



Crossing Paths, Changing Lives: Processes of Biculturalism in Ancient Art

Thursday, February 11, 9:30 AM–12:00 PM

Columbus EF, Gold Level, East Tower, Hyatt Regency Chicago

Chair: Barbara Mendoza, University of California, Berkeley

Trading Tradition: The Establishment and Continuation of Zoomorphic Mortars in the Ancient Andes

Paula Winn, Virginia Commonwealth University

Beyond Greece: Gandharan Sculpture and Indian Artistic Traditions

Shrita Gajendragadkar, University of Texas at Austin

Sculpture from the Edge of the Oikoumene: A Case Study of Biculturalism in the Northern Black Sea

Maya B. Muratov, Adelphi University

Multiculturalism at the Crossroads: Problems with Defining a Phoenician Art

S. Rebecca Martin, Southeast Missouri State University

Speculations on the Ambiguous Relationship between Ancient Egypt and Its African Context

Frederick John Lamp, Yale University

American Council for Southern Asian Art

Rasa Redux: New Investigations into the Relationship of Indian Aesthetic (Rasa) Theory to the Visual Arts

Thursday, February 11, 12:30 PM–2:00 PM

Regency D, Gold Level, West Tower, Hyatt Regency Chicago

Chair: Molly Aitken, City College of New York, City University of New York

Rasa, Rasika, and Alamkara: Narrative and Performance in Painting at Mattanceri Palace

Mary Beth Heston, College of Charleston

Vaishnava Adaptations of Rasa Theory to the Devotional Arts

Pika Gosh, University of North Carolina

Tasters of Essence: Rasikas and Connoisseurship in Ancient Indian Art

Julie Romain, Los Angeles County Museum of Art

The Concept of Anukrti in Rasavada in Abhinavabharati

Parul Dave Mukherji, Jawaharlal Nehru University

Rasa and Java

Cecilia Levin, Harvard University

The Rasika and Alamkara: A Taste for Ornament

Michael Rabe, Saint Xavier University

Historians of British Art

British Art: Survey and Field in the Context of Glocalization

Thursday, February 11, 8:00 PM–10:30 PM

Grand B, Gold Level, East Tower, Hyatt Regency Chicago

Chair: Colette Crossman, independent scholar, Oberlin, Ohio

British Art and the Uncertainties of Britishness

David Bindman

Art on the Margins: The Paradoxical Canon of Early British Art

Sara N. James, Mary Baldwin College

1870-1910: The Lost Decades of British Artistic Modernity

Andrea Wolk Rager, Yale Center for British Art

Zarina Bhimji: Broadening Definitions of Britishness?

Alice Correia, University of Sussex and Gimpel Fils

Neomedieval Art after Britain

Neil Mulholland, Edinburgh College of Art

Discussant: Jennifer Way, University of North Texas

Society of Architectural Historians

Painting and the Built Environment

Thursday, February 11, 8:00 PM–10:30 PM

Regency D, Gold Level, West Tower, Hyatt Regency Chicago

Chair: Julia A. Sienkewicz, Smithsonian Institution

Shifting Points of View: Landscape, Painting, and Architecture at the Villa della Farnesina in Rome

Rachel Foulk, Emory University

Grave Cites

Allison Levy

Already Weeds Are Writing the Scriptures: Painting, Architecture, and the Organization of Thai Religious Space at Suan Mokkh

Lawrence Chua, Cornell University

A Square Removal from a Wall: Seeing Works by Lawrence Weiner, Gordon Matta-Clark, and Dan Graham in the Light of Colin Rowe's Formal Methodology

Susanneh Bieber, Freie Universität Berlin

Redefining the "Field": Claes Oldenburg and Coosje van Bruggen's Gestural Painting and Architectural Form

Katherine Smith, Agnes Scott College

Visual Culture around the Indian Ocean Littoral

Friday, February 12, 9:30 AM–12:00 PM

Columbus CD, Gold Level, East Tower, Hyatt Regency Chicago

Chairs: Nancy Um, Binghamton University; Prita Meier, Cornell University

A Community in Transition: Tamil Merchants in China

Risha Lee, Columbia University

Dispersal and Entanglement: (Dis)locating Symbols of Authority in the Mosques of East Africa and Arabia

Ruba Kana'an, York University

Architecture and Society on the Asian Seas: On the Built Environment and Social Order of the Dutch East India Company's Ships

Richard Guy, Cornell University

Images of Efficacy: Devotional Diasporas of Shirdi Sai Baba in the Indian Ocean World

Mary Nooter Roberts, University of California, Los Angeles

CAMP's WHARFAGE Project: Recasting the Indian Ocean as a Space of Contact and Exchange, Murtaza Vali, independent scholar, Brooklyn

"It Is a Small World after All": Contemporary Art in the Age of Emerging Art Markets

Friday, February 12, 2:30 PM–5:00 PM

Regency A, Gold Level, West Tower, Hyatt Regency Chicago

Chair: Veronique Chagnon-Burke, Christie's Education

Building Critical Infrastructure in a Developing Art Market: How International Patronage Underpins Chinese Contemporary Art and What India Can Learn

Anuradha Vikram, independent curator and critic, Richmond, California

The Cult of Origin: Ethnicity, Diaspora, and Cultural Capital in Contemp. Chinese Art

J. P. Park, University of Colorado

Speculation vs. Real Quality and the Quality Standard Conundrum: The 3C Methods Applied to the Market for Chinese Contemporary Art

Till Richter, University of Texas at Austin

Contemporary Drawings as a Opportunity to Open a Dialogue between the Artists, Market, International Artistic Institutions, and Collectors

Saskia Sorg, Loughborough University

When East Means West: Art Markets in Poland and Russia

Thomas Skowronek, Humboldt University

American Council for Southern Asian Art

Masterpiece or Craft, Courtly or Popular? Situating Textiles in South and Southeast Asian Visual Culture

Friday, February 12, 6:30 PM–9:00 PM

Gold Coast, Bronze Level, West Tower, Hyatt Regency Chicago

Chairs: Rebecca M. Brown, Johns Hopkins University; Pika Ghosh, University of North Carolina, Chapel Hill

Reframing Borders: Analysis and Interpretation of Himalayan Textile Frames

Melissa Kerin, College of William and Mary

Seeing Banners: Gendered Meanings of Buddhist Wat Textiles

Rebecca Hall, Asian Civilisations Museum, Singapore

Modernist Grids and Homespun Weaves

Sonal Khullar, University of Washington

Clothes Make the God: The Importance of Textiles in the Worship of the God Krishna

Cynthia Packert, Middlebury College

Discussant: Katherine Hacker, University of British Columbia

Ananda Coomaraswamy's Legacy and Influence on Twentieth-Century Art, Part I

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

Columbus AB, Gold Level, East Tower, Hyatt Regency Chicago

Chairs: Lise Kjaer, City College, City University of New York; William Wroth, independent scholar, Santa Fe

A "New Order of Things": Ananda Coomaraswamy, the India Society, and the Networks Colonial Modernity in Britain, ca. 1910-14

Sarah V. Turner, University of York

Modernist Affinities

Allan Antliff, University of Victoria

Circles of Influence: Ananda Coomaraswamy and the Stieglitz Circle

Katherine Hoffman, St. Anselm College

Georgia O'Keeffe and Coomaraswamy's "The Door in the Sky": Painting Passages beyond Western Horizons

Deborah Jenner, Ecole du Louvre

Ananda Coomaraswamy, Alice Boner, and the Symbolic Dimension of Indian Art

Johannes Beltz, Museum Rietberg

Discussant: Parul Dave Mukherji, Jawaharlal Nehru University

Ananda Coomaraswamy's Legacy and Influence on Twentieth-Century Art, Part II

Saturday, February 13, 2:30 PM–5:00 PM

Grand EF, Gold Level, East Tower, Hyatt Regency Chicago

Chairs: Lise Kjaer, City College, City University of New York; William Wroth, independent scholar, Santa Fe

How Ananda Coomaraswamy Made Modernist Photography a Spiritual Art

Lauren Kroiz, Illinois at the Phillips and University of Wisconsin, Madison

The Universal and the Unequal: Coomaraswamy, Eliade, and the Colonial Project

Madhuri Desai, Pennsylvania State University

Transforming Meaning through Art: Coomaraswamy and Collecting

Brinda Kumar, Cornell University

Ananda Coomaraswamy and Southeast Asia

Cecelia Levin, Harvard University

Discussant: Parul Dave Mukherji, Jawaharlal Nehru University

Historians of British Art

Aesthetic Culture in British India: The Amateur Arts of Brush, Pencil, and Camera in the Colonial Periphery

Saturday, February 13, 12:30 PM–2:00 PM

Gold Coast, Bronze Level, West Tower, Hyatt Regency Chicago

Chair: Renate Dohmen, University of Louisiana, Lafayette

Bringing India to the British: The Making and Marketing of British India, 1770-1800

Meredith Gamer, Yale University

Sketchbooks and Scrapbooks: Aesthetic Collecting Practices in British India, 1770-1840

Beth Tobin, Arizona State University

Samuel Bourne and the Amateur Divide in Photography under the Raj

Gary Sampson, Cleveland Institute of Art