PROGRAM SESSIONS

All sessions will be held at the Hilton New York unless otherwise noted.

Wednesday, February 13
9:30 AM–12:00 PM

The Proof Is in the Print: Avant-Garde Approaches to the Historical Materials of Photography's Avant-Garde
Rendezvous Trianon, 3rd Floor
The Platinum and Palladium Initiative: Tools and Strategies for Interdisciplinary Collaboration
Constance McCabe, National Gallery of Art
Tzara’s Mark: The Vintage Photographic Print, Unique and Proliferating
Adrian Sudhalter, Dedalus Foundation
“Have You Seen Their Pictures”: Towards a Material History of New Deal Photography
Stephen Pinson and Erin L. Murphy, The New York Public Library

Destruction of Cultural Heritage in European Countries in Transition, 1990–2011
Sutton Parlor Center, 2nd Floor
Chair: Rozmeri Basic, University of Oklahoma
Impossible to Silence: Enduring Trauma and the Legacy of Vernacular Architecture in the Middle Gediz Valley, Western Turkey, 1900–2011
Christina Luke, Boston University
Transitional Territories and Berlin’s East German Cultural Heritage
Kristine Nielsen, University of Illinois
The Neglected Murals of Macedonia with Special Emphasis on the Holy Mother of God Penleipos Church, Ohrid, Macedonia
Rolf Achilles, independent art historian
New Memorials for New Countries: Substituting Collective Memory for Spite
Rozmeri Basic, University of Oklahoma
Discussant: Ekaterina Rudyravtseva, Stetson University

Transmaterialities: Materials, Process, History
Beekman Parlor, 2nd Floor
Chairs: Richard Checketts, University of Leeds; Marta Ajmar, Victoria and Albert Museum
The Generative Possibilities of Base Materiality in Postwar Conceptions of Art and Architecture
Alex Potts, University of Michigan
The Matenal Means of Bauhaus Paper Studies
Jeffrey Saletnik, Amherst College

Sesæ oblectari in dies: The Meditative Function of the Wierix Prints Pasted into the Cistercian Prayerbook of Martinus Boschman
Walter S. Mellon, Emory University
Miraculous Matter of Neapolitan Baroque Art
Helen Hills, University of York
Discussant: Alexander Nagel, Institute of Fine Arts, New York University

Nordic Modernism at Home and Abroad, 1880–1920
Morgan Suite, 2nd Floor
Chairs: Kirsten Jensen, Hudson River Museum; Leslie Anne Anderson, The Graduate Center, City University of New York
Krøyer’s Beach: Nordic Modernism and the Reemergence of Denmark, 1860–1910
Thor J. Mednick, University of Toledo
Nordic “Genius”: German Patronage of Edvard Munch’s Art
Hilde Marie Jameson Regnerud, Nasjonalmuseet for kunst, arkitektur og design, Oslo
Creating a Finnish National Identity at the 1900 Paris Universal Exposition
Margaret Herman, The Graduate Center, City University of New York
The Norwegian Contributions to the 1912–3 Scandinavian Art Exhibition and Their Impact on North American Painting
Clarence Burton Sheffield, Rochester Institute of Technology
Discussant: Patricia G. Berman, Wellesley College

Multiples in Context: The Early Years
Sutton Parlor North, 2nd Floor
Chairs: Meredith Malone, Mildred Lane Kemper Art Museum; Washington University in St. Louis; Bradley Bailey, Saint Louis University
Paradox of the Original and Its Reinterpretation: Marcel Duchamp and Man Ray’s Editioned Replicas
Adina Kamien-Kazhdan, The Israel Museum
Art à prix modéré: Spectacle and Social Democracy in the GRAV’s Multiples
Lily Woodruff, Michigan State University
Samples without Value: Piero Manzoni’s Art of Distribution
Gregory Tentler, Rhode Island School of Design
The “Expandable, Renewable” Artwork
Liz Kotz, University of California, Riverside

Seeing/Knowing: Image Theory and Learning Strategies across the University Curriculum
Madison Suite, 2nd Floor
Chair: Natalie R. Marsh, Graham Gund Gallery, Kenyon College
Seeing, Knowing, Showing: Experiments in “Visualizing the Liberal Arts”
Laurel Bradley, Carleton College
Seeing, Knowing, and Showing: Curricular Exhibitions in the Library
Margaret Pezalla-Granlund, Carleton College
Beyond Good or Bad: Practice-Derived Epistemologies of Studio Critique
Regent Parlor, 2nd Floor
Chairs: Adelheid Mers, School of the Art Institute of Chicago; Judith Leemann, Massachusetts College of Art and Design
Getting Closer: Critique as an Integral Source in Learning through Making
Sara Black, Antioch College
Demystifying Critique: Exploring Language and Interaction with Non-Native Speakers of English
Allison Yashkawa, Maryland Institute College of Art
Working Space: Online Models for Studio Art Critiques
David MacWilliam, Emily Carr University of Art and Design
Sometimes the Work Has to Risk Not Being Art: Studio Critique, Truth-telling, and Generosity
Randi Lee Cutler, Emily Carr Institute of Art and Design
Expanding the Critique: Contemporary Art as Practice
Joey Orr, Emory University
Citt’Space as a Research Place
Geaena Sullivan, Pennsylvania State University

To What End? Eschatology in Art Historiography
Petit Thronon, 3rd Floor
Chair: Joanna-Marie Musto, Ferdham University
Projecting the Future in German Art Historiography of the Nineteenth Century: Franz Kugler, Karl Schnase, and Gottfried Semper
Henrik Karge, Technische Universität Dresden
Delaax, Chenowad, and the End of Art History
David O’Brien, University of Illinois Urbana-Champaign
The Best is Silence: The Sense of Roger Fry’s Endings
Benjamin Harvey, Mississippi State University
Origin and Immanence: Benjamin’s Art Historiography in the Trauenspiel Book
Jenny Doussan, Goldsmith, University of London
World Art Histories and the Cold War
Robert Born, Humboldt Universität zu Berlin and Geisteswissenschaftliches Zentrum Universität Leipzig

Plato’s Dilemma: Unweaving the Threads Binding Art and Religion
West Ballroom, 3rd Floor
Chair: Donald Preziosi, University of California, Los Angeles
Attention, Decorum, Immanence: Benjamin, Weil, Deleuze
Jae Emethling, University of North Carolina, Charlotte
An Icon for Nonconformists
Andrei Pop, University of Basel
A Queer Cross: Art, Religion, and the Thrones of Desire
Horace Ballard, Brown University
From Ritual Objects to the Avant-Garde: Jews and the Search for Religious Meaning in Art
Jeffrey Abt, Wayne State University
Against the Day: Chiasmatic Disconcordances and Similances amongst the Unengaged
Scott Contreiras-Rotberay, East Tennessee State University

ArtSpace
On the Practice of a Critic Arbiter
Murray Hill Suite, 2nd Floor
Chairs: Shannon Rae Strattion, threewalls and School of the Art Institute of Chicago; Duncan Mackenzie, Columbia College Chicago
Studio Art Open Session
The Empathetic Body: Performance and the Blurring of Private Self in Contemporary Art
Sutton Parlor South, 2nd Floor
Chair: Tricia Van Eck, 601BORTH
Encountering the Empathetic Audience in Contemporary Art
Tricia Van Eck, 601BORTH
Xavier Le Roy, independent artist
Verna Kistchi, Upper Canada College
Putluck: Bring/Do/Be What You Can
Amy M. Mooney, Columbia College Chicago

Discussant: Katrina Chamberlin, independent artist
Pacific Arts Association
Rethinking Pacific Art: The Currency of the Object
Bryant Suite, 2nd Floor
Chairs: Caroline Vereco and Nina Tonga, The University of Auckland
Contemporary Hawaiian Feather Art: Plucking from Tradition to Renegotiate Place and Space
Teresa Wilkins, Indiana University
Performing Lien Pohnpei: Poetry and Ulohs (Applique Skirts)
Emelthler Kihleng, Victoria University of Wellington, New Zealand
Echos of Gunantuna: Garamut
Jue To’Liman-Turalir, OLSH Teacher Training College, Kabeleo, Papua New Guinea

The Digitzing of Moci Cultural Heritage: Bluring the Boundaries of an Object, Its Documentation, and Its Distribution
M. Brinker Ferguson, University of California, Santa Cruz
Performing Culture: The Art Practice of An’neil
Caroline Vorce, The University of Auckland
New Media Caucus

Art in the Age of High Security
Nassau Suite, 2nd Floor
Chairs: Jenny Vogel and David Stout, University of North Texas
Images for an Unknown Public
Jenny Vogel, University of North Texas
Noise, Art, and Weaponized Abstraction
David Stout, University of North Texas
Building a More Perfect Drone
Nadav Assor, Connecticut College
How Does a Patriot Act?
Clark Shaffer Stoeckley, Bloomfield College
Discussant: David Schwarz, University of North Texas

Cultivating Nature as Art: Dialogues on the Rustic Practice of Organic Art in the Landscape Post-1960
Gibson Room, 2nd Floor
Chairs: Susan Wilson, independent scholar; Yuen Lai Winnie Chan, University of Oxford
Picturesque before the Picturesque: Elements of Rustic Nature in Polish Gardens before the Middle of the Eighteenth Century
Anna M. Olsõska, Polish Academy of Science and Humanities, Warsaw
The Rustic Taste in Holland’s Early Nineteenth-Century Landscape Garden
Vanessa Bezzemer Sellers, New York Botanical Garden
“Humble and Simple”: Rustic Summerhouses in Nineteenth-Century American Landscape Gardens
Kerry Dean Carso, State University of New York at New Paltz
Michael Singer and Xu Bing: On the Nature of the Contemporary Garden
David Henry Ehrenpreis, James Madison University
From Colonial Roots to the Rhzome: Location, Dislocation, and Translocation in Contemporary Artists’ Organic Art Practices in the Anthropocene Age
Edwina Fitzpatrick, Wribble College of Art
Discussant: Xin Wu, The College of William and Mary

Wednesday, February 13
12:30 PM–2:00 PM
Association of Academic Museums and Galleries
A Two Way Street: How Academic Museum and Gallery Programming Can Achieve Curricular Impact
Beekman Parlor, 2nd Floor
Chair: Leonie Bradbury, Montserrat College of Art Galleries
Using Art Museums to Leverage Campus-Wide Learning: Two Case Studies from Oberlin College
Steven S. Volk and Taylor Allen, Oberlin College
Art and Science in Dialogue: Object-Based Workshops at the Smart Museum
Anne Leonard and Sidney R. Nagel, University of Chicago
Academic Galleries as Learning Laboratories: Bridging Theory and Practice at Columbus College Chicago
Neya Lillian Page-Liebermann and Robert John Blandford, Columbus College Chicago
Society for Photographic Education
Traversing the Void: Synchronized Community Projects
Gramercy B, 2nd Floor
Chair: Shannon Lee Castleman, Nanyang Technological University
CA International Committee
International Collaborative Arts: Conversations on Practice, Research, and Education
Sutton Parlor Center, 2nd Floor
Chairs: Diane Derr and Radha Dalal, Virginia Commonwealth University in Qatar
Planetary Collegium and the I-Node: The Right to Knowledge
Katerina Karoussos, I-Node, Planetary Collegium
Leading through Collaboration: A Chairperson/Faculty Perspective
Muneera Spence, Virginia Commonwealth University in Qatar
Postnational Techno-Babelonism within the Postbiotanical Village
Max Kazemzadeh, Gallaudet University
National Council of Art Administrators
Hot Problems/Cool Arts in Leadership
Morgan Suite, 2nd Floor
Chair: Jim Hopfensperger, Western Michigan University
Nan Goggin, University of Illinois, Urbana-Champaign
Sergio Saxe, The Ohio State University
Kristina Olson, West Virginia University
Kim Russo, Ringling College of Art and Design
Colin Blakely, Eastern Michigan University
Richard Heipp, University of Florida
Steve Bliss, Savannah College of Art and Design

Wednesday, February 13 –16, 2013
The Darwin Effect: Evolutionary Theory, Art, and Aesthetic Thought
Regent Parlor, 2nd Floor
Chairs: Michael Dorsch, The Cooper Union for the Advancement of Science and Art; Jean Marie Evans, The Oriental Institute of the University of Chicago
Scupling a Sumerian Race: The Nineteenth-Century Reception of Sumer
Jean Marie Evans, The Oriental Institute of the University of Chicago
Inscribing Darwin: Nineteenth-Century Representations of Evolution
Judith Berman Kohn, Cambridge University
Evolving From “Savages”: Manuquein Displays of Prehistoric Humans and Race
Linda Kim, Drexel University
Seeing and Not Seeing: The Post-Darwininan Eye and Aesthetics in Great Britain
Barbara Larson, University of West Florida
Origins, Loss, and Desire in Gauguin’s Tahitian Eve
Martha Lucy, Drexel University
Art and Artists in the Field of Cultural Production: Reception Studies, Part I
Gramercy A, 2nd Floor
Chair: Ruth E. Iskin, Ben-Gurion University of the Negev
The Reception of Fiber as a Medium of Art: The Case Study of Sheila Hicks
Elisa Authes, University of Colorado, Colorado Springs
Reading Modern Women Artists in Interwar France
Paula Bernbaum, University of San Francisco
In the Eye of the Beholder: Youtaja and His Critics in Japan, France, and the United States
Ikuyo Nakagawa, The Graduate Center, City University of New York
John Singer Sargent’s Exile
Susan Sidlauskas, Rutgers, The State University of New Jersey
Visualizing Reception: The Shape of the Art Market around 1800
Christian Huemer, Getty Research Institute
Interventions into Postcolonialism and Beyond: A Call for New Sites, Objects, and Times
Petit Parlor, 3rd Floor
Chairs: Kivanc Kilinc, Irimi University of Economics; Saygin Salgiri, Sabanci University
A Call for a Spatial and Temporal Turn in Postcolonial Studies
Kivanc Kilinc, Irimi University of Economics; Saygin Salgiri, Sabanci University
Migrating Sites of Cultural Reproduction: The Rhetoric of Empire in Richard Long’s Land Art
Eric Matthew Stryker, Southern Methodist University
Rethinking Egypt as a Paradigm of Periphery: The Practice and Legacy of the Album in Early Modern Egypt
Susan Sidlauskas, Rutgers, The State University of New Jersey
Photography in Doubt, Part II
Regent Parlor, 3rd Floor
Chairs: Sabine Tania Kriebel, University College Cork; Andrew Mario Zervigon, Rutgers, The State University of New Jersey
Daeguennogyo: Fugitive Subjects, Contemporary Objects
Lisa Saltzman, Bryn Mawr College
The Doubtful Word: W. H. F. Talbot’s Early Attempts of the Advancement of Photography
Mirjam Brusius, Max Planck Institute for the History of Science; Christine Ramalingam, University of Cambridge
The Authority of the “Never-Seen”: Abstraction as Obfuscation in Surrealist Photography
Susan Laxton, University of California, Riverside
Pictureting Doubt: A Cold War Theory of Photography
John J. Curley, Wake Forest University
Frater meus, patria mea: Passionate Attachment and Photographic Doubt
Eve Mellzer, New York University
Association for Latin American Art

Reanimating the Muted Site of Modernity
Shima Baradaran Mohajeri, Texas A&M University
Indigenous Archaeologies of Ottoman Anatolia: Decolonizing Spolia
Benjamin Anderson, Cornell University
Submerged Stories From Eastern Turkey: Dams, Archaeology, and the Unnamed “Colonial”
Laurent Disard, University of California, Berkeley

Myth and Modernism: New Perspectives on the 1913 Armory Show
Madison Suite, 2nd Floor
Who Bought What at the Armory Show: Forgotten and Not So-Famous Collectors
Vivian Endcott Barnett, independent scholar
How Futurism Got Left Out at the Armory: A Case Study in the Politics of Exhibition and Its Repercussions
Zoe Marie Jones, Humboldt State University
American Beauty: The New York Times, the Armory Show, and Artistic Authority
Alexis L. Boylan, University of Connecticut
Beyond the “Shingle Factory”: The Armory Show in the American Mass Media after 1913
Melissa Renn, Fogg Museum, Harvard University Art Museums

The Experience of the Studio: Master-Pupil Relationships in Europe and China, 1400-1700
Morgan Suite, 2nd Floor
Chairs: Christina Neilson, Oberlin College; Michele Matteini, Reed College
Augmenting Painters and Their Pupils from the Fifteenth to the Early Seventeenth Centuries
Danica Brenner, University of Trier
The Master, the Pupil, and the Thief: The Life of Frans Floris and the Issue of Artistic Transmission in Karel van Mander’s Theory of Art
Valentin Nassbaum, National Taiwan Normal University
The Combined Brush. Shen Zhou and Wen Zhengming as Dual Masters in Ming China
Lihong Liu, Institute of Fine Arts, New York University
In Dialogue: Anthony Van Dyck in Peter Paul Rubens’s Workshop
Eva Struhal, Université Laval

Secrets under the Pillow: The Practice and Legacy of the Album to See the Large within the Small
Ching-Ling Wang, Kunsthistorisches Institut in Florenz and See the Large within the Small

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Thursday, February 14
8:00 AM–9:00 AM
Education/Algorithm: ArtSy Talks About The Art Genome Project and Discovering Art Online
Beekman Parlor, 2nd Floor
Chairs: Christine Kuan and Matthew Israel, Art.sy

Thursday, February 14
9:30 AM–12:00 PM
CAA THATCamp: What Happened and What’s Next
Beekman Parlor, 2nd Floor
Steven Zucker, Khan Academy
Beth Harris, Khan Academy
Barbara Rockenbach, Columbia University
Carole Ann Fabian, Columbia University
Diane Zorich, independent consultant
Ileana Selajean, Institute of Fine Arts, New York University

The Decorative Arts within Art Historical Discourse: Where Is the Dialogue Now, and Where Is It Heading?
Nassau Suite, 2nd Floor
Not Material Culture but Moveable Culture: A Consideration of the Decorative Arts
Megan Aldrich, Sotheby’s Institute of Art, London
Listening to Objects: An Ecological Approach to the Decorative Arts
Erin Campbell, University of Victoria
The Decorative and Warhol’s Flower Factory, 1964
Liam Considine, Institute of Fine Arts, New York University
Plastering over the Decorative Arts
Conor Lucey, University College Dublin
Beyond Terminology
Deborah Kishrn, Bard Graduate Center: Decorative Arts, Design History, Material Culture

Local Modernisms
Morgan Suite, 2nd Floor
Chair: Geoffrey Batchen, Victoria University of Wellington
Abstraction as Resistance in 1950s India
Atreyee Gupta, University of California, Berkeley
Critiquing the Critique: The Reception of El Anatsui
Sunanda Sanyal, The Art Institute of Boston at Lesley University
Mahmoud Mahmoud: “The First Sculptor in the Land of Sculpture”
Alexandra Seggern, Yale University

Starting from Mexico: Estridentismo as an Avant-Garde Model
Tatiana Flores, Rutgers, The State University of New Jersey
Discussant: Ruth Phillips, Carleton University

Effects
West Ballroom, 3rd Floor
Chair: Huuy Copeland, Northwestern University
The Smithson Effect
James Meyer, National Gallery of Art
Lights Out: Tom Lloyd and the Effect of Disappearance
Krista Thompson, Northwestern University
Entanglement
Jeannine Tang, Courtauld Institute of Art
No Drones: Louise Lawler and the Transference of War
Mignon Nixon, Courtauld Institute of Art
Side Effect: Affect
Johanna Burton, Bard College

International Center of Medieval Art
Jerusalem: Medieval Art, History, and Sanctity through the Eyes of Many Faiths
Gibson Room, 2nd Floor
Chair: Cathleen A. Fleck, Saint Louis University
Dome of the Rock as Image of the Ancient Jewish Temple
Pamela Berger, Boston College
From Jerusalem to Cairo: The Ciborium as Ark and Tomb
Gillan B. Elliott, Carcoran College of Art and Design
Between the Temple Mount and the Holy Sepulchre: Architectural Translation of Jerusalem to Twelfth-Century Pisa
Nicola Bodner, The Hebrew University of Jerusalem
Referencing Solomon’s Temple: The Foliate Frieze as Golden Vine in French Gothic Churches
Mallan Doquang, McGill University
Representing Pilgrimage in Judaism, Christianity, and Islam
Bianca Kühnel, The Hebrew University of Jerusalem

Critiquing Critically
Sutton Parlor North, 2nd Floor
Chairs: Pamela Robertson Wojcik, University of Notre Dame; Kristina Wilson, Clark University; Matt Lederer, University of Reading
The Smithson Effect
Ruth Phillips, Carleton University
The Mad Men, a Bank, and a Gallery: A Midcentury Award-Winning Advertising Campaign
Suzanne F. W. Lemakis, Center for Culture: Department of Fine Art, Citibank
Corporate Architecture at Midcentury
Scott Murray, University of Illinois at Urbana-Champaign
Executive Modern: Abstract Art and the Planning of Corporate Space
Alex J. Taylor, University of Oxford
Mad Men, Bad Men, and Empty Modernism
Kristina Wilson, Clark University
Becoming a Bachelor: Don Draper, the Apartment, and the Closet
Pamela Robertson Wojcik, University of Notre Dame
Discussant: Paola Antonelli, The Museum of Modern Art

Thursday, February 14
7:30 AM–9:00 AM
Art Historians of Southern California
State of the Discipline: The Position of Nonwestern Art in Art History
Sutton Parlor Center, 2nd Floor
Chairs: Kristen S. Chee and Cynthia Colburn, Art Historians of Southern California
Globalization and the Art History Survey
Cynthia Colburn and Kristen Chiem, Art Historians of Southern California
(N)Western Art Historiography and Eclectic Taste in Nineteenth-Century Iran and India
Talinn Grigor, Brandeis University
When Is It Western and When Isn’t It? The Role of Lebanese Art in Century Iran and India
Talinn Grigor, Brandeis University
Reading Iranian Photography
Elke Heltig, Rheinische Friedrich-Wilhelms-Universität Bonn
Association for Latin American Art
Business Meeting
Regent Parlor, 2nd Floor
Catalogue Raisonné Scholars Association
Business Meeting
Sutton Parlor South, 2nd Floor

Start your day with a talk about the art genome project, followed by a THATCamp session on what happened and what’s next in the world of art. The Decorative Arts within Art Historical Discourse is another highlight, discussing the dialogue now and where it’s heading. Don't miss the opportunity to explore local modernisms, and get ready to critique critically with our panelists from Mexico and other regions. Throughout the day, a range of talks and discussions will cover topics from the role of Lebanese art in 20th-century Iran and India to the critique of critiquing itself. This day promises to be packed with thought-provoking discussions and engaging presentations.
Thursday, February 14
2:30 PM – 5:30 PM
Open Session
French Art, 1715 – 1789
West Ballroom, 3rd Floor
Chair: Colin B. Bailey, The Frick Collection
The Chinese Elephant: Unpacking an Improbable Pachyderm
Judy Sund, Queens College and The Graduate Center, City University of New York
Dog bodhisattva: Animal Combat Paintings and Human Hierarchies in Eighteenth-Century France
Amy Freund, Texas Christian University
Donning the Friar’s Habit: Mademoiselle de Chorolais “en Cordelier” Melissa Percival, University of Exeter
Gabriel Huyger (1695 – 1772), an Archival Portrait
David Pullens, Harvard University
Below the Radar: Etching and Camaraderie at the Académie de France in Rome
Perrin Stein, The Metropolitan Museum of Art
Art and “The War on Terror”: Ten Years On
Petit Trianon, 3rd Floor
Chair: August Jordan Davis, Winchester School of Art, University of Southampton
Martha Roslie, independent artist
Jonathan Harris, Winchester School of Art, University of Southampton
Nicholas Mizraoff, New York University
Rijn Sahakan, Sada (Soha) for Contemporary Iraqi Art
Kathy Battista, Sotheby’s Institute of Art
The Enemy Within: Political Fear and Censorship
Pierre Saurisse, Sotheby’s Institute of Art, London
Creative Time in the Age of Bush: The Public Art Institution as Agent of Political Response
Jennifer K. Favorite, The Graduate Center, City University of New York
Controlling the Frame
Dora Apel, Wayne State University

ArtSpace
The Artist as Ethicist: Who is Responsible?
Murray Hill Suite, 2nd Floor
Chair: Blane de St. Croix, Indiana University Bloomington
Jeffrey Gibson, independent artist
Sergio Muñoz Sarmiento, Clanccco
Martha Schwendener, independent critic
Dread Scott, independent artist
Arts of Transition: Visual Culture, Democracy, and Disillusionment in Latin America
Sutton Parlor North, 2nd Floor
Chair: George F. Flaherty, University of Texas at Austin; Luis M. Castañeda, Syracuse University
CAYC al aire libre: Democratic Conceptualism in 1970s Argentina
Daniel Quiles, School of the Art Institute of Chicago
Dystopia Embodied: Homonaje a la necrofilia and the Corporonized Object
Seth Nerlove, New York University
The Nonmagical Realms of Claudio Perna: CounteringImaging Venezuela under the Sign of Disillusionment
Juan Ledeza, independent scholar
brick-by-brick: Responses to Notions of Progress and Development in Colombian Contemporary Art
Gina Tarver, Texas State University, San Marcos
The Arts of Transitional Justice: Narrative Emplotment and Memory Techniques in Peru
Cynthia Milton, Université du Montréal

Medieval Art and Response, ca. 1300 – ca. 1500
Gramercy B, 2nd Floor
Chairs: Theresa Flanagan, The College of Saint Rose; Holly Flora, Tulane University
Re-formed and Reborn in the Holy Font: Images, Materials, and Viewer Reception in the Orthodox Baptistery of Ravenna
Julie Anne Beck, Rutgers, The State University of New Jersey
The Power of Picture Books: Le Somme Le Roi and the Moral Impregnative of Visual Literacy
Alexa Sand, Utah State University
The Role of Touch in Medieval Devotion – Really?
Martina Bagnoi, The Walters Art Museum
Experiencing the Magdalene: Seeing, Smelling, and Hearing Salvation in Northern Devotional Art
Penny Howell Jolly, Skidmore College
Liliana Leopardi, Hobart and William Smith Colleges

Art History Open Session
New Approaches to the Study of Historical Arts in Africa
Sutton Parlor North, 2nd Floor
Chair: Susan Elizabeth Gagliardi, The City College, City University of New York
Unveiling the Foundation of African Arts in New York during the Modernist Era
Yaelle Biro, The Metropolitan Museum of Art
When a Statue of a Colonial Agent Turns Out To Be a Pende Power Object: Joining Science, Field, and Archive
Richard B. Woodward, Virginia Museum of Fine Arts
A Muslim Masquerade in Southwestern Burkina Faso?
Lisa Homans, Wayne State University
Textiles as the Material of African Art History
Carolyn Y. Yerkes, Columbia University
Discussant: Steven Nelson, University of California, Los Angeles

CIAA Distinguished Scholar Session Honoring Wen C. Fong
Tristan Ballroom, 3rd Floor
Chair: Robert E. Harrist, Jr., Columbia University
The Five Hundred Loucans Revisited
Yuko Lippit, Harvard University
Searching for a New “Great Synthesis”: The Art Historical Writing of Wen C. Fong from a Chinese Perspective
Shih Shou-chien, Academia Sinica
Bruchwork and Beyond: The Study of Chinese Calligraphy in America and Europe
Amy McNair, University of Kansas
Brushes East and West
David Rosand, Columbia University
Remarks
Wen C. Fong, Princeton University
Closing Remarks
Robert E. Harrist, Jr., Columbia University

Material and Narrative Histories: Rethinking the Approach to Inventories and Catalogues
Nassau Suite, 2nd Floor
Chairs: Anne Helmreich, Getty Foundation; Francesco Ferdinolli, Luther College, University of Regina
Why Cauldrons Come First: Exogenous and Endogenous Taxonomies in the Earliest Chinese Antiquarian Catalogs
Jeffrey Moses, McGill University
The Inventory as Negative Description
Allison Stielau, Yale University
Between Notary and Maestro di Casa: Florentine Inventories during the Principato
Cinzia Maria Sicca, Università di Pisa
The Salam Livret and the Origins of the Modern Picture Title
Ruth Bernard Yeazell, Yale University
Between List and Legacy: Enumerating the Hugh Lane Collection
Morna O’Neill, Wake Forest University

Sexing Sculpture: New Approaches to Theorizing the Object
Regent Parlor, 2nd Floor
Chairs: Allison Hernandez, Rutgers, The State University of New Jersey; Susan Richmond, Georgia State University
Material Specificity and the Index of the Feminine
Rachel M. Lachowicz, Claremont Graduate University
Object Lessons: Thinking Gender Variance through Minimalist Sculpture
R E. G. Gordon, Parsons The New School for Design
Broadway Fash: Don Flavin’s Early Dedications
David J. Getty, School of the Art Institute of Chicago
The Stand: Possessing Powers
Lily Cox-Richard, University of Michigan
Rethinking Vaginal Iconography in Hannah Wilke’s Sculpture
Rachel Middelman, Utah State University

Model Images
Rendezvous Trianon, 3rd Floor
Chair: Juliet Koss, Scripps College
Rivals, Catalysts, Accomplices
Reinhard Wendler, University of the Arts, Zurich
Drawing Michelangelo’s Models
Carolyn Y. Yerkes, Columbia University
Thomas Demand, independent artist
Didactic Disembodiment in Seventeenth-Century England
Kimberley Skelton, independent scholar
Model Use
Maria Gough, Harvard University
Friday, February 15
12:30 PM–2:00 PM
South Corridor, 2nd floor

POSTER SESSIONS
Poster sessions are informal presentations for small groups displayed on poster boards by an individual. The poster display is usually a mixture of a brief narrative paper 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.

jianhui.org: Collaborative Catalogue Raisonne and Research Website
Elizabeth Honig and Jennifer Sakai, University of California, Berkeley
Teaching the Visualization of Ecological and Conservation Issues
Laura Houraucha, Carthage College
Art History Teaching Resources
Michelle Judkins, The Graduate Center, City University of New York; Karen Shelby, Baruch College, City University of New York
San Diego Mesa College Museum Studies Program: Gaining Practical Knowledge and Connecting with Communities
Alessandra Montezuma and Georgia Laris, San Diego Mesa College
Design to Renew our
Yvette Perulli, Purdue University
Siema: Art, Tradition, and Identity in a Contemporary Medieval City
Anna Piperrato, High Point University
Antoine Claudet’s The Geography Lesson: French Dogeuretotypes and Victorian Education
Rachelle Street, BMCC, City University of New York
Visual Poetry: Text or Textile in Contemporary Design
Diana Shaffer, Art Institute of Dallas

Historians of Eighteenth-Century Art and Architecture
New Scholars Session: International Artists Working in Eighteenth-Century Great Britain
Rendellian Thiran, 3rd Floor
Chair: Amelia Raiser, Franklin and Marshall College
Quacks, Peddlers, and Pastellists: Jean-Etienne Liotard (1702–1789) and Jean-Baptiste Perronneau (1715–1783) in London
Francesca Whittum-Cooper, Courtauld Institute of Art
The Bel Composto: The Role of Insect Paintings in Robert Adams’ Interiors
Katherine McHale, Hunter College, City University of New York

Friday, February 15
12:30 PM–2:00 PM
South Corridor, 2nd floor
American Society for Hispanic Art Historical Studies

Business Meeting
Nassau Suite, 2nd Floor

Historians of German and Central European Art and Architecture

Business Meeting
Sutton Parlor South, 2nd Floor

Historians of Islamic Art Association

Business Meeting
Madison Suite, 2nd Floor

New Media Caucus

Business Meeting
Trianon Ballroom, 3rd Floor

Friday, February 15
2:30 PM–5:00 PM

ARTspace
Annual Distinguished Artists’ Interviews
Murray Hill Suite, 2nd Floor
Mira Szer will be interviewed by Stuart Horodner, Atlanta Contemporary Art Center; and Janine Antoni will be interviewed by Klaus Ottmann, The Phillips Collection.

Precolombian Ceramics: Form, Meaning, and Function

Perrin Trianon, 3rd Floor
Chairs: Michael D. Carrasco, Florida State University; Malene Wernesi, Humboldt State University

Are Colima Gadrooned Vessels Pumpkins or Barrel Cacti? Emic Classification, Representation, and Embodiment in Precolombian Mexican Ceramics

Kristaan D. Vilela, Santa Fe University of Art and Design

The Women’s Terracotta Army: Large Scale Sculpture from El Zapotal, Veracruz, Mexico

Chiera Wyllie, University of Hartford

Exploring the Effigy Funerary Urn Genre: A Highland Maya Interpretation of Monumentary Space

Kathleen McCampbell, Florida State University

Zoomorphs, Religion, and Nationhood in Precolombian Caribbean Ceramics

Lawrence Waldron, independent scholar

Netted within Bounds: Copánique Ceramics in Northern Peru

Kimberly L. Jones, University of Texas at Austin

Putting Design in Boxes: The Problems of Taxonomy

Bryant Suite, 2nd Floor
Chair: Craig Eliaouni, University of St. Thomas

Catachresis and Contronymity: The Paradoxical Taxonomy of Beaux Arts Architecture as Exemplified in the Work of Henry Hobstall

Charles L. Rosenblum, Carnegie Mellon University

The Formalists’ Revenge: Tags, Buildings, and Doing Architectural History Online

Gabrielle Espardy, New Jersey Institute of Technology

Design Artifacts as Primary Sources: Using Faceted Classification and Discursive Method

Katharine Hepworth, Swinburne University of Technology

Pleasing the Boxes: The Systematic Description of the Fused Languages of Form in the Context of Typeface Design

Catherine Dixon, Central Saint Martins, University of the Arts London

Discussant: David Shields, Virginia Commonwealth University

The New Connoisseurship: A Conversation among Scholars, Curators, and Conservators

West Ballroom, 3rd Floor
Chairs: Gail Pfeiferbaum, Getty Research Institute; H. Perry Chapman, University of Delaware

Maryan W. Ainsworth, The Metropolitan Museum of Art

Carmen C. Bambach, The Metropolitan Museum of Art

David Bomford, Museum of Fine Arts, Houston

E. Melanie Gifford, National Gallery of Art

Elizabeth Honig, University of California, Berkeley

Michele Marcinko, Institute of Fine Arts, New York University

Performativity, the Performative, and Performance in Contemporary Art

Gramercy A, 2nd Floor
Chair: Robert Gien, State University of New York at Old Westbury

Performance Nominalism and Its Discontents

Bruce Barber, Nova Scotia College of Art and Design

Towards a Theory of the “Enacted Turn”

Jessica Wyman, Ontario College of Art and Design University

Artist, My Barbarian

Malik Gaines, Hunter College, City University of New York

Discussants: Micah Hebron, Chapman University; Mike Smith, University of Texas at Austin

Building for the “Common Good”: Public Works, Civic Architecture, and Their Representation in Bourbon Latin America

Morgan Suite, 2nd Floor
Chairs: Luis J. Gordo-Peláez, University of Texas at Austin; Paul B. Niet, Florida State University

The Real Casa de Mares of Mexico City: Vitruvian Architecture in the Bourbon Regime

Oscar Flores Flores, Instituto de Investigaciones Estéticas, Universidad Nacional Autónoma de México

Commemorating Community in the Viceroy Portraits of Late Colonial Lima

Emily A. Engel, Indiana University

Civic Architecture, Public Patronage, and the Modern Self in Late Colonial Havana, Cuba

Paul B. Niet, Florida State University

Discussant: Susan Deans-Smith, University of Texas at Austin

Indigeneity on the Global Stage

Madison Suite, 2nd Floor
Chair: Elizabeth Hutchinson, Barnard College, Columbia University

Stop (the) Gap: International Indigenous Art in Motion, Adelaide International Film Festival, 2011

Brenda Croft, National Institute for Experimental Arts, College of Fine Arts, University of New South Wales

It’s about Time: Indigenous Art in the 2010 and 2012 Sydney Biennales

Susan Kenneth Zeller, Brooklyn Museum

“What Can You Include Edward Curtis Photographs?” Taking 200 Pieces of Contemporary Native American Art to Russia

Suzanne Newman Fricke, University of New Mexico

Anticipating Sakahàn: The First International Quinuaquil of New Indigenous Art

Jolene Rickard, Cornell University

The Visual Culture of Global Trade: Early American Interactions with Asia and the Pacific

Rendezvous Trianon, 3rd Floor
Chair: Patricia Johnston, College of the Holy Cross

Beyond Hemp: The Manila-Salem Trade

Florina H. Capistrano-Baker, Ayala Museum, Philippines

Captains to Cabin Boys: Porcelain Ownership in Federal America

Jessica Lanier, Bard Graduate Center: Decorative Arts, Design History, Material Culture and Salem State University

Cultivating the Chinese Manner into Early American Garden Design

Judy Bellungy, Belmont University

Embedded Exchange: Tattoos as Markers of American/Pacific Islander Interaction in the Late Eighteenth and Early Nineteenth Centuries

Anna Felicity Friedman, University of Chicago

Discussant: Caroline Frank, Brown University

Art History Open Session

Ancient Greek and Roman Art

Trianon Ballroom, 3rd Floor
Chair: Christine Kondoleon, Museum of Fine Arts, Boston

Cults in Common? Greek-Italic Religious Connections in South Italian Vase Painting

Keeley Elizabeth Heuer, independent scholar

The Recycling and Restoration of Funerary Monuments in Late Classical Athens

Rachel Kouser, Brooklyn College, City University of New York

What Demeter Wore to the Eleusinian Mysteries: Cult and the Art of Dress on Makrini’s Skyphos in the British Museum

Anthony Mangieri, Salve Regina University

The Arch of Septimius Severus in the Roman Forum: Memory Distortion in Imperial Rome and Modern Scholarship

Maggie Popkin, Institute of Fine Arts, New York University

Rhetoric and Cross-Cultural Exchange in Gandharan Sculpture

Kristen Seaman, Kennesaw State University

Art Council of the African Studies Association

Bodies of Knowledge: Interviews, Interlocutors, and Art Historical Narratives

Sutton Parlor Center, 2nd Floor
Chairs: Carol Magee, University of North Carolina at Chapel Hill; Joanna Grabska, Denison University

Beyond Words: Some Reflections on Visual Experience and the Promises and Failures of Interviews

Till Förster, University of Basel

Whose Voice Is the Loudest? Negotiating Rival Histories of New Orleans Black Indian Masking

Cynthia Becker, Boston University

Picturing War: Interviews, Images, and the Writing of History

Drew A. Thompson, Williams College

Beyond Interviews, beyond Art Criticism: Sharing Time, Learning More

Fiona Sienghethaler, University of Basel

Conversations with Oshitola

David Dorin, University of Michigan

Historians of German and Central European Art and Architecture

Central Europe’s Others in Art and Visual Culture, Part I

Nassau Suite, 2nd Floor
Chairs: Elizabeth Otto, University at Buffalo, State University of New York; Brett Van Hoosen, University of Nevada, Reno

Central Europe’s Others, Now and a Thousand Years Ago: The Exhibition Europe’s Center around AD 1000

William J. Diboll, Reed College

Site/Sight of Altenity: Albrecht Düren’s The Men’s Bathhouse of ca. 1496

Bradley J. Cavallu, Temple University

Savages on Display: The European Peasant and the Native North American at Central European Fairs in the Nineteenth Century

Rebecca Housan, Northern Illinois University

Otto Dier’s Jankel Adler and the Materiality of the Eastern Jew in Weimar Culture

James A. van Dyke, University of Missouri-Columbia

The Roma Pavilion: Contemporary Art and Transnational Activism

Brienne Cohen, Université catholique de Louvain

Discussant: Maria Makela, California College of the Arts

Society for the Study of Early Modern Women

Gender and Artistic Practice in Early Modern Europe: Media, Genres, and Formats

Sutton Parlor South, 2nd Floor
Chairs: Andrea Pearson, American University; Melissa Hyde, University of Florida

Masculine Voices and Feminine Bodies: Gendering Mark of York’s La Diálogu de la duchessa (Add. Ms. 7970)

Erica D’Oliveira, University of Bristol
Late Eighteenth-Century Eruptions of Vesuvius: From Natural Disaster to Sublime Science
Thomas Beachdel, The City College of New York, City University of New York
Imaging Technological Disasters in Nineteenth-Century American Photography and Art
Julie Wosk, State University of New York, Maritime College
1945 and 2011: The Postwar Japanese Photobook as a Record of Trauma
Russet Eve Lederman, School of Visual Arts
Fashion and Creativity in Response to Disaster
Valerie Rangel, Dominican University and The Illinois Institute of Art
Between Awe and Anger: Young Japanese Artists Respond to Tohoku and Fukushima
Juli Friedman, Arizona State University

Craft and Disasking
Garamcy B, 2nd Floor
Chair: Tamara Sears, Yale University; Molly Emfin Atkin, The City College of New York, City University of New York
Montane Metonyms: ibex in/as Landscape
Robert Linroteh, Northwestern University
Where Death Is Conquered
Nachiket Chanchani, University of Michigan and Smithsonian Institution
Moving Mountains: An Epic Encounter between Divine and Demonic Realms
Parul Pandya Dhar, University of Delhi
Fortified Memories: Picturing Chitor in Eighteenth-Century Poems and Paintings
Dipti Khera, Yale University
Discussant: Pika Ghosh, University of North Carolina at Chapel Hill

Community College Professors of Art and Art History
Teaching All of Our Students: Few Majors, Fewer Transfers, Many Others
Chairs: K. L. H. Wells, University of Southern California; Barbara Caen, University of Zurich
Virginia Gardner Troy, Berry College
Reproduction/Interpretation/Transformation: Postwar Tapestry Making at Dovecot Studios, Edinburgh
Francesca Balsey, University of Edinburgh

Women’s Caucus for Art
Building a Legacy for Women Artists
East Ballroom, 3rd Floor
Chair: Barbara A. Wolfin, United States Capitol Historical Society
Anne Swartz, Savannah College of Art and Design
Ferris Olin, Institute for Women and Art, Rutgers, The State University of New Jersey
Susan Fisher Sterling, National Museum of Women in the Arts
Setting Up a Foundation
Joan Marter, Woman’s Art Journal
The Sylvia Sleigh Legacy Campaign and the Power of Requests
Janice Nesser-Chu, St. Louis Community College, Florissant Valley

Revolution in China’s Printed Image: Print in Modern China
Gibson Room, 2nd Floor
Chairs: Shaoping Zhang, Ohio State University; Sonja Kelley, Maryland Institute College of Art
Beyond the Mustard Seed Garden: Reassembling Multiplicity in Early Modern Chinese Painting Manuals
J. P. Park, University of Colorado Boulder

Combat and Collaboration: The Clash of Propaganda Prints between the Chinese Guomindang and the Japanese Empire in the 1930s–1940s
Shaoqian Zhang, Oklahoma State University
Shrink to Fit, Fit to Survive: The Printed Image and the National Engagement of Regional Ink Painting
Yang Wang, The Ohio State University
Red Nostalgia and Amateur Artists: Peasant Prints in Qijiang, China in the Late twentieth Century
Sonja Kelley, Maryland Institute College of Art
Making a Case for Woodblock Prints: Chen Qi, Printmaking, and a Print Market for Contemporary China
Claire Cuccio, independent scholar
Discussant: Julia Andrews, The Ohio State University

The Trouble with Pasiphae: Gender and Mythological Painting at the Gonzaga Court
Maria F. Maurer, University of Alabama at Birmingham
Juan Sanchez Cotan’s the Gonzaga Court
Eve Kalyva, University of Buenos Aires

From Maria Martinez to Kent Monkman: Performing Sloppy Craft in Twentieth Century Handcrafted Readymades: Manual Work at the Turn of the Century
Bibiana Obler, George Washington University
From Masia Martinez to Kent Monkman: Performing Sloppy Craft in Native America
Kimberly Elber, Georgia Washington University

Crafting the Social: Craft and Collaboration in Recent Art
Lisa VenoBaum, School of the Art Institute of Chicago
The Work is the Thing: The State of the ESSA Union
Emily Larned, University of Bridgeport

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

Disaster and Creativity
Beekman Parlor, 2nd Floor
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Community College Professors of Art and Art History
Teaching All of Our Students: Few Majors, Fewer Transfers, Many Others
Gibson Room, 2nd Floor
Chair: Susan Altman, Middlesex County College
Teaching Watercolor: Something for Everyone
Bertha Steinhardt Gutman, Delaware County Community College

Revolutions in China’s Printed Image: Print in Modern China
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Claire Cuccio, independent scholar
Discussant: Julia Andrews, The Ohio State University

Friday, February 15
5:30 PM–7:00 PM

CAA Annual Business Meeting and Reception
Rendezvous Trianon, 3rd Floor
Announcement of New Members of the CAA Board of Directors. Reception to follow. Please join us to toast the anniversaries of the Art Bulletin and caa.reviews.

Other speakers to be announced.

National Council on Education for the Ceramic Arts
An Overwhelming Trust in Progress: The Artwork of Dylan J. Beck
Petit Trianon, 3rd Floor
Chair: Dylan Beck, Kansas State University

New Media Caucus
Computation and the Nonhuman: New Directions in Queer Theory and Art
Trianon Ballroom, 3rd Floor
Chair: Miya Maya Cárdenas, University of Southern California
Fag Faces and the Facial Weaponization Suite
Zach Blais, Duke University
Sexuality, Biotechnology, Excess
Pinar Yoldas, Duke University
Jacob Gaboury, New York University and Rhizome

Femme Disturbance: Wearable Electronics and Fashion Hacking
Micha Maya Cárdenas, University of Southern California
Additive Race and Gestural Gender: Erasing the Human in Performance Capture Technologies
Alison Reed, University of California, Santa Barbara

Historians of German and Central European Art and Architecture
Emerging Scholars
Sutton Parlor South, 2nd Floor
Chair: Keith Holz, Western Illinois University
The Eye and the Hand: Caspar David Friedrich and the Organic Instruments of Artistic Creation
Nina Amstutz, University of Toronto
Impressions of Inflation: Prints, Paper, and Prices in Germany, 1918–1923
Erin Sullivan, University of Southern California

Historical Overhangs: Problematizing Cold War Era Temporal Frameworks in Polish Architectural History
Anna Jozaftakis, Institute of Fine Arts, New York University

Historians of British Art
British Visual Culture and the Levant, 1600–1830
Sutton Parlor Center, 2nd Floor
Chair: Eleanor Hughes, Yale Center for British Art

International Association of Word and Image Studies
From the Wall, to the Press, to the Streets
Madison Suite, 2nd Floor
Chairs: Eve Kalyva, University of Buenos Aires; Ignaz Cassar, independent artist

Miriam Elizabeth Kierle, University of Illinois Urbana-Champaign

Across North and South. Conceptual Art Practices in a Variety of Contexts
Eve Kalyva, University of Buenos Aires

"I Can’t Imagine Ever Wanting to Be White". The Resonant Afterlife of Those Notorious Museum Tags
Jody By Culler, St. John’s University

Association for Critical Race Art History
Subaltern Rising: Racialization and Visual Culture in the Wake of Independence
Regent Parlor, 2nd Floor
Chairs: Josè Esteban Muñoz, New York University; Erica Aygeman, independent curator

Strategic Richness: The Colonial Man of Tomorrow
Sandra Ruiz, University of Illinois

Nigeria’s Independence House: Anxiety and Promise
Erica Aygeman, independent curator

Recharting Art Import/Export Routes in India: The Kochi-Muziris Biennale
Annie Paul, independent curator

Friday
February 15–16, 2013

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college art association
Imagining Creative Teaching Strategies in Art History

Gibson Room, 2nd Floor
Chairs: Lisa Kjar and Marit Dewhurst, The City College of New York, City University of New York
Acting Out: Reenactment in the Art History Classroom
Jessica Santone, independent scholar
Modeling What the Professional Does: Holding a Mini-conference in an Art History Survey Course
Marie Gasper Hulvat, East Stroudsburg University
Archive Paradigm Learning in Art History
Robert Peterson, Eastern Illinois University
Guided Discovery for Research: Exploring, Evaluating, and Selecting
Mira Wattles, University of California, Santa Barbara
Guided Discovery for Research: Exploring, Evaluating, and Selecting
Chizu Morihara, University of California, Santa Barbara

Leonardo Education and Art Forum

Gramercy A, 2nd Floor
Chair: Joseph S. Lewis, University of California, Irvine
Entrepreneurship and Experimentation: Nineteenth-Century Art Worldwide as a Case Study of Funding an Online, Open Access Journal
Peta ten-Doesschate Chu, Seton Hall University, Emily Pugh, Center for Advanced Study of the Visual Arts
New Resourcing Models for Hybrid Arts and Sciences Research Praxis
Shawn Braysey, University of Washington
Walking through Time: iPhone App and the Comob Net App
Chris Speed, University of Edinburgh
Artists as Connectors: In Education, Research, and Technology
Richard Jochem, Teachers College, Columbia University

Discussant: Juli Carson, University of California, Irvine

Harems Imagined and Real

Petas Triannon, 3rd Floor
Chair: Heather Madac, Humboldt State University
Reflected Reflections: Self and Other in European and South Asian Representations of the Harem
Salezma Waraich, Skidmore College
Seeing through “The Veil Trick”: Visuality and Eroticism in Monti’s Sculpture Circassian Slave in 1851
Joan DePolo, Bard College at Simon’s Rock
The Harem Comes Home: Impenal Décor and the Politics of Chintz
Samantha Burton, McGill University
Shifting the Imagined Erotic Object to a Heterogogenous Modernist Subject: Maggieredi Female Internals as Painted by French Women Orientalists, 1890 – 1930
Mary Healy, University of Limerick

The Constructed Harem: Matisse’s Didiologues and Contemporary French Women in Orientalist Dress
Niko Paydar, independent scholar

Interpreting Animals and Animality

Bryant Suite, 2nd Floor
Chair: Susan Michelle Merriam, Bard College
Human and Animal Conversions: Caricature and the Delineation of Human Faculty, ca. 1600
Ivon Bronwen Wilson, University of East Anglia
Charles Le Brun’s Animal Passions, the Menagére, and the Galerie des Glaces at Versailles
Shelda McTighe, Courtauld Institute of Art
Hunting Birds: Francois Boucher’s Diana’s Return from the Hunt (1749)
Catherine Girard, Harvard University
“That Sort of Love is Unseemly”: Bestiality and the Passion for Horses in Hans Baldung Grien’s Bewitched Groom (ca. 1544)
Pia F. Cuneo, University of Arizona
Rewinding the Museum of Rudolf II
Sarah R. Cohen, University at Albany, State University of New York

CAA Student and Emerging Professionals Committee
The Impact of Contingent Faculty: Changing Trends in Teaching and Tenure

Nassau Suite, 2nd Floor
Chairs: Jennifer Laurel Stoneking-Stewart, University of Tennessee; Amanda Hellman, Emory University
Adjunct Advocacy: An Activist’s Account
Joanne K. Brody, Villanova University and Saint Josephs University
The Art History Society of the Americas (AHSA)
Victoria H. F. Scott, Emory University
The Deprofessionalization of the Profession
Michael F. Bérubé, Pennsylvania State University
Contingent, Adjunct, Part-Time, Temporary: Making It Work
Joe A. Thomas, Kennesaw State University
Cause and Effect: Trends in Higher Education
John W. Curtis, American Association of University Professors

A Renaissance Remnant: The Political Iconography of Justice

Rendezvous Triannon, 3rd Floor
Chairs: Ruth Weinberg, University of Southern California; Judith Resnik, Yale University
Seeing Like a Lawyer: Legal Emblems and the Art of Justice
Peter Goodrich, Yeshiva University
Giustizia Fascista: The Representation of Justice in Marcello Piacentini’s Palace of Justice, Milan, 1932 – 1940
Lucy Maulsby, Northwestern University
The Multiple Perspectives of Justice at Siena’s Palazzo Pubblico
Alick M. McClean, Syracuse University in Florence

Discussant: Dennis Curtis, Yale University

Photography in Doubt, Part II

Concourse G, Concourse Level
Chairs: Andres Mario Zervigon, Rutgers, The State University of New Jersey; Sabine Tania Kriebel, University College Cork

August Strindberg’s Self-Portraits of the Soul: The Photographer as Medium, the Medium of Photography
Jennifer Raai, Institute of Fine Arts, New York University
Suspect Plasticities and Fraudulent Exposures: Artifice and Authenticity in Fin-de-siécle Eclipsism Photography
Lucy Traverse, University of Winchester
Sketch Reporting after Pessi Photography
Jason E. Hill, Terra Foundation for American Art and Institut National d’Histoire de l’Art

Simulated Photomontage in the Posters of the Khurschew Thaw (1956 – 1964)
Masahi Kowell, University of Pennsylvania
Pecunious Marks: Thomas Ruff’s Jpegs
Vered Maimon, Tel-Aviv University

Saturday, February 16
11:00 AM – 1:00 PM

ArtSpace

Murray Hill Suite, 2nd Floor
Chair: Blane of St. Croix, Indiana University, Bloomington
Aissa Deebi, American University of Cairo
Amy J. Goldrich, Art Law Committee of the New York City Bar Association
Alix Lambert, The Brooklyn International Theater Company
Jenny Markou, independent artist
Dread Scott, independent artist

Saturday, February 16
12:30 PM – 2:00 PM

Art, Literature, and Music in Symbolism and Decadence

Symbolist Dualities
Bryant Suite, 2nd Floor
Chair: Deborah H. Cibelli, Nicholls State University
The Ideal and Mater: Gustave Moreau’s Ambiguous Dualities
Peter Cooke, The University of Manchester
George Minne and Maurice Maeterlinck
Albert Alladef, University of Colorado Boulder
The Vicious Wallpaper: Destabilzing Structures in Edouard Vuillard and Charlotte Gilman Perkins
Martin Sundberg, Universität Basel
Leonardo da Vinci and Odlon Redon: Ambivalent Beauty of the Fin-de-siécle
Rosina Neginsky, University of Illinois at Springfield
Southern Graphics Council International
Reproducing Authenticity
Sutton Parlor, Center, 2nd Floor
Chair: Jason Urban, Printmaking.org
Truth and Reproducibility
Beauvais Lyons, University of Tennessee, Knoxville
Studio, Museum, Print: Problems of Virtual Authenticity
Julia V. Hendrickson, Courtauld Institute of Art
"...originality doesn't exist anyway, only authenticity"—Lauren van Haaften-Schick, independent curator
Crawling the Mark
Lisa Bulawsky, Washington University in St. Louis
Japan Art History Forum
The Role of Japan in Modern Chinese Art
Gibson Room, 2nd Floor
Chair: Toshio Watanabe, University of the Arts London
The Guangzhou-Tokyo Print Exchanges of 1935 and 1936
Julia Andrews, The Ohio State University
The Role of China in Modern Japanese Art: From the Wu Liang Shrine to Hirofuku Hyakusui
Takumi Maeda, independent scholar
The Japanese Impact on the Construction of Art History as a Modern Discipline in Republic China
Kuiyi Shen, University of California, San Diego
Discussant: Joshua Fogel, York University
CAA Student and Emerging Professionals Committee
Gender Politics in the Workplace, Part II: The Next Generation
Nassau Suite, 2nd Floor
Chairs: Megan Kozza Young, University of Kansas; Anitra Haendel, Central Saint Martins, University of the Arts London
British Locke, Nelson-Akins Museum
Lisa Raskin, independent artist
American Council for Southern Asian Art
Business Meeting
Madison Suite, 2nd Floor
Association for Critical Race Art History
Business Meeting
Morgan Suites, 2nd Floor
Association for Modern and Contemporary Art of the Arab World, Iran, and Turkey
Business Meeting
Regent Parlor, 2nd Floor
Saturday, February 16
1:00 PM–2:00 PM
ARTSpace
Attention and Experience: Public Dialogue
Murray Hill Suite, 2nd Floor
Mel Chin, independent artist
Maureen Connor, independent artist
Blane de St. Croix, Indiana University, Bloomington
Amy J. Goloch, Art Law Committee of the New York City Bar Association
Elizabeth M. Grady, smARTpower
Alix Lambert, The Brooklyn International Theater Company
Jenny Markettou, independent artist
Martha Schwendener, independent critic
Dread Scott, independent artist
Sacha Yanow, Art Matters Foundation
Saturday, February 16
2:00 PM–4:00 PM
ARTSpace
Film and Video as a Social Art: Contemporary Moving Images and Social Practice
Murray Hill Suite, 2nd Floor
Chairs: Caryn Coleman, independent curator and writer; Jenny Krasner, independent artist
Saturday, February 16
2:30 PM–5:30 PM
Funktioning with Nothing but the Funk: Black Art and Design, the Final Frontier in Reconstruction
Sutton Parlor South, 2nd Floor
Chair: Xenobia Bailey, independent artist
The Funk of Black Contradictions
Rickey Vincent, University of California, San Diego and City College of San Francisco
Greg Tate, independent scholar
The Art of Hessie Harvey: African Juju in the Forest of North American Brookie Davis Anderson, independent scholar
The Art, Design, and the Mojo of the Groove in the Key of Life: Black Music as a Model for Progressive Design in North America
Xenobia Bailey, independent artist
Visual Culture Caucus
Life’s Edge: A Thinking-Feeling Lab in the Risks, Powers, and Possibilities of Forms-of-Life
Glamency, 2nd Floor
Chair: Jill H. Casid, University of Wisconsin-Madison
Rebecca Schneider, Brown University
José Muñoz, New York University
Nao Bustamante, Rensselaer Polytechnic Institute
Kandice Chub, The Graduate Center, City University of New York
Steve Kurtz, University at Buffalo, State University of New York
South Asian Encounters: Anthropologies of Travel and the Visual
Gibson Room, 2nd Floor
Chairs: Renate Dohmen, University of Louisville at Lafayette; Natasha Eaton, University College London
"Life Injected with Life": Locating Tolerance in Naasreen Mohamedi’s Abstraction
Robin Simpson, University of British Columbia
Bamboo to Goo: Travel, Escape, and Desire in Bombay Cinema
Ayesha Marwan, Jawaharlal Nehru University
Touristic Agencies: Addi and the Living Exhibit at the Festival of India, 1985–6
Rebecca Brown, Johns Hopkins University
Filipiniana: Visual, Temporal, and Virtual Voyages across the Pacific (and between the Philippine and South China Seas)
Nadine Wasserman, independent curator and critic
Refuge to Celebrity: Changing Subjects (and Narratives) in Photographs of Travel by Water
Jennifer Way, University of North Texas
Studio Art Open Session
Performative Acts in Video and Film: Contrasting the Forty-Year History with Current Themes that Are Prevalent in Emerging Artists
Morgan Suite, 2nd Floor
Chair: Jefferson Godard, Columbia College Chicago
Rachelle Beaudoin, independent artist
Kate Gilmore, independent artist
Chelsea Knight, independent artist
Mary Lucier, independent artist
Bryan Zanisnik, independent artist
Sutton Parlor Center, 2nd Floor
Chairs: Kai K. Gutschow, Carnegie Mellon University; Lynnette Widder, Columbia University
February 13–16, 2013
62 college art association
Jennifer McComas, Indiana University Art Museum
at the Museum of Modern Art during World War II

“Free German Art”: The Reinterpretation of German Expressionism
Michelle Meagher, University of Alberta

Suzy Lake, National Treasure: Consecration in the Canadian Context
Diane J. Radycki, Moravian College

Can You See Me Now? The Reception of the First Modern Woman Artist
Erkki Huhtamo, University of California, Los Angeles

Gramercy A, 2nd Floor
Jiangnan Women
Global Textiles and the Dress Culture of Nineteenth-Century
Hye-ri Oh, State University of New York at Binghamton

Ambivalent Exchange: The Gift of Photographic Albums between
Stephanie Su, University of Chicago

Modern Japan
Representing the Cerebral Mind: Translation and Visuality in
Jonathan Miller, Illinois Institute of Technology

Sabina Ott, Columbia College Chicago

Jonathan Miller, Illinois Institute of Technology

Mapping Spaces: Cartographic Practices in Art and Architecture, Part II
Giramercy A, 2nd Floor
Chair: Ruth E. Iken, Ben-Gurion University of the Negev

‘All the World’s a Kaleidoscope’: A Media Archaeology of
Chair: Min Kyung Lee, Swarthmore College

City Art
Virginia Moon, University of Southern California

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