



Updated Data and Curated List of Sessions for the 2017 Annual Conference of the College Art Association

February 7, 2017

Dear U.S. Latinx Art Forum Members,

We are delighted to share the latest installment of our study tracking the representation of Latinx art at the 2017 College Art Association Annual Conference along with a curated list of sessions and exhibitions happening during the conference. Thanks to the committed advocacy efforts of USLAF and CAA leaders, this year's conference marks a significant shift toward greater representation of Latinx art. Not only will USLAF hold its first business meeting and a plenary session at the conference, two additional sessions--all chaired by USLAF members--will be dedicated to Latinx art and pedagogy.

Recently, CAA Director Hunter O'Hanian posted a [video and letter](#) to welcome CAA members to the upcoming conference. He cited that the conference will be one of the most inclusive yearly meetings in CAA history and he called upon members to help create an atmosphere of inclusion. In light of these messages, we believe that it is important to continue examining how the conference structure can continue to adapt, so that the field of Latinx art will have a sustained presence and wider representation beyond USLAF's recognition as an affiliated society. We hope that you will join us in conversation on this topic at our business meeting and plenary on February 16 and 17.

¡Adelante!

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Associate Professor of Art History
Tufts University

Rose Salseda
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Update on the Representation of Latinx Art and Pedagogy for 2017

Sessions Dedicated to Latinx Art and Pedagogy: 3*

Papers on Latinx Art and Pedagogy: 14

Total number of papers: 949

Total number of sessions: 256**

Projected statistics for CAA 2017***:

-Latinx art and pedagogy represents 1.17% of all sessions

-Latinx art and pedagogy represents 1.47% of all papers

Comparisons between the 2016 and 2017 Annual Conference

-The 2016 Annual Conference included 2 sessions and 7 papers dedicated to Latinx art and pedagogy. This represented just 1.04% of all sessions and 1.04% of all papers at the conference. For the 2017 Annual Conference, the number of papers has doubled to 14. However, the 2017 meeting has a significant increase of total sessions and papers than 2016 (or previous years). Thus, the number of sessions and papers at the 2017 Annual Meeting has just increased 0.13% and 0.43%, respectively.

-The 2017 CAA Call for Participation, published in June 2016, included only one session dedicated to Latinx art (i.e. ¡Sí Se Puede! Brand Identity, Activism, and Art-Historical Analyses). However, this number increased to a total count of three sessions for the 2017 Annual Conference (i.e. ¡Sí Se Puede! Brand Identity, Activism, and Art-Historical Analyses; Engaging Diversity in the Arts Curriculum of Designated Colleges and Universities; and the US Latinx Art Forum (USLAF) Plenary Session). Although Engaging Diversity in the Arts Curriculum of Designated Colleges and Universities was present in the CAA CFP, its abstract was not exclusively focused on Latinx art and pedagogy at the time.

Notes

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

[**]In order to be consistent with prior data collections, this total does not include 35 sessions that comprise roundtables and events with no formal paper presentations. These were excluded in the count because of the inability to gauge the scope of the conversations. However, our count for the Latinx Art and Pedagogy category includes the following roundtable: the US Latinx Art Forum Plenary Session. We have included this roundtable because it is the first plenary focused on Latinx art in the history of the Annual Conference. Importantly, it is also a plenary that developed directly out of USLAF and CAA advocacy to increase the representation of Latinx art. If the plenary were to be taken out of the data collection, the total number of sessions dedicated to Latinx Art and Pedagogy would drop to 0.78%. Also of note is that two additional events feature Latinx artists in our listing under the heading “Roundtables and Talks Featuring Latinx Artists. While we recognize the significance of featuring Latinx artists in these events, the objective of our study is not to track the inclusion of Latinx participants in the conference. As such, including these events in our count would presume that their participation in these events primarily concerns issues related to Latinx art. Additionally, the format of the special events also poses a challenge to accurately counting the representation of Latinx art within them.

[***] 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
105th Annual Conference of the College Art Association

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

#uslafcaal7

#latinxart

#latinxsatcaal7

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I. USLAF Events

USLAF Business Meeting

Time: 02/16/2017: 12:15PM–1:15PM

Location: Regent Parlor, 2nd Floor

US Latinx Art Forum (USLAF) Plenary Session

Time: 02/17/2017: 10:30AM–12:00PM

Location: Trianon Ballroom, 3rd Floor

Participants:

Adriana Zavala, Tufts University

David Breslin, Whitney Museum of American Art

Tey Marianna Nunn, National Hispanic Cultural Center

Sonja Gandert, Herbert F. Johnson Museum of Art, Cornell University

Hunter O'Hanian, College Art Association

Rose G. Salseda, University of Texas at Austin

Roberto Tejada, University of Houston

Rocio Aranda-Alvarado, El Museo del Barrio

II. USLAF Member Chaired Sessions

Other Media: Decolonizing Practices and Cyborg Ontologies

Time: 02/16/2017: 3:30PM–5:00PM

Location: Rendezvous Trianon, 3rd Floor

Chair: Alejandro T. Acierto, University of Illinois at Chicago

La Seducción Fatal/The Last Seduction

Oli Rodriguez, The School of the Art Institute of Chicago

The New Neutral

Dan Paz, University of Washington

Beyond the Cyborg: Prosthesis, Semiosis, and Survival

Mailee Hung, California College of Arts

Mapping the Field: An Overview of Decolonizing Approaches within New Media Art and Practice

Alejandro T. Acierto, University of Illinois at Chicago

Engaging Diversity in the Arts Curriculum of Designated Colleges and Universities

Time: 02/17/2017: 3:30PM–5:00PM

Location: Bryant Suite, 2nd Floor

Committee on Diversity Practices

Chairs: Lisandra Estevez, Winston-Salem State University; Julie McGee, University of Delaware

Arts Pedagogies in Bilingual Endorsement Programs

Laura Fattal, William Paterson University

Movidas Razquaches: Art and Pedagogy on the Border

Perry Vasquez, Southwestern College

Communities, Cultures, and Exchange: Creating a Dynamic Learning Environment at the Community College

Valerie C. Palazzolo, Hillsborough Community College–Ybor

¡Sí Se Puede! Brand Identity, Activism, and Art-Historical Analyses

Time: 02/17/2017: 5:30PM–7:00PM

Location: Sutton Parlor North, 2nd Floor

Chairs: Sam Romero, Florida Southern College; Julia Fernandez, University of California, San Diego
Transnational Imaginary: Mexico's Taller de Gráfica Popular in the United Farm Workers' El Malcriado

Julia Fernandez, University of California, San Diego

The Semiotics of the United Farm Workers: The "Wrath of Grapes" Campaign and the "Poisonous Grapes"

Claudia Elisa Zapata, Southern Methodist University

Wings of a Movement

Edward Fuentes, University of Nevada, Las Vegas

Jose Montoya, the Huelga Eagle, and the Chicano Park Mural: The Codification of Chicano Movement Visuality

Carlos Francisco Jackson, University of California, Davis

Mexico City Today

Time: 02/18/2017: 1:30PM–3:00PM

Location: Morgan Suite, 2nd Floor

Chairs: Kevin Hatch, Binghamton University; Josh T. Franco, Archives of American Art, Smithsonian Institution

Cochair Presentation: A Brief History of Latinx Artists in Mexico City: Documents from the Archives of American Art

Josh T. Franco, Archives of American Art, Smithsonian Institution

"Nobody is a prophet in his own land": The Exhibition without Restraint as a Case Study

Valentina Locatelli, Kunstmuseum Bern

Veneno, Then and Now: Mexico City, 1993 and 2016

Laura A. L. Wellen, Museum of Fine Arts, Houston

III. Papers Addressing Latinx Art

On the Road Revisited: Art and Travel since 1900

Time: 02/17/2017: 10:30AM–12:00PM

Location: Sutton Parlor South, 2nd Floor

Chairs: Peter Han-Chih Wang, Temple University; David Smucker, Stony Brook University

Emily Carr on the Road to Alaska

Samantha Burton, University of Southern California

Fictional Continuity: Mobility and Seriality in the Work of Stephen Shore

Mark Rawlinson, University of Nottingham

No Sex Last Night (Double Blind): Sophie Calle and Greg Shephard's Road Trip Film

Laura Elizabeth Shea, University of Illinois at Urbana-Champaign

Travel and Nomadic Emplacement: The Visual Art of Gilbert "Magu" Sánchez Luján

Karen Mary Davalos, University of Minnesota, Twin Cities

Imagining Bodies, Picturing Identities: Self-Portraiture a Performance

Time: 2/18/2017: 3:30PM-5:00PM

Location: Sutton Parlor Center, 2nd Floor

Chair: Chanda Laine Carey, New York University

Beyond Face Value: Reconsidering Laura Aguilar's Three Eagles Flying

Deborah Cullen, Miriam & Ira D. Wallach Art Gallery, Columbia University

Resisting Ideal Men: Performative Bodies in Contemporary Korean Photography

Boyoung Chang, Rutgers, The State University of New Jersey

Identity Interventions: Wendy Red Star's Four Seasons Series and Chris Burden's Doomed

Michelle Lanteri, New Mexico State University

Laboring Astride the Lens: The Performative Self-Portraits of Zanele Muholi

Stephanie Sparling Williams, Yale University Art Gallery

Preservation by Other Means: Contemporary Art and the Destruction of Cultural Heritage

Time: 02/18/2017: 3:30PM–5:00PM

Location: Nassau Suite East/West, 2nd Floor

Time: 02/18/2017: 3:30PM–5:00PM

Location: Nassau Suite East/West, 2nd Floor

Chairs: Chad Elias, Dartmouth College; Mary K. Coffey, Dartmouth College

From Moctezuma's Headdress to Zapatista Coffee: Gaming Cultural Heritage Debates

Jennifer Flores Sternad Ponce de León, University of Pennsylvania

Temporalities of Progress and Protest at the Mexican National Archive

Mya Dosch, The Graduate Center, The City University of New York

Participatory Art in Kufr Birim: Fissures for Suppressed Histories

Irit Carmon Popper, Israel Institute of Technology; Alona Nitzan-Shifan, Israel Institute of Technology

Re-creating the Past in Our Own Image: Contemporary Artists' Reactions of Threatened Cultural Heritage Sites in the Middle East

Erin Thompson, John Jay College, The City University of New York

IV. Roundtables and Talks featuring Latinx Artists

Roundtable: Aesthetic Justice Interventions in Media, History, and Place

Time: 2/16/2017: 3:30-5:00 PM

Location: Gibson Suite, 2nd Floor (Media Lounge)
(Roundtable Discussion)

Participants: Pamela Allara, Brandeis University (Emeritus); Wafaa Bilal, New York University; Ricardo Dominguez, Activist, New Media Artist, University of California, San Diego, Susan Platt, Independent Art Historian, Art Critic, and Activist, Hakan Topal, School of Visual Arts, Jenny Marketou, Independent Artist and Visiting Faculty at CalArts

Distinguished Artist Interviews

Time: 02/17/2017: 3:30PM–5:30PM

Location: Murray Hill Suite East/West, 2nd Floor (ARTspace)

Coco Fusco with Steven Nelson, University of California, Los Angeles

V. Topically Relevant Sessions

Picturing Social Movements from Emancipation to Black Lives Matter

Time: 02/15/2017: 8:30AM–10:00AM

Location: Sutton Parlor South, 2nd Floor

Chairs: Cheryl Finley, Cornell University; Deborah Willis, New York University
#SayHerName, Artists Respond: Charles White (1951), Lorensay Hamilton (2016)

Kellie Jones, Columbia University
Contemporary Art Troubling Racialized Vision

Dipti Desai, New York University
Visualizing Criminal (In)Justice: How Data Visualization Helps Us Understand That Black Lives Matter

Charlton D. McIlwain, New York University
Vision and Justice: The Role of Art for Citizenship in African American Culture

Sarah Lewis, Harvard University
Road through Midnight: A Civil Rights Memorial
Jessica Ingram, California College of the Arts

Blackness, Violence, and Representation

Time: 02/16/2017: 8:30AM–10:00AM

Location: Trianon Ballroom, 3rd Floor
“To the Point of Disappearance”: *Representational and Civil Rights Conflict in Art* by Cheryl Dunye, Zoe Leonard, and Glenn Ligon

Kim Bobier, The University of North Carolina at Chapel Hill
What Is and Is Not Already There: Violence, Studium, and Punctum in Black Representational Spaces

Anita Bateman, Duke University
Kehinde Wiley’s Femme Piquée par un Serpent and Blackness as a Nonontology

Jenny Gunn, Georgia State University
Discussant: Alessandra Raengo, Georgia State University

Public Art in the Era of Black Lives Matter

Time: 02/16/2017: 10:30AM–12:00PM

Location: Trianon Ballroom, 3rd Floor

Public Art Dialogue (PAD)

Chairs: La Tanya Autry, Yale University Art Gallery; Jennifer Wingate, St. Francis College
Symbolic Interventions, New Narratives: Challenging the Authority of the Confederate Flag

Evie Terrono, Randolph-Macon College
Listening to the Land/Playing Off the Crowd: Black Public Performance Interventions in Artmaking and Placemaking

Arielle Julia Brown, Brown University
Black Lives Matter Inside Out Project
Christopher Metzger, Stevenson University
Creative Justice: A Regional and National Imperative
Aaron Counts, 4Culture

On Black Sentience: Post-Black and Liquid Blackness in Contemporary African-American Art

Time: 02/16/2017: 1:30PM–3:00PM

Location: Trianon Ballroom, 3rd Floor

Chairs: Derek Conrad Murray, University of California, Santa Cruz; Alessandra Raengo, Georgia State University

Base Materialism: Meditations on the Intersection of Blackness and Form

Derek Conrad Murray, University of California, Santa Cruz
Liquid Blackness: Reading for Matter, Reading for Motion

Alessandra Raengo, Georgia State University
Blackness, Suspension, and Forms of Questioning
Lauren M. Cramer, Pace University

Queer(ing) Art History?

Time: 02/16/2017: 1:30PM–3:00PM

Location: Gramercy A/West, 2nd Floor

Chair: Robert Summers, Independent Scholar

Beyond Recognition: Queer Theory and the Art-Historical Impossible

John Paul Ricco, University of Toronto

Queer Curatorship

Jennifer Tyburczy, University of California, Santa Barbara

Queer Art aka Uncanny Agent

Renate Lorenz, Academy of Fine Arts Vienna

Building Liberace's Gun Rack

Steven Frost, University of Colorado Boulder

“Social Issues Art” and Women Artists

Time: 02/16/2017: 1:30PM–3:00PM

Location: Regent Parlor, 2nd Floor

Coalition of Women in the Arts Organizations (CWAO)

Chair: Kyra Belan, Broward College

Be(long)ing in a Global Home—Joanna Rajkowska's Soon Everything Will Change (2014) and Transnational Communal Spatial Environments

Basia Sliwinska, Middlesex University

Spaces for Human Attachment: Regina José Galindo's Material Bodies

Madeline Murphy Turner, New York University

The Impact of Art within 3D Software

Lauren Carr, Montclair State University

Push Comes to Shove: Women and Power

Muriel Magenta, Arizona State University

Riff: Black Artists and the European Canon

Time: 02/16/2017: 3:30PM–5:00PM

Location: Trianon Ballroom, 3rd Floor

Association for Critical Race Art History (ACRAH)

Chairs: Adrienne L. Childs, Harvard University

Robert Colescott's Bather Series: Referendum on the Female Figure in Western Art, Culture, and History

Lowery Stokes Sims, Independent Curator

The Wandering Gaze of Carrie Mae Weems's Louisiana Project

Gwendolyn DuBois Shaw, University of Pennsylvania

Vibrations in the Soul: Moe Brooker and the Influence of Wassily Kandinsky

Nikki A. Greene, Wellesley College

Imbricated Art Histories: Native American Artists of the Twentieth Century

Time: 02/17/2017: 8:30AM–10:00AM

Location: Trianon Ballroom, 3rd Floor

Chair: David W. Penney, National Museum of the American Indian

Toward an American Indian Abstract: The Art and Politics of Mary Sully

Phil Deloria, University of Michigan

Tonita Peña: “American and Modern”

W. Jackson Rushing, University of Oklahoma

Modern, not “Folk”: Four Native North American Painters

Ruth Phillips, Carleton University

Dancing on Discourse: Kay WalkingStick and American Art of the Late Twentieth Century

David W. Penney, National Museum of the American Indian

Discussant: Kathleen Ash-Milby, National Museum of the American Indian

Race and Labor in the Art World

Time: 02/17/2017: 8:30AM–10:00AM

Location: East Ballroom, 3rd Floor

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

Uprooting the Plantation: Clementine Hunter’s African House Murals at the End of the World

Sarah Cervenak, The University of North Carolina Greensboro

A Show of Unity: Art Exhibitions, Racial Integration, and the CIO

John Ott, James Madison University

Making BlackLivesMatter in Art Museums

La Tanya Autry, Yale University Art Gallery

Art History as Table, not Tower: a Practical Conversation about Diversity

Time: 02/18/2017: 1:30PM–3:00PM

Location: Rendezvous Trianon, 3rd Floor

Chairs: Karen J. Leader, Florida Atlantic University; Amy K. Hamlin, St. Catherine University

Jacqueline Francis, San Francisco State University, College of Ethnic Studies

Ugochukwu-Smooth C. Nzewi, Hood Museum of Art, Dartmouth College

Mariët Westermann, Andrew W. Mellon Foundation

Ken Wissoker, Duke University Press

Discussant: Suzanne Preston Blier, Harvard University

Exhibitions and Events in New York City during CAA

El Museo del Barrio:

Beatriz Santiago Muñoz: A Universe of Fragile Mirrors, El Museo del Barrio, January 11–April 30, 2017 <http://www.elmuseo.org/bsm-a-universe-of-fragile-mirrors/>

unoxuno: Miguel Trelles (located in El Café), El Museo del Barrio, January 11–April 30, 2017 <http://www.elmuseo.org/unoxuno-miguel-trelles/>

unoxuno: Melissa Calderón (located at El Museo Lobby), El Museo del Barrio, January 11–April 30, 2017 <http://www.elmuseo.org/unoxuno-melissa-calderon/>

“unoxuno is a series of solo projects for contemporary art at El Museo del Barrio. They focus on a single work or installation by a single artist or collaborative group. unoxuno presents the work of local artists in alternative public spaces at the museum, the lobby and El Café, for an entire year. Invited artists are asked to propose a work for these designated areas.”

E-flux

#CrisisPedagogy, Friday, February 17 from 7-10pm at 311 E Broadway, New York, NY 10002. Planned to coincide with the CAA Annual Conference, *#CrisisPedagogy* will bring colleagues together to share resources and ideas for the teaching of art and art history (inclusive of media, culture, and visual studies, etc.) in a time of crisis. Occurring on the day of the nationwide strike, this event is accordingly organized with the idea that those of us who teach can no longer be conducting class as usual. Please bring shareable data on laptops, drives, memory sticks, phones, etc. in order to contribute to a collective digital resource that will be compiled and posted to a common web platform. If you can't attend but want to contribute, you can send files to crisispedagogy@gmail.com.

The Bronx Museum of the Arts

Wild Noise/Ruido Salvaje, The Bronx Museum of the Arts, February 17–July 3, 2017 <http://www.bronxmuseum.org/exhibitions/wild-noise-artwork-from-the-bronx-museum-of-the-arts-and-el-museo-nacional-de-bellas-artes>

The Neighbors, Part Three: Firelei Báez, Ignacio González-Lang, Irvin Morazan, The Bronx Museum of the Arts, March 1–June 11, 2017 (opens after CAA)

<http://www.bronxmuseum.org/exhibitions/the-neighbors-part-three-love-thy-neighbor>

El Barrio's Artspace PS 109

Carnaval de Luz, El Barrio's Artspace PS 109, February 16–March 2, 2017 <https://www.facebook.com/events/165186067306691/>

New York Public Library

Black Power! NYPL, Main Exhibition Hall, opens February 16, 2017 <https://www.nypl.org/events/exhibitions/black-power>

BRIC

Ride or Die: An Exhibition of Newly Commissioned Work by Miguel Luciano, BRIC, February 1–March 5, 2017 <http://www.bricartsmedia.org/events-performances/opening-reception-ride-or-die-exhibition-newly-commissioned-work-miguel-luciano>

The Miriam and Ira D. Wallach Art Gallery, Columbia University

Finesse, The Miriam and Ira D. Wallach Art Gallery, Columbia University, January 18–March 11, 2017 <http://www.columbia.edu/cu/wallach/exhibitions/Finesse.html>

The Clemente Soto Vélaz Cultural and Educational Center

+1: *Year of the Rooster* (Group exhibition featuring young Chinese artists in America), The Clemente Soto Vélaz Cultural and Educational Center
<http://www.theclementecenter.org/event/1-year-of-the-rooster/>

Queens Museum

Mierle Laderman Ukeles: Maintenance Art, Queens Museum, September 18, 2016–February 19 2017 <http://www.queensmuseum.org/2016/04/mierle-laderman-ukeles-maintenance-art>

BRONXARTSPACE

Reclaimed Rage; Resistance, BronxArtSpace, February 8–March 11, 2017 <http://www.bronxartspace.com/upcoming-1/2017/2/9/reclaimed-rage-resistance>

Longwood Art Gallery at Hostos Community College (Bronx)

“*Noir*”: *Defining the Melodrama*, Longwood Art Gallery, Hostos Community College, February 1–May 3, 2017 <http://www.hostos.cuny.edu/Home-Page-Content/Events/NOIR-Defining-The-Melodrama>

Grey Art Gallery, NYU

Inventing Downtown: Artist-Run Galleries in New York City, 1952–1965, Grey Art Gallery, NYU, January 10–April 1, 2017 <https://greyartgallery.nyu.edu/exhibition/inventing-downtown-artist-run-galleries-in-new-york-city-1952-1965/>

Lyle O. Reitzel, NY

Solo exhibition of work by Scherezade García opening Feb 16, 2017, following closing of *Calling from the Basement (Group Show)*, Lyle O. Reitzel NY, February 4–12, 2017
<https://www.facebook.com/events/1825943587649191/>

Caribbean Cultural Center African Diaspora Institute

Work by Amalia Mesa-Bains on view <http://www.cccadi.org/>