Wednesday, February 22

Redefining Mediterranean Aesthetics
Concourse Meeting Room: 406AB, Level 2
Chairs: John Baldacchino, University College Falmouth; Elena Stylianou, European University Cyprus
Christoforos Savva’s Isomatografoi (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 Tafren, 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

Another Dimension of Happenings in 1960s Japan: The Play’s Voyages into Landscape
Reiko Tomi, independent scholar

The Materiality of Art: Evidence, Interpretation, Theory, Part I
Concourse Meeting Room: 409AB, 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

Rupsten Paintings: On the Vibrant Ontology of Picture Making in the Early Modern Period
Christopher J. Ngren, 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 Facture
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 Weavers 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. Michalidis, Washington University in St. Louis and St. Louis Art Museum; Glare 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
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 L. Carnell, Georgia O’Keeffe Museum Research Center
Civilizing Cemeteries: Portrait Gravestones in Colonial Charleston
Jennifer Van Horn, Towson University
The Corpse Revealed: The Gigant 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
Emily Mark-Fitzgerald, University College Dublin
Patricia Cronin, Brooklyn College, City University of New York
Discussant: Petra ten-Doesschate Chu, Seton Hall University

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 400B, 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

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: Vivian Sendorowicz’s Work with Trash
Karin Zitzewitz, Michigan State University
Discussants: Alice Ming Wong Jim, Concordia University;
Poyin Auyang, Manhattan College

Leonardo Education and Art Forum
Headlines! Environmental News, Artist Presenters, Audience Respondents
West Hall Meeting Room 502AB, Level 2
Chair: Linda Weinstraub, Arrow Publications
Chip Lord, University of California, Santa Cruz
Natalie Jeremijenko, New York University
Bright Ugochukwu Eke, independent artist
Fernando Garcia Lory, independent artist

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Concourse Meeting Room 400B, 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
Funding in a Box: Crowdsourcing Microgrants
West Hall Meeting Room 511BC, Level 2
Chair: Dianne DeBrixia, Fractured Atlas
Brian Meece, RocketHub
Stephanie Pereira, Kickstarter
Jesse Chromo, independent artist

Association of Art Museum Curators
Mapping Cultural Authority: Revisionism, Provincialism, Marginalization
Concourse Meeting Room 406AB, Level 2
Chair: Carol S. Elders, Los Angeles County Museum of Art
Christa Clark, The New Museum
Cecilia Fajardo-Hill, Museum of Latin American Art
Guerrilla Girls
Georgiana Ulyanik, Art Gallery of Ontario

CITIZEN DESIGNER: AUTHORIZING A DEFINITION
West Hall Meeting Room 515A, Level 2
Chairs: Gary Raczek, Columbia College Chicago, Aylon Beaton, Columbia College Chicago

Beyond Censorship: Art and Ethics
Concourse Meeting Room 400B, Level 2
Chair: Gerald Silk, Tyler School of Art, Temple University
Blending Art and Ethics: Marco Evanisti’s Helena and the Killing Aesthetic
Jonathan Walls, 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, WOFLFoundation.org

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Joe Zammit-Lucia, WOFLFoundation.org
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
Cinthia Fiss, independent artist
“A Free-Form Climate”: Dadazes 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 Capistrano’s Minutemen Project
Ross Salceda, 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; Anahid Cohen, 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 Boenzi, Texas Christian University
Reading the Ancient Maya Body: How Deep Is Skin Deep? Catherine E. Burkitt, 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 Speculeonm Sculpture
Reinaldo Morales, University of Central Arkansas
Liminal Objects and Spiritual Transition: Altar Cloths in Early Colonial Peru
Maya Stanfield-Mazzu, University of Florida
Narrative in Gothic Art
Concourse Meeting Room 404A, Level 2
Chair: Elizabeth Morrison, J. Paul Getty Museum
Toward a Cultural Geography of Gothic Narrative Art
Gerald Guent, 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 Prater
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’Érable: Did a Formidable Gothic Tradition Shape Illuminations of Late-Medieval Examles?
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
Revisiting the Battles of Algiers: Ephemerality 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
Kyubmerry N. Pinder, School of the Art Institute of Chicago
Let the Record Show: Queer Ephemerality, Art, and Activism in New York City, 1987–1995
Tara Burk, The Graduate Center, City University of New York
Native American Realism
Concourse Meeting Room 409AB, Level 2
Chairs: W. Jackson Rushing, University of Oklahoma; Claudia Mesz, 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’s Surreal” Charlotte Townsend-Gault, University of British Columbia
The Opposite of Snake
Mary Madden, 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 409AB, Level 2
Chair: Marianne 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, Philip Taaffe, independent artist
Oleg Grabar’s Impact on the p ractice and History of Art
Histo...
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
Southeastern College Art Conference
Historizing “the Local” in Contemporary Art
Concourse Meeting Room 404A, 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 Serrá’s Anthropometric Modules
Made from Human Feces (2007)
Craig Smith, University of Florida
An American Expatriate Making Art in Sanzijí, Yemen
Karla Freihet, independent artist
Discussant: Lucy Curzon, University of Alabama, Tuscaloosa
Foundations in Art: Theory and Education
Concourse Meeting Room 405A, 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
Lois Kent, Hunter College, City University of New York
Have You Read the Specifics?: Reading, Writing, and Research in Foundation Studio Classes
Debra Malschick, Savannah College of Art and Design
What Students Already Read: Using Comics and Graphic Novels with Other 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 Kummer, 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 Olcasoaga, Independent Curators International
ARTSpace
CAA Services to Artists Committee
[Meta] Mentors: Beyond Tenure—Taking It to the Next Level
West Hall Meeting Room 513A, 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
Concourse Meeting Room 403B, Level 2
Chairs: Tirzah 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
岿然不动
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
Jaele 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 513B, Level 2
Chair: Andrea Pappas, Santa Clara University
Sitting Pretty: The Robbinsholm 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 Studium of Art History: Situating Jewish Art in Early-Twentieth-Century German Discourse 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 Prez
Susan Healy, Metropolitan Community College
VoiceThread
Jaineel 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 404AB, Level 2
Chairs: Elena Shtroumborg, University of Utah; Kim Richter, Getty Research Institute
Macho Marks of Distinction: Accessing Regionality and Interaction through Macho 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
Janice Lynn Robertson, Pratt Institute

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: Florecia 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 Tracema, uma trama 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 Würfel, Goldsmiths, University of London

New Media Caucus
Magic and Media
West Hall Meeting Room 503, Level 2
Chairs: Mina Cheon, Maryland Institute College of Art; Lisa Paul Streiffel, independent curator
Endopsychic Genealogy in Dark City
Laurence A. Rickels, Academy of Fine Arts, Karlsruhe
The Masked Magician: Enacting Archival 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
Evana Malater, independent scholar
Society for Architectural Historians
World Architecture and “Nonwestern” Stories
West Hall Meeting Room 511B, Level 2
Chair: Madhuri Desai, Pennsylvania State University
The Elephantias Caves and the Romantic Imagination
Nihanka Drinker, 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
Savil Enginyo 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 Charnay, Kansas State University
Discussant: Stephen Tobin, University of California, Berkeley

CAA Committee on Diversity Practices
Transcending Compliance Models: Diversity in Theory and Practice
Concourse Meeting Room 403A, Level 2
Chair: John Tredenn, Scripps College
Revising Art History: How a Century of Change in Imaging Technologies Helped to Shape a Discipline
Allan T. Kohli, 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 Blocksmith 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 Medaile, University of Nevada, Reno

C A A 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

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. Stentinus 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-Roman Britain and Italy
Seth Bernard, University of Pennsylvania
Bigger is Better? Late Roman Painting and the Megalographic Tradition
Susanna McFadden, Fordham University
“The 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, Faith University

Towards a Rock and Roll History of Contemporary Art
Concourse Meeting Room 409AB, Level 2
Chairs: Matthew Jesse Jackson, University of Chicago; Robert Stiflak, 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-Grey: Raymond Pettibon and Hardcore Punk
Cary Levine, University of North Carolina
Thru 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

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 Caroompas, Otis College of Art and Design
Frehawk Two Feathers, independent artist
Lyn Foulke, independent artist
Staz Orlowski, Long Beach City College
Charles Garabedian, independent artist
John Sonsini, independent artist

Wayne Charney, Kansas State University
Architectural History
Water, Water, Everywhere: Charting New Courses for Architectural History
Mira Lynn Rai, University of California, Santa Barbara
The Sense of an Ending: Spiral Jetty and the Stones at Altamont
William Smith, Institute of Fine Arts, New York University
The Other Prison: Writing a Spatial History of Prisons in British India
Miura Lynn Ral, University of California, Santa Barbara
Water, Water, Everywhere: Charting New Courses for Architectural History
Wayne Charnay, Kansas State University
Discussant: Stephen Tobin, University of California, Berkeley

February 22–25, 2012
44
45
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 Belan, Coalition of Women in the Arts Organization; Linda Inson Choy, independent curator

Rebecca Peabody, Getty Research Institute
C. Ian White, independent artist
Naima Keith, Studio Museum in Harlem
Chair: Kellie Jones, Columbia University
Writing Art Histories of Los Angeles
Association for Critical Race Art History
The Journal of Aesthetics and Protest
Robby Herbst, Anjali Gupta, Art Lies
Phong Bui, The Brooklyn Rail
Chair: Josephine Gar, New York University

Mid America College Art Association
What Is Conceptual Thinking?
West Hall Meeting Room 503, Level 2
Chair: Steven Bleicher, Coastal Carolina University
Applying Relativity
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 Elnwood, Creative Capital Foundation

International Association of Art Critics
Art Criticism and Small Independent Magazines
Concourse Meeting Room 409AB, Level 2
Chair: Josephine Gar, 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: Kolko Jones, Columbia University
Naima Keith, Studio Museum in Harlem
Karín 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 501AB, Level 2
Chairs: Mary M. Tinti, deCordova Sculpture Park and Museum; John Craig Freeman, Emerson College
Jenny 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

Latinx 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 401B

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 Shubitskiow, 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
Major Artists and Their Work
Concourse Meeting Room 402AB

Statement of Purpose

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: Richard Teymee Ackam, Kwame Nikrumah 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
Tatiana de Oliveira Elias, Stuttgart State Academy of Art and Design

Epistemological Possibilities of American Art History: Modern and Contemporary 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
Darrin Antsted, 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 Teimy Ackam, Kwame Nikrumah 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
Arthurlathematic: Barlel Beham's Rechner and the Dilemma of Accuracy
Jessica Buskirk, Technical University Dresden
Gugsepe Porta Salvis: The Artist as Mathematician or the Mathematician as Artist?
Blake de Maria, Santa Clara University

"It Line is Produced by the Mot by a Point": Eukd'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 Augustus, San Francisco State University; Deborah Thomas, Glendale College

Artful Arithmetic: Barthele Beham's Rechner and the Dilemma of Accuracy
Jessica Buskirk, Technical University Dresden
Gugsepe Porta Salvis: The Artist as Mathematician or the Mathematician as Artist?
Blake de Maria, Santa Clara University

Forty Years of WCA. Celebrating History, Introducing the Session Dialogists:
Tanya Augustus, 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, DIT Grad School
Dena Muller, ArtTable
Caroll 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

February 22–25, 2012 49
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 Burke, independent artist, Philadelphia
Judith K. Brodsky, Institute for Women and Art, Rutgers, The State University of New Jersey
Dai 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 Professor 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 Netherlands Art
Affect and Agency: The Netherlands 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
Edward Wook, 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 Gaucheness”: Gerrit van Honthorst’s Portrait History of King Charles I and His Wife Queen Henrietta Maria as Apollo and Diana
Sheila D. Muller, University of Utah
The Cyp Workshop and the Construction of Social Identity in Dordrecht
John Laughman, 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 Dalvyhie 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 Postivism: Kandinsky, Nietzsche, and Wittgenstein on Art and Science
Michael R. Smith, Institute for Doctoral Studies in the Visual Arts
Discussant: Ricardo Marchi, University of South Florida

Centennial Session
The Eye, the Hand, the Mind: Revelations
West Hall Meeting Room 513B, 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 Sienkiewicz, Duquesne University
Holland Cotter, The New York Times
Stanley N. Katz, Princeton University

Concourse Meeting Room 404A, Level 2
Chairs: Noët 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
Agnes Berez, 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 Vont En Rouge: Women’s Art in France Before and After ’68
Rahkhee 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 Centrality
Ellen K. Levy, independent artist, New York; Anjan Chatterjee, University of Pennsylvania
An Interview with John Orion
Carl Schoonover, Columbia University; John Orion, University of East Anglia, Norwich

Brain Music
David Rosenbohm, California Institute of the Arts
Sniffin’ 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. Cryan, Presbytery College; William Ganis, Wells College
Curricular and Pedagogical Strategies for Solo Flyers in Studio Departments
Lisa DelBoer, Westmont College
No Art Historian Is an Island
Amy Von Linneweber, West Texas A&M University
Between Scylla and Charybdis: One Educator’s Personal Experience Teaching Art History
Siddharth Ramakrishnan, Columbia University

February 22 - 25, 2012
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
Chao-Hui Jenny Liu, New York University

Text and Textures: The Material Nature of Words in Early Medieval Manuscripts
Benjamin C. Tift, 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 Filipponi, Millersville University; Julie Wok, State University of New York, Maritime College
Le Bonte-Cou: Animals, Bodies, Machines
Mona Hadler, Brooklyn College and The Graduate Center, City University of New York
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

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 Ivenson, Rutgers, The State University of New Jersey; Mimi Sheller, Drexel University
I-F_Saving/S2 Food Marts Project
Christiane Robbins, Jetzett
Narration in Hybrid Mobile Environments
Martha Ladiy, Ontario College of Art and Design
Silver (Gateways): Being Here and Everywhere Now
Jenny Marketo, independent artist
Mechanics of Place: Textures of Topohane
Sarah Drury, Temple University
Manifesto!R: An Augmented Reality Manifesto
John Craig Freeman, Emerson College

Tracing the Index in Art History and Media Theory, Part I
Concourse Meeting Room 408B, 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 1350–1630
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, Nuremberg-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
Brassai’s Paris de nuit and the Social Fantastic
Kim Schell, Boston University
Spatiality as a Modernist Strategy in Late 1930s Britain
Jutta Vacant, University of Birmingham
David Smith and the Avant-Garde of Europe
Leyola 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 Postpainted Abstraction
Concourse Meeting Room 409B, 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
Lan Reylea, Northwestern University
Cycles of No Return: A Post-Avant-Garde Investigation of Postpainted Abstraction
Paul Hertz, School of the Art Institute of Chicago
Beauty and the Digital Black Swan
Richard Rienhart, Bucknell University

Discussants: Jennifer Steinkamp, University of California, Los Angeles; Frances Collett, Texas Christian University

The Body as a Site of Political Intervention in Contemporary Middle Eastern Art
Concourse Meeting Room 409A, Level 2
Chairs: Staci Gem Scheiwiller, California State University, Stanislaus; Pamela Karim, University of Massachusetts, Dartmouth
The Body as a Trigger
Wafa Bial, New York University
Gender and Exposure in Contemporary Iranian Photography
Andrea D. Fitzpatrick, University of Ottawa
Striptease at the Checkpoint: Sharif Waked’s Chic Paint: Fashion for Israeli Checkpoints
Alma Mikulinsky, University of Hong Kong
Veil as Text/Text as Veil: The Inscribed Bodies of Shirin Neshat, Manz Halloum, and LaLa Essaidy
Stacy Schultz, University of Texas at El Paso

Association of Historians of American Art
American Symbolism
West Hall Meeting Room 502A, Level 2
Chair: Erik Schneider, Framingham State University
A Two-Step Waltz between Realism and Symbolism: Winslow Homer’s Summer Night (1890)
Hélène Valance, Université Paris Diderot
Emily W. Gaphart, School of the Museum of Fine Arts, Boston
Symbolic 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: Scipio Borghese and the Representation of Neposion in the Vatican Palace
Karen J. Lloyd, Tulane University
Rhetoric and Narrative in the Architecture of Carlo Rainaldi
Jason Ciejk, Agnes Scott College
Artistic Practices and Raw Materials for the Collaborative Art Form of the Festino in Baroque Palermo (1625–1750)
Sabina de Casi, Getty Research Institute
The Bourbon Theater of State: Decorating the Royal Palace at Portici (1744–1745)
Robin L. Thomas, Pennsylvania State University
Simone Zarowski, DePaul University

Pop and Politics, Part II
West Hall Meeting Room 502B, Level 2
Chairs: Allison Unruh, independent scholar; Kalliopi Minoudaki, independent scholar
Life against Death: Clases Oldenburg’s Politics of the Provisional Nadja Rottner, University of Michigan, Dearborn
The Omission of Poverty and Panasnia: 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 Szapicsenberek and Roman Cielewicz
Agata Jablonska, 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 513A, 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
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 Things 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 Geler, School of the Art Institute of Chicago
Neo-Animeism 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 501 ABC, 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 Nabo and the Birth of the British Body Abroad
Christina Smythopoulos, University of McGill
Hogarth among the Moderns
Abigail Ziten, 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 Degardor, 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
Mango 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 Mexico
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, 1735–1808
Andrew Schultz, University of Oregon
Jeromino 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
Susaat Deane-Smith, University of Texas at Austin
National Council on Education for the Ceramic Arts
Myth, Magic, and Metamorphosis
Concourse Meeting Room 404A, 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 Gamble, Art Institute of Boston at Lesley University
Justin James Reed, Virginia Intermont College
Art History Meets the Digital Humanities
Concourse Meeting Room 401B, 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 Olynk, 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, OCAV University
Visual Culture Caucus
Something Borrowed, Something Blue: Outsider Theories of the Visual
Concourse Meeting Room 406B, Level 2
Chair: Scott Selberg, New York University; Katherine Brideau, New York University
From Koga Harue: Picasso as the Other: First “Global” Polemics of a Postwar Ceramic/Painting Dichotomy
Chinghsin Wu, Museum of Fine Arts, Boston
Collage Modernity: Women, Machines, and Surrealism in the Paintings of Koga Harue
Chinshin Wu, Museum of Fine Arts, Boston
Picasso as the Other: First “Global” Polemics of a Postwar Ceramic/Painting Dichotomy
Yasuko Tsushikane, 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 Liptit, 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 408
Association of Scholars of Asian 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
Discussions: Jenny Brown, dLux Media Arts and University of Sydney
Miranda Wright, The Center for Sustainable Practice in the Arts
Pictorial Photography and the “Japanese Aesthetic”
Karen Fraser, Santa Clara University
Collage Modernity: Women, Machines, and Surrealism in the Paintings of Koga Harue
Chinshin Wu, Museum of Fine Arts, Boston
Picasso as the Other: First “Global” Polemics of a Postwar Ceramic/Painting Dichotomy
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Sam Bower, greenmuseum.org
Holger Nickisch, Kunstfund Vflhuizen
Jenny Brown, dLux Media Arts and University of Sydney
Miranda Wright, The Center for Sustainable Practice in the Arts
Oliver Hass, Materials and Applications and Didier Hess
Saturday, February 25
2:30 PM–5:30 PM
Visual Culture and Mathematics in the Early Modern Period, Part II
West Hall Meeting Room 5118C, Level 2
Chair: Ingrid Alexander-Skipnes, independent scholar, Freiburg

Design Method and Mathematics in Francesco di Giorgio Trattati
Angeliki Politi, DERE-E: The American College of Greece

Mathematics and Proportion Theories among Artists/Engineers at the
Turn of the Sixteenth Century
Matthew Landrus, Rhode Island School of Design

The Meaningful Use of 0 and π in the Paintings of Piero della
francesca
Perry Brooks, Stony Brook University, State University of New York

The Intellectual Dimensions of Perfect, Imperfect, 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 BAM'/77A'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 Tenestculos 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 404B, Level 2
Chairs: Jeanette Kohl, University of California, Riverside; Mirjam Wittmann, Freie Universitat Berlin

The Grammar of Autobiographical Indication: Cy Twombly’s Practice as a Painter and Photographer
Evam Neely, Columbia University

Antiform, Active Matter, and the Formation of Art History’s Ontological Index
James Nelson, Cornell University

The Mistaken Index in the Agentic Image
Nathaniel B. Jones, Yale University and Center for Advanced Studies in the Visual Arts, National Gallery of Art

Indissolubly and Extending the Artistic Mind into the Workshop: The Case of the Baroque Bozzetto
Joris van Gastel, Humboldt Universitat 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, 1931) and Henry Moore (UK, 1951)
Katerina Loukopoulos, University College London

Lucia Fontana’s Prescis: 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 (AMEN)
Mark Gottesman, Art Materials Information and Education Network

Processing History, Forming Transactions: Preservation and Exchange at the Work of Alison 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 404B, Level 2
Chairs: Kevin D. Murphy, The Graduate Center, City University of New York; Sally D’Oriso, Fairfield University

De par le Roy: Poussin’s Oracles 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, Harvard Art Museums

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 Geographical Encyclopedias
Gyewon Kim, Sainsbury Institute for the Study of Japanese Arts and Culture

The Crisis of History: Precolombian Civilisation as Cultural Patronage in US and Mexican Anthropological Exhibits at World 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 Villalobos, Independent artist

Manuscripts without Moorings, Objects and Their Origins:
Stylistic Analysis or Stylistic Attribution?
West Hall Meeting Room 501 ABC, 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 Plurism in the Liber Feudorum Maior of Barcelona
Catherine Felton, Institute of Fine Arts, New York University

Tracing Twelfth-Century French Builders
Sarah Thompson, Rochester Institute of Technology

Public Art Dialogue
In the Public Space of Life: Perspectives on Relational Art
Concourse Meeting Room 4088, 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 “Free’d” Time
Lauren Notter, University College London

How the East Saw the East in the 1920s: The NSK Embassy Moscow
Project and Relationality in Eastern Europe
Sarah Bird, Harvard Art Museums

Gediminas Gasparavicius, College of the Holy Cross

Interperformance: Reciprocity and “Strangeness” in South Africa
Ruth Simbao, Rhodes University

Exploring Social Consciousness, Affect, and Political Feeling through Social Practice
Dee Hibbert-Jones, University of California, Santa Cruz
Classicisming 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
Radin, Boudelle, Maillo, 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 Wolffkull, 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 Modes 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 Strausmann-Pfanz, The Art Institute of Chicago,
Eva Struhl, Université Laval
Aristos’ Florentine Fortune
Morten Steen Hansen, Stanford University
Manipulating the Minuscule: The Case of Jacques Callot
Nina E. Serebrennikova, 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 Posteri Ignorant 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 Weinier, University of California, Berkeley
Promiscuous Sites: Otto Penz’s Rowing Practice
Melissa Ragona, Carnegie Mellon University
Better Books, the Arts Lab, and the Dairy: The Shifting Countercultural
Situations of British Expanded Cinema
Ed Woodham, Art in Odd Places
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 Kleinfeld, California State University, Long Beach
Amanda Ross-Ho, independent artist
Discussant: Doug Harvey, independent artist and writer

Saturday, February 25
3:30–5:00 PM
ARTspace
Onsite Performance Entre’actes
Location to be announced.
Presented by Art in Odd Places and Performance Exchange.

Saturday, February 25
3:00–3:30 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