



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

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

Sessions Dedicated to Latinx Art and Pedagogy: 7\*

Papers on Latinx Art and Pedagogy: 35\*\*

Total number of sessions: 308

Total number of papers: 1,076

Projected statistics for CAA 2018\*\*\*:

-Latinx art and pedagogy represents 2.27% of all sessions

-Latinx art and pedagogy represents 3.25% of all papers

### II. Comparisons between the 2017 and 2018 Annual Conference

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

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

### III. Notes

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

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

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

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# U.S. LATINX ART FORUM'S

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

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

**#uslafcaa18**

**#latinxart**

**#latinxsatcaa18**

## Curated List of Sessions, Papers, and Exhibitions

### I. USLAF Collateral Events (not part of CAA)

#### **USLAF and Self Help Graphics panel**

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

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

**Location:** Self Help Graphics and Art

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

Judithe Hernández

Raúl Baltazar

Marcus Kuiland-Nazario

Lourdes Ramos, Museum of Latin American Art (MoLAA)

Betty Ávila, Self Help Graphics & Art

Mario Ontiveros, California State University, Northridge

### II. USLAF Events at CAA

#### **USLAF Business Meeting**

**Time:** 02/23/2018: 12:30PM–1:30PM

**Location:** Room 406A

#### **USLAF Sponsored Session**

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

**Time:** 02/24/2018: 4:00PM–5:30PM

**Location:** Room 404B

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

#### ***Disrupting “the Apartheid Imagination***

Jennifer Ponce de León, University of Pennsylvania

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

Gigi Otálvaro-Hormillosa, Stanford University

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

#### ***Chicana/o Digital Communities***

Claudia E. Zapata, Southern Methodist University

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

Mary Thomas, University of California, Santa Cruz

### II. USLAF Member Chaired Sessions

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

**Time:** 02/21/2018: 10:30AM–12:00PM

**Location:** Room 403B

Chair: Andy Campbell, University of Southern California

#### ***A Malflora Blooms in Chicano Los Angeles***

Leticia Alvarado, Brown University

***Laura Aguilar: Show and Tell***

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

***Towards a Queer Dystopia: Domesticity, Reproduction, and Technology***

Roy Martinez AKA Lambe Culo, Independent Artist

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

**Time:** 02/21/2018: 2:00PM–3:30PM

**Location:** Room 403B

Chairs: Idurre Alonso, The Getty Research Institute;

Selene Preciado: The Getty Foundation

Presenters include:

José Luis Blondet, Los Angeles County Museum of Art

Ondine Chavoya, Williams College

Aleca LeBlanc, University of California, Riverside

Beatriz Cortez, California State University, Northridge

Josh Franco, Archives of American Art, Smithsonian Institution

Jesse Lerner, Pitzer College

Rubén Ortiz-Torres, University of California, San Diego

John Tain, Asia Art Archive

Respondent: Nizan Shaked, California State University, Long Beach

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

**Time:** 02/22/2018: 8:30AM–10:00AM

**Location:** Room 403B

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

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

Pilar Tompkins Rivas, Vincent Price Art Museum

***From Maps to Home: On the Research Center as Museum***

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

***Relational Undercurrents: Contemporary Art of the Caribbean Archipelago***

Tatiana Flores, Rutgers University/Museum of Latin American Art

***The Legacy of History and the State of the Field***

Iлона Katzew, Los Angeles County Museum of Art

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

**Time:** 02/22/2018: 10:30AM–12:00PM

**Location:** Room 403B

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

***Beyond Racism: Latin American and Latinx Art in Exhibition***

Cecilia Fajardo-Hill, Hammer Museum

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

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

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

Theresa Avila, California State University, Channel Islands

***Parallax Views: Analyzing PST LA/LA Without Pom Poms***

Armando Durón, Independent Scholar

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

**Time:** 02/22/2018: 2:00PM–3:30PM

**Location:** Room 506

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

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

Krystle Stricklin, University of Pittsburgh

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

Chris Balaschak, Flagler College

*Tropicality and Topography: American Imperial Urbanism at Baguio and Balboa*

Christopher Vernon, University of Western Australia

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

Lisa D. Schrenk, University of Arizona

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

**(Art Historians of Southern California AHSC)**

**Time:** 02/22/2018: 6:00PM–7:30PM

**Location:** Room 403B

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

Charlene Villaseñor Black, UCLA, Keynote Speaker

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

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

*Félix González-Torres as a (Post)Latino Artist*

Elizabeth Cerejido, University of Florida, Gainesville, FL

*Chicana/o Remix: Rethinking Art Histories and Endgames*

Karen Mary Davalos, University of Minnesota, Twin Cities

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

Carolyn J. Schutten, University of California Riverside

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

**Time:** 02/23/2018: 4:00PM–5:30PM

**Location:** Room 408A

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

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

Ellen Y. Tani, Bowdoin College Museum of Art

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

Christina Knight, Haverford College

*Can You Be Black and Make This?*

Tiffany E. Barber, University of Virginia

Discussant: Gwendolyn Dubois Shaw, University of Pennsylvania

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

**Time:** 02/23/2018: 6:00PM–7:30PM

**Location:** Room 406B

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

*Mapping Senufo: Mapping as a Method to Undermine Colonial Histories*

Susan Elizabeth Gagliardi, Emory University

*Indigenous Prints and Place-making in the Pacific Northwest*

India Rael Young, Princeton University Art Museum

*The Lawless Line: Mapping Extraterritoriality*

Noah Simblist, VCU School of the Arts

*Standardization, Censorship, Systems: Artist Perambulations through Google Earth*

Ila Nicole Sheren, Washington University in St. Louis

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

**Time:** 02/24/2018: 10:30AM–12:00PM

**Location:** Room 409A

Chair: Julie L. McGee, University of Delaware

*This House is Mine: Bob Thompson and Aesthetic Occupation*

Diana Tuite, Colby College Museum of Art

*Presently Elsewhere: Benjamin Patterson's Flux*

Julia Elizabeth Neal, The University of Texas at Austin

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

Adriana Zavala, Tufts University

*Reflections*

William R. Hutson, Franklin & Marshall College

## **III. Papers Addressing Latinx Art**

### **Urban Interventions in Postwar California**

**Time:** 02/21/2018: 8:30AM–10:00AM

**Location:** Room 403B

*Making a Modern Monument: Photography and the Watts Towers*

Emma R. Silverman, University of California, Berkeley

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

Danielle O'Steen, University of Maryland

***The Urban Border: Photography and Immigration in Los Angeles***

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

### **Regionalism in the Global Era**

**Time:** 02/21/2018: 10:30AM–12:00PM

**Location:** Room 405

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

*Regionalism and Decolonization at the United Nations, 1952–1970*

Sarah Hollenberg, University of Utah

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



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

Isabel Frampton Wade, University of Southern California  
*Transplant*

Samantha Fields, California State University, Northridge

**Group Encounters: Rethinking the Social in and through Performance**

**Time:** 02/21/2018: 4:00PM–5:30PM

**Location:** Room 505

Chair: Jennifer Doyle, University of California, Riverside

*At Liberty's Foot: E Pluribus Unum*

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

*Here + Now/There and Then*

Autumn Knight, University of Illinois at Urbana-Champaign

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

Sandra Ruiz, University of Illinois at Urbana-Champaign

*Group Therapy: On Discovery, Process, and Cultural Awakening*

Jesse Bonnell, Poor Dog Group

Discussant: Jennifer Doyle, University of California, Riverside

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

**Time:** 02/21/2018: 4:00PM–5:30PM

**Location:** Room 403B

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

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

Karen Moss, Otis College of Art and Design

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

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

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

Michele Jaquis, Otis College of Art and Design

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

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

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

**Time:** 02/22/2018: 2:00PM–3:30PM

**Location:** Room 405

Chair: Shalon Parker, Gonzaga University

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

Anya Montiel, Yale University

*Peace on the Walls: Reinventing Political Street Murals in Belfast*

Deborah Saleeby-Mulligan, Manhattanville College

*Incomplete Image: A Citywide Mural for Philadelphia*



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

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

**Time:** 02/22/2018: 2:00PM–3:30PM

**Location:** Room 501A

Chair: Hanna B. Hölling, University College London

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

Andrea Gyorody, Allen Memorial Art Museum, Oberlin College

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

Megan Metcalf, University of California, Los Angeles

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

Oliver Shultz, Stanford University

*Dispossessing Form: Felix Gonzalez-Torres' Aesthetics of Logistics*

Edward Bacal, University of Toronto

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

**Time:** 02/22/2018: 2:00PM–3:30PM

**Location:** Room 408A

Chair: Nicola Foster, The Open University

*Aesthetic Dynamics Presents: Afro-American Images 1971*

Margaret Winslow, Delaware Art Museum

*Between Nothingness and Infinity: Revisiting the Bodies of the Colonized*

April Baca, University of Southern California

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

Magdalena Moskalewicz, School of the Art Institute of Chicago

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

Dore Bowen, San José State University

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

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

**Time:** 02/22/2018: 2:00PM–3:30PM

**Location:** Room 501C

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

Virginia Commonwealth University

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

Lorraine J. Affourtit, University of California, Santa Cruz

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

Atteqa Ali, Zayed University

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

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

**#Resistance: Performing Bodies and the State**

**Time:** 02/22/2018: 4:00PM–5:30PM

**Location:** Room 501A

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

Sarah Hegenbart, Technische Universität München

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

Stephanie Sparling Williams, Addison Gallery of American Art

*Bodies in Radical Performance: An Artist Talk by Nao Bustamante*

Nao Bustamante, University of Southern California

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

**Time:** 02/22/2018: 6:00PM–7:30PM

**Location:** Room 405

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

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

Jeanne Dreskin, University of Pennsylvania

*Cities up in Arms (in Black Panther Pictures)*

Erin Reitz, Northwestern University

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

Mashinka Firunts, University of Pennsylvania

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

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

**Time:** 02/23/2018: 8:30AM–10:00AM

**Location:** Room 404B

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

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

Andrea LePage, Washington and Lee University

*Micah White and the Alt-Right*

Brynn Hatton, Williams College

*The Meme To End All Memes*

Clark Stoeckley, American University of Kuwait

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

**Time:** 02/23/2018: 10:30AM–12:00PM

**Location:** Room 501B

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

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

Suné Woods, Independent Artist

*Low N' Slow: The Evolution into Xicanx*

Gilda Posada, Cornell University

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

Gina Osterloh, The Ohio State University

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

**Time:** 02/23/2018: 10:30AM–12:00PM

**Location:** Room 409B

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

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

Helen Westgeest, Leiden University

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

Becky Bivens, University of Illinois at Chicago

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

V. Gina Díaz, University of New Mexico

*Miriam Schapiro and the Politics of the Decorative*

Elissa Auther, Bard Graduate Center

**A Second Talent: Art Historians Making Art, Part II**

**Time:** 02/24/2018: 4:00PM–5:30PM

**Location:** Room 410

**Chair:** S. Hollis Clayson, Northwestern University

*One Practice*

Jonathan Weinberg, Rhode Island School of Design

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

Meghan L. E. Kirkwood, North Dakota State University

*The Natural Hand: A Binding Opportunity*

Elizabeth Liebman, Independent Scholar

*Hecho a mano: Art History is Made by Hand*

Josh T. Franco, Smithsonian Institution

**IV. Roundtables and Talks featuring Latinx Artists or Art**

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

**Time:** 02/21/2018: 12:30PM–1:30PM

**Location:** Room 408B

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

George Davis, Executive Director, California African American Museum

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

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

**Time:** 02/21/2018: 12:30PM–1:30PM

**Location:** Room 403B

Moderator: Svetlana Mintcheva, National Coalition Against Censorship

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

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

**Time:** 02/22/2018: 11:00AM–2:00PM

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

**RSVP:** Please email Annie Dell’Aria at [dellarab@miamioh.edu](mailto:dellarab@miamioh.edu)

**Carmen Argote: Artist Lab Residency**

**Time:** 02/24/2018: 6:00PM–8:00PM

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

**RSVP:** Please RSVP at [18thstreet.org](http://18thstreet.org) or

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

**Distinguished Artist Interviews**

**Time:** 02/23/2018: 3:30PM–5:30PM

**Location:** Room 515B

**Catherine Opie** interviewed by **Helen Molesworth**

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

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

**V. Topically Relevant Sessions**

**Site Specific, Collaborative, and Interactive Platforms within Locative Media**

**Time:** 02/21/2018: 8:30AM–10:00AM

**Location:** Room 402B

Chairs: Wendy DesChene, Auburn University

*Dark Web*

Christopher Wille, Eureka College

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

Vaughn Whitney, Independent Artist and Curator

*Turbidity Paintings*

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

*Ecological Awareness through Locative Media and Socially Engaged Art*

Jeff Schmuki, Georgia Southern University

Discussant: Lauren Greenwald, University of South Carolina

**A Public Art Primer: Expanding Form and Content**

**Time:** 02/21/2018: 10:30AM–12:00PM

**Location:** Room 506

Chair: Barbara Bernstein, University of Virginia

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

Cameron Cartiere

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

Jenelle Davis, University of Illinois at Urbana-Champaign

*Intertwining Practices of Public Art and Arts Education*

Patricia Walsh, Americans for the Arts

*The Tomb of the Unknown Slave: Interrogating History through Public Art in Richmond, Virginia*

Laura Browder, University of Richmond

### **Visualizing Genocide: Retelling Native American Survival through Art**

**Time:** 02/21/2018: 2:00PM–3:30PM

**Location:** Room 506

Chairs: Nancy Marie Mithlo, University of California, Los Angeles and Yve Chavez, Wheelwright Museum of the American Indian

*Owning Hate, Owning Hurt: The Aesthetics of Violence in American Indian Contemporary Art*

Nancy Marie Mithlo, University of California, Los Angeles

*Visualizing Ho-Chunk Resilience: Writing Indigenous History through Photography*

Amy Lonetree, University of California, Santa Cruz

*Resisting Cultural Genocide: Indigenous Artists Respond to the California Missions*

Yve Chavez, Wheelwright Museum of the American Indian

*Mapping the Camino Indigenous: Reclaiming the Road on Our Terms*

Deana Dartt, School for Advanced Research

Discussant: Charlene Villaseñor Black, University of California, Los Angeles

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

**Time:** 02/21/2018: 10:30AM–12:00PM

**Location:** Room 505

Chair: Natalie Zelt, The University of Texas at Austin

*Recovering a Fictional Past: Photographic Artists Discovering Archives Between Displacement and Authenticity*

Ellie Ivanova, University of North Texas

*Trans Selfies as Contemporary Art: Representational Politics and the Instagram Feed of Alok Vaid-Menon*

Ace Lehner, University of California at Santa Cruz

*Counterimages: Constructing the Self/Image as Counter-Hegemonic Practice*

Anastasia Tuazon, Stony Brook University

*Tender Masculinities, A Queer Visual Tactic: Photographic Self-Imaging*

Robert Summers, Queer Art Network

### **Disability Aesthetics and Choreopolitics**

**Time:** 02/21/2018: 10:30AM–12:00PM

**Location:** Room 404B

Chairs: Leon Hilton, Brown University and Amanda Cachia, Moreno Valley College, Riverside Community College District

*Challenging the “Normal:” Expanding Human Perception in the Work of Sue Austin and Alice Sheppard*

Timothy Hiles, University of Tennessee, Knoxville

*Framing and Naming: Feminism and Mental Health in Lucy Lippard’s Eva Hesse*

Claire Frost, School of the Art Institute of Chicago

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

**Time:** 02/21/2018: 2:00PM–3:30PM

**Location:** Room 501C

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

*Framed by Portraiture: Historicizing through Genre to Locate Creative Transcestors*

Eliza Steinbock, Leiden University Centre for the Arts in Society

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

Stephanie Kang, The Ohio State University

*Canonical Undoings: Notes on Trans Art and Archives*

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

**Data Publics: Art in the Age of Platforms**

**Time:** 02/21/2018: 4:00PM–5:30PM

**Location:** Room 402B

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

*Feral Atlas: Rethinking the Work of Art and Data*

Elaine Gan, University of Southern California

*Offsite: Data, Materiality, Landscape, Compression*

Benj Gerdes, Long Island University, Post

*EcoDomics and the Glitch: Art, Data, Theory*

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

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

**Time:** 02/21/2018: 4:00PM–5:30PM

**Location:** Room 404B

Chair: Lucienne Dorrance Auz, Memphis College of Art

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

Keri Watson, University of Central Florida

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

Jessica A. Cooley, University of Wisconsin, Madison

*Queer-Crip Bodies and the Possibilities of Experimentation*

Yetta Howard, San Diego State University

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

**Time:** 02/22/2018: 8:30AM–10:00AM

**Location:** Room 506

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

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

Scott Manning Stevens, Syracuse University

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

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

**Projecting the Body: Beyond the Ocular**

**Time:** 02/22/2018: 8:30AM–10:00AM

**Location:** Room 501A

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

*Touching Prints and Creating Knowledge in Early America*

Juliet Sperling, University of Pennsylvania

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

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

*Engaging Bodies, Medieval/Moder*

Alison Locke Perchuk, California State University Channel Islands

*Unruly Figuration: Moving Portraits in Mickalene Thomas' Video Installation*

*"Do I Look Like A Lady?"*

Kristin D. Juarez, Georgia State University

**Collaborating with Communities**

**Time:** 02/22/2018: 10:30AM–12:00PM

**Location:** Room 405

*Art and Alternative Platforms: Neighborhood Interventions*

Betti-Sue Hertz, San Francisco Art Institute

*Urban Politics, Indigenous Revitalization, and Skwachàys Lodge*

Michelle Veitch, Mount Royal University

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

Gráinne Coughlan, Dublin Institute of Technology

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

**(Association for Critical Race Art History ACRAH)**

**Time:** 02/22/2018: 10:30AM–12:00PM

**Location:** Room 408A

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

Bridget R. Cooks, University of California, Irvine

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

*Statuary Collection*

Sierra Rooney, Stony Brook University

*Smudged: Cindy Sherman and Blackface Minstrelsy*

Angelica J. Maier, University of Minnesota

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

*and Social Change at the Wexner Center for the Arts*

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

Discussant: Chang Tang, Penn State University



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

**Time:** 02/22/2018: 10:30AM–12:00PM

**Location:** Room 515B

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

Panelists:

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

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

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

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

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

**Time:** 02/22/2018: 10:30AM–12:00PM

**Location:** Room 409B

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

Alexander Brier Marr, Saint Louis Art Museum

*New Deal Native Arts and Crafts Cooperatives*

Jennifer McLerran, Northern Arizona University

*Painting a Canon: Pablita Velarde at Bandelier National Monument*

Alexander Brier Marr, Saint Louis Art Museum

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

Emily Moore, Colorado State University

Discussant: Rick López, Amherst College

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

**Time:** 02/22/2018: 10:30AM–12:00PM

**Location:** Room 408B

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

*Community Building through Participation in University Art Projects in Ecuador*

Michael Henderson, Sam Houston State University

*Community Academies*

Robert Blackson, Tyler School of Art, Temple University

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

David Lalombara, Ohio University

*Virginia Commonwealth University Art Education and its Public School Relationships*

Sara K Wilson McKay, Virginia Commonwealth University

Discussant: Jen Guillemain, Boston University

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

**Time:** 02/22/2018: 2:00PM–3:30PM

**Location:** Room 409B

Chair: Michelle J. Lanteri, University of Oklahoma

*The Critical Indigenous Photographic Exchange*

Will Wilson, Santa Fe Community College

*Connective Tissue: What Connects Contemporary Native Art Globally?*

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

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

Jonah Gray, University of California, San Diego

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

Rocío Aranda-Alvarado, Ford Foundation

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

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

**Time:** 02/22/2018: 6:00PM–7:30PM

**Location:** Room 409A

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

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

Janine Polak, Purchase College, State University of New York

*Holding up the Mirror: Inclusion in Our Classrooms*

Elissa C. Armstrong, Virginia Commonwealth University

*Using Leigh Bowery to Unlock 2D Design*

Karl Erickson, Ball State University

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

Kimberly Musial Datchuk, University of Iowa

**Circuits of Belonging: Rerouting Blackness in the Imaginary**

**Time:** 02/23/2018: 8:30AM–10:00AM

**Location:** Room 408A

Chair: Lilian Mengesha, Brown University

*Black Cities, Migrant Maps*

Lilian Mengesha, Brown University

*Seeing a President and Nation in Photographs*

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

*Extension Comes in Threes: Imaginative Invagination of Black Radicality*

Noel Anderson, New York University

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

**Time:** 02/23/2018: 10:30AM–12:00PM

**Location:** Room 408A

Chair: Elizabeth Lee, Dickinson College

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

Rachel Stephens, The University of Alabama

*Textualizing Intangible Cultural Heritage: Querying the Methods of Art History*

Kathryn Bunn-Marcuse, University of Washington

*Two American Painters and Native/American Art History*

Kristine K. Ronan, Independent Scholar

Discussant: Erika Doss, University of Notre Dame

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

**Time:** 02/23/2018: 10:30AM–12:00PM

**Location:** Room 406B

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

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

Peggy Levitt, Wellesley College

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

Janet Berry Hess, Sonoma State University

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

Mariola V. Alvarez, Temple University

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

Jiangtao (Harry) Gu, University of Rochester

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

**Time:** 02/23/2018: 2:00PM–3:30PM

**Location:** Room 501B

Chair: Kyra Belan, Broward College

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

Yeohyun Ahn, School of the Art Institute of Chicago

*Workplace Women Unite, or Do They?*

Lauren Carr, Montclair State University

*Recent Activity: All the Things I'm Not Doing*

Jeana Eve Klein, Appalachian State University

*Lady Liberty Series: Demand Democracy*

Kyra Belan, Broward College

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

**Time:** 02/23/2018: 2:00PM–3:30PM

**Location:** Room 402A

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

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

Noga Bernstein, Stony Brook University

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

Sandy Ng, The Hong Kong Polytechnic University

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

Rebecca Lemire, Concordia University

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

**Time:** 02/23/2018: 2:00PM–3:30PM

**Location:** Room 407

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

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

Meredith Starr, Suffolk County Community College

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

Jessica Yeargin, Azusa Pacific University

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

Ana Reis, Oporto University; Rita Rainho, Oporto University

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

Bryan Melillo, Parsons The New School for Design

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

**Time:** 02/23/2018: 4:00PM–5:30PM

**Location:** Room 404A

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

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

Jillian Hernandez, University of California San Diego

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

Amber Hickey, University of California Santa Cruz

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

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

*Resistance through Propaganda*

Elizabeth Driscoll, Smith Bruce Museum

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

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

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

**Time:** 02/23/2018: 4:00PM–5:30PM

**Location:** Room 501B

Chair: Heather Belnap Jensen, Brigham Young University

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

Ann B. Kim, Indiana University East

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

Tara Burk, Rutgers University

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

Sophia Powers, Washington University

*A Stitch in Time Saves Nine*

Nicole Archer, San Francisco Art Institute

Discussant: Erin Johnson, Bowdoin College

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

**Time:** 02/23/2018: 6:00PM–7:30PM

**Location:** Room 408A

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

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

Sarah Kate Gillespie, Georgia Museum of Art

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

Theresa Leininger-Miller, University of Cincinnati

*The Contractual Aesthetics of Sharecropping in Recent Art*

Albert Stabler, University of Illinois at Urbana-Champaign

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

Sara Softness, Brooklyn Museum

**Critical Craft: Decolonizing Craft**

**Time:** 02/24/2018: 8:30AM–10:00AM

**Location:** Room 408B

Chair: Aram Han Sifuentes

*Queering Craft and Social Practice*

PJ Gubatina Policarpio, Contemporary Jewish Museum

*Art Versus Craft? A Personal Experience*

Marianne Sadowski, Independent Artist

*A Thing Well Made*

Vanessa Dion Fletcher, Independent Artist

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

Carol Zou, Asian Arts Initiative

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

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

**Time:** 02/24/2018: 8:30AM–10:00AM

**Location:** Room 407

Xandra Eden, DiverseWorks

Jody Servon, Appalachian State University

Jina Valentine, School of the Art Institute, Chicago

**From Avant Garde to Afrofuturism: Return to Identity**

**Time:** 02/24/2018: 2:00PM–3:30PM

**Location:** Room 409A

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

Vid Simoniti, University of Cambridge

*AfroFuturism's Space Voyagers*

Alice Ming Wai Jim, Concordia University

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

Kanitra Fletcher, Cornell University

*Getting to a Baseline on Identity Politics*

Nizan Shaked, California State University, Long Beach

**Pop América: Contesting Freedom, 1965–75**

Time: 02/24/2018: 2:00PM–3:30PM

Location: Room 404B

Chair: Esther Gabara, Duke University

*Pop the Biennial: A New Latin American Vanguard*

Camila Maroja, Colgate University

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

Sergio Delgado Moya, Harvard University

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

Natalia de la Rosa, Duke University

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

**Art History as Anti-Oppression Work**

**Time:** 02/24/2018: 4:00PM–5:30PM

**Location:** Room 405

Chair: Christine Y. Hahn, Kalamazoo College

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

Jessica Santone, California State University, East Bay

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

Daniel Tucker, Moore College of Art and Design

*The Traditional Western Art History Canon as Social Justice Tool*

Megan M. Elevado, Independent Scholar

**Mobilizing the Collection (Association of Art Museum Curators)**

Time: 02/24/2018: 4:00PM–5:30PM

Location: Room 407

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

*Art Museums and their Audiences: Exclusion vs. Inclusion*

Veronica Alvarez, Los Angeles County Museum of Art

*A Museum is only a Hypothesis*

Darby English, University of Chicago and Museum of Modern Art

*Transparency and Representation in the Campus Museum*

Christina Olsen, University of Michigan Museum of Art

*Curating New Narratives for Old Master Art?*

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

## **Exhibitions of Latinx art in and near Los Angeles during CAA**

### **Autry Museum of the American West**

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

### **LA Plaza de Cultura y Artes**

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

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

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

### **Los Angeles County Museum of Art (LACMA)**

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

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

### **Charles White Elementary School Gallery (LACMA satellite gallery)**

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

### **Vincent Price Art Museum**

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

### **Fowler Museum at UCLA**

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

### **Japanese American National Museum**

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

### **Museum of Latin American Art**

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

### **18th Street Art Center**

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

### **Self Help Graphics and Art**

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

### **Skirball Cultural Center**

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

### **Riverside Art Museum**

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

### **Peterson Automotive Museum**

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

### **Pasadena Museum of Art**

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

### **Commonwealth and Council**

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

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