



Updated Data and Curated List of Sessions for the 2018 Annual Conference of the College Art Association

I. Update on the Representation of Latinx Art and Pedagogy for 2018

Sessions Dedicated to Latinx Art and Pedagogy: 7*

Papers on Latinx Art and Pedagogy: 35**

Total number of sessions: 308

Total number of papers: 1,076

Projected statistics for CAA 2018***:

-Latinx art and pedagogy represents 2.27% of all sessions

-Latinx art and pedagogy represents 3.25% of all papers

II. Comparisons between the 2017 and 2018 Annual Conference

-The 2017 Annual Conference included 3 sessions and 14 papers dedicated to Latinx art and pedagogy. This represented just 1.17% of all sessions and 1.47% of all papers at the conference. **For the 2018 Annual Conference, the number of papers has more than doubled for a total of 35, with a 1.1% increase in sessions and 1.78% in papers—a significant increase over the comparison between 2016 and 2017.** As was the case with the previous year's tally's, it must be noted that there was also an increase in the overall number of papers and sessions in this year's conference. However, it is striking that in 2018 the majority of papers on Latinx topics appear in panels that did not explicitly solicit Latinx submissions. Given that the Call for Papers went out before the launch of the Getty's *Pacific Standard Time: LA/LA* initiative, we intend to carefully analyze both the 2019 Call for Participation's accepted sessions and the number of papers ultimately accepted to see how these numbers will have further changed in the aftermath of PST.

- CAA's 2018 *Call for Participation*, published in June 2017, included six sessions explicitly soliciting Latinx topics, though not necessarily exclusively dedicated to them. This is up from the 2017, where only one such paper (chaired by an USLAF officer) made it to the initial call. Of the 2018 sessions, USLAF's sponsored session *Chican@ Art History: Interdisciplinary Foundations and New Directions* is the only one exclusively devoted to a Latinx topic; sponsored sessions from two other CAA affiliated societies (Association for Latin American Art, Art Historians of Southern California) and three sessions related to the Getty's 2017 Pacific Standard Time: LA/LA initiative (*Borders and Breakthroughs: the Afterlife of Pacific Standard Time: LA/LA, Parts I and II* and *Pacific Standard Time: LA/LA—Case Studies in Teaching from Exhibitions*) specifically requested papers on Latinx topics but included other topics as well. Numerous other sessions included in the Call addressed themes of topical relevance to Latinx art, pedagogy, or museum practice, though not all of these ultimately included Latinx submissions.

III. Notes

[*] All sessions dedicated to the topic of Latinx art are chaired by US Latinx Art Forum members.

[**] The total number of papers does not include speakers from the PechaKucha-style session *Reconsidering Pacific Standard Time: LA/LA* even though we assume Latinx art will play a major role in the conversation. Given the non-standard format, we have counted the session as a whole toward the total number of Latinx panels but have not counted the presenters toward the total of individual papers. In order to maintain consistency with previous years' data collections, we have also elected not to count artists or cultural workers whose presentations listed under the heading "Roundtables and Talks Featuring Latinx Artists and Art" given that we cannot, given the format of such events, determine the extent to which concerns related to Latinx art are addressed. We have also elected not to tabulate talks by scholars of Latina/o/x descent when it was either unlikely or unclear whether their papers would be focused on Latinx art, pedagogy, or museum/exhibition practice.

[***] At the time of this study, the annual publication of conference abstracts had not yet been released. The representation of Latinx art and Pedagogy was determined on the basis of session and paper titles included in the online conference schedule and communication with participants to verify the topical scope of their papers. Following the conference, these numbers will be finalized upon review of relevant abstracts.



U.S. LATINX ART FORUM'S

CURATED LIST OF SESSIONS, PAPERS, AND EXHIBITIONS
106th Annual Conference of the College Art Association

Let's represent on social media by
using the following hashtags at CAA!

#uslafcaa18

#latinxart

#latinxsatcaa18

Curated List of Sessions, Papers, and Exhibitions

I. USLAF Collateral Events (not part of CAA)

USLAF and Self Help Graphics panel

Chicanx/Latinx Art after PST: LA/LA. Sustaining the Field

Time: 02/23/18 6:00PM–6:45PM Tour of Día de los Muertos: A Cultural Legacy with legacy artists Mari Cardenas and Milton Jurado; 7:00PM–8:00PM Panel with US Latinx Art Forum and guests

Location: Self Help Graphics and Art

Moderator: Sonja Gandert, USLAF / The Graduate Center, City University of New York
Panelists:

Judithe Hernández

Raúl Baltazar

Marcus Kuiland-Nazario

Lourdes Ramos, Museum of Latin American Art (MoLAA)

Betty Ávila, Self Help Graphics & Art

Mario Ontiveros, California State University, Northridge

II. USLAF Events at CAA

USLAF Business Meeting

Time: 02/23/2018: 12:30PM–1:30PM

Location: Room 406A

USLAF Sponsored Session

Chican@ Art History: Interdisciplinary Foundations and New Directions

Time: 02/24/2018: 4:00PM–5:30PM

Location: Room 404B

Chairs: Karen Mary Davalos, University of Minnesota Twin Cities; Mary Thomas, University of California, Santa Cruz

Disrupting “the Apartheid Imagination

Jennifer Ponce de León, University of Pennsylvania

“Inter(in)animation” and Isis Rodríguez: the Transnational Artist, Activist, and Healer

Gigi Otálvaro-Hormillosa, Stanford University

Cholas on the Gram: LACMA’s Instagram Artist Residency and Guadalupe Rosales’

Chicana/o Digital Communities

Claudia E. Zapata, Southern Methodist University

(Re)Sounding Painting: Visual Practices of Improvisation in the Tormenta Cantata

Mary Thomas, University of California, Santa Cruz

II. USLAF Member Chaired Sessions

LA/LX: Queer and Latinx in Los Angeles (Queer Caucus of Art QCA)

Time: 02/21/2018: 10:30AM–12:00PM

Location: Room 403B

Chair: Andy Campbell, University of Southern California

A Malflora Blooms in Chicano Los Angeles

Leticia Alvarado, Brown University

Laura Aguilar: Show and Tell

Laura Aguilar, Independent Artist; Pilar Tompkins Rivas, Vincent Price Art Museum

Towards a Queer Dystopia: Domesticity, Reproduction, and Technology

Roy Martinez AKA Lambe Culo, Independent Artist

Reconsidering Pacific Standard Time: LA/LA (6–8 minute PechaKucha style presentations)

Time: 02/21/2018: 2:00PM–3:30PM

Location: Room 403B

Chairs: Idurre Alonso, The Getty Research Institute;

Selene Preciado: The Getty Foundation

Presenters include:

José Luis Blondet, Los Angeles County Museum of Art

Ondine Chavoya, Williams College

Aleca LeBlanc, University of California, Riverside

Beatriz Cortez, California State University, Northridge

Josh Franco, Archives of American Art, Smithsonian Institution

Jesse Lerner, Pitzer College

Rubén Ortiz-Torres, University of California, San Diego

John Tain, Asia Art Archive

Respondent: Nizan Shaked, California State University, Long Beach

Borders and Breakthroughs: the Afterlife of Pacific Standard Time: LA/LA, Part I

Time: 02/22/2018: 8:30AM–10:00AM

Location: Room 403B

Chairs: Charlene Villaseñor Black, University of California, Los Angeles and Elisa Mandell, California State University, Fullerton

Assessing the Impact of PST: LA/LA on Institutional Culture in Southern California Museums

Pilar Tompkins Rivas, Vincent Price Art Museum

From Maps to Home: On the Research Center as Museum

Chon A. Noriega, Chicano Studies Research Center, University of California, Los Angeles

Relational Undercurrents: Contemporary Art of the Caribbean Archipelago

Tatiana Flores, Rutgers University/Museum of Latin American Art

The Legacy of History and the State of the Field

Iлона Katzew, Los Angeles County Museum of Art

Borders and Breakthroughs: the Afterlife of Pacific Standard Time: LA/LA, Part II

Time: 02/22/2018: 10:30AM–12:00PM

Location: Room 403B

Chairs: Charlene Villaseñor Black, University of California, Los Angeles; Elisa Mandell, California State University, Fullerton

Beyond Racism: Latin American and Latinx Art in Exhibition

Cecilia Fajardo-Hill, Hammer Museum

Objects and Afterlives: Artists' Engagements with the Art of the Ancient Americas in PST LA/LA

Megan E. O'Neil, Los Angeles County Museum of Art

Geographies of Authenticity: Constructing History of Latin American and Latin@x Art in California

Theresa Avila, California State University, Channel Islands

Parallax Views: Analyzing PST LA/LA Without Pom Poms

Armando Durón, Independent Scholar

Imperial Islands: Vision and Experience in the American Empire after 1898

Time: 02/22/2018: 2:00PM–3:30PM

Location: Room 506

Chair: Joseph R. Hartman, University of Missouri–Kansas City

With a Skull in Each Hand: Photographing Island Cemeteries After the Spanish-American War

Krystle Stricklin, University of Pittsburgh

Forest Formats: Photography, Puerto Rico, and The Caribbean Forester

Chris Balaschak, Flagler College

Tropicality and Topography: American Imperial Urbanism at Baguio and Balboa

Christopher Vernon, University of Western Australia

Treasure Island: U.S. Artistic Imperial Visions for the Pacific at the 1939-40 Golden Gate International Exposition

Lisa D. Schrenk, University of Arizona

Teaching and Writing the Art Histories of Latin American Los Angeles

(Art Historians of Southern California AHSC)

Time: 02/22/2018: 6:00PM–7:30PM

Location: Room 403B

Decolonizing Art History: Institutional Challenges and the Histories of Latinx and Latin American Art

Charlene Villaseñor Black, UCLA, Keynote Speaker

Xerografía: Copyart in Brazil, 1970–1990—Local Art Histories and Common Points Across the Art Histories of Vastly Different Countries.”

Erin Aldana, Guest Curator and Research Scholar, University of San Diego

Félix González-Torres as a (Post)Latino Artist

Elizabeth Cerejido, University of Florida, Gainesville, FL

Chicana/o Remix: Rethinking Art Histories and Endgames

Karen Mary Davalos, University of Minnesota, Twin Cities

Voids of the Aggregate: Materializing Ethnic Mexicans in Mission Revival and Spanish Colonial Revival Architecture in Southern California

Carolyn J. Schutten, University of California Riverside

“Change the Joke, Slip the Yoke” Twenty Years Later: African American Artists and “Negative” Imagery

Time: 02/23/2018: 4:00PM–5:30PM

Location: Room 408A

Chairs: Jessi DiTillio, The University of Texas at Austin; Cherise Smith, The University of Texas at Austin

‘Come Out to Show Them’: Speech, Error, and Ambiguity in the Work of Steve Reich and Glenn Ligon

Ellen Y. Tani, Bowdoin College Museum of Art

Remember Me: Pleasure, Parody and Loss in Isaac Julien’s “The Attendant”

Christina Knight, Haverford College

Can You Be Black and Make This?

Tiffany E. Barber, University of Virginia

Discussant: Gwendolyn Dubois Shaw, University of Pennsylvania

Destabilizing the Geographic in Modern and Contemporary Art

Time: 02/23/2018: 6:00PM–7:30PM

Location: Room 406B

Chairs: Kailani Polzak, Williams College; Tatiana Reinoza, Dartmouth College

Mapping Senufo: Mapping as a Method to Undermine Colonial Histories

Susan Elizabeth Gagliardi, Emory University

Indigenous Prints and Place-making in the Pacific Northwest

India Rael Young, Princeton University Art Museum

The Lawless Line: Mapping Extraterritoriality

Noah Simblist, VCU School of the Arts

Standardization, Censorship, Systems: Artist Perambulations through Google Earth

Ila Nicole Sheren, Washington University in St. Louis

A Way/s from Home: Blackness across Nations

Time: 02/24/2018: 10:30AM–12:00PM

Location: Room 409A

Chair: Julie L. McGee, University of Delaware

This House is Mine: Bob Thompson and Aesthetic Occupation

Diana Tuite, Colby College Museum of Art

Presently Elsewhere: Benjamin Patterson's Flux

Julia Elizabeth Neal, The University of Texas at Austin

Blackness, Sugar, Rum: María Magdalena Campos-Pons's Alchemy of the Soul, Elixir for the Spirits

Adriana Zavala, Tufts University

Reflections

William R. Hutson, Franklin & Marshall College

III. Papers Addressing Latinx Art

Urban Interventions in Postwar California

Time: 02/21/2018: 8:30AM–10:00AM

Location: Room 403B

Making a Modern Monument: Photography and the Watts Towers

Emma R. Silverman, University of California, Berkeley

Polyester Resin in Pasadena: De Wain Valentine's Fields of Transparent Color

Danielle O'Steen, University of Maryland

The Urban Border: Photography and Immigration in Los Angeles

Nadiah Rivera Fellah, The Graduate Center, City University of New York

Regionalism in the Global Era

Time: 02/21/2018: 10:30AM–12:00PM

Location: Room 405

Chairs: Chairs: Damon Willick, Loyola Marymount University and Nicole L. Woods, University of Notre Dame

Regionalism and Decolonization at the United Nations, 1952–1970

Sarah Hollenberg, University of Utah

Deep South: Intersections of race, gender and regionalism in Sally Mann's Landscape Photographs

Laura Elizabeth Shea, University of Illinois, Urbana-Champaign
Stuccoed Portraits, Resurfaced History: Los Angeles Vernacular in Art by Judy Fiskin, John Valadez, and Agnès Varda

Isabel Frampton Wade, University of Southern California
Transplant

Samantha Fields, California State University, Northridge

Group Encounters: Rethinking the Social in and through Performance

Time: 02/21/2018: 4:00PM–5:30PM

Location: Room 505

Chair: Jennifer Doyle, University of California, Riverside

At Liberty's Foot: E Pluribus Unum

Malik Gaines, Tisch School of the Arts, New York University

Here + Now/There and Then

Autumn Knight, University of Illinois at Urbana-Champaign

The Love Class: Pedagogy, Performance Art, and Psychoanalytic Affections

Sandra Ruiz, University of Illinois at Urbana-Champaign

Group Therapy: On Discovery, Process, and Cultural Awakening

Jesse Bonnell, Poor Dog Group

Discussant: Jennifer Doyle, University of California, Riverside

Pacific Standard Time: LA/LA—Case Studies in Teaching from Exhibitions

Time: 02/21/2018: 4:00PM–5:30PM

Location: Room 403B

Chair: Anuradha Vikram, 18th Street Arts Center/Otis College of Art and Design

Talking to Action: Art, Pedagogy and Activism in the Americas

Karen Moss, Otis College of Art and Design

Talking to Action: Social Practice and Critical Pedagogy in the Americas

Bill Kelley, Jr., Otis College of Art and Design

Taniel Morales: "We will make and do things that feed our creativity, and radio will be an extra benefit of those efforts"

Michele Jaquis, Otis College of Art and Design

unDocumenta at Oceanside Museum of Art: Creating Dialogue through Art – Labor Issues, Immigration and the Border

Alessandra Moctezuma, San Diego Mesa College; Sara Solaimani, UCSD

Mural, Mural on the Wall: Successes and Setbacks among Community Mural Projects, ca. 2008–Today

Time: 02/22/2018: 2:00PM–3:30PM

Location: Room 405

Chair: Shalon Parker, Gonzaga University

"Our Culture is Not for Sale": Community Murals Catalyzing Gentrification Resistance in San Francisco's Mission District

Anya Montiel, Yale University

Peace on the Walls: Reinventing Political Street Murals in Belfast

Deborah Saleeby-Mulligan, Manhattanville College

Incomplete Image: A Citywide Mural for Philadelphia

Laura Holzman, Indiana University–Purdue University Indianapolis
SPARC: Igniting the Los Angeles Community Mural Movement
Carlos Rogel, University of California, Los Angeles

Object – Event – Performance: Art, Materiality, and Continuity since the 1960s

Time: 02/22/2018: 2:00PM–3:30PM

Location: Room 501A

Chair: Hanna B. Hölling, University College London

Hannah Wilke's "Homage to a Large Red Lipstick." Strategies for Theorizing and Exhibiting Dead Objects

Andrea Gyorody, Allen Memorial Art Museum, Oberlin College

Sometimes An Onion: Performative Models of Curating and Conserving the Work of Artist-Choreographer Simone Forti

Megan Metcalf, University of California, Los Angeles

Untimely Body: Tracing Thek's Corpse, 1967–1973

Oliver Shultz, Stanford University

Dispossessing Form: Felix Gonzalez-Torres' Aesthetics of Logistics

Edward Bacal, University of Toronto

Restaging Exhibitions: Past, Present, Futures?, Part I: Curators in the Act of Restaging

Time: 02/22/2018: 2:00PM–3:30PM

Location: Room 408A

Chair: Nicola Foster, The Open University

Aesthetic Dynamics Presents: Afro-American Images 1971

Margaret Winslow, Delaware Art Museum

Between Nothingness and Infinity: Revisiting the Bodies of the Colonized

April Baca, University of Southern California

An Exhibition That Travelled: 15 Polish Painters in 1961 and 55 years later

Magdalena Moskalewicz, School of the Art Institute of Chicago

Installation = Time x Infrastructure: Reinstalling Bruce Nauman's "San Jose Installation" in San José

Dore Bowen, San José State University

Discussant: Jane Chin Davidson, California State University, San Bernardino

**The Collective as a Model for Practices in Diversity and Inclusion
(Committee on Diversity Practices)**

Time: 02/22/2018: 2:00PM–3:30PM

Location: Room 501C

Chairs: Raél Jero Salle, Maryland Institute College of Art; Tobias Wofford,
Virginia Commonwealth University

*Graphic Art Collectives and the Assembling of Popular Democracy in the Oaxaca Commune
(Oaxaca, Mexico, 2006)*

Lorraine J. Affourtit, University of California, Santa Cruz

Artists Collectives in the Extended Middle East: Social Engagement and Art

Atteqa Ali, Zayed University

Carving Out Space in the Folds: Latinx Art and Zine Collectives

Marissa Del Toro, Getty Research Institute
Baby Makes Three: Queer Triads, Threesomes and Trouples
Robin Alex McDonald, Queen's University

#Resistance: Performing Bodies and the State

Time: 02/22/2018: 4:00PM–5:30PM

Location: Room 501A

Chairs: Samuel Adams, Northeastern University; Meg R. Jackson, University of Denver
*Burning and Burying Bodies in Post-War Germany: Christoph Schlingensiefel and the
“Center for Political Beauty”*

Sarah Hegenbart, Technische Universität München

*Freeing the Feminist Future (10 Years Later): Female Bodies, Information Extraction, and
Coco Fusco's Performances of State and Power*

Stephanie Sparling Williams, Addison Gallery of American Art

Bodies in Radical Performance: An Artist Talk by Nao Bustamante

Nao Bustamante, University of Southern California

Movements in Art and Activism: Radical Practice in California and Beyond

Time: 02/22/2018: 6:00PM–7:30PM

Location: Room 405

Chair: Mashinka Firunts, University of Pennsylvania; Jeanne Dreskin, University of Pennsylvania

Disruptions in the Network: Asco's “No Movies” Photography

Jeanne Dreskin, University of Pennsylvania

Cities up in Arms (in Black Panther Pictures)

Erin Reitz, Northwestern University

Of Speech Acts and Direct Action: From The Berkeley Free Speech Movement to Art Strike

Mashinka Firunts, University of Pennsylvania

Discussant: Jennifer A. González, University of California, Santa Cruz

Alt-Aesthetics: The Alt-Right and the New Turn in Appropriation

Time: 02/23/2018: 8:30AM–10:00AM

Location: Room 404B

Chair: Hayes Peter Mauro, Queensborough Community College, City University of New York

From Radical to Routine: The Invisible Empire, Structural Racism, and Vincent Valdez's The City”

Andrea LePage, Washington and Lee University

Micah White and the Alt-Right

Brynn Hatton, Williams College

The Meme To End All Memes

Clark Stoeckley, American University of Kuwait

**Recipes for Revolution from Feminist Artists of Color
(Women's Caucus for Art WCA)**

Time: 02/23/2018: 10:30AM–12:00PM

Location: Room 501B

Chairs: Jacqueline Francis, California College of the Arts; Tina Takemoto, California College of the Arts

Teacher Don't Teach Me Nonsense: On Being Present in the Present

Suné Woods, Independent Artist

Low N' Slow: The Evolution into Xicanx

Gilda Posada, Cornell University

Breaking Glass, Oozing Off the Page: Women of Color Revolutionizing Their Field

Gina Osterloh, The Ohio State University

Women's Liberation and the Persistence of Painting

Time: 02/23/2018: 10:30AM–12:00PM

Location: Room 409B

Chairs: Sarah Cowan University of California, Berkeley; Amy Rahn, Stony Brook University, The State University of New York

Painting Actions as Women's Liberation: On Paint and Female Blood and Skin

Helen Westgeest, Leiden University

An Unlikely Match: Modernism and Feminism in Lynda Benglis' "Contraband"

Becky Bivens, University of Illinois at Chicago

A Latinx Queering of the Sacred: Rebekah Tarín's Body Politic

V. Gina Díaz, University of New Mexico

Miriam Schapiro and the Politics of the Decorative

Elissa Auther, Bard Graduate Center

A Second Talent: Art Historians Making Art, Part II

Time: 02/24/2018: 4:00PM–5:30PM

Location: Room 410

Chair: S. Hollis Clayson, Northwestern University

One Practice

Jonathan Weinberg, Rhode Island School of Design

Picturing Space: Photography Training and Analyses of South African Landscape Imagery

Meghan L. E. Kirkwood, North Dakota State University

The Natural Hand: A Binding Opportunity

Elizabeth Liebman, Independent Scholar

Hecho a mano: Art History is Made by Hand

Josh T. Franco, Smithsonian Institution

IV. Roundtables and Talks featuring Latinx Artists or Art

Re-Viewed Past, Re-Mapped Future: Institutions at a Moment of Transition

Time: 02/21/2018: 12:30PM–1:30PM

Location: Room 408B

Chair: Rotem Rozental, Chief Curator, American Jewish University, Assistant Dean, The Whizin Center for Continuing Education

George Davis, Executive Director, California African American Museum

Joel García, Director of Programs and Operations, Self Help Graphics and Art

Who Can Speak for Whom? Artistic Freedom and the Challenges of Dealing with the Pain of Historical Trauma

Time: 02/21/2018: 12:30PM–1:30PM

Location: Room 403B

Moderator: Svetlana Mintcheva, National Coalition Against Censorship

Panelists: Sam Durant, artist; Vanessa Place, poet/artist/criminal defense lawyer; [Pilar Tompkins Rivas, Vincent Price Art Museum](#); Anne Ellegood, The Hammer Museum; Naima J. Keith, California African American Museum

Bus Tour of *The Great Wall of Los Angeles* by Judy Baca

Time: 02/22/2018: 11:00AM–2:00PM

Location: Bus will meet outside the main entrance of the Los Angeles Convention Center.

RSVP: Please email Annie Dell’Aria at dellarab@miamioh.edu

Carmen Argote: Artist Lab Residency

Time: 02/24/2018: 6:00PM–8:00PM

Location: 18th Street Arts Center, 1639 18th Street, Santa Monica, CA 90404

RSVP: Please RSVP at 18thstreet.org or

<https://www.eventbrite.com/d/ca-santa.monica/18th-street.ars.center/>

Distinguished Artist Interviews

Time: 02/23/2018: 3:30PM–5:30PM

Location: Room 515B

Catherine Opie interviewed by **Helen Molesworth**

The Promise Piece, Ten Years Later, A message from **Yoko Ono**

Judy Baca interviewed by **Anna Indych-López**, CCNY & The Graduate Center, CUNY and author of *Judith F. Baca*

V. Topically Relevant Sessions

Site Specific, Collaborative, and Interactive Platforms within Locative Media

Time: 02/21/2018: 8:30AM–10:00AM

Location: Room 402B

Chairs: Wendy DesChene, Auburn University

Dark Web

Christopher Wille, Eureka College

A People’s Record: The New Histories of Richmond, VA

Vaughn Whitney, Independent Artist and Curator

Turbidity Paintings

Sara Gevurtz, Hastings College; Thomas Asmuth, University of West Florida

Ecological Awareness through Locative Media and Socially Engaged Art

Jeff Schmuki, Georgia Southern University

Discussant: Lauren Greenwald, University of South Carolina

A Public Art Primer: Expanding Form and Content

Time: 02/21/2018: 10:30AM–12:00PM

Location: Room 506

Chair: Barbara Bernstein, University of Virginia

Engaging Site: The Social Practice of Public Art and Community Design

Cameron Cartiere

Hidden in Plain Site: Extracting the Potential of Public Art as a Tool for Teaching Sociopolitical Topics

Jenelle Davis, University of Illinois at Urbana-Champaign
Intertwining Practices of Public Art and Arts Education
Patricia Walsh, Americans for the Arts
The Tomb of the Unknown Slave: Interrogating History through Public Art in Richmond, Virginia
Laura Browder, University of Richmond

Visualizing Genocide: Retelling Native American Survival through Art

Time: 02/21/2018: 2:00PM–3:30PM

Location: Room 506

Chairs: Nancy Marie Mithlo, University of California, Los Angeles and Yve Chavez, Wheelwright Museum of the American Indian
Owning Hate, Owning Hurt: The Aesthetics of Violence in American Indian Contemporary Art
Nancy Marie Mithlo, University of California, Los Angeles
Visualizing Ho-Chunk Resilience: Writing Indigenous History through Photography
Amy Lonetree, University of California, Santa Cruz
Resisting Cultural Genocide: Indigenous Artists Respond to the California Missions
Yve Chavez, Wheelwright Museum of the American Indian
Mapping the Camino Indigenous: Reclaiming the Road on Our Terms
Deana Dartt, School for Advanced Research
Discussant: Charlene Villaseñor Black, University of California, Los Angeles

Alternative Visions: The Photograph, Self-Representation, and Fact in Contemporary Art of the United States

Time: 02/21/2018: 10:30AM–12:00PM

Location: Room 505

Chair: Natalie Zelt, The University of Texas at Austin
Recovering a Fictional Past: Photographic Artists Discovering Archives Between Displacement and Authenticity
Ellie Ivanova, University of North Texas
Trans Selfies as Contemporary Art: Representational Politics and the Instagram Feed of Alok Vaid-Menon
Ace Lehner, University of California at Santa Cruz
Counterimages: Constructing the Self/Image as Counter-Hegemonic Practice
Anastasia Tuazon, Stony Brook University
Tender Masculinities, A Queer Visual Tactic: Photographic Self-Imaging
Robert Summers, Queer Art Network

Disability Aesthetics and Choreopolitics

Time: 02/21/2018: 10:30AM–12:00PM

Location: Room 404B

Chairs: Leon Hilton, Brown University and Amanda Cachia, Moreno Valley College, Riverside Community College District
Challenging the “Normal:” Expanding Human Perception in the Work of Sue Austin and Alice Sheppard
Timothy Hiles, University of Tennessee, Knoxville
Framing and Naming: Feminism and Mental Health in Lucy Lippard’s Eva Hesse
Claire Frost, School of the Art Institute of Chicago

**Keeping Up Appearances: Historicizing Trans and Gender Variance
in and across Art History**

Time: 02/21/2018: 2:00PM–3:30PM

Location: Room 501C

Chairs: Kirstin Ringelberg, Elon University and Cyle Metzger, Stanford University

Framed by Portraiture: Historicizing through Genre to Locate Creative Transcestors

Eliza Steinbock, Leiden University Centre for the Arts in Society

Wu Tsang's "Duilian": Constructing Fictional Safe Spaces in Chinese History

Stephanie Kang, The Ohio State University

Canonical Undoings: Notes on Trans Art and Archives

Stamatina Gregory, The Graduate Center, The City University of New York; Jeanne Vaccaro, University of California, Davis

Data Publics: Art in the Age of Platforms

Time: 02/21/2018: 4:00PM–5:30PM

Location: Room 402B

Chairs: Peter Mörtenböck, Goldsmiths, University of London; Helge Mooshammer, Goldsmiths, University of London

Feral Atlas: Rethinking the Work of Art and Data

Elaine Gan, University of Southern California

Offsite: Data, Materiality, Landscape, Compression

Benj Gerdes, Long Island University, Post

EcoDomics and the Glitch: Art, Data, Theory

Ignacio Valero, California College of the Arts, San Francisco; Praba Pilar, Independent Scholar/Artist

**Crippling the Curriculum: Pedagogical Practices and Strategies When Teaching Disability
in the Arts**

Time: 02/21/2018: 4:00PM–5:30PM

Location: Room 404B

Chair: Lucienne Dorrance Auz, Memphis College of Art

Picturing Difference: Incorporating a Disability Studies Framework into an Art History Course

Keri Watson, University of Central Florida

Maddening Objects: Crip Theory and the Care of "Inherent Vice" in the Museum

Jessica A. Cooley, University of Wisconsin, Madison

Queer-Crip Bodies and the Possibilities of Experimentation

Yetta Howard, San Diego State University

The Image of the American Indian in Nineteenth-Century Britain: New Critical Perspectives (Historians of British Art HBA)

Time: 02/22/2018: 8:30AM–10:00AM

Location: Room 506

Chair: Martina Droth, Yale Center for British Art; Michael Hatt, Warwick University

Resisting the Declension Narrative: The Image of the Iroquois in the Victorian Age

Scott Manning Stevens, Syracuse University

British Satirical Reception of North American Indigenous Performers and Their Work in the 1840s: Methodological Perspectives

Dominic Hardy, Université du Québec à Montréal
William Blackmore and Transatlantic Networks of Creation and Dissemination in William Henry Jackson's "Photographs of North American Indians" (1877)
Emily L. Voelker, Crystal Bridges Museum of American Art

Projecting the Body: Beyond the Ocular

Time: 02/22/2018: 8:30AM–10:00AM

Location: Room 501A

Chairs: Julia Rosenbaum, Bard College and Maura Lyons, Drake University

Touching Prints and Creating Knowledge in Early America

Juliet Sperling, University of Pennsylvania

Bodily Engagement with Early Cinema: The Moviegoer & the American Artist

Katherine Manthorne, The Graduate Center, City University of New York

Engaging Bodies, Medieval/Moder

Alison Locke Perchuk, California State University Channel Islands

Unruly Figuration: Moving Portraits in Mickalene Thomas' Video Installation

"Do I Look Like A Lady?"

Kristin D. Juarez, Georgia State University

Collaborating with Communities

Time: 02/22/2018: 10:30AM–12:00PM

Location: Room 405

Art and Alternative Platforms: Neighborhood Interventions

Betti-Sue Hertz, San Francisco Art Institute

Urban Politics, Indigenous Revitalization, and Skwachàys Lodge

Michelle Veitch, Mount Royal University

A Collaboration and Co-creation: A Systems Way of Thinking

Gráinne Coughlan, Dublin Institute of Technology

Curating Difference: Race and Ethnicity in the US Museum

(Association for Critical Race Art History ACRAH)

Time: 02/22/2018: 10:30AM–12:00PM

Location: Room 408A

Chairs: Camara Dia Holloway, Association for Critical Race Art History;

Bridget R. Cooks, University of California, Irvine

Monumental Change?: Integrating Black American Women in the United States Capitol

Statuary Collection

Sierra Rooney, Stony Brook University

Smudged: Cindy Sherman and Blackface Minstrelsy

Angelica J. Maier, University of Minnesota

Empowering Incarcerated Women from Script to Screen: The Director's Dialogue on Art

and Social Change at the Wexner Center for the Arts

Alana Ryder, Wexner Center for the Arts at The Ohio State University

Discussant: Chang Tang, Penn State University

Resistance, Resilience, and Refuge: Sustaining a Contemporary Creative Practice

Time: 02/22/2018: 10:30AM–12:00PM

Location: Room 515B

Chair: Steve Rossi, Parsons School of Design, The State University of New York at New Paltz

Panelists:

Kenyatta A.C. Hinkle, Wanlass Artist In Residence at Occidental College, Art Center

Emily Puthoff, The State University of New York at New Paltz

Cristobal Martinez, Post-Commodity Collective, San Francisco Art Institute

Kade L. Twist, Post-Commodity Collective, Otis College of Art and Design

The Aesthetics of Intervention: Federal Governments and Native Art across North America

Time: 02/22/2018: 10:30AM–12:00PM

Location: Room 409B

Chairs: Nancy Palm Puchner, The University of North Carolina at Pembroke;

Alexander Brier Marr, Saint Louis Art Museum

New Deal Native Arts and Crafts Cooperatives

Jennifer McLerran, Northern Arizona University

Painting a Canon: Pablita Velarde at Bandelier National Monument

Alexander Brier Marr, Saint Louis Art Museum

Citizen/Sovereign: George Daniel Benson and the New Deal in Alaska

Emily Moore, Colorado State University

Discussant: Rick López, Amherst College

Transforming Communities through the Arts (National Council of Arts Administrators NCAA)

Time: 02/22/2018: 10:30AM–12:00PM

Location: Room 408B

Chairs: Lynne Allen, Boston University; David LaPalombara, Ohio University

Community Building through Participation in University Art Projects in Ecuador

Michael Henderson, Sam Houston State University

Community Academies

Robert Blackson, Tyler School of Art, Temple University

Partner or Perish: Team Teaching, Research Collaboration, and Community Engagement

David Lalombara, Ohio University

Virginia Commonwealth University Art Education and its Public School Relationships

Sara K Wilson McKay, Virginia Commonwealth University

Discussant: Jen Guillemain, Boston University

Intercontinental: Indigenous Artists of the Americas on the Contemporary Art Stage

Time: 02/22/2018: 2:00PM–3:30PM

Location: Room 409B

Chair: Michelle J. Lanteri, University of Oklahoma

The Critical Indigenous Photographic Exchange

Will Wilson, Santa Fe Community College

Connective Tissue: What Connects Contemporary Native Art Globally?

Manuela Well-Off-Man, IAIA Museum of Contemporary Native Arts

From the Gallery to the #BUSH: Evolving Claims for Autonomy in Contemporary Indigenous Art in Canada

Jonah Gray, University of California, San Diego

Indigeneity and the Artist as Activist: Chavajay and Cordova at SITE Santa Fe

Rocío Aranda-Alvarado, Ford Foundation

Discussants: Suzanne Newman Fricke, Institute of American Indian Arts; Nancy Marie Mithlo, University of California Los Angeles, Brown University, Occidental College

Let's Dance, But Don't Call Me Baby: Dialogue, Empathy, and Inclusion in the Classroom and Beyond (Foundations in Art: Theory and Education FATE)

Time: 02/22/2018: 6:00PM–7:30PM

Location: Room 409A

Chair: Naomi J. Falk, University of South Carolina; Richard Moninski, University of Wisconsin–Platteville

The New "Senior Learning Community": How a Peer Mentoring Program Created Community, Empathy, and Empowerment

Janine Polak, Purchase College, State University of New York

Holding up the Mirror: Inclusion in Our Classrooms

Elissa C. Armstrong, Virginia Commonwealth University

Using Leigh Bowery to Unlock 2D Design

Karl Erickson, Ball State University

Safe Space: A First Year Seminar Case Study on Diversity, Inclusion, and Open Dialogue

Kimberly Musial Datchuk, University of Iowa

Circuits of Belonging: Rerouting Blackness in the Imaginary

Time: 02/23/2018: 8:30AM–10:00AM

Location: Room 408A

Chair: Lilian Mengesha, Brown University

Black Cities, Migrant Maps

Lilian Mengesha, Brown University

Seeing a President and Nation in Photographs

Liz Andrews, George Mason University/Los Angeles Contemporary Museum of Art

Extension Comes in Threes: Imaginative Invagination of Black Radicality

Noel Anderson, New York University

America is (Still) Hard to See: New Directions in American Art History

Time: 02/23/2018: 10:30AM–12:00PM

Location: Room 408A

Chair: Elizabeth Lee, Dickinson College

Seeing the Unseen: Suppression within the Visual Culture of American Slavery

Rachel Stephens, The University of Alabama

Textualizing Intangible Cultural Heritage: Querying the Methods of Art History

Kathryn Bunn-Marcuse, University of Washington

Two American Painters and Native/American Art History

Kristine K. Ronan, Independent Scholar

Discussant: Erika Doss, University of Notre Dame

Decolonizing Art Histories: The Intersection of Diaspora and World Studies

Time: 02/23/2018: 10:30AM–12:00PM

Location: Room 406B

Chairs: Victoria Nolte, Carleton University; Andrew Gayed, York University

Move Over, Mona Lisa: Just How Global Is Art History?

Peggy Levitt, Wellesley College

Decolonizing Indigenous Art History: American Indian Nationalisms, Digital Mapping, and Re- 'worlding' Art

Janet Berry Hess, Sonoma State University

The World of Abstract Art: A Study of Japanese Brazilian Postwar Art

Mariola V. Alvarez, Temple University

Practicing Asia as Method: On the Case of Three Shadows Photography Art Centre

Jiangtao (Harry) Gu, University of Rochester

Women Artists, Social Issues, and the Resistance (Coalition of Women in the Arts Organizations CWAO)

Time: 02/23/2018: 2:00PM–3:30PM

Location: Room 501B

Chair: Kyra Belan, Broward College

Being Ignored Version 2.0: Self Generative Portraits for Marginal Female Faculty of Color on US Campuses

Yeohyun Ahn, School of the Art Institute of Chicago

Workplace Women Unite, or Do They?

Lauren Carr, Montclair State University

Recent Activity: All the Things I'm Not Doing

Jeana Eve Klein, Appalachian State University

Lady Liberty Series: Demand Democracy

Kyra Belan, Broward College

Race, Ethnicity, and Cultural Appropriation in the History of Design

Time: 02/23/2018: 2:00PM–3:30PM

Location: Room 402A

Chairs: Karen Carter, Kendall College of Art and Design of Ferris State University; Victoria Rose Pass, Maryland Institute College of Art

Mayan by Design: Adaptation and Copy in Ruth Reeves's Guatemalan Exhibition of Textiles and Costumes

Noga Bernstein, Stony Brook University

Cultural Appropriation, Design, and Feminine Self in Twentieth Century China

Sandy Ng, The Hong Kong Polytechnic University

Contested Designs: Paolo Soleri's Amphitheater for the IAIA, Cross-cultural Architectural Work, and the 2016 SITElines Biennale

Rebecca Lemire, Concordia University

#Classroomssowhite: Strategies for Inclusive Teaching in Arts-Based Higher Education

Time: 02/23/2018: 2:00PM–3:30PM

Location: Room 407

Chair: Allison Yasukawa, California Institute of the Arts; Valerie Powell, Sam Houston State University

Adventures in Gender, Body, Identity: How a Multidisciplinary Course Started a Dialogue on a Rural College Campus

Meredith Starr, Suffolk County Community College

Thriving Art Historians: Cultural Proficiency and Inclusion in Art History for African American Female Students

Jessica Yeargin, Azusa Pacific University

Utopia is not a(n) (Im)Possibility: Art Education in Cape Verde

Ana Reis, Oporto University; Rita Rainho, Oporto University

Culture Jamming for a Culture of Inclusivity: International Students in the Design Classroom

Bryan Melillo, Parsons The New School for Design

Feminist Art in Response to the State (The Feminist Art Project TFAP)

Time: 02/23/2018: 4:00PM–5:30PM

Location: Room 404A

Chairs: Rachel Lachowicz, Claremont Graduate University and Connie Tell, Rutgers, The State University of New Jersey

Petty, Porno, & Pink: Queer/Feminist/Trans Cultural Workers of Color and Radical Praxis Beyond Crisis

Jillian Hernandez, University of California San Diego

Sovereign Women's Voices Against the Exploitation of "Resource Frontiers"

Amber Hickey, University of California Santa Cruz

The Art and Politics of Feminist Confrontations with the Criminal-Legal System

Carol Jacobsen, Penny W. Stamps School of Art & Design, University of Michigan

Resistance through Propaganda

Elizabeth Driscoll, Smith Bruce Museum

Masochism and the Domestic Sphere: Violence and Resistance in Brazilian Women's Performances-for-Camera, 1974–1982

Gillian Sneed, The Graduate Center, City University of New York

Taking it to the Streets: The Visual and Material Culture of Women's Marches (Committee on Women in the Arts)

Time: 02/23/2018: 4:00PM–5:30PM

Location: Room 501B

Chair: Heather Belnap Jensen, Brigham Young University

The Women's March: Its Community-Based Performative Act and the Protest Signs as Art Objects

Ann B. Kim, Indiana University East

Not All Women Have Pussies: Towards a Transfeminist History of Protest Art

Tara Burk, Rutgers University

Icons of Defiance: Protest Imagery from the Indian Women's Movement through the Lens of Sheba Chhachhi

Sophia Powers, Washington University

A Stitch in Time Saves Nine

Nicole Archer, San Francisco Art Institute

Discussant: Erin Johnson, Bowdoin College

African Americans and US Law in Visual Culture

Time: 02/23/2018: 6:00PM–7:30PM

Location: Room 408A

Chair: Jody B. Cutler, St. John's University

"We Know Enough to Vote": Thomas Waterman Wood's Depictions of Black Suffrage

Sarah Kate Gillespie, Georgia Museum of Art

"Are They Equal in the Eyes of the Law?": African American Soldiers in World War I Illustrated Sheet Music

Theresa Leininger-Miller, University of Cincinnati

The Contractual Aesthetics of Sharecropping in Recent Art

Albert Stabler, University of Illinois at Urbana-Champaign

The Museum Meets the Legal Advocates: A Collaborative Exhibition on Racial Injustice

Sara Softness, Brooklyn Museum

Critical Craft: Decolonizing Craft

Time: 02/24/2018: 8:30AM–10:00AM

Location: Room 408B

Chair: Aram Han Sifuentes

Queering Craft and Social Practice

PJ Gubatina Policarpio, Contemporary Jewish Museum

Art Versus Craft? A Personal Experience

Marianne Sadowski, Independent Artist

A Thing Well Made

Vanessa Dion Fletcher, Independent Artist

Gentrification and Colonization: What's Craft Got To Do With It

Carol Zou, Asian Arts Initiative

Discussant: Namita Gupta Wiggers, Warren Wilson College and Critical Craft Forum

Gender Parity and Bias in the Arts: A Demand for Change

Time: 02/24/2018: 8:30AM–10:00AM

Location: Room 407

Xandra Eden, DiverseWorks

Jody Servon, Appalachian State University

Jina Valentine, School of the Art Institute, Chicago

From Avant Garde to Afrofuturism: Return to Identity

Time: 02/24/2018: 2:00PM–3:30PM

Location: Room 409A

Adrian Piper and the Social Psychology of Racism in the 1980s

Vid Simoniti, University of Cambridge

AfroFuturism's Space Voyagers

Alice Ming Wai Jim, Concordia University

En (Avant) Garde!: Black American Artists For and Against Black Aesthetics

Kanitra Fletcher, Cornell University

Getting to a Baseline on Identity Politics

Nizan Shaked, California State University, Long Beach

Pop América: Contesting Freedom, 1965–75

Time: 02/24/2018: 2:00PM–3:30PM

Location: Room 404B

Chair: Esther Gabara, Duke University

Pop the Biennial: A New Latin American Vanguard

Camila Maroja, Colgate University

Defile, Deface: Approaches to Figuration in Pop Art of the Américas

Sergio Delgado Moya, Harvard University

Objects in Action: Juan José Gurrola's Dom-Art (1964–67)

Natalia de la Rosa, Duke University

Discussants: Roberto Tejada, University of Houston; Jennifer Josten, University of Pittsburgh

Art History as Anti-Oppression Work

Time: 02/24/2018: 4:00PM–5:30PM

Location: Room 405

Chair: Christine Y. Hahn, Kalamazoo College

On a Beneficial (Útil) Art History to Come: Art History As the Future Not the Past

Jessica Santone, California State University, East Bay

Organize Your Own: Working with Artists to Frame Their Own Activist Art History

Daniel Tucker, Moore College of Art and Design

The Traditional Western Art History Canon as Social Justice Tool

Megan M. Elevado, Independent Scholar

Mobilizing the Collection (Association of Art Museum Curators)

Time: 02/24/2018: 4:00PM–5:30PM

Location: Room 407

Chairs: Richard Rand, The J. Paul Getty Museum; Kristen Collins, The J. Paul Getty Museum

Art Museums and their Audiences: Exclusion vs. Inclusion

Veronica Alvarez, Los Angeles County Museum of Art

A Museum is only a Hypothesis

Darby English, University of Chicago and Museum of Modern Art

Transparency and Representation in the Campus Museum

Christina Olsen, University of Michigan Museum of Art

Curating New Narratives for Old Master Art?

Yao-Fen You, Detroit Institute of Arts; Eve Straussman-Pflanzer, Detroit Institute of Art

Exhibitions of Latinx art in and near Los Angeles during CAA

Autry Museum of the American West

Harry Gamboa Jr.: Chicano Male Unbounded (through August 5, 2018)

LA Plaza de Cultura y Artes

¡Murales Rebeldes! L.A. Chicana/o Murals under Siege (September 23, 2017–March 19, 2018)

Recuerdos del Futuro: Roaming Magu's Chicano Dreams (January 27–June 25 2018)

[plus other ongoing exhibitions of Los Angeles history, architecture, and culture]

Los Angeles County Museum of Art (LACMA)

Found in Translation: Design in California and Mexico, 1915–1985 (September 17, 2017–April 1, 2018)

Alejandro G. Iñárritu's CARNE y ARENA (Virtually present, Physically invisible) (from July 2, 2017 – requires advance registration)

Charles White Elementary School Gallery (LACMA satellite gallery)

A Universal History of Infamy: Those of This America (January 27–October 6, 2018)

Vincent Price Art Museum

Patrick Martínez: America is for Dreamers (December 2, 2017–April 7, 2018)

Fowler Museum at UCLA

Pelotas oaxaqueñas / Oaxacan Ball Games: Photographs by Leopoldo Peña (January 28–July 15, 2018)

Japanese American National Museum

Transpacific Borderlands: The Art of Japanese Diaspora in Lima, Los Angeles, Mexico City, and São Paulo (September 17, 2017–February 25, 2018)

Museum of Latin American Art

Relational Undercurrents: Contemporary Art of the Caribbean Archipelago (September 16, 2017–March 4, 2018)

18th Street Art Center

Carmen Argote Artist Lab (January 23–March 23, 2018; Opening Reception February 24, 2018, 6:00–8:00 PM)

Self Help Graphics and Art

Día de los Muertos: A Cultural Legacy, Past, Present and Future (September 17, 2017–February 24, 2018)

Skirball Cultural Center

Surface Tension by Ken Gonzales-Day: Murals, Signs, and Mark-Making in LA (October 6, 2017–February 25, 2018)

Riverside Art Museum

Rogelio Gutiérrez: Una Noche Chicana: Novelas, Películas, Chocolate, y Avena (January 20–March 4, 2018)

Peterson Automotive Museum

The High Art of Riding Low: Ranflas, Corazón, e Inspiración (July 1, 2017–July 2018)

Pasadena Museum of Art

Testament of the Spirit: Paintings by Eduardo Carrillo (January 21–June 3, 2018)

Commonwealth and Council

Beatriz Cortez and Rafa Esparza: Pasado mañana (January 20–March 3, 2018)

Guadalupe Rosales and Eddie Ruvalcaba: Endless Nights (January 20–March 3, 2018)