



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

February 7, 2017

Dear U.S. Latinx Art Forum Members,

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

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

¡Adelante!

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## Update on the Representation of Latinx Art and Pedagogy for 2017

Sessions Dedicated to Latinx Art and Pedagogy: 3\*

Papers on Latinx Art and Pedagogy: 14

Total number of papers: 949

Total number of sessions: 256\*\*

Projected statistics for CAA 2017\*\*\*:

-Latinx art and pedagogy represents 1.17% of all sessions

-Latinx art and pedagogy represents 1.47% of all papers

### Comparisons between the 2016 and 2017 Annual Conference

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

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

### Notes

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

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

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



# U.S. LATINX ART FORUM'S

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

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

**#uslafcaal7**

**#latinxart**

**#latinxsatcaal7**

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## I. USLAF Events

### **USLAF Business Meeting**

**Time:** 02/16/2017: 12:15PM–1:15PM

**Location:** Regent Parlor, 2nd Floor

### **US Latinx Art Forum (USLAF) Plenary Session**

**Time:** 02/17/2017: 10:30AM–12:00PM

**Location:** Trianon Ballroom, 3rd Floor

Participants:

Adriana Zavala, Tufts University

David Breslin, Whitney Museum of American Art

Tey Marianna Nunn, National Hispanic Cultural Center

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

Hunter O'Hanian, College Art Association

Rose G. Salseda, University of Texas at Austin

Roberto Tejada, University of Houston

Rocio Aranda-Alvarado, El Museo del Barrio

## II. USLAF Member Chaired Sessions

### **Other Media: Decolonizing Practices and Cyborg Ontologies**

**Time:** 02/16/2017: 3:30PM–5:00PM

**Location:** Rendezvous Trianon, 3rd Floor

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

#### ***La Seducción Fatal/The Last Seduction***

Oli Rodriguez, The School of the Art Institute of Chicago

#### ***The New Neutral***

Dan Paz, University of Washington

*Beyond the Cyborg: Prosthesis, Semiosis, and Survival*

Mailee Hung, California College of Arts

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

Alejandro T. Acierto, University of Illinois at Chicago

### **Engaging Diversity in the Arts Curriculum of Designated Colleges and Universities**

**Time:** 02/17/2017: 3:30PM–5:00PM

**Location:** Bryant Suite, 2nd Floor

Committee on Diversity Practices

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

#### ***Arts Pedagogies in Bilingual Endorsement Programs***

Laura Fattal, William Paterson University

#### ***Movidas Razquaches: Art and Pedagogy on the Border***

Perry Vasquez, Southwestern College

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

Valerie C. Palazzolo, Hillsborough Community College–Ybor

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

**Time:** 02/17/2017: 5:30PM–7:00PM

**Location:** Sutton Parlor North, 2nd Floor

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

Julia Fernandez, University of California, San Diego

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

Claudia Elisa Zapata, Southern Methodist University

***Wings of a Movement***

Edward Fuentes, University of Nevada, Las Vegas

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

Carlos Francisco Jackson, University of California, Davis

## **Mexico City Today**

**Time:** 02/18/2017: 1:30PM–3:00PM

**Location:** Morgan Suite, 2nd Floor

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

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

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

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

Valentina Locatelli, Kunstmuseum Bern

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

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

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

### **On the Road Revisited: Art and Travel since 1900**

**Time:** 02/17/2017: 10:30AM–12:00PM

**Location:** Sutton Parlor South, 2nd Floor

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

***Emily Carr on the Road to Alaska***

Samantha Burton, University of Southern California

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

Mark Rawlinson, University of Nottingham

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

Laura Elizabeth Shea, University of Illinois at Urbana-Champaign

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

Karen Mary Davalos, University of Minnesota, Twin Cities

### **Imagining Bodies, Picturing Identities: Self-Portraiture a Performance**

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

**Location:** Sutton Parlor Center, 2nd Floor

Chair: Chanda Laine Carey, New York University

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

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

***Resisting Ideal Men: Performative Bodies in Contemporary Korean Photography***

Boyoung Chang, Rutgers, The State University of New Jersey

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

Michelle Lanteri, New Mexico State University

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

Stephanie Sparling Williams, Yale University Art Gallery

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

**Time:** 02/18/2017: 3:30PM–5:00PM

**Location:** Nassau Suite East/West, 2nd Floor

**Time:** 02/18/2017: 3:30PM–5:00PM

**Location:** Nassau Suite East/West, 2nd Floor

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

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

Jennifer Flores Sternad Ponce de León, University of Pennsylvania

***Temporalities of Progress and Protest at the Mexican National Archive***

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

***Participatory Art in Kufr Birim: Fissures for Suppressed Histories***

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

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

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

#### **IV. Roundtables and Talks featuring Latinx Artists**

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

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

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

(Roundtable Discussion)

**Participants:** Pamela Allara, Brandeis University (Emeritus); Wafaa Bilal, New York University;

Ricardo Dominguez, Activist, New Media Artist, University of California, San Diego, Susan Platt, Independent Art Historian, Art Critic, and Activist, Hakan Topal, School of Visual Arts, Jenny Marketou, Independent Artist and Visiting Faculty at CalArts

**Distinguished Artist Interviews**

**Time:** 02/17/2017: 3:30PM–5:30PM

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

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

#### **V. Topically Relevant Sessions**

**Picturing Social Movements from Emancipation to Black Lives Matter**

**Time:** 02/15/2017: 8:30AM–10:00AM

**Location:** Sutton Parlor South, 2nd Floor

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

Kellie Jones, Columbia University

*Contemporary Art Troubling Racialized Vision*

Dipti Desai, New York University

*Visualizing Criminal (In)Justice: How Data Visualization Helps Us Understand That Black Lives Matter*

Charlton D. McIlwain, New York University

*Vision and Justice: The Role of Art for Citizenship in African American Culture*

Sarah Lewis, Harvard University

*Road through Midnight: A Civil Rights Memorial*

Jessica Ingram, California College of the Arts

### **Blackness, Violence, and Representation**

**Time:** 02/16/2017: 8:30AM–10:00AM

**Location:** Trianon Ballroom, 3rd Floor

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

Kim Bobier, The University of North Carolina at Chapel Hill

*What Is and Is Not Already There: Violence, Studium, and Punctum in Black Representational Spaces*

Anita Bateman, Duke University

*Kehinde Wiley’s Femme Piquée par un Serpent and Blackness as a Nonontology*

Jenny Gunn, Georgia State University

Discussant: Alessandra Raengo, Georgia State University

### **Public Art in the Era of Black Lives Matter**

**Time:** 02/16/2017: 10:30AM–12:00PM

**Location:** Trianon Ballroom, 3rd Floor

#### **Public Art Dialogue (PAD)**

Chairs: La Tanya Autry, Yale University Art Gallery; Jennifer Wingate, St. Francis College

*Symbolic Interventions, New Narratives: Challenging the Authority of the Confederate Flag*

Evie Terrono, Randolph-Macon College

*Listening to the Land/Playing Off the Crowd: Black Public Performance Interventions in Artmaking and Placemaking*

Arielle Julia Brown, Brown University

*Black Lives Matter Inside Out Project*

Christopher Metzger, Stevenson University

*Creative Justice: A Regional and National Imperative*

Aaron Counts, 4Culture

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

**Time:** 02/16/2017: 1:30PM–3:00PM

**Location:** Trianon Ballroom, 3rd Floor

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

*Base Materialism: Meditations on the Intersection of Blackness and Form*

Derek Conrad Murray, University of California, Santa Cruz

*Liquid Blackness: Reading for Matter, Reading for Motion*



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

**Queer(ing) Art History?**

**Time:** 02/16/2017: 1:30PM–3:00PM

**Location:** Gramercy A/West, 2nd Floor

Chair: Robert Summers, Independent Scholar

*Beyond Recognition: Queer Theory and the Art-Historical Impossible*

John Paul Ricco, University of Toronto

*Queer Curatorship*

Jennifer Tyburczy, University of California, Santa Barbara

*Queer Art aka Uncanny Agent*

Renate Lorenz, Academy of Fine Arts Vienna

*Building Liberace's Gun Rack*

Steven Frost, University of Colorado Boulder

**“Social Issues Art” and Women Artists**

**Time:** 02/16/2017: 1:30PM–3:00PM

**Location:** Regent Parlor, 2nd Floor

Coalition of Women in the Arts Organizations (CWAO)

Chair: Kyra Belan, Broward College

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

Basia Sliwinska, Middlesex University

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

Madeline Murphy Turner, New York University

*The Impact of Art within 3D Software*

Lauren Carr, Montclair State University

*Push Comes to Shove: Women and Power*

Muriel Magenta, Arizona State University

**Riff: Black Artists and the European Canon**

**Time:** 02/16/2017: 3:30PM–5:00PM

**Location:** Trianon Ballroom, 3rd Floor

Association for Critical Race Art History (ACRAH)

Chairs: Adrienne L. Childs, Harvard University

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

Lowery Stokes Sims, Independent Curator

*The Wandering Gaze of Carrie Mae Weems's Louisiana Project*

Gwendolyn DuBois Shaw, University of Pennsylvania

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

Nikki A. Greene, Wellesley College

### **Imbricated Art Histories: Native American Artists of the Twentieth Century**

**Time:** 02/17/2017: 8:30AM–10:00AM

**Location:** Trianon Ballroom, 3rd Floor

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

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

Phil Deloria, University of Michigan

*Tonita Peña: “American and Modern”*

W. Jackson Rushing, University of Oklahoma

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

Ruth Phillips, Carleton University

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

David W. Penney, National Museum of the American Indian

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

### **Race and Labor in the Art World**

**Time:** 02/17/2017: 8:30AM–10:00AM

**Location:** East Ballroom, 3rd Floor

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

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

Sarah Cervenak, The University of North Carolina Greensboro

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

John Ott, James Madison University

*Making BlackLivesMatter in Art Museums*

La Tanya Autry, Yale University Art Gallery

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

**Time:** 02/18/2017: 1:30PM–3:00PM

**Location:** Rendezvous Trianon, 3rd Floor

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

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

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

Mariët Westermann, Andrew W. Mellon Foundation

Ken Wissoker, Duke University Press

Discussant: Suzanne Preston Blier, Harvard University

## Exhibitions and Events in New York City during CAA

### El Museo del Barrio:

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

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

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

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

### E-flux

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

### The Bronx Museum of the Arts

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

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

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

### El Barrio's Artspace PS 109

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

### New York Public Library

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

### BRIC

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

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

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

**The Clemente Soto Vélaz Cultural and Educational Center**

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

**Queens Museum**

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

**BRONXARTSPACE**

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

**Longwood Art Gallery at Hostos Community College (Bronx)**

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

**Grey Art Gallery, NYU**

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

**Lyle O. Reitzel, NY**

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

**Caribbean Cultural Center African Diaspora Institute**

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