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

106th Annual Conference of the College Art Association

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

#uslafcaa18
#latinxart
#latinxsatcaa18
Curated List of Sessions, Papers, and Exhibitions

I. USLAF Collateral Events (not part of CAA)

USLAF and Self Help Graphics panel
Chicanx/Latinx Art after PST: LA/LA. Sustaining the Field
Time: 02/23/18 6:00PM–6:45PM Tour of Día de los Muertos: A Cultural Legacy
with legacy artists Mari Cardenas and Milton Jurado; 7:00PM–8:00PM Panel with
US Latinx Art Forum and guests
Location: Self Help Graphics and Art
Moderator: Sonja Gandert, USLAF / The Graduate Center, City University of New York
Panelists:
Judithe Hernández
Raúl Baltazar
Marcus Kuiland-Nazario
Lourdes Ramos, Museum of Latin American Art (MoLAA)
Betty Ávila, Self Help Graphics & Art
Mario Ontiveros, California State University, Northridge

II. USLAF Events at CAA

USLAF Business Meeting
Time: 02/23/2018: 12:30PM–1:30PM
Location: Room 406A

USLAF Sponsored Session
Chican@ Art History: Interdisciplinary Foundations and New Directions
Time: 02/24/2018: 4:00PM–5:30PM
Location: Room 404B
Chairs: Karen Mary Davalos, University of Minnesota Twin Cities; Mary Thomas, University of California, Santa Cruz
Disrupting “the Apartheid Imagination
Jennifer Ponce de León, University of Pennsylvania
“Inter(in)animation” and Isis Rodríguez: the Transnational Artist, Activist, and Healer
Gigi Otálvaro-Hormillosa, Stanford University
Cholas on the Gram: LACMA’s Instagram Artist Residency and Guadalupe Rosales’
Chicana/o Digital Communities
Claudia E. Zapata, Southern Methodist University
(Re)Sounding Painting: Visual Practices of Improvisation in the Tormenta Cantata
Mary Thomas, University of California, Santa Cruz

II. USLAF Member Chaired Sessions

LA/LX: Queer and Latinx in Los Angeles (Queer Caucus of Art QCA)
Time: 02/21/2018: 10:30AM–12:00PM
Location: Room 403B
Chair: Andy Campbell, University of Southern California
A Malflora Blooms in Chicano Los Angeles
Leticia Alvarado, Brown University
Laura Aguilar: Show and Tell
Laura Aguilar, Independent Artist; Pilar Tompkins Rivas, Vincent Price Art Museum

Towards a Queer Dystopia: Domesticity, Reproduction, and Technology
Roy Martinez AKA Lambe Culo, Independent Artist

Reconsidering Pacific Standard Time: LA/LA (6–8 minute PechaKucha style presentations)
Time: 02/21/2018: 2:00PM–3:30PM
Location: Room 403B
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
Ilona 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  
Chair: 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: 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

Malik Gaines, Tisch School of the Arts, New York University
*At Liberty’s Foot: E Pluribus Unum*

Autumn Knight, University of Illinois at Urbana-Champaign
*Here + Now/There and Then*

**The Love Class: Pedagogy, Performance Art, and Psychoanalytic Affections**  
Sandra Ruiz, University of Illinois at Urbana-Champaign

**Group Therapy: On Discovery, Process, and Cultural Awaking**  
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*
#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 Schlingensief 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 Garcia, Director of Programs and Operations, Self Help Graphics and Art

Who Can Speak for Whom? Artistic Freedom and the Challenges of Dealing with the Pain of Historical Trauma  
Time: 02/21/2018: 12:30PM–1:30PM  
Location: Room 403B  
Moderator: Svetlana Mintcheva, National Coalition Against Censorship
Panelists: Sam Durant, artist; Vanessa Place, poet/artist/criminal defense lawyer; Pilar Tompkins Rivas, Vincent Price Art Museum; Anne Ellegood, The Hammer Museum; Naima J. Keith, California African American Museum

**Bus Tour of The Great Wall of Los Angeles by Judy Baca**  
**Time:** 02/22/2018: 11:00AM–2:00PM  
**Location:** Bus will meet outside the main entrance of the Los Angeles Convention Center.  
**RSVP:** Please email Annie Dell’Aria at dellarab@miamioh.edu

**Carmen Argote: Artist Lab Residency**  
**Time:** 02/24/2018: 6:00PM–8:00PM  
**Location:** 18th Street Arts Center, 1639 18th Street, Santa Monica, CA 90404  
**RSVP:** Please RSVP at 18thstreet.org or https://www.eventbrite.com/d/ca–santa.monica/18th-street.ars.center/

**Distinguished Artist Interviews**  
**Time:** 02/23/2018: 3:30PM–5:30PM  
**Location:** Room 515B  
**Catherine Opie** interviewed by **Helen Molesworth**  
*The Promise Piece, Ten Years Later, A message from Yoko Ono*  
**Judy Baca** interviewed by **Anna Indych-López**, CCNY & The Graduate Center, CUNY and author of *Judith F. Baca*

V. **Topically Relevant Sessions**

**Site Specific, Collaborative, and Interactive Platforms within Locative Media**  
**Time:** 02/21/2018: 8:30AM–10:00AM  
**Location:** Room 402B  
**Chairs:** Wendy DesChene, Auburn University  
*Dark Web*  
Christopher Wille, Eureka College  
*A People’s Record: The New Histories of Richmond, VA*  
Vaughn Whitney, Independent Artist and Curator  
*Turbidity Paintings*  
Sara Gevurtz, Hastings College; Thomas Asmuth, University of West Florida  
*Ecological Awareness through Locative Media and Socially Engaged Art*  
Jeff Schmuki, Georgia Southern University  
**Discussant:** Lauren Greenwald, University of South Carolina

**A Public Art Primer: Expanding Form and Content**  
**Time:** 02/21/2018: 10:30AM–12:00PM  
**Location:** Room 506  
**Chair:** Barbara Bernstein, University of Virginia  
*Engaging Site: The Social Practice of Public Art and Community Design*  
Cameron Cartiere  
*Hidden in Plain Site: Extracting the Potential of Public Art as a Tool for Teaching Sociopolitical Topics*
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 Mörtенböck, 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 Skwachâys 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 Guillemin, 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

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
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 Martinez: 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**


**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**


**Riverside Art Museum**


**Peterson Automotive Museum**

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

**Pasadena Museum of Art**


**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)