



103rd ANNUAL CONFERENCE

NEW YORK

FEBRUARY 11-14, 2015

CONFERENCE PROGRAM

Technique, Materiality, Tactile Response, and the Utilitarianist Agenda
Stephen S. Robison, National Council on Education for the Ceramic Arts

Studio Pottery and the Evolution of American Mingei in a Twenty-First-Century Context
James Herring, Patricia and Phillip Frost Museum of Science

Centering Between Systems and Spirit: M. C. Richards, Karen Karnes, and Paulus Berensohn
Sarah J. Warren, Purchase College, State University of New York

Looking at a Thing Meant to Be Held: Reading the Functional Ceramics of Kirk Mangus
Rose Bouthillier, Museum of Contemporary Art Cleveland

Complicating the Picture: Intersections of Photography with Printmaking since 1990

Sutton Parlor North, 2nd Floor
Chairs: Jimin Lee, University of California, Santa Cruz;
Ruth Pelzer-Montada, Edinburgh College of Art

Print Surface: CMYK and After
Jeffrey Rosen, Higher Learning Commission

Shape Shifting
Jo Stockham, Royal College of Art

Reconnecting Photography and Print: Surface and the Object
Paul Ogier, independent artist

The Idea of Projection: The Spatiality of Print in Relation to and Difference from the Photograph
Päivikki Kallio, Finnish Academy of Fine Arts

Photo/Im/Print: Likeness through Contact?
Ruth Pelzer-Montada, Edinburgh College of Art

Society of Historians of East European, Eurasian, and Russian Art and Architecture

Reconsidering Art and Politics: Towards New Narratives of Russian and Eastern European Art, Part I

Beekman Parlor, 2nd Floor
Chairs: Galina Mardilovich, independent scholar; Maria Taroutina, Yale-NUS College

Family Portraits: The Argunovs and Dynastic Unease
Alexandra Morris Helprin

Between Glorification and Discontent: Vereshchagin's Orientalism
Evgeny Steiner, SOAS, University of London

The Partial Art of Stalinism
Aglaya K. Glebova, University of California, Berkeley

A Socialist Neo-Avant-Garde: Vjenceslav Richter and EXAT-51
Nikolas Drosos, The Graduate Center, City University of New York

Estonian Sots Art! Playful Appropriation of Soviet Modernity in the Early Work of Raul Rajangu
Liisa Kaljula, Art Museum of Estonia

New Genealogies of American Modernism at Midcentury, Part I

East Ballroom, 3rd Floor
Chairs: Angela Miller, Washington University in St. Louis;
Jody Patterson, Plymouth University

Formal Unity: Black Abstractionists and the Dream of a Universal Art
John W. Ott, James Madison University

Odd Men Out: Pavel Tchelitchew, Paul Cadmus, and Queer New York at Midcentury
Tatsiana Zhurauliova, University of Chicago

The Mural in the Gallery: Wall Paintings between Public Space and Private Market
Emily S. Warner, University of Pennsylvania

Magic Act: Pollock, Faulkner, and Desegregation
Alexander M. Nemerov, Stanford University

Should You Stay or Should You Go? Discussing the Debt to Asset Ratio of the MFA

Petit Trianon, 3rd Floor
Chairs: Leah Modigliani, Tyler School of Art, Temple University;
Stephanie Syjuco, University of California, Berkeley

Numbers Alone Do Not Tell the Whole Story, but They Do Say Something
Morgan T. Paine, Florida Gulf Coast University

Investing in Failure: The Curious Relationship between Higher Education and Sales of Artworks
Michael Maranda, Art Gallery of York University

All Together Now: The Real Question Is How Should We Pay for It?
Troy Richards, University of Delaware

Creative Transition: What Might the Twenty-First-Century Art School Become?
Edwina Fitzpatrick

The Future Is Self-Organized: Alternatives to the Traditional MFA
Sarrita Hunn, independent artist

Global Perspectives on the Museum

Sutton Parlor Center, 2nd Floor
Chair: Elizabeth Rodini, Johns Hopkins University

Colonial, National, and Global Museum Discourses in India and Guatemala: A Comparative Case Study
Cassandra Mesick and Celka Straughn, Spencer Museum of Art, University of Kansas

Art, Democracy, and Turkey's First Private Galleries in the 1950s
Sarah-Neel Smith, University of California, Los Angeles

In and Out of Teleology: Museums and Mediterranean Modernities
Eva Maria Troelenberg, Kunsthistorische Institute in Florenz - Max Planck Institute

When Rhetoric Matters: Modern Art Museums in the Global Context
Irene Campolmi, Aarhus University and Louisiana Museum of Modern Art

Re-generating Pacific Cultural Identity through Material Culture
Lisa Edwina Hilli, RMIT University