



CALL TO ACTION

August 1, 2016

Dear U.S. Latina/o Art Forum Members and Allies,

The College Art Association (CAA) recently published the *2017 Call For Participation* for its 105th Annual Conference. As the largest yearly meeting for the visual arts, the Annual Conference comprises over 200 presentations, panels, workshops, and special events. Yet, the presence of Latinx art at the yearly meeting is routinely very limited. Oftentimes, the inclusion of sessions and papers on Latinx art is so few that its presence is rendered invisible.

We performed an analysis of the Annual Conference of CAA between 2012 and 2016,¹ which demonstrated the following:

- ★ On average, the yearly meeting features only 1.4 sessions and 7.2 papers on Latinx art per year.²
- ★ Most recently, in 2016, Latinx art represented just 1.04% of all sessions and 1.04% of all papers at the conference.³

As a comparative study, we analyzed the 2016 conference programs of the American Studies Association (ASA) and the Latina/o Studies Association (LSA). We found that CAA lags behind ASA and LSA in the representation of Latinx art.

- ★ ASA, which will hold its annual meeting this fall, will provide the highest representation of papers on Latinx art at 15.76% of all papers on art and visual culture; this is 6.31% more than LSA and 14.72% more than CAA.⁴
- ★ LSA also included 7.96% more sessions on Latinx art than CAA.⁵

The data suggests that ASA and LSA are platforms where members are advancing conversations and scholarship on Latinx art. The same can not be said for CAA. Its recurring oversight has positioned it on the outskirts of recent scholarship on Latinx art, even though it is the largest visual arts organization in the world.⁶ A committed effort to create a discursive space for Latinx art at the CAA Annual Conference will help forge a more inclusive and representative organization and will foster the recognition of Latinx art by the art historians and museum professionals who comprise the majority of CAA's membership base. Without such a commitment, the organization risks further alienating our growing scholarly community. Without taking action, we become complicit in this marginalization.

We urge you to increase the representation of Latinx art at the 2017 Annual Conference by submitting a proposal to present a paper. Currently, the membership of the U.S. Latina/o Art Forum totals 163. If just a fraction of the USLAF community submits proposals to the conference, the impact will be profound.

Attached to this letter is a curated list of sessions that may interest you and other artists, curators, and scholars invested in Latinx art. Given the expansive ways that Latinx art shapes current and past issues in our global society, we also encourage you to read CAA's [master list of CFPs](#). The master list may include other relevant sessions even if Latinx art is not specifically referenced.

We present this call for action while the U.S. Latina/o Art Forum (USLAF) continues its work towards societal affiliation with CAA, which will authorize USLAF to host a regular session on Latinx art at the Annual Conference. In the coming months, stay tuned for further announcements regarding actions we can take to enact change within and beyond CAA. We hope that you will contact us with suggestions for expanding these efforts, too.

Sincerely,

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Endnotes

- 1 Data is based on information available in CAA's *Abstracts* and conference catalogs. *Abstracts* is available for [purchase](#).
- 2 These averages include an above-average representation of Latinx art in 2015 due to the two-day session, "Imagining a U.S. Latin@ Art History," chaired by Dr. Adriana Zavala, the current USLAF Director. This session included 8 papers on the subject. If the 2015 Annual Conference is excluded in the calculation for the average representation of Latinx art from 2012 to 2016, then the average decreases to 1 session and 6 papers per year. Also of note is the 2013 and 2014 Annual Conferences, which did not include any sessions on Latinx art.
- 3 The 2016 Annual Conference was held on February 3-6, 2016 in Washington D.C. We also analyzed the representation of Latin American art and sessions/papers on race/ethnicity, in general, at the 2016 Annual Conference. We found that 4.71% of all sessions and 8.96% of all papers at the conference included Latin American art; topics on race/ethnicity represented 7.32% and 11.94% of all sessions and papers, respectively.
- 4 The ASA Annual Meeting will be held on November 17-20, 2016 in Denver, Colorado. The program for the conference is accessible [online](#). The sessions at the ASA Annual Meeting are thematically open-ended and cross-disciplinary, which hindered our ability to conduct a session-focused analysis of the program.
- 5 The inaugural LSA Biennial Conference was held on July 7-9, 2016 in Pasadena, California. The program for the conference is accessible [online](#).
- 6 CAA comprises over 12,000 individual members and 2,000 institutional affiliates.



U.S. LATINA/O ART FORUM'S CURATED LIST OF SESSIONS

105th Annual Conference of the College Art Association

Submission Deadline: August 30th, 2016

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

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Direct Solicitations for Proposals on U.S. Latina/o Art

1. Sí Se Puede! Brand Identity, Activism, and Art Historical Analyses

Chair(s): Sam Romero, Florida Southern College (*USLAF Creative Director and Web Developer*); Julia Fernandez, University of California, San Diego (*USLAF Student Member*)

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This panel revisits the images of the United Farm Workers, including its iconic logo, artwork from its newspaper *El Malcriado*, protest posters, and their cultural impact. The United Farm Workers (UFW), a predominantly Mexican-American labor union from Delano, California led by Cesar Chavez and Dolores Huerta, drew public attention in 1965 with the Delano Grape Strike. The strike began on September 16, 1965, on Mexico's independence day, when the National Farm Workers Association (NFWA), mainly Mexican-American farm workers, joined with the Agricultural Workers Organizing Committee (AWOC), predominantly Filipino American grape workers, to protest against table grape growers' mistreatment of the low-wage farmworkers. Over the last 30 years, the UFW brand has expanded beyond the scope of farm workers rights and into popular culture as well as a representation of Chicanx Culture. We seek interdisciplinary proposals, ranging from graphic designers, artists, art historians and cultural critics. Proposals should focus on the visual aesthetic of the UFW movement, its role in activism, and its place in art and graphic design history.

2. Race and Labor in the Art World

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

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This session welcomes papers that address the intersection of the issues of race and labor in the art world, specifically the experiences of African Americans, Latinos, Native Americans, or other groups traditionally either excluded from or employed on a marginal basis within art world institutions. The term "art world" is here defined broadly. It can include experiences of artists on the market, or experiences of employees at art-related institutions and organizations, such as museums, galleries, auction houses, academic departments, non-profits and the like. Papers may also address the work of artists who depict race and labor in their own work. Alternately, papers may focus on projects or pedagogical strategies used by administrators or educators in bringing such issues to broader public awareness. Papers may be scholarly or narrative in tone, but should be critically engaged and consistently address the topic outlined above. With this in mind, examples of appropriate topics would include: Contemporary or historical artists who graphically depict the intersection of race and labor in their work; Artists, curators, or other art market workers who through their labor strive to control the depiction of themselves and their ancestors in museums and galleries; Qualitative or quantitative analyses of compensation/ employment data within art world institutions; and so forth.

3. Open Session for Emerging Scholars of Latin American Art

Chair(s): Elisa C. Mandell, California State University, Fullerton; Ana Mannarino, Federal University of Rio de Janeiro

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Each year increasing numbers of scholars are awarded doctoral degrees in Latin American art history. This session seeks to highlight the scholarship of advanced graduate and recent Ph.D. scholars. Papers may address any geographic region, theme, or temporal period related to the study of Latin American art or art history, including Caribbean, Central American, and Latinx topics.

4. Engaging Diversity in the Arts Curriculum of Designated Colleges and Universities

Committee on Diversity Practices

Chair(s): Lisandra Estevez, Winston-Salem State University; Julie McGee, University of Delaware

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This panel considers the arts curriculum of minority-serving institutions: Historically Black Colleges and Universities (HBCUs), Hispanic-Serving institutions (HSIs), Asian American and Native American Pacific Islander-Serving Institutions (AANAPISIs) and Tribal Colleges (TCUs), among others, and the types of diversity and inclusion practices being implemented to foster creativity, critical thinking skills, and greater cultural awareness. This session seeks to address pedagogies and practices of inclusion and pose relevant questions. How do the arts curricula of these institutions address identity formation as part of the educational experiences they offer? What specific pedagogical practices, curricula, and programs do these programs advance to foster a distinct and dynamic learning environment? What does it mean to be an educator at a designated university in the twenty-first century? What transformational strategies might we learn and apply across institutions? This open-call session invites proposals from educators specializing in art, visual culture, and art history from national and international institutions of higher learning.

[Calls for Proposals that Address Race, Ethnicity, and/or Identity](#)

1. Imagining Bodies, Picturing Identities: Self-Portraiture as Performance

Chair(s): Chanda Laine Carey, New York University

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Picturing the self is a process that marks key avant-garde practices like that of Claude Cahun's photography and Duchamp's performance of alter ego Rose Selavy. In Contemporary art, the role of photography in performance ranges from the work of art to documentation, as artists take their own bodies as their subject, often eliding, transforming, or performing identity. Photographers Cindy Sherman and Yasumasa Morimura have depended on their performative bodies and costumes to define their projects, while artists including Tehching Hsieh and Eleanor Antin have relied on photography to mediate the process of changes to their bodies in durational performances. Artists of African descent

including Carrie Mae Weems, Lyle Ashton Harris, Renee Cox, and Omar Victor Diop have used photography as a performative medium to represent intersections of race, gender, sexuality, and diaspora. Ana Mendieta investigated her own appearance through the cosmetic, while Liu Bolin erases perception of a distinct identity with chameleon-like costume and cosmetics that allow his body to perform the appearance of space. Examining the body at the nexus of identity, representation, the moment of the photograph and the fluidity of performance, this panel invites papers that investigate the performative dimensions of photographic self-portraiture, and the importance of self-portraiture to performance practices. Papers may address artists' concerns with gender, race, sexuality, art history, popular culture, duration, costume, cosmetics, gesture, control, and creative independence among other interests central to the intersection of performance, photography, and self-portraiture.

2. New Materialisms in Contemporary Art

Chair(s): Lex Morgan Lancaster, University of Wisconsin-Madison

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Though contemporary art may be understood as fundamentally digital and dematerialized, it also continues to be compelled by matter and medium. As an activating tendency in contemporary art, materiality demands our critical attention and potentially a shift in our methods. Staging an interdisciplinary conversation among scholars of art history and visual culture, this session seeks papers that take medium and material processes seriously in order to explore the critical significance and possibilities of materiality as an analytical apparatus. Addressing the radical affective and affecting work of materiality in contemporary art alongside the explosion of interdisciplinary scholarship on “New Materialisms” in the twenty-first century, this session asks not only what engagement with “new materialism” and materialist modes of analysis may bring to contemporary visual theories and art historical scholarship, but also what this scholarship contributes to the burgeoning field called “New Materialisms.” The session is focused on artworks produced since 1960, but in terms of the broadest possible range of media from the sculptural and painterly to the digital and performative. Of particular interest are papers that consider the affective and visceral textures and relational dimensions of materiality; contemporary abstraction; queer and feminist ontologies and phenomenologies; race and racialization; postcolonial studies; disability studies and crip theory; cybernetics and posthumanism; animacies and agential life.

3. On the Road Revisited: Art and Travel since 1900

Chair(s): Peter Han-Chih Wang, Temple University; David Smucker, Stony Brook University

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This year marks the sixtieth anniversary of the publication of Jack Kerouac's Beat novel *On the Road*, and the exhibition *The Open Road: Photography and the American Road Trip* is currently on tour in the United States. Thinking outward from Kerouac's novel and the automobile road trip in America, our contemporary era also plays host to the development of self-driving cars, to widespread debates about immigration, and to international politics strongly influenced by oil production and consumption. In light of these road-related matters, our panel seeks to historicize and thematize being on the road. We welcome

presentations from scholars, artists, and travelers that investigate the ways that being on the road becomes a catalyst for art across various mediums, on all continents, and through other means of transportation than the car. Travel mobilizes and contextualizes art and visual culture, landscape and society, time and place, self and other, posing a series of related questions: How do we experience travel differently through the lens of race, gender, class and/or national identity? What effects do technologies of transportation have on those of representation, and vice versa? How do artists reflect the traveling mind and body in states of (im)mobility and in-betweenness? Can methodologies from disciplines like mobility studies, critical theory, or philosophy help us understand travel-related art? “On the Road Revisited” solicits papers from a wide variety of contributors that reconsider the phenomenon of the road trip in art, to better understand the distinct perspectives on the world that travel provides.

4. Art and Caricature

Chair(s): Phoebe Wolfskill, Indiana University

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Caricature, from the Italian “*caricatura*,” essentially meaning, “a loaded picture,” is a form of figurative distortion used for comic, political, and sometimes derisive purposes. Although caricatures may target individuals, they also function to categorize specific social groups in terms of race, ethnicity, gender, sexuality, and other identity formations. The caricatured “type” is intended to be immediately recognizable, or to use Barbara Johnson’s words, “an already read text.” Foundational caricaturists in Western art include William Hogarth and Honoré Daumier; their tradition is continued in the work of twentieth and twenty-first century cartoonists, as well as artists including Reginald Marsh, Palmer Hayden, Betye Saar, Roger Shimomura, Robert Colescott, Kara Walker, and John Currin. Cultural critic Kobena Mercer applauds the subversive power of caricature within the visual arts, writing that it can, “subvert the monologic voicing of institutional authority.” The adoption of caricatured types can be explosive, however, depending on its application. For some audiences, the difficulty and pain associated with stereotype can arguably undermine an artist’s attempt to challenge it. Contributors to this panel may deal with any aspect of historical or contemporary use of caricature or figurative distortion. Papers might address the cultural politics of caricature and stereotype, the use of expressive distortion as a modernist device, or the ways in which caricature may be used to subvert or, by contrast, advance existing representational and power structures. Topics may include a discussion of an individual artist and/or media or more theoretical discussions of the politics of figurative distortion.

Direct Solicitations for Artist Presentations

1. ‘Social Issues Art’ and Women Artists

Coalition of Women in the Arts Organizations (CWAO)

Chair(s): Kyra Belan, Broward College

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This panel will explain and examine social issues art created by women artists. Please submit proposals and some images of your work (if you are an artist) about women artists

and their involvement with social issues art. The artworks can be created in any media, including new media, digital, traditional, and collaborative projects. Please email your proposals and/or up to ten jpg images if submitting as an artist.

2. Maternal Art Activism

Chair(s): Rachel Epp Buller, Bethel College; Margo Hobbs, Muhlenberg College Email(s): rachel@ddtr.net; mhobbs@muhlenberg.edu

This panel considers the work of mothers engaged in creative practice who position themselves as agents of cultural change. These artists situate individual works, or even entire careers —much as Kathe Kollwitz did in the early-twentieth century — as activist endeavors influenced by and often directly tied to their status as parents. Building on the feminist expression that “the personal is political,” Adrienne Rich opened a path for writers to take on an activist maternal voice in her well-known text, “Of Woman Born: Motherhood as Institution and Experience.” In the decades since, a host of creative producers around the globe - many of whom are not parents themselves - have answered her call, not only to grant visibility to hitherto obscured experiences of mothering, but also to engage in social and political protests from maternal viewpoints. Presenters might address creative work that disrupts expectations of maternal behavior and identity; community engagement, public art, or interventions in public spaces influenced by experiences of motherhood; creative work that interrogates the representation of mothers in art, media or the marketplace; art about the censorship of the maternal body or discrimination against mothers; art that intersects with the politics of immigration, economics, transnational conflicts or environmental destruction. This panel invites artistic and scholarly submissions that engage with the challenges, strategies and possibilities of these and other aspects of contemporary maternal art activism.

3. Museums, Artists, and Social Change

Chair(s): Laura Flusche, Museum of Design Atlanta

Email(s): lflusche@museumofdesign.org

In 2010, the American Alliance of Museums (AAM) issued a challenge to museums to become active, visible players in civic life and trusted incubators of change. With this session, the CAA Museum Committee seeks to identify, understand, and learn from museums that have formed partnerships with artists with the explicit goal of creating exhibitions, programs, or other offerings intended to effect social change at the local or global level. Because the challenges presented to artists and museums by this social change agenda are significant, papers may discuss successful efforts or failed ones, though in either case, presentations should include initial goals, processes or methodologies employed, and outcomes (or preliminary results if programs are currently underway). The goal of the session is to present case studies that will inform a panel discussion. Scholars, artists, and museum practitioners are invited submit proposals.

4. When Art Claims to Do Good: Assessing the Impact of Socially Engaged Art

Chair(s): Elizabeth Grady, A Blade of Grass; Steve Lambert, Purchase College - State University of New York

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Artistic activism has come to play an increasingly prominent role in social movements, in art education, and in the public discourse on art in general. Political art is nothing new, of course, but it seems the stakes have been raised in recent years. It can be a great way to make a splashy statement at a protest, or make a commentary on injustice through a clever critique. But these forms of activism are largely representational; they raise awareness, but stop short of direct action. What happens when artists instead go further and work to enact change? Then pithy wit and biting critique of so much political art gives way to the messiness of community meetings, and the contingencies of real life, as artists engage in a more long-term way, co-creating solutions alongside people whom they hope to serve. When compared to social service organizations, an artist's project often appears small-scale in terms of the number of people affected. Does this mean it is less impactful? Or does it simply aim for different kinds of outcomes? How can artists leverage their strengths toward larger activist goals? How can artists and organizers efforts combine, align, and resonate? This panel invites papers that explore the question of whether social practice projects that profess activist goals live up to their ambitions, and if so, what their impact can be, either in the short-term or the long-term.

Direct Solicitations for Curator and Museum Staff Presentations

1. Museums, Artists, and Social Change

[Click Here](#)

2. Curating Public Art

Chair(s): Angela A. Adams, Arlington Public Art; Leslie Markle, Mildred Lane Kemper Art Museum

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The practice of public art has changed significantly since the first percent-for-art programs were established in the U.S. more than fifty years ago. The field is rapidly moving beyond the once dominant percent-for-art model, and the commissioning entities for public art have expanded beyond public agencies to include museums, galleries, universities, independent arts organizations, community development organizations and business improvement districts, as well as artists themselves. With these changes, the methods by which artists are being selected – or are choosing to self-identify – is moving away from open call and panel processes to direct selection by curators, urban placemakers and artists involved in social practice, guerilla or street art. We are interested in exploring the various ways public art projects are being initiated, how such opportunities are defined and by whom, the methods by which artists are identified and what roles are ascribed to artists, and the patronage and funding sources that fuel these various approaches. We are especially interested in questions about the curating of public art. That is, are there particular concerns that are related to the conceptualization and creation of art in the public realm? Does this work require special knowledge on the part of curators, such as theory, precedent or processes that are different from other work? Can artists shift seamlessly between studio/gallery practice and public practice? How can curators based in institutions bring their missions outdoors?

USLAF Member Chaired Sessions

1. Mexico City Today

Chair(s): Kevin Hatch, Binghamton University; Josh T. Franco, Smithsonian Archives of American Art (*USLAF Secretary of Membership*)

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It has been over a decade since Rubén Gallo published his important book *New Tendencies in Mexican Art: The 1990s*, and twenty since a group of young artists, ambitious locals and foreigners based in Mexico City, began to gain international recognition for work done in, and often about, the Mexican capital. Since then a number of those artists have moved from showing in alternative spaces to major galleries abroad, while new art spaces and museums have opened in the city at a remarkable clip, most notably the David Chipperfield-designed Museo Jumex in 2013. Concurrently, neoliberal economic policies only accelerate, in Mexico as elsewhere, further concentrating capital not just within the city's confines but in specific precincts; meanwhile perennial political tensions with the US persist, from immigration and border issues to drug law enforcement and organized crime. Mexico City is now an undeniable node of the international art circuit, but it is also a site of deep political and economic contradiction. This dual status throws into high relief the tensions that attend the specificities of place within the globalized circulation of art. We solicit papers that deal with any aspect of contemporary art production in Mexico City and its immediate environs. Papers may address specific artists, collections, institutions, or transnational relations. As a panel, we hope to go beyond the idea of Mexico City as merely another stop on the global art-world circuit, and instead address its particularity as a locus for art production with its own history, commitments, and paradoxes.

2. *Sí Se Puede!* Brand Identity, Activism, and Art Historical Analyses

[Click Here](#)

Highlights of Topically-Relevant Sessions for USLAF Members

A. Sessions Addressing Activist Art and Art History

1. AIDS and Cultural Activism

Chair(s): Joe Madura, Emory University; Ryan Conrad, Concordia University

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The global spread of HIV/AIDS has directly affected the conventions of contemporary artistic practice. It likewise generates successive debates regarding the legibility and influence of art in times of crisis. Early critics identified two generations of artists responding to the epidemic: the first relied on personal reflection and narrative to give visibility to people with AIDS; the second, politicized generation—catalyzed by the emergence of AIDS Coalition to Unleash Power (ACT UP) in 1987—seized forms of direct collective action. Despite structural changes including the dissolution of large-scale activism and improved medical regimens in the mid-1990s, this division has largely persisted in art historical scholarship. Select

AIDS practices in the visual arts have become canonized over the past two decades, while artists continue to document and to interrogate living with HIV/AIDS now. The current surge in museum exhibitions, artistic production, and public discourse has reignited longstanding discussions about the personal and political stakes of cultural activism. This panel solicits artist presentations and scholarship that integrate the history and continued lived reality of the AIDS crisis. Investigations of present day pressures that shape how we visualize and make meaning from the recent past; shifts in artistic strategies employed to analyze and to transform the epidemic; the efficacy of separating individual vs. collective and activist vs. memorial work; the affective range of cultural responses to medicine, sexuality, and kinship; and erasures and omissions inherent to the process of canonization are welcome, as are other relevant topics.

2. Defining and Exploring Socially Engaged Art History

Chair(s): Cindy Persinger, California University of Pennsylvania; Azar

Rejaie, University of Houston – Downtown

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While art history is typically understood as a discipline in which individuals produce publications that are aimed primarily at other scholars, this panel organized as part of “Interventions in the Future of Art History” (a Day-by-Design theme of Saturday programming curated by Amy K. Hamlin and Karen J. Leader) seeks to understand the growing movement of socially engaged art history. Typically produced within and between social groups over an extended period of time, socially engaged art history seeks to engender a productive dialogue regarding social or political issues and to foster resilient and sustainable communities. Such practices address issues including difference, division, and inequality in society; they work to establish meaningful interactions within and between communities. Because these practices often remain outside of scholarly debate, our intent is to consider their significance through discussion of the theoretical issues, sharing of specific examples, and consideration of their potential role in the discipline’s future at a moment in which many art historians have been forced to reevaluate their practices and find new relevance in the face of university and museum budget cuts across the US. Conceived as a collaborative event, the panel seeks to assess the theory and practice of socially engaged art history. Proposals should describe specific examples of socially engaged art history.

3. Infiltration Art

Chair(s): Katharine J. Wright, The Metropolitan Museum of Art; Gillian

Pistell, The Metropolitan Museum of Art

Email(s): kaj287@nyu.edu; gpistell@gmail.com

This panel will focus on renegade, co-optive tactics in contemporary art. Specifically, it seeks papers that will address the novel and incisive ways by which artists infiltrated, interrogated and satirized the art establishment from the 1960s to the

present day. Providing an alternative approach to the study of institutional critique, this panel will center on unsanctioned projects that commandeered the authority of major art organizations and communication networks—such as museums, galleries, fairs and magazines—to complicate matters of private interest and public space, individual agency and institutional power. Prime examples include Lynda Benglis’s infamous 1974 Artforum ad, which harnessed the hegemonic influence of the magazine to lampoon the art world from the inside out, and Dove Bradshaw’s 1976 work Performance, which “claimed” creative authorship of a fire hose in the Metropolitan Museum to problematize the art historical canon and its proponents. Submissions that consider artistic projects across diverse mediums and geographies are encouraged, as are papers that situate infiltration art in context with parallel developments in protest art, performance, public art and conceptualism.

4. Pedagogy of Social and Environmental Justice

Chair(s): Michele Jaquis, Otis College of Art and Design

Email(s): mjaquis@otis.edu

Droughts on the West coast, super-storms on the East, and a renewed activism for economic and racial equality across the whole country – this is the current context in which we live, create and teach. Artists, designers, historians, and scholars are exploring new ways to bring practices of social and environmental justice into the classrooms of art and design. What new pedagogical models are out there? What radical experiments have spawned innovation and failures? What new approaches to art and design education are needed? How can we encourage and empower our students to better their world in the context of climate change, economic crisis, and social/racial inequalities? Artists, designers and educators are invited to engage the audience in presentations and/or workshops around these important issues.

B. Sessions on Contemporary Art

1. Art after Zero: Making Sense of the Aughts

Chair(s): Margaret Richardson, Christopher Newport University; Nicole

De Armendi, George Mason University

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What characterizes art in the first decade of the twenty-first century? With recent exhibitions defining art of the 1990s in thematic and historical ways, questions arise about how we might begin to assess the following decades in the new millennium. Now that we have some historical distance on the “aughts,” what new themes and challenges have emerged in the study and practice of contemporary art? How have 9/11 and terrorism, the expansion of interactive technologies and social media, and increasing globalization impacted art in the 2000s? Is the post-modern condition still relevant, or might we identify a new situation and set of attitudes? This session invites discussions from historians, critics, and artists on the nature of contemporary art in the new millennium. Papers might address particular examples of artists’ works that suggest definitive themes or offer more theoretical musings on the recent state of the field.

2. Between Conformism and Subversion: Aesthetic Strategies and the Problem of the Political in Contemporary Art

Chair(s): Conor McGrady, Burren College of Art; Gediminas

Gasparavicius, The University of Akron

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The two prevailing paradigms that define the scope of political engagement in contemporary art are critical opposition and socially engaged practice. In regards to critical opposition, Slavoj Žižek and Peter Sloterdijk have demonstrated that current political and cultural systems anticipate critique and protest, cynically incorporating them into their own systemic functioning. In effect the language of such critique becomes a part of the established social discourse. In socially engaged practice the impact of neoliberalism (such as detrimental effects of deregulation, imposed austerity, or forced migration) is ameliorated through projects that advocate a sense of temporary community or promote cohesion as a form of social service. The operation of normative politics that such projects aspire to critique is left largely unchanged. Both strategies have become part of the canon of what is considered activist, oppositional, or socially-engaged art today; both allow for easy slippage into the ideological mainstream. This predicament puts critically engaged art in an unenviable position. In the current cultural and political conjuncture, is there an effective political dimension in contemporary art? If that dimension exists, can it resist assimilation into dominant models of ideological discourse? Can strategies of engagement, opposition or subversion possibly lead to meaningful social transformation? We invite papers that examine strategies of tactical intervention, social critique or opposition in an international context; critical approaches to socially engaged art; the culture of consensus and instances of conflict within contemporary art; artistic strategies that look beyond both direct oppositional critique and art as social service.

4. Contemporary Art, Ethnography, and the Western Museum

Chair(s): Richard Hylton, University for the Creative Arts

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Over the past two decades or so, contemporary art has increasingly become an integral feature of major international museums primarily focused on displaying collections of ethnography, antiquities, history and culture. Equally, museums dedicated to narrating and commemorating traumatic chapters in history have also introduced contemporary art into their programmes. As institutions with often substantial international profiles these museums have the resources to offer curators and artists potentially lucrative and, on occasion, career changing opportunities to respectively commission and create new work. These opportunities often involve artists of colour and appear to be celebrated as evidence of on-going strides towards cultural pluralism, equality and inclusion. Scholars have, for some time now, been opening up debates about the politics and problems surrounding ethnographic collections and displays in western museums. Precious little attention however, has been paid to the consequences and implications of contemporary art being

added to what are often already very problematic environments. What function does contemporary art serve within already culturally charged museum contexts, particularly when raced artists are used in such endeavours? Does contemporary art represent an unequivocal rejection of antiquated but long-held views of non-western art and culture? Do the favoured types of contemporary art exhibitions staged in ethnographic and other museums ultimately exist in a cultural and historical vacuum, stifling criticality and reaffirming western museums' cultural hegemony? Using case studies and other approaches, this session sets out to critically examine the role of contemporary art when strategically co-opted by museums.

C. Sessions on Diasporic and Global Art History

1. Dismantling the Center/Periphery Model in Global Art History: Art and Politics from the 1960s to the 1980s

Chair(s): Sooran Choi, The Graduate Center, The City University of New York;
Young Min Moon, University of Massachusetts Amherst

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In the wake of the World Wars and the successive ending of political colonialisms, the period of the Cold War from the 1960s to the 1980s witnessed major and significant student and civilian protests against oppressive political regimes. In these decades, the connection of art to political resistance steadily evolved and became prominent as repressive conditions intensified globally but were ironically accompanied by rapid economic development. These conditions set the stage for diverse and dynamic tactics in art to combat hopelessness and political apathy. This session invites scholarship articulating the dynamic relationship between art and politics during the tumultuous Cold War decades focusing on specific local contexts within Asia, Latin America, Africa and Eastern Europe, and seeks an alternative discourse to the center and periphery model that has been prevalent in global art history. What are effective strategies in dismantling Eurocentric frameworks in approaching the heterogeneity of non-Western art conditioned by the (cultural) politics of the Cold War? What tools can implement, borrowing Kuan-Hsing Chen's words, decolonization, deimperialization, and de-cold war, in interpreting the art of these decades? Possible topics include, but are not limited to: case studies on local art scenes that were historically understudied and underrepresented; the mutual influences and interactions of art between Western and non-Western cultures which reframed artistic discourses within diverse socio-political contexts; and art movements/styles appropriated or adapted to different socio-political and cultural aims.

2. Flesh

Arts Council of the African Studies Association (ACASA)

Chair(s): Shannen Hill, Baltimore Museum of Art

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Artists have long ruminated on boundaries levied against bodies in the name of varied and often intersecting concerns, be they political, cultural, religious, philo-

sophical, medicinal, or otherwise. This panel engages artistic activity that centers flesh, membrane, or skin as a site for questioning boundaries imposed from without. Although restricted to Africa and its diasporas, the panel is otherwise open to scholarly analysis of art work around this theme. For instance, panelists may consider artistic treatment of human, animal, or architectural flesh; haptic, optic, or other sensory experience wherein the flesh is principle conduit; flesh as fabric for mind-body exploration; (trans)national, psychoanalytic, or biopolitical studies that prominently situate flesh; censoring the representation of flesh and artful activist endeavors to override it; or the poetics of flesh as material or metaphor for personal purpose. Other approaches to this topic are also welcome.

3. Global Queer Art

Queer Caucus for Art (QCA)

Chair(s): James M. Saslow, Queens College/The Graduate Center, The City University of New York (Emeritus)

Email(s): saslowj@earthlink.net

All around the globe, there are long artistic traditions encompassing what we would now call queer themes and sensibilities; the increasing exchanges among all world cultures demand increased attention from westerners to their cultural “trading partners.” This panel seeks to present any aspect of queer visual culture, past or present, originating from non-western art traditions and geographies. We would particularly welcome presentations at the intersection of queer art and African, Latin American, South and East Asian, or indigenous cultures and perspectives. Historical papers may address queer arts from any non-western culture, or compare two or more cultures outside the western canon, or examine interactions between western and non-western sources. Contemporary papers could address any aspect of global queer art in the world of present-day artists, curators, and/or critics that deals with issues of sex, sexuality, and gender expression.

4. Passages and Crossings: The Sea in Contemporary Art of the Global South

Chair(s): Allison K. Young, Institute of Fine Arts, New York University; Sean Nesselrode Moncada, Institute of Fine Arts, New York University

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Paul Gilroy’s “The Black Atlantic,” published in 1993, proposed the motif of a “ship in motion” in order to bypass the “national” as an organizing framework for artistic, literary, and intellectual histories. Invoking the transnational reality of cultural production, particularly throughout the African diaspora, he writes that “ships immediately focus attention on the middle passage, (...) on the circulation of ideas and activists as well as the movement of key cultural and political artefacts.” The sea continues to resonate as a symbol for the stateless, the fugitive, the postcolonial or the diasporic. Photographs of Syrian refugees attempting the treacherous passage across the Mediterranean have been widely disseminated in mass media, inspiring responses by artists from M.I.A. to Ai Weiwei. Caribbean artists such as Tony Capellán and K’Cho have deployed the imagery of boats, waves, and water

crossings to evoke personal histories of exile and emigration. The ocean also represents an extra-political space: activist project “Women on Waves” capitalizes on international waters as an exception to repressive government policies. This panel seeks to reappraise the poetic and political symbolism of the sea in recent art in light of contemporary sociopolitical and ecological conditions. Approaching the sea as a site of fluidity and transcultural movement, we invite papers that examine articulations of the transnational or the borderless in contemporary art of the global South. Papers that move beyond formal evocations of political and environmental crisis but that envision alternative networks outside the strictures of state and capital are especially encouraged.

D. Sessions on Twentieth-Century American Art

1. Expanding Modernism: Printmaking in America, 1940–60

Chair(s): Christina Weyl, Independent Scholar

Email(s): Christinaweyl@gmail.com

Experimental prints made in America during the 1940s and 1950s do not fit neatly into studies of postwar art or the history twentieth-century printmaking. This period of printmaking activity is often overlooked as a “messy” aberration, bracketed between the graphic arts workshops of the Work Progress Administration and the collaborative printmaking studios opened in the 1960s, such as Tamarind Lithography Workshop, Gemini G.E.L., and Universal Limited Art Editions. Made in the two decades preceding the Print Council of America’s standard-setting publication *What is an Original Print?* (1961), these midcentury prints also do not conform to today’s guidelines for printed editions: impressions are often unique and part of unnumbered editions of unknown quantities. Despite midcentury prints becoming peripheral to the mainstream history of postwar modernism, artists explored printmaking with zeal and enthusiasm. Their prints traversed the United States and the globe in the postwar decades, evangelizing unfettered modernist expression and American democracy. The government recognized this diplomatic potential, and the United States Information Agency (founded 1953) amassed a collection of more than one thousand six hundred prints to hang in American embassies around the world. This session welcomes a broad range of papers that will open scholarly inquiry into this understudied period of printmaking in America. Case studies could focus on artists (both Americans and international artists working in America), known and under-known communal or academic printmaking workshops, the midcentury print market and collecting activities of curators and individuals, and exhibitions of prints in the United States or abroad.

Guidelines for Submitting Proposals for Papers to Session Chairs*

Deadline: August, 30, 2016

Please send proposals directly to the session chair(s). If a session is co-chaired, a copy of the full application packet (contents listed below) should be sent to each chair. The chair(s) determine the speakers for their sessions and reply to each applicant by September 15, 2016.

Every proposal should include the following 5 items:

1. Completed session participation proposal form, located at the end of the official [CAA_2017 Call for Participation](#). Make sure your name appears exactly as you would like it listed in the conference program and conference website. Make sure your affiliation appears as the official, recognized name of your institution and do not list multiple affiliations. No changes will be accepted after September 15, 2016.
2. Paper abstract (strict 250 word maximum) in the form of one double-spaced, typed page with final title for paper at top of the page. Make sure your paper title and abstract appear exactly as you would like them published in the conference program and *Abstracts 2017*; no changes will be accepted after September 15, 2016.
3. Letter explaining your interest, expertise in the topic, and CAA membership status (all participants must be current members through February 18, 2017; inactive or lapsed members will be pulled from participation by December 2016).
4. Shortened CV with home and office mailing addresses, email address, and phone and fax numbers. Include summer address and telephone number, if applicable.
5. Documentation of work when appropriate, especially for sessions in which artists might discuss their own work.

*Note: These guidelines are from the [CAA 2017 Call for Participation](#).

Please click on the link for further information.

[Travel Grants for the Annual Conference](#)

CAA Graduate Student Conference Travel Grants

CAA will award a limited number of grants to advanced PhD and MFA graduate students as partial reimbursement of travel expenses to attend the 105th Annual Conference, taking place February 15-18, 2017, in New York, NY. To qualify for the grant, students must be current CAA members (active between time of application through the conference). Funds are for transportation to and from the conference only, not for meals or lodging. Successful applicants will also receive complimentary conference registration.

Grant recipients are chosen by lottery. Depending on the number of applications received, preference will be given to conference attendees not participating as a speaker, chair, or discussant, first-time conference attendees, and/or those traveling from extreme distances.

The deadline for this grant is Friday, September 23, 2016.

Click [here](#) for further details regarding the Graduate Student Travel Grants

CAA International Member Conference Travel Grants

CAA will award a limited number of grants to artists and scholars living and traveling from outside the United States as partial reimbursement of travel expenses to attend the 105th Annual Conference, taking place February 15-18, 2017, in New York, NY. To qualify for the grant, students must be current CAA members (active between time of application through the conference). Funds are for transportation to and from the conference only, not for meals or lodging. Successful applicants will also receive complimentary conference registration.

The deadline for this grant is Friday, September 23, 2016.

Click [here](#) for further details regarding the International Member Conference Travel Grants

CAA Travel Grant In Memory Of Archibald Cason Edwards, Senior, and Sarah Stanley Gordon Edwards

Established by Mary D. Edwards with the help of others, the CAA Travel Grant in Memory of Archibald Cason Edwards, Senior, and Sarah Stanley Gordon Edwards will support the costs of roundtrip travel (plane, train, and ground transportation) and accommodation for the CAA Annual Conference and for conference registration fees to women who are emerging scholars at either an advanced stage of pursuing a doctoral degree (ABD) or who have received their PhD within the two years prior to the submission of the application. The applicants must be presenting research papers at an art-history session at the conference, with a strong preference for papers on any topic pertaining to the art of ancient Greece and Rome, medieval Europe from 400 to 1400, or Europe and North America from 1400 to 1950.

Conference session chairs will identify and nominate appropriate candidates and facilitate the submission of the applications to CAA.

Click [here](#) to be directed to the webpage for the Edwards Travel Grant