW/TAF's Maclovio Rojas Project: Intervention, Art, or Other?*  
Ila N. Sheren, University of Toronto

*Un Espacio Abierto: Metaphors of Space and Community in Mexico City's Temistocles 44*  
Emily Sessions, New York University

*(Re)Considering Contemporary Maya Visual Practices*  
Diana Rose, University of California, Santa Cruz

*Education, Theology, Art, and Liberation*  
Maria Fernanda Cartagena, Red Conceptualismos del Sur

Discussant: Lucia Sanroman, independent curator

Making Up a Historiography: Contemporary Arts of the Middle East

Concourse Meeting Room 403B, Level 2  
Chairs: Sussan Babaie, Ludwig-Maximilian University, Munich;  
Abdallah Kahil, Lebanese American University

*An Archive of One's Own: Constructing a History of Photography in the Middle East*  
Mitra Abbaspour, The Graduate Center, City University of New York

*Closeted Historiography: "Boxes Are Fine, since You Can Hide (in) Them"*  
Talinn Grigor, Brandeis University

*Translations of Islamic Art into Modern and Contemporary Art of Turkey*  
Wendy Shaw, University of Bern

*Transient Histories: Art in Lebanon through Gallery Politics before and after the Civil War*  
Abdallah Kahil, Lebanese American University

*Slavs and Tatars: Régions d'être*  
Payam Sharifi, Slavs and Tatars

Italian Art Society  
**Territory and Border: Geographic Considerations of Italian Art and Architecture**  
West Hall Meeting Room 502B, Level 2  
Chairs: Nicola Camerlenghi, University of Oregon;  
Catherine Carver McCurrach, University of Michigan

*Forging a National Audience for Regional Monuments: Giuseppe Fiorelli and the Superintendency for Excavations and Museums*  
John Nicholas Napoli, Pratt Institute

*Defining Territories and Borders in Italian Romanesque Architecture: Regions, Subregions, Meta-Regions*  
Michele Luigi Vescovi, Università degli Studi di Parma

*Tracing Renaissance Geographic Imagination in the Chronicle of Benedetto Dei*  
Niall Atkinson, University of Chicago

*Geography, Hegemony, and Expansive Examples from the Veneto*  
Diana Gisolfi, Pratt Institute and Pratt in Venice

*For an Italian Landscape: Regionalism in the Postwar*  
Karen Pinkus, Cornell University

**Tracing the Index in Art History and Media Theory, Part II**  
Concourse Meeting Room 404B, Level 2  
Chairs: Jeanette Kohl, University of California, Riverside;  
Mirjam Wittmann, Freie Universität Berlin

*The Grammar of Autobiographical Indication: Cy Twombly's Practice as a Painter and Photographer*  
Evan Neely, Columbia University

*Antiform, Active Matter, and the Formation of Art History's Ontological Index*  
James Nisbet, Cornell University

*The Mistaken Index in the Agentive Image*  
Nathaniel B. Jones, Yale University and Center for Advanced Studies in the Visual Arts, National Gallery of Art

*Indexicality and Extending the Artistic Mind into the Workshop: The Case of the Baroque Bozzetto*  
Joris van Gastel, Humboldt Universität Berlin

*The Human Voice as Uncanny Index: Notes on The Last Silent Movie (2007)*  
Alexandra Kokoli, Robert Gordon University

American Institute for Conservation of Historic and Artistic Works  
**Trading Zones: Strategies for the Study of Artists and Their Art-Making Practices**  
West Hall Meeting Room 503, Level 2  
Chairs: Jan Marontate, Simon Fraser University; Francesca G. Bewer, Harvard Art Museums

*The Cinematic Materiality of Creative Labor: Jackson Pollock (USA, 1951) and Henry Moore (UK, 1951)*  
Katerina Loukopoulou, University College London

*Lucio Fontana's Process: Invention, Documentation, Understanding*  
Sharon Hecker, Università Cattolica del Sacro Cuore di Milano;  
Austin Nevin, Politecnico di Milano

*Technical Study and Tacit Knowledge*  
Richard Mulholland, Victoria and Albert Museum

*Technical Exchanges: The Art Materials Information and Education Network (AMIEN)*  
Mark Gottsegen, Art Materials Information and Education Network

*Processing History, Forming Transactions: Preservation and Exchange in the Work of Allison Smith*  
Rebecca K. Uchill, Massachusetts Institute of Technology

Visual Culture Caucus  
**Ephemeral Visual Culture and the Making of Urban Space, Part II**  
Concourse Meeting Room 406B, Level 2  
Chairs: Kevin D. Murphy, The Graduate Center, City University of New York; Sally O'Driscoll, Fairfield University

*De par le Roy: Police Ordinances and the Making of Ancien Régime Paris*  
Cesare Birignani, Columbia University

*"Masterpieces for Rag-Pickers": Working-Class Crowds, Collective Spectatorship, and the Censorship of Posters in Late-Nineteenth-Century Paris*  
Karen L. Carter, Kendall College of Art and Design of Ferris State University

*German Expressionism and the Archive of Ephemera*  
Kathleen Chapman, Virginia Commonwealth University

*Legible Surfaces: Käthe Kollwitz's Early Poster Designs in Turn-of-the-Century Berlin*  
Claire Whitner, Museum of Fine Arts, Boston

Association of Historians of Nineteenth-Century Art  
**Civilization and Its Others in Nineteenth-Century Art, Part II**  
Concourse Meeting Room 405, Level 2  
Chair: David Joseph O'Brien, University of Illinois

*Chinese Civilization and Imperial Ambivalence in Britain*  
Greg M. Thomas, University of Hong Kong

*Portable Culture: The Japanese Album as a Model for Civilization in 1860s France*  
Emily Brink, Stanford University

*Gold, Silver, and Bronze: Metals and World Civilizations in Nineteenth-Century France*  
Ting Chang, independent scholar

*Envisioning a Civilized Nation: The Claims of Photography in Late-Nineteenth-Century Japanese Geo-Encyclopedias*  
Gyewon Kim, Sainsbury Institute for the Study of Japanese Arts and Culture

*The "Crisis of History": Precolumbian Civilization as Cultural Patrimony in US and Mexican Anthropological Exhibits at World's Fairs*  
Matt Johnston, Lewis and Clark College

Performing Space

Concourse Meeting Room 403A, Level 2  
Chair: Nancy Popp, independent artist

Sara Daleiden, Otis College of Art and Design

Owens Driggs, independent artists

Marie Shurkus, Pomona College

Alex Villar, independent artist

Manuscripts without Moorings, Objects and Their Origins: Stylistic Analysis or Stylistic Attribution?

West Hall Meeting Room 501ABC, Level 2  
Chair: Eric Matthew Ramirez-Weaver, University of Virginia

*Tracking Their Training: Questions of Style for Carolingian Astronomical Manuscripts*  
Eric Matthew Ramirez-Weaver, University of Virginia

*Three Steps Removed: Stylistic Difficulties in the Garden of Delights*  
Danielle Joyner, University of Notre Dame

*Medieval Spanish Painting at the Crossroads: Stylistic Pluralism in the Liber Feudorum Maior of Barcelona*  
Shannon Wearing, Institute of Fine Arts, New York University

*Tracing Twelfth-Century French Builders*  
Sarah Thompson, Rochester Institute of Technology

*Apocalypses in Late Medieval London*  
Kathryn McKinley, University of Maryland, Baltimore County

Public Art Dialogue  
**In the Public Space of Life: Perspectives on Relational Art**  
Concourse Meeting Room 408B, Level 2  
Chair: Eli Robb, Lake Forest College

*The Peace Tower as Commonplace: Relational Art's Lieux de mémoire*  
John Tain, Getty Research Institute

*The Prospects of "Freed" Time*  
Lauren Rotenberg, University College London

*How the East Saw the East in 1992: The NSK Embassy Moscow Project and Relationality in Eastern Europe*  
Gediminas Gasparavicius, College of the Holy Cross

*Interperformance: Reciprocity and "Strangeness" in South Africa*  
Ruth Simbao, Rhodes University

*Exploring Social Connectedness, Affect, and Political Feeling through Social Practice*  
Dee Hibbert-Jones, University of California, Santa Cruz

**Classicizing the Other**

Concourse Meeting Room 402AB, Level 2  
Chair: James Smalls, University of Maryland, Baltimore County

*Race, Ethnicity, and Difference in Seventeenth-Century French Classicism: Models for a Later Style?*  
Luke Nicholson, University of British Columbia

*Rodin, Bourdelle, Maillol, and the Cultural Politics of Classicism and Colonialism at the Turn of the Twentieth Century*  
Marco Deyasi, University of Idaho

*“Classical African Art” and the New Negro Artist: Alain Locke’s History of Art*  
John Bowles, University of North Carolina, Chapel Hill

*Whiteness, Blackness, and the Classical Body in the Work of Emma Amos, Robert Colescott, and Fred Wilson*  
Phoebe Wolfskill, Indiana University

*Classical Disruption and Declassicizing Practices: Artists and the Discursive Tradition*  
Julie McGee, University of Memphis; Jefferson Pinder, School of the Art Institute of Chicago

American Council for Southern Asian Art  
**Out of the Museum and into the Field: Display and the Temple in Southern Asia and the Diaspora**  
Concourse Meeting Room 408A, Level 2  
Chair: Deborah L. Stein, independent scholar

*Stella Kramrisch, the Hindu Temple, and the Cultural Parables of Architecture*  
Deborah Sutton, Lancaster University

*Imagery and Experience in Bhakti Temples*  
Pika Ghosh, University of North Carolina, Chapel Hill

*Creating Abodes for Gods Abroad: Jain Temples in England*  
Anisha Saxena, Jawaharlal Nehru University

*Designing a New Hoysala Temple near Bangalore*  
Adam Hardy, Cardiff University

*Subjectivity and Share in Temple Building: Tracing Innovation through the Narabandhas of Orissa*  
Syed Parvez Kabir, Visva Bharati University

Discussant: Kavita Singh, Jawaharlal Nehru University

**New Approaches to Post-Renaissance Florence, ca. 1600–1743**

Concourse Meeting Room 404A, Level 2  
Chairs: Eve Straussman-Pflanzer, The Art Institute of Chicago; Eva Struhal, Université Laval

*Ariosto’s Florentine Fortune*  
Morten Steen Hansen, Stanford University

*Manipulating the Miniscule: The Case of Jacques Callot*  
Nina E. Serebrennikov, Davidson College

*Florentine Paintings for a Spanish Queen: The Medici Gift in the Convento de las Descalzas Reales, Valladolid*  
Rebecca J. Long, Indianapolis Museum of Art

*Ne Poster Ignorent Quid Factum Sit: Anna Maria Luisa de’Medici at San Lorenzo*  
Elena Ciletti, Hobart and William Smith Colleges

*Florence, the Medici, and Bianca Cappello through the Eyes of Horace Walpole*  
Jacqueline Marie Musacchio, Wellesley College

**Situating Expanded Cinema in Postwar Art Practice**

Concourse Meeting Room 409AB, Level 2  
Chair: Andrew Uroskie, Stony Brook University, State University of New York

*“We Must Build Our Theaters in the Air”: Jaime Davidovich and Public-Access Cable Television*  
Sarah Johnson Montross, New York University

*“Shoot Films but not Films!” The Actions of the Austrian Filmmakers’ Cooperative*  
Andrew Weiner, University of California, Berkeley

*Promiscuous Sites: Otto Piene’s Roving Practice*  
Melissa Ragona, Carnegie Mellon University

*Better Books, the Arts Lab, and the Dairy: The Shifting Countercultural Situations of British Expanded Cinema*  
Lucy Reynolds, independent scholar

*Selma Last Year (1966): Expanded Cinema, Site Specificity, and the Aesthetics of Dislocation*  
Andrew V. Uroskie, Stony Brook University, State University of New York

Centennial Session

**“Reclaiming” the Studio as a Site of Production**

West Hall Meeting Room 515B, Level 2  
Chair: Patty Wickman, University of California, Los Angeles

Michele Grabner, School of the Art Institute of Chicago

Karen Kleinfelder, California State University, Long Beach

Amanda Ross-Ho, independent artist

Discussant: Doug Harvey, independent artist and writer

**Saturday, February 25**

3:00–3:30 PM

ARTspace  
**Onsite Performance *Entre’actes***  
Location to be announced.  
Presented by Art in Odd Places and Performance Exchange.

**Saturday, February 25**

3:30–5:00 PM

ARTspace  
**Art in the Public Realm: Creating New Paradigms**  
West Hall Meeting Room 515A, Level 2  
Chairs: Jacki Apple, Art Center College of Design; Tim Nolan, independent artist; and Conrad Gleber, LaSalle University

Jack Becker, Forecast Public Art and Web Resources for Art in Public

Maureen Connor, The Institute for Wishful Thinking and Queens College, City University of New York

Marisa Jahn, REV and People’s Production House

Ed Woodham, Art in Odd Places

Jenny Brown, dLux Media Arts and University of Sydney

Sam Bower, greenmuseum.org

Holger Nickisch, Kunstfort Vijfhuizen

Miranda Wright, The Center for Sustainable Practice in the Arts

Oliver Hess, Materials and Applications and Didier Hess

Helen Lessick and Deborah Boudewyns, University of Minnesota Libraries

Deborah Oliver, Performance Exchange and University of California, Irvine