



**Curated Lists of the  
Call for Papers for the 106th Annual Conference of the College Art Association  
and Pacific Standard Time LA/LA Exhibitions**

U.S. Latinx Art Forum Members and Allies:

The College Art Association (CAA) recently published the [2018 Call for Participation](#) for its 106th Annual Conference. Last summer, following years of extremely limited representation of Latinx art at the yearly meeting, USLAF advocacy brought greater attention to the oversight. Our efforts generated conversations with key leaders of CAA, which resulted in the plenary session on Latinx art at the 2017 Annual Conference and recognition of USLAF as an affiliated society. Our inaugural sponsored session, “Chican@ Art: Interdisciplinary Foundations and New Directions” will take place during the 2018 Annual Conference in Los Angeles.

These strides coincide with the Getty-sponsored exhibition initiative, [Pacific Standard Time: LA/LA](#). The ambitious program explores Latin American and/or Latinx art at over seventy institutions across Southern California. This makes the 2018 Annual Conference an opportune moment to continue advancing scholarly discourse on Latinx art. Thus, we have curated a list of sessions soliciting proposals to encourage participation amongst our membership. The list highlights USLAF member-led sessions, solicitations for proposals that address Latinx art, panels that explore issues related to identity (i.e. race, ethnicity, gender, sexuality, disability, and their intersection), decolonization, and those that call for contributions from artists and curators.

To put this moment and the gains we have made in perspective, we want to share the most recent findings of our statistical analysis of past conference years<sup>1</sup>:

- ★ For CAA’s 2018 *Call for Participation*, the 7 panels soliciting submissions on Latinx art represent a substantial increase from the 3 that were listed in the *Call for Participation* published in 2017.
- ★ The topics of Latinx art, decolonization, and the politics of identity collectively constitute 25.30% of the panels seeking submissions in 2018, as compared to a total of 16% in the 2017 *Call for Participation*.<sup>2</sup>

**The deadline to submit proposals for the CAA Annual Conference is Monday, August 14, 2017.** Do not miss this opportunity to share your perspective on Latinx art!

Sincerely,

Mary Thomas                      and              Rose Salseda  
Advisory Board Member                      Associate Director

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1                      For the original results of our statistical analysis of past conference years, please see Rose Salseda and Mary Thomas, “Call to Action: Latinx Art at CAA 2017,” August 1, 2016, [http://www.uslaf.org/pdfs/uslaf\\_call\\_2017.pdf](http://www.uslaf.org/pdfs/uslaf_call_2017.pdf).

2                      Decolonization as a thematic focus for panels emerged as a new category for inclusion in our study following the publication of the 2018 *Call for Participation*. We included it here because the practice of decolonization stems from a reaction against legacies of imperialism that directly affected marginalized peoples—those that were largely non-white. Since decolonization represents a set of concerns that are distinct from the politics of identity, we have designated it as a separate category.



# U.S. LATINX ART FORUM'S CURATED LIST OF SESSIONS

105<sup>th</sup> Annual Conference of the College Art Association

**Submission Deadline: August 14<sup>th</sup>, 2017**

**[Click here](#) for CAA's official CFP**

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## **USLAF Member Chaired Sessions**

US Latinx Art Forum (USLAF) - CAA affiliated society sponsored session

### **Chican@ Art History: Interdisciplinary Foundations and New Directions**

Chairs: Karen Mary Davalos, University of Minnesota Twin Cities, [kdavalos@umn.edu](mailto:kdavalos@umn.edu); Mary Thomas, University of California, Santa Cruz, [mamthoma@ucsc.edu](mailto:mamthoma@ucsc.edu)

Since its emergence during the 1960s Civil Rights Movement, Chican@ art remains under-examined within art history's flagship journals, mainstream exhibitions, and museum collections despite being championed by scholars, cultural critics, and curators in various academic disciplines. This phenomenon is fueled by the aesthetic hierarchies of art and art history which often undervalue Chican@ artists' engagement with Mexican and Mexican American visual traditions (i.e. political graphics, murals, and home altars) and the disapproval of identity politics and identity-based art. These intersecting misrepresentations and systemic biases support Chican@ art's exclusion from mainstream galleries and museums. Yet, a new generation of graduate students, faculty, and curators invested in Chican@ art are emerging from the discipline of art history who have inherited the multidisciplinary foundations of Chican@ art history and, as a result, overwhelmingly approach their work through an interdisciplinary lens. We seek papers that explore the tensions and opportunities that the interdisciplinary study of Chican@ art presents, especially within art history. Questions to consider include: in what ways do interdisciplinary frameworks support an analysis of how Chican@ art draws upon, expands, and critiques other art movements within the United States, Latin America, and Europe? What ruptures does the disciplinary shift to art history generate for the study of Chican@ art in relation to earlier scholarship? How can methodological conventions linked to fields outside of art history trouble the discipline's imperial and colonial origins? In exploring these questions, papers that focus on object- and performance-based inquiries will be given precedence.

### **A Way/s from Home: Blackness across Nations**

Chair: Julie L. McGee, University of Delaware, [mcgee@udel.edu](mailto:mcgee@udel.edu)

In 1964, African American writer and artist Allen Polite, living then in Stockholm, organized "10 American Negro Artist[s] Living and Working in Europe" for Copenhagen's Den Frie, one of the oldest venues for contemporary art in Denmark. Polite included work by Harvey Cropper, Beauford Delaney, Herbert Gentry, Arthur Hardie, Clifford Jackson, Sam Middleton, Earl Miller, Norma Morgan, Larry Potter, and Walter Williams. Polite's justification for the grouping was poetic if not opaque: "In short, apart from their distinguishing racial features these exhibitors have only this in common: they are all living in Europe at present. And that is natural enough when one considers the unwritten tradition in art history that makes the artist a wanderer, an observer and digester [sic] of cultures; a restless soul in search of the images and symbols." Many black artists took up residence in Europe after WWII to study or to live on a semi-permanent basis. Many found both camaraderie and exhibition opportunities with other African American artists living abroad. To what extent they escaped racial discrimination or exchanged one kind for another is debatable: personal, conceptual, and artistic freedoms and external perceptions of blackness are codependent. Disputes over artistic freedom and both real and hypothetical homefront responsibilities haunt this history and artistic practice. Europe's inconsistent place within a "freedom narrative" illuminates the complexity of blackness and artistic agency on both sides of the Atlantic Ocean. This session encourages presentations that revisit, revise, or otherwise creatively engage the problematic of the "expat."

## **Borders and Breakthroughs: The Afterlife of PST LA/LA, Part II**

Chairs: Charlene Villaseñor Black, University of California, Los Angeles, [cvblack@humnet.ucla.edu](mailto:cvblack@humnet.ucla.edu); Elisa Mandell, California State University, Fullerton, [elisacmandell@gmail.com](mailto:elisacmandell@gmail.com)

This panel focuses on the methodological, theoretical, and museological contributions of the 80 exhibitions of PST: LA/LA in 2017–18. Research on Latin American art, and the emerging field of Latinx art, has traditionally been dominated by social art history. What new research approaches have recently emerged? How did PST: LA/LA foster new research and study tactics? Topics to consider include influences or contributions from LGBTQIA studies, feminist art history, American or ethnic studies, and decolonial methodologies. How did exhibitions, curators, and artists broach nationalism and transnationalism, the global and the local, diaspora and border studies? What new ideas emerged around art and activism, community art making, and public art? Other topics to consider include materiality, mapping, sustainability and the environment, global conceptualisms, political trauma, and time. How did the formats of shows, whether thematic, monographic, or historical, contribute to new inquiry? In the end, speakers on this panel will map the current shape of the study of Latin American and Latinx art in the wake of PST: LA/LA. What are the implications for research in these fields, as well as the effects of PST on art history overall? We seek papers from either direct participants in PST LA/LA (such as artists, curators, or art historians), from outside observers of, or other commentators on, the initiative. We welcome a variety of viewpoints from various disciplines, including film studies, anthropology, cultural studies, history, gender studies, ethnic studies, and others. This panel complements a pre-formed panel with the same title (Part I).

## **“Change the Joke, Slip the Yoke” Twenty Years Later**

Chairs: Jessi DiTillio, The University of Texas at Austin, [jditillio@utexas.edu](mailto:jditillio@utexas.edu); Cherise Smith, The University of Texas at Austin, [cherise\\_smith@utexas.edu](mailto:cherise_smith@utexas.edu)

Who is permitted to represent blackness and in what way? Are irony, parody, and satire avenues for redeeming racist stereotypes or do they simply reinforce their presence? These questions and others were addressed in March of 1998 when the Harvard University Art Museums convened a symposium titled “Change the Joke, Slip the Yoke.” The symposium was organized to “address the current debate on the recycling of racist imagery, collecting and exhibiting black memorabilia, the use of black stereotypes in the work of contemporary American artists, and representations of blackness in film and theater.” Drawing its title from Ralph Ellison, the conference debated the politics of “negative imagery” in art by African Americans, focusing especially on artists such as Robert Colescott, Michael Ray Charles, and Kara Walker. In the twenty years since the conference these debates have persisted — Walker’s career boomed, discourses on “post-black” art continued to flower, and the Black Lives Matter movement focused attention on violence and anti-blackness in contemporary America. The current controversy over Dana Schutz’s painting in the 2017 Whitney Biennial reaffirms the continued relevance of discussing the politics of racial representation for contemporary artists. This panel will return to the questions of “Change the Joke, Slip the Yoke” to assess how these debates have progressed over the past twenty years. We seek papers that address the changing discourse about minoritarian art, the work of artists using stereotype imagery or black memorabilia, or the reception of artwork pushing the boundaries of political correctness.

## **Destabilizing the Geographic in Modern and Contemporary Art**

Chairs: Kailani Polzak, Williams College, [kp7@williams.edu](mailto:kp7@williams.edu); Tatiana Reinoza, Dartmouth College, [tati-ana.reinoza@dartmouth.edu](mailto:tati-ana.reinoza@dartmouth.edu)

Mapping has long served as one of the paradigms of post-enlightenment rationalism because of its ef-

ficacy in fixing the unknown contours of the world into calculable positions on a grid of longitude and latitude. Eurocentric rationalism and its cartographic logic has also constructed racial, gendered, and ethnic categories linked to the territory. But these totalizing visions belie a stabilization mired in pictorial ambivalence. This panel conceives of the geographic as a scripted genre, where makers intended for their pictures to be read/performed in specific ways. We invite submissions that investigate how imperfectness and visual excess destabilize the empirical authority of the geographic. From exploratory voyages in the Pacific that led to imagistic theories of race to representations of immigrant surveillance by contemporary artists, we seek papers that operationalize geographic metaphors and the images of which reveal erasures and excesses that break with the scripted narratives of cartographic reason. In other words, we are interested in art and visual culture which engages the viewer in a process of counter-mapping. We encourage case studies that consider: How does the logic of the geographic underpin other forms of picture-making? In what ways does the transcription of space allow for the continuous re-performance of colonialism? How does embodied knowledge place in question the geometric abstraction of disembodied projection? What alternate views can we recover from phenomenological approaches to territory? How does the re-configuration of the past produce other spatio-temporal futures? How can we denaturalize the narratives of progress that the geographic purports to offer?

### [Direct Solicitations for Proposals on U.S. Latinx Art](#)

US Latinx Art Forum (USLAF) - CAA affiliated society sponsored session  
**Chican@ Art History: Interdisciplinary Foundations and New Directions**

[Click here to see session description above.](#)

### **Borders and Breakthroughs: The Afterlife of PST LA/LA, Part II**

[Click here to see session description above.](#)

Association for Latin American Art (ALAA) - CAA affiliated society sponsored session

### **Open Session for Emerging Scholars of Latin American Art**

Chairs: Lisa Trever, University of California, Berkeley, [Ltrever@berkeley.edu](mailto:Ltrever@berkeley.edu); Elena FitzPatrick Sifford, Louisiana State University, [efitzsifford@gmail.com](mailto:efitzsifford@gmail.com)

Each year increasing numbers of scholars are awarded doctoral degrees in Latin American art history. This session seeks to highlight the scholarship of advanced graduate and recent PhD scholars. Papers may address any geographic region, theme, or temporal period related to the study of Latin American art or art history, including Caribbean and Latinx topics. Please note, Association for Latin American Art (ALAA) membership is not required at the time of paper proposal, but all speakers will be required to be active members of CAA and ALAA at the time of the annual meeting. ALAA membership details are available through the session chairs.

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

Chair: Anuradha Vikram, 18th Street Arts Center/Otis College of Art and Design, [anu@curativeprojects.net](http://anu@curativeprojects.net)

The Getty's "Pacific Standard Time: LA/LA" initiative, which will just be wrapping up at the time of CAA, will have engaged over eighty arts institutions in programming around Latin American and Latinx subjects in art history. These exhibitions cover eras from the Precolombian to the contemporary, and ge-

ographies from Los Angeles to Santiago de Chile. An essential aspect of this region-wide initiative has been to integrate classroom pedagogy into outreach objectives, such that one outcome of the project is likely to be a new familiarity with Latin American and Latinx subjects and audiences for museum and university educators. What kinds of curricula and pedagogies will emerge from these objectives? How are institutions connecting with these new audiences, who are projected to comprise 50% of the regional population by 2030, and creating conditions that will encourage them to return? This session invites papers from educators at the university and K-12 levels and in museums who are using PST exhibitions as a platform to engage contemporary Latinx audiences in the LA area in innovative ways. Artists, art historians, critics, curators, and scholars and practitioners of design, architecture, and urban planning may be among those whose projects and practices fit within the theme. Priority will be given to papers proposed by committed Getty PST: LA/LA program partners.

Art Historians of Southern California (AHSC) - CAA affiliated society sponsored session

### **Teaching and Writing the Art Histories of Latin American Los Angeles**

Chairs: Walter Meyer, Santa Monica College, [meyer\\_walter@smc.edu](mailto:meyer_walter@smc.edu); Tom Folland, Los Angeles Mission College, [tomfolland@gmail.com](mailto:tomfolland@gmail.com)

This CAA roundtable discussion will be a continuation of the Art Historians of Southern California (AHSC)'s annual conference taking place on October 6, 2017 in collaboration with the Getty Research Institute, and in conjunction with the Getty's region-wide art initiative Pacific Standard Time: LA/LA. This year, across Southern California, a far reaching and ambitious exploration of Latin American and Latinx art in dialogue with Los Angeles is taking place across cultural institutions throughout Southern California. The Getty's PST: LA/LA will provide educators and scholars with invaluable resources that will surely impact the study and teaching of art history for years to come. Aside from the practical concerns of aligning course curricula with a wealth of exhibitions that are temporally and geographically dispersed, there are many richly productive questions that arise in considering how these kinds of exhibitions impact pedagogy and scholarship. This roundtable seeks papers that explore ideas related to the overall theme of PST: LA/LA and that speak to the impact of such exhibitions on pedagogy and scholarship. Potential topics include issues of terminology: Latin American, Latino/a, Latinx, Chicana/o, Chicanx, Los Angeles as a Latin American and Latinx city, Latin American and Latinx culture and identity, Queer and feminist perspectives; historiographies of the fields; pedagogy and the teaching of PST: LA/LA; uncovering hidden local histories and archives; and the relationship between Latin American, Latinx, and indigenous cultures.

### **Women's Liberation and the Persistence of Painting**

Chairs: Sarah Cowan, University of California, Berkeley, [sloucowan@berkeley.edu](mailto:sloucowan@berkeley.edu); Amy Rahn, Stony Brook University, The State University of New York, [amy.rahm@stonybrook.edu](mailto:amy.rahm@stonybrook.edu)

In the 1970s, many women painters cast aside their brushes as part of a feminist effort to shed patriarchal tradition, yet there were also artists who persisted in painting through the Women's Liberation movement in the United States. While art historical scholarship continues to illuminate the ways feminist practices in contemporary art, painting is often relegated to the background of these debates. This panel invites papers that address the fraught position of painting in women's modern and contemporary art practices. We will explore how women artists expanded, experimented with, and reconstrued painting through Women's Liberation and its intersections with various political struggles, including but not limited to those led by black, Chicana, disabled, gay and lesbian, and indigenous women. Taking the feminist movement as a historical pivot point, this panel seeks papers that consider the multifaceted meanings of women's painting practices in the US since 1945. We encourage proposals that put pressure on canonical feminist art histo-

ries and that think expansively about the category “painting.” Possible themes related to painting include: revisionist histories; aesthetic strategies coded as feminine such as detail, decoration, craft, performance, collectivity, and autobiographical content; political subject matter; public art; materiality and bodily engagement; and queerness, gender non-normativity, and sexual transgression. This panel will contribute to the critical work of breaking down art historical silos that obscure the legacies of women artists who braved the thorny past of painting to inaugurate new terms for the present.

### **Art of Haiti, 1940s to the Present**

Chair(s): Lizabeth Paravisini-Gebert, Vassar College, [liparavisini@vassar.edu](mailto:liparavisini@vassar.edu); Terri Geis, Fowler Museum, University of California, Los Angeles, [terrigeis@arts.ucla.edu](mailto:terrigeis@arts.ucla.edu)

The art of Haiti and the Haitian diaspora in the twentieth and twenty-first centuries has been the subject of multiple exhibitions and accompanying publications over the last six years, including “Kafou: Haiti, Art and Vodou” (Nottingham Contemporary, 2012), “In Extremis: Death and Life in 21st Century Haitian Art” (Fowler Museum at UCLA, 2013), and “Haiti: Deux siècles de création artistique” (Grand Palais, 2015). Significant historic works of Haitian art have been exhibited outside of a geographical framework in multiple international contexts, including Vodou flags within the Encyclopedic Palace of the Venice Biennale in 2013, and the work of André Pierre in documenta 14 in 2017. With this increased dialogue around and international exposure of Haitian art, new opportunities exist for long-needed advanced scholarship, as well as critique of display strategies and international circulation. This panel seeks proposals that deepen the genealogical work on Haitian artists from the 1940s to the present, examine their historic and contemporary connections to international art movements, and explore historic and recent exhibition strategies. Papers that examine significant themes within the art of Haiti, such as colonial and imperialist histories and environmental critique, or offer analysis of the production and consumption of religious objects within contemporary market economies are also welcome.

### **[Calls for Proposals that Critically Address Identity and/or Decolonialism](#)**

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

Chairs: Allison Yasukawa, California Institute of the Arts, [ayasukawa@calarts.edu](mailto:ayasukawa@calarts.edu); Valerie Powell, Sam Houston State University, [vjp001@shsu.edu](mailto:vjp001@shsu.edu)

We are teaching at a moment in which entrenched positions of bias and exclusion have been reaffirmed and reified in the national dialogue while our student populations are becoming increasingly diverse, representing a range of identities (racial, ethnic, linguistic, national, ability, gender, sexual-preference, and economic). As such, there is a growing need in academia to have an honest conversation about power dynamics in the classroom. Enacting inclusive pedagogies is necessary for students from historically marginalized and underrepresented groups to feel safe and have a voice, however, some educators may feel unprepared while others may feel too overloaded by their current responsibilities to undertake such work. Still others may feel they have to choose between teaching the “true” content of their classes and addressing the needs of “non-normative” students. This panel seeks to address a range of topics related to practical approaches for inclusion, awareness, diversity training, and the cultivation of empathy. The following questions serve as a guide for papers to develop upon or oppose: How can we employ pedagogical models (feminist, queer, hip-hop, etc.) to include rather than silence or tokenize these student populations? And how can we do so from micro levels (individual assignments) to macro levels (program development)? How do we implicate students from majority identity groups (white, cis, male, able-bodied, middle/upper-class, etc.) so they engage these concerns as necessary for their own lives? And finally, how do we use arts-based skills of noticing, interpretation, and critique as skill-sets for ethical engagements with difference?



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

Chairs: Nancy Palm Puchner, The University of North Carolina at Pembroke, [nancy.palm@uncp.edu](mailto:nancy.palm@uncp.edu);  
Alexander Brier Marr, Saint Louis Art Museum, [alex.marr@slam.org](mailto:alex.marr@slam.org)

Federal initiatives over the course of the twentieth century vastly impacted the native arts of Mexico, the United States, and Canada. Mexican programs were linked to a recent revolution, US efforts responded to the Great Depression and a shift in federal policy, and Canadian measures followed the collapse of the transformative Arctic fur trade. These programs had differing goals and methods — economic, cultural, aesthetic, and political — and notions of indigeneity varied between nations and regions. However, each program sought to reshape broader national identities by heightening the visibility of native art. This panel explores the impact of federal programs across North America on the production, consumption, circulation, and display of native art in the middle of the twentieth century. Recognizing the range of contexts in which federal initiatives occurred, we look to the intersection of native North American art, government policy, and hemispheric currents. We welcome papers that examine, for instance, institutionalized arts programs organized under the rubrics of “indigenismo” and “mestizaje” in Mexico, New Deal cooperatives intended to revive historic means of production in the United States, or Inuit art workshops that introduced new techniques such as printmaking in Canada. We also welcome broader connective topics, such as an underlying federal impulse to regulate Indian identity, sovereignty, and artistic expression, the uid conceptions of both “modern” and “traditional,” the role of the market, and the creation of sustainable economies for native artists across North America.

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

Chair: Natalie Zelt, The University of Texas at Austin, [nzelt@utexas.edu](mailto:nzelt@utexas.edu)

As the editors of “Aperture” recently reminded their readers, “The need for artists to offer persuasive, alternative visions is more urgent than ever.” In response to that need for creative dissent, this panel investigates the ways contemporary artists use the photograph and self-representation together to craft alternative visions and selves. The photograph’s tangled relationship to truth and identity make it a potent conceptual and compositional tool for artists to challenge the limits of both art historical and social categories. Designed to delineate and define, the photograph continues to circumscribe the visual limits of identity categories, including nationality, race, class, gender, and sexuality, well after art historians and cultural critics such as Allan Sekula, Martha Rosler, Sally Stein, and John Tagg called its documentary “truthiness” into question. Additionally, a swell of “post-photography” discourses, ranging from Geoffrey Batchen to Robert Shore, confound the boundaries of the medium, while curators and museums struggle to adapt. “Alternative Visions” examines the many ways contemporary artists in the United States disrupt the photograph’s master narratives and traditional roles to create subversive, subjective, and contradictory representations of themselves that resist prevailing visual modes. Presentations will consider an array of questions including: What is the relationship between the photograph and the self in a “post-identity,” “post-fact,” and “post-photography” environment? What methods of dissent are evidenced in self-centered photographic practice and what might be their limits? In a contemporary cultural landscape untethered from conventional arbiters of fact, what spaces of resistance can artworks that deploy the photograph create?

## **Art History as Anti-Oppression Work**

Chair: Christine Y. Hahn, Kalamazoo College, [chahn@kzoo.edu](mailto:chahn@kzoo.edu)

What would an anti-racist, anti-oppression art history curriculum in higher education look like and how might it be taught and implemented? Working from Iris Young's five categories of oppression — exploitation, powerlessness, marginalization, cultural imperialism, and violence — how might art history be used as a liberatory methodology for dismantling these categories? More specifically, how can we use art history's methodologies to address those “structural phenomena that immobilize or diminish a group”? This panel seeks papers from practitioners of art history who have used innovative approaches in the discipline as tools for addressing and dismantling structural oppression. Particularly of interest are examples of: successful introductory survey courses in this regard; department-wide commitments to anti-oppression work that have driven curricular decisions; student activism through art history; and effective community collaborations.

## **A Way/s from Home: Blackness across Nations**

[Click here to see description above.](#)

Historians of German Scandinavian and Central European Art and Architecture (HGSCEA) - CAA affiliated society sponsored session

### **Critical Race Art Histories in Germany, Scandinavia, and Central Europe**

Chair:

Allison Morehead, Queen's University, [morehead@queensu.ca](mailto:morehead@queensu.ca)

Critical race theory, which entered art history through postcolonial analyses of representations of black bodies, has remained relatively peripheral to art historical studies of Germany, Scandinavia, and Central Europe, whose colonial histories differ from those of countries such as Britain, France, and the United States. At the same time, art historical examinations of white supremacy in the Nazi period are frequently sectioned off from larger histories of claims to white superiority and privilege. Centering critical race theory in the art histories of Germany, Scandinavia, and Central Europe, this panel will consider representations of race in the broadest of terms — including “white makings of whiteness,” in the words of Richard Dyer. We invite papers that together will explore the imagination and construction of a spectrum of racial and ethnic identities, as well as marginalization and privilege, in and through German, Scandinavian, and Central European art, architecture, and visual culture in any period. How have bodies been racialized through representation, and how might representations of spaces, places, and land — the rural or wilderness vs. the urban, for instance — also be critically analyzed in terms of race? Priority will be given to papers that consider the intersections of race with other forms of subjectivity and identity.

## **“Change the Joke, Slip the Yoke” Twenty Years Later**

[Click here to see description above.](#)

Committee on Diversity Practices - CAA affiliated society sponsored session

### **The Collective as a Model for Practices in Diversity and Inclusion**

Chairs: Raél Jero Salle, Maryland Institute College of Art, [rael.salley@gmail.com](mailto:rael.salley@gmail.com); Tobias Wofford, Santa Clara University, [twofford@scu.edu](mailto:twofford@scu.edu)

Collectives and coalitions among cultural workers are defined as people united by a shared interest. Sometimes, collectives are the means through which practices of diversity and inclusion are enacted. Historically, a wide range of artist collectives have played pivotal roles in producing discourses of identity, in-

stitutional inclusion, and cultural politics (i.e. the Guerilla Girls, the Black Emergency Cultural Coalition, and Gran Fury). Recent scholarship has approached these ideas with specific attention to ethical, aesthetic, and historical stakes of collaboration. This panel considers “the collective” as a model for diverse and inclusive practices. We seek presentations that engage with the techniques, strategies, histories, and theories of collectives, as well as research that examines the successes and failures of groups specifically oriented toward the objective of increasing diversity and inclusion. In doing so, we seek to explore a series of possible questions: How do collectives seek to imagine and promote communities? How do collectives embody community identities, express grievances, and demand redress in ways that other institutions cannot (e.g. Yam Collective and the Whitney)? What are the benefits and drawbacks of the collective as a mechanism for battling for visibility (e.g. The “Black Collectivities” of Huey Copeland and Naomi Beckwith)? How might the collective-as-model be used for expressing grievances along the lines of identity? What is the impact of the collective on artistic practices globally? Is the collective-as-model a unique alternative for imagining inclusivity and equity? If so, how? What sort of futures does the “collective-as-model” offer?

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

Chair: Lucienne Dorrance Auz, Memphis College of Art, [lauz@mca.edu](mailto:lauz@mca.edu)

“Crippling,” according to disability studies scholar Carrie Sandahl, “spins mainstream representations or practices to reveal able-bodied assumptions and exclusionary effects.” This session asks how instructors can cripple traditional art history, studio art, art education, and museum and curatorial studies curricula in order to reconsider these disciplines’ practices and presumptions through the lens of disability studies and to counter ableism within the visual arts. Contributors are invited to share their cripple pedagogies and innovative strategies for designing lesson plans or semester-long courses that incorporate critical and creative disability studies perspectives. Papers may address the various approaches, challenges, and outcomes encountered when creating a cross-disciplinary class that foregrounds disability-based content; how to develop an inclusive instructional environment; the theoretical frameworks used to bridge this relatively new terrain; and effective ways to discuss topics such as embodied experience or disability as an intersectional cultural identity.

Association for Critical Race Art History (ACRAH) - CAA affiliated society sponsored session

### **Curating Difference: Race and Ethnicity in the US Museum**

Chairs: Camara Dia Holloway, Association for Critical Race Art History, [camara.holloway@icloud.com](mailto:camara.holloway@icloud.com); Bridget Cooks, University of California, Riverside, [b.cooks@uci.edu](mailto:b.cooks@uci.edu)

This session is intended as a conversation addressing how to implement a critical race visual studies-informed practice in a museum setting. Topics for consideration include: how mainstream and/or culturally-specific institutions in the US have embraced such an approach; case studies about exhibitions devoted to art made by US-based artists of color and/or art made about American communities of color; and strategies promoting greater racial and ethnic sensitivity amongst extant museum professionals as well as diversifying their ranks in terms of the ethno-racial backgrounds and/or awareness of future hires. Submissions from Los Angeles-area and West Coast-based curators and museum professionals are especially encouraged, as are topics focused on this region.

### **Disability Aesthetics and Choreopolitics**

Chairs: Leon Hilton, Brown University, [leon.hilton@gmail.com](mailto:leon.hilton@gmail.com); Amanda Cachia, University of California, San Diego, [acachia@ucsd.edu](mailto:acachia@ucsd.edu)

This panel considers how the choreography of disability is a political project that is concerned with the shaping and transformation of movement. This panel aims to rethink from the perspective of disability how art history and aesthetic practice adjudicate questions of representation, embodiment, movement, and sense perception. To do so the panel places into conversation two sets of emerging discourses and practices: the first is disability aesthetics, which according to disability theorist Tobin Siebers seeks to “establish disability as a critical framework that questions the presuppositions underlying definitions of aesthetic production and appreciation” by emphasizing “the presence of different bodies and minds in the tradition of aesthetic representation.” The second concerns a concept that performance theorist Andre Lepecki has termed “choreopolitics,” a term that suggests how new critical and aesthetic work addressing the forms of violence and dispossession that saturate our contemporary political moment can be thrown into relief by attending to how movement plays into the way power orders, arranges, impedes, and allows bodies to circulate. By rethinking disability aesthetics choreopolitically, the panel aims to develop new ways of studying the politics and aesthetics of bodily movement both historically and in the contemporary moment.

The Feminist Art Project (TFAP) - CAA affiliated society sponsored session

### **Feminist Art in Response to the State**

Chairs: Rachel Lachowicz, Claremont Graduate University, [rachel.lachowicz@cgu.edu](mailto:rachel.lachowicz@cgu.edu); Connie Tell, Rutgers, The State University of New Jersey, [ctell@cwah.rutgers.edu](mailto:ctell@cwah.rutgers.edu)

Feminisms inherently engage politics, and by extension systemic state power and the marginalization and oppression of individuals. Current events have triggered a magnified importance and urgency to this engagement. The Feminist Art Project seeks proposals for papers and presentations from artists, art historians, and theorists related to the ways in which art can further respond to politics and amplify resistance to the state. Topic possibilities may be: effective strategies that artists currently or have employed and ways in which feminisms can evolve in constructing new paradigms as well as critiquing the shortcomings of existing methods. Proposals with potential images to be included are preferred.

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

Chairs: Jody Servon, Appalachian State University, [jodyservon@gmail.com](mailto:jodyservon@gmail.com); Xandra Eden, Diverse Works, [xandra@diverseworks.org](mailto:xandra@diverseworks.org); Jina Valentine, University of North Carolina at Chapel Hill, [valent@unc.edu](mailto:valent@unc.edu)

In this session we will review current research; strategize ways to confront gender bias in relationships between artists, arts institutions, and academia; and discuss how these biases impact women’s careers in the arts. The race for recognition among artists, curators, arts professionals, and academics often occurs at the same time that women are making family planning decisions. Whether we raise children or not, women have shared concerns about how their voices are heard and needs are met as professionals, cultural producers, and vital contributors to the workforce. Together we will formulate concrete actions for artists, art professionals, arts and university administrators, and legislators that will increase awareness and empower women, mothers, and parents to demand change within existing power structures. Presentation topics may include: examinations of motherhood/ parenthood bias illustrated in the careers and pathways of artists; the imbalance in the representation of women artists in museum/ gallery exhibitions and public projects; professional advancement and/or residency opportunities for women/ parents; methods for increasing awareness of bias in different situations (among all genders, including women who hold positions of power); and intersectional gender bias (i.e. minority, female, LGBTQ, etc.). Contributors to the session will give a short presentation and facilitate conversations with attendees. Co-chairs of this panel represent artist, teacher, curator, and executive director perspectives.

### **The Image of the American Indian in Britain, ca. 1800–1930: New Critical Perspectives**

Chairs: Martina Droth, Yale Center for British Art, [martina.droth@yale.edu](mailto:martina.droth@yale.edu); Michael Hatt, Warwick University, [M.Hatt@warwick.ac.uk](mailto:M.Hatt@warwick.ac.uk)

The study of the representation of American Indians has gained increasing attention in recent scholarship. This history, however, has been almost exclusively written from a North American perspective. In nineteenth-century Britain a widespread fascination with Native American cultures was connected to wider debates about empire and the transatlantic world. But what Kate Flint termed the “Transatlantic Indian” in her pioneering study has remained largely unexamined. This interdisciplinary session seeks to explore the various ways in which native peoples from the United States and Canada, and the artifacts of their cultures, were being represented, portrayed, studied, and collected in Britain in the long nineteenth century. Possible topics for discussion might include: Buffalo Bill’s Wild West shows and other live performances; George Catlin’s Indian Gallery in London; ethnographic museums and displays; displays of sculptures at the international exhibitions and other venues; photography and its circulation; and illustrations and the printed press. We welcome papers that address specific case studies or larger conceptual issues.

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

Chair: Joseph R. Hartman, University of Missouri–Kansas City, [josephresslerhartman@gmail.com](mailto:josephresslerhartman@gmail.com)

The empire of the United States began with a bang in 1898. The US Navy docked the Maine battleship in Havana’s bay to protect Americans living in war-torn Cuba. It exploded under mysterious circumstances. The US blamed Spain and joined rebel forces to liberate the island in the Spanish-American War. Three months later, the US (not Cuban) again replaced Spain’s atop Havana’s Morro Castle. Cubans soon found themselves under the power of a new American imperium. By the end of the so-called “Splendid Little War,” the United States had taken possession of Cuba, Puerto Rico, Guam, and the Philippines. Massive infrastructural investments and bureaucratic overhauls from the United States redefined the ex-colonies of Spain, creating a visible confrontation of local indigenous, Spanish, and US imperial cultures. This session invites papers that reconsider how the United States and the island nations of the Americas and Southeast Asia were transformed through histories of visual, spatial, and material culture after 1898; including, but not limited to, studies on photography, print culture, popular media, performance, urbanism, and architecture. Papers might address embodied and artistic forms of resistance to US cultural presence; the role of architecture in expressions of state power; visual regimes of race and racism; or gendered representations of the United States and its foreign holdings in the Pacific and Caribbean. Papers examining the consumption and production of art in support or critique of US imperialism at the turn of the century in Havana, Manila, and San Juan are particularly welcome.

### **Intercontinental: Native American and First Nations Artists on the Contemporary Art Stage**

Chair: Michelle J. Lanteri, The University of Oklahoma, [lanteri.michelle@gmail.com](mailto:lanteri.michelle@gmail.com)

Contemporary artists from Native American and First Nations cultures fuse a complex amalgam of the local and the global in their practices, a concept clearly discussed by scholar Dr. Jolene K. Rickard (Tuscarora) in her 2006 essay titled “The Local and the Global.” But too often, the international relevance of these artworks is overlooked by curators in favor of preserving cleanly defined exhibition themes that cordon off indigenous artists of the Americas from the majority of contemporary artists at large. These localized, not globalized, exhibitions form conflicted spaces where diversity is acknowledged, but in contexts separate from the rest of the contemporary art world. Despite this predicament, exhibitions and biennials that include Native American and First Nations artists within the international art stage are taking

place, most notably with the participation of Postcommodity (Raven Chacon [Navajo], Cristóbal Martínez [Mestizo/Xicano], and Kade L. Twist [Cherokee Nation]) in documenta 14. As well, Dartmouth's Hood Museum mounted an inclusive contemporary art exhibition in 2015, titled "About Face: Self Portraiture in Contemporary Art," which featured works by Cindy Sherman, Chuck Close, Nikki S. Lee, Wendy Red Star (Apsáalooke [Crow]), and others. Thus, this panel considers the multiplicity and overlapping of local and global influences in artworks by Native American and First Nations practitioners, while identifying the local and global reach of particular objects and non-objects via diverse exhibitions, biennials, catalogues, monographs, and the like. Papers presented will also address the problematics of curators' exclusions of Native American and First Nations artists from mainstream contemporary exhibitions.

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

Chairs: Kirstin Ringelberg, Elon University, [kringelberg@elon.edu](mailto:kringelberg@elon.edu); Cyle Metzger, Stanford University, [cylemetzger@gmail.com](mailto:cylemetzger@gmail.com)

The current visibility of trans and non-binary gender identities reinforces a false and presentist narrative that such identities are more common today than they were in any other historical period. With this panel we seek to challenge such views by unpacking and analyzing trans, non-binary, and gender-variant identities as they have appeared in art and history prior to the contemporary period and particularly in projects that historicize issues of transness and non-binary gender in art, visual culture, and/or historiography in or across any period. How can we locate trans, non-binary, or gender-variant historical agents and/or subjects in "unexpected" times and places? What appears when we think back through art historical time with a gender-warrior lens? Is it possible, as Thomas Piontek and Erin Silver have asked of minority histories more broadly, to construct a trans-historical approach or a historically trans understanding of art without merely producing a fringe discourse on the outer edges of canonical art history or reinforcing canonical inclusion as an end goal?

Foundations in Art: Theory and Education (FATE) - CAA affiliated society sponsored session

### **Let's Dance, But Don't Call Me Baby: Dialogue, Empathy, and Inclusion in the Classroom and Beyond**

Chair(s): Naomi J. Falk, University of South Carolina, [naomijfalk@gmail.com](mailto:naomijfalk@gmail.com); Richard Moninski, University of Wisconsin-Platteville, [moninskr@uwplatt.edu](mailto:moninskr@uwplatt.edu)

Feeling welcome, acknowledged, and heard encourages learning. Fostering inclusiveness and empathy on behalf of minority students legitimizes perspectives. This is especially important for first-year and transfer students, both majority and minority, who are immersed in a brand new environment that may be radically different from their backgrounds. How do we build trust and empathy between faculty, students, peers, and others in our classrooms and communities? How do we create a welcoming and inclusive environment? What has worked? What has gone terribly wrong? Where do we go from here? Examples of readings, projects, tools, and exercises for building inclusive, encouraging, and productive dialogues are all of interest. An open roundtable discussion will continue during FATE's Business Meeting.

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

Chair: Shalon Parker, Gonzaga University, [parker@gonzaga.edu](mailto:parker@gonzaga.edu)

More than forty years ago, Judy Baca began "The Great Wall of Los Angeles" in the Tujunga Flood Control Channel of the San Fernando Valley with a team of eighty youths, ten artists, and five historians. Since then, community-based mural projects have become a cornerstone of neighborhoods and communities

throughout the world, often as part of urban renewal, social justice, and/or community engagement efforts. Indeed, there has been in recent years an even stronger resurgence of and interest in mural paintings as more and more community leaders recognize the social, cultural, and economic value and long-term impact of a vibrant public arts scene. This session seeks papers that examine the successes and challenges of the community mural during the last decade. What have been productive strategies for maximizing the educational and community value of mural paintings? What kinds of community partnerships have led to inspiring mural projects that have been fully embraced by the communities in which they exist? How have race, ethnicity, or regional identities perhaps intersected (or clashed) with public mural projects? In those cases of setbacks and challenges, what have been the lessons learned about creativity in public/community spaces? This session invites proposals from artists, art historians, arts administrators, community activists, and any others invested in the mural arts.

### **Pop Art and Class**

Chairs: Kalliopi Minioudaki, Independent Art Historian, [Minioudaki@aol.com](mailto:Minioudaki@aol.com); Mona Hadler, Brooklyn College/The Graduate Center, The City College of New York, [mhadler@brooklyn.cuny.edu](mailto:mhadler@brooklyn.cuny.edu)

Whether seen as the last realist language of modernism or the first realist metalanguage of postmodernism, Pop Art stormed the art scenes of the sixties from London, New York, and Paris to Buenos Aires, São Paulo, Tokyo, and beyond with diverse manifestations, origins, modes of production, stylistic characteristics, and goals. Whether critically embracing or exposing the conditions of postwar reality, subjectivity, and visual culture, these often met in a radical melding of high art and pop culture that quickly lost its impact upon the swift trimming of its canons and Anglo-American focus. While narrow definitions of Pop Art and its politics — or better yet Pop's lack of politics — begin to collapse under current reconsiderations of the inscription of cultural and gender difference that mark the revision that Pop Art has undergone in the past decade, it remains prescient to further investigate the role of class in Pop Art. Such questions have been more consistently addressed in light of the working class origins of British Pop, in the work of Warhol, and brought to the fore in Thomas Crow's latest take on Pop Art. This panel invites papers that illuminate old and new facets of the role of class in the production and reception of Pop Art and its continuous impact on art and visual culture, whether in light of the work of individual artists from the expanded international framework of Pop Art contexts in the 1960s, or of diasporic, national, or transnational collective manifestations, cold war politics, and historiography.

Committee on Women in the Arts - CAA affiliated society sponsored session

### **Taking It to the Streets: The Visual and Material Culture of Women's Marches**

Chair: Heather Belnap Jensen, Brigham Young University, [heather\\_jensen@byu.edu](mailto:heather_jensen@byu.edu)

On January 21, 2017, millions of people the world over donned knitted pussy hats, hoisted handmade banners and posters, gathered designed yers, brochures, and pins, and took to the streets. The Women's March on Washington is part of a long tradition of woman-led demonstrations, including the 1789 march of women on Versailles; the 1907 Mud March in London; and the 1956 protest in Pretoria, South Africa, among numerous others. Organized to raise conscientiousness of various social, economic, and political injustices, these displays of solidarity have generated rich visual and material culture. This session seeks to gather together artists, critics, and historians intent on exploring how objects and performances produced within local, national, and international contexts have functioned within these contemporary and historical demonstrations.

Coalition of Women in the Arts Organizations (CWAO) - CAA affiliated society sponsored session  
**Women Artists, Social Issues, and the Resistance**

Chair: Kyra Belan, Broward College, [kyrabelan2013@gmail.com](mailto:kyrabelan2013@gmail.com)

This panel, titled “Women Artists, Social Issues, and the Resistance,” will examine the works of women artists and their reactions to the last election, women’s struggle toward equality, access to economic and political powers, global warming, reproductive rights, animal rights, or other sociopolitical issues. The panel is open to submissions by women artists and art historians presenting on sociopolitical issues and art. Artists may incorporate new media, performance, installation, collaboration, conceptual, or any combination of the above while also including traditional mediums. Please submit proposals to the email address above or to Kyra Belan, PO Box 275, Matlacha, FL 33993.

**Women’s Liberation and the Persistence of Painting**

Chairs: Sarah Cowan, University of California, Berkeley, [sloucowan@berkeley.edu](mailto:sloucowan@berkeley.edu); Amy Rahn, Stony Brook University, The State University of New York, [amy.rahn@stonybrook.edu](mailto:amy.rahn@stonybrook.edu)

[Click here to see description above.](#)

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

Chair(s): Karen Carter, Kendall College of Art and Design of Ferris State University, [karencarter@ferris.edu](mailto:karencarter@ferris.edu); Victoria Rose Pass, Maryland Institute College of Art, [ypass81@gmail.com](mailto:ypass81@gmail.com)

Design history has often ignored the thorny issues of race and ethnicity, although design is deeply intertwined with global trade, slavery, colonial encounters, and ethnic and racial stereotypes. Examples of cultural appropriations might include blue and white porcelain export ware from China or paisley cashmere shawls from India that were manufactured for Western markets and subsequently copied by European designers in order to capitalize on the taste for global goods. Additional examples are the use of “blackamoor” figures in interior design or American housewares with depictions of Mammies in which blackness is constructed in opposition to whiteness. This panel seeks to critically interrogate the practice of cultural appropriation by exploring the economic and cultural foundations of design in the past and present (in architecture, industrial design, craft, fashion, graphics, furniture, interiors, and systems). Papers should address some of the following questions: How does cultural appropriation move in multiple directions throughout a globalized history of design? How do designers and/or consumers use cultural appropriation to express their own identities? What role does the concept of “authenticity” play in cultural appropriation? Does cultural appropriation, which often relies on racial and ethnic stereotypes and helps to reify them, also have the potential to undermine stereotypes? How do questions of gender, sexuality, and class intersect with those of race and ethnicity within cultural appropriations? Papers that employ methods from postcolonial and critical race studies and/or case studies of ordinary artifacts that have been eliminated from the traditional canon of design history are especially welcome.

**Projecting the Body**

Chair(s): Julia Rosenbaum, Bard College, [rosenbau@bard.edu](mailto:rosenbau@bard.edu); Maura Lyons, Drake University, [maura.lyons@drake.edu](mailto:maura.lyons@drake.edu)

For almost two centuries, visual artists, from John Banvard and his mid nineteenth-century Mississippi panorama to Yayoi Kusama’s contemporary mirror rooms, have exploited the bodily experience of looking. As Jonathan Crary has argued, one marker of the modern era has been its attention to embodied viewers, leading to a “physiological reconfiguration of subjectivity.” For example, optical devices and technol-



ogies such as stereoscopes, IMAX, and Google Earth have reoriented bodily experiences of space, depth, and reality by creating illusionistic environments. This session invites papers that analyze and reassess the linkages between the visual and the somatic. How are viewing bodies engaged, and to what end, privately and/or communally? What cultural discourses — artistic, technological, (geo)political, racial, spiritual, or economic — shape the viewing of the body? Whose bodies are addressed, and what other bodies (or vantage points) may be displaced as a result? We welcome investigations of diverse visual media and display practices in rethinking the role of the visual in extending the reach of the body.

### **African Americans and US Law in Visual Culture**

Chair(s): Jody B. Cutler, St. John's University, [jbcutler111@gmail.com](mailto:jbcutler111@gmail.com)

From the Revolutionary period to the present, visual representations across popular, journalistic, and fine art images and monuments have reflected the participation of African Americans in civic life, with topical legislative issues and events often broached directly or indirectly. The view through this socio-historical lens starts with dichotomous abolitionist efforts that established, variously, stereotypes of victimhood and inferiority as well as evidence of the public agency and patriotism of African Americans in achieving American Democratic ideals. An abundance of visual material linked to legal landmarks addressing the founding racial divide — for example, the Fugitive Slave Act, *Plessy v. Ferguson*, *Brown v. Board*, the Voting Rights Act, and post-millennial verdicts in decades-old racial violence cases — has been and continues to be uncovered or further explored in interdisciplinary contexts. An expanding documentary turn in art since the 1980s, of which many African American artists across diverse mediums have been at the forefront, has yielded an abundant resurfacing and reshuffling of archival or primary visual and literary records, relative to both past and pending legal reforms. This session seeks several fifteen-minute papers on case studies, any era or cross-chronological, on (not necessarily limited to) individual or serial works and imagery that illuminates the connection to legislation addressing racial equality for people of African descent in the United States. Collectively, the papers will also bring attention to the evolving dialogue and fluid relationship between African American and American art lineages and image history.

### **Decolonizing Art Histories: The Intersections of Diaspora and World Studies**

Chair(s): Victoria Nolte, Carleton University, [victoria.nolte@carleton.ca](mailto:victoria.nolte@carleton.ca); Andrew Gayed, York University, [gayed@yorku.ca](mailto:gayed@yorku.ca)

Current theorizations of modern art reveal the dominance of colonial and imperial epistemological structures: the exclusion of multiple sites of modernity and the entrenchment of binaries that relegate non-Western aesthetic languages as offshoots to dominant Western art movements. While studies of globalization and diaspora have challenged the authority of nation-state identities and rigid cultural categorization, art histories are still written through center-periphery models that maintain Euro-American exceptionalism. How then can world art histories productively be written in order to dismantle the center-periphery binary that maintains such colonial structures? To problematize these framings, this panel is informed by the approaches of comparative transnationalisms, notions of “worlding,” and the limits of current art historical models. It will address the following concerns: What does decolonizing the study and writing of art history look like? How can anti-colonial research be centered, rather than existing as peripheral engagements with dominant modes of representation and discourse? Understanding that knowledge production is one of the major sites in which imperialism operates and exercises its power, how can we decolonize the structural limits that currently condition knowledge production? And finally, how can the theorization of diaspora and diasporic artists shift our assumptions about world art history? Panelists may examine these issues through contemporary case studies, curatorial and artistic interventions, and institutional practices. We encourage proposals that suggest possible methodologies for studying world art history through minor

or comparative transnationalisms.

## **Direct Solicitations for Artist Presentations**

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[Click here to see description above.](#)

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**Women Artists, Social Issues, and the Resistance**

[Click here to see description above.](#)

## **Direct Solicitations for Curator and Museum Staff Presentations**

Association for Critical Race Art History (ACRAH) - CAA affiliated society sponsored session  
**Curating Difference: Race and Ethnicity in the US Museum**

[Click here to see description above.](#)

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

[Click here to see description above.](#)

Museum Committee - CAA affiliated society sponsored session  
**Decolonizing Art Museums?**

Chairs: Risham Majeed, Ithaca College, [rmajeed@ithaca.edu](mailto:rmajeed@ithaca.edu); Elizabeth Rodini, Johns Hopkins University, [erodini@jhu.edu](mailto:erodini@jhu.edu); Celka Straughn, Spencer Museum of Art, [straughn@ku.edu](mailto:straughn@ku.edu)

The colonial history of museums is by now familiar, and institutional critiques of and within ethnographic and anthropological collections are fairly widespread. Indeed, many of the objects in these collections have migrated to art museums as a result of postcolonial thinking. But what about art museums? How do these institutions, their collections, and their practices continue to extend colonial outlooks for Western and non-Western art, perhaps silently, and what tools are being used to disrupt these perceptions both in the United States and abroad? This panel explores what decolonization means for art museum practices and the ways decolonizing approaches can move the museum field toward greater inclusion, broader scholarly perspectives, and opportunities to redress structural inequities. Topics to address might include:

detangling collection objects from colonial collecting practices; decentering the status quo across museum operations; reconsidering the relationship between contemporaneity and historicism; alternative modes of presentation (breaking received hierarchies and narratives); embracing varied understandings of objects, materials, catalogues, and archives; polyphony and pluralism in museum rhetoric; and an understanding of “colonialism” that steps outside conventional definitions of this term. We invite papers that combine scholarship, practice, and activism, bringing together case studies with critical reflection on art museums to demonstrate what decolonized practices can and might look like and offer models for institutional change. Papers that explore diverse modes of practice within and outside the United States, that provide intersectional and interdisciplinary approaches, and/or that present alternative ways for people to use and reimagine art museums are especially welcome.

Association of Art Museum Curators (AAMC) CAA affiliated society sponsored session

## **Mobilizing the Collection**

Chair(s): Kristen Collins, The J. Paul Getty Museum, [KCollins@getty.edu](mailto:KCollins@getty.edu)

With the decentering of the discipline of art history, museums in this century are working as never before to transcend the paradigms that shaped their collections. The proposed panel explores how a primarily Western-centric collection can engage contemporary audiences in a multicultural society. The proposed panel discussion and conversation will include four ten-minute presentations by curators and directors who will outline projects that have attempted to address this issue through loans, exhibitions, and programming. Questions to be addressed include: How are we to mobilize our collections, using our works of art as a starting point for conversations that promote inclusiveness and connection to our audiences? What are the potential challenges that face museum professionals who move outside their areas of specialty in order to speak with, rather than at, intended audiences? Issues to be dealt with include how museums can work across boundaries established by institutions, established canons, and audiences. We will problematize periodization and traditional ideas regarding East-West exchange. We will also address the inherent challenges of decentering the history of art from collections that essentially work to affirm the Western European canon. Alternately, we welcome panelists who can speak from the perspective of specialist museums who seek to appropriate and transform the canon. The panel will also explore the negative tropes associated with race, gender, and class that are reflected in our collections and will discuss how museums can tell the truth about these difficult and ugly aspects of our shared history.

## **Guidelines for Submitting Proposals**

**Deadline: August 14, 2017**

Proposals for participation in sessions should be sent directly to the appropriate session chair(s). If a session is co-chaired, a copy of the full application packet should be sent to each chair, unless otherwise indicated in the abstract. Every proposal should include the following four to five items:

1. Completed session participation proposal form (found in [CAA's CFP](#)).
  - a. Make sure your name appears EXACTLY as you would like it listed in the conference program and conference website.
  - b. Make sure your affiliation appears as the official, recognized name of your institution (you may not list multiple affiliations).
  - c. Make sure to include an active CAA Member ID (all participants must be current members through February 24, 2018; inactive or lapsed members will be pulled from participation on August 28, 2017).
2. Paper/project abstract: maximum 250 words, in the form of a single paragraph. Make sure your title and abstract appear EXACTLY as you would like them published in the conference program, *Abstracts 2018*, and the CAA website.
3. Email or letter explaining your interest in the session, expertise in the topic, and availability during the

conference.

4. A short CV.
5. (Optional) Documentation of work, when appropriate, especially for sessions in which artists might discuss their own practice.

For information on CAA-sponsored travel grants for graduate students, recent PhD recipients, and international artists, scholars, and CAA members, please click [here](#).

## [Pacific Standard Time LA/LA Exhibitions](#)

18th St. Art Center

- [Universal History of Infamy: Virtues of Disparity](#), September 9–December 15, 2017

Academy of Motion Picture Arts and Sciences

- [From Latin American to Hollywood: Latino Film Culture in Los Angeles, 1967-2017](#), September 23, 2017–January 18, 2018

Angels Gate Cultural Center

- [Coastal/Border](#), September 17–December 17, 2017

Autry Museum in Griffith Park

- [La Raza](#), September 16, 2017–February 10, 2019

California State University

- Channel Islands, Broome Library and Napa Hall Gallery
  - [The Latino Museum of History, Art and Culture Revisited \(1995-2000\), featuring Vibiana Aparicio-Chamberlin, Oscar Castillo and Leo Limón](#), September 15–November 17, 2017
- Northridge, University Art Galleries, Main Gallery
  - [The Great Wall of Los Angeles: Judith F. Baca's Experimentations in Collaboration and Concrete](#), August 18–December 16, 2017

Chapman University

- [Emigdio Vázquez and the Proletariado de Aztlán: The Geography of Chicano Murals in Orange County](#), September 13, 2017–January 5, 2018

Chinese American Museum and California African American Museum

- [Circles And Circuits II: Contemporary Chinese Caribbean Art](#), September 15, 2017– March 11, 2018

Craft and Folk Art Museum

- [The US-Mexico Border: Place, Imagination, and Possibility](#), September 10, 2017–January 7, 2018

Craft in America

- [Mano Made: New Expression in Craft by Latino Artists](#), August 26–October 7, 2017

dA Center for the Arts

- [Aztlán: A Sense of Place](#), October 14, 2017–January 28, 2018

Hammer Museum

- [Radical Women: Latin American Art, 1960-1985](#), September 15–December 31, 2017

La Plaza de Cultura y Artes

- [Murales Rebeldes: L.A. Chicana/o Murals Under Siege](#), September 20, 2017–February 27, 2018

Los Angeles County Museum of Art

- [Home, So Different, So Appealing: Art from the Americas since 1957](#), June 11–October 15, 2017
- [Playing with Fire: Paintings by Carlos Almaraz](#), August 6–December 3, 2017

Millard Sheets Art Center

- [Judithe Hernandez and Patssi Valdez: One Path Two Journeys](#), September 01, 2017 - January 28, 2018

One Gallery

- [Axis Mundo: Queer Networks in Chicano L.A.](#), September 9–December 31, 2017

Otis College of Art and Design, Ben Maltz Gallery

- [Talking to Action: Art, Pedagogy, and Activism in the Americas](#), September 16–December 10, 2017

Self Help Graphics

- [Día de los Muertos: A Cultural Legacy, Past, Present & Future](#), September 17, 2017–January 20, 2018

Skirball Cultural Center

- [Surface Tension by Ken Gonzales-Day: Murals, Signs, and Mark-Making in LA](#), October 06, 2017–February 25, 2018

University of California

- Irvine, Contemporary Arts Center Gallery, University Art Gallery
  - [Aztlán to Magulandia: The Journey of Chicano Artist Gilbert ‘Magu’ Luján](#), October 7–December 16, 2017
- Riverside, ARTSblock
  - [Mundos Alternos: Art and Science Fiction in the Americas](#), September 16, 2017–February 4, 2018

Vincent Price Art Museum

- [Laura Aguilar: Show and Tell](#), September 16, 2017–February 10, 2018